A Finding Aid to the Nina Howell Starr Papers, circa 1933-1996, in the Archives of American Art

Eden Orelove and Anna Rimel

Funding for the processing of this collection was provided by the Smithsonian's Collections Care and Preservation Fund.

2016 August 4
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## Collection Overview

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<tr>
<td>Identifier:</td>
<td>AAA.starnina</td>
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<tr>
<td>Date:</td>
<td>circa 1933-1996</td>
</tr>
<tr>
<td>Extent:</td>
<td>21.2 Linear feet</td>
</tr>
<tr>
<td>Creator:</td>
<td>Starr, Nina Howell, 1903-2000</td>
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<tr>
<td>Language:</td>
<td>Collection is in English</td>
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<tr>
<td>Summary:</td>
<td>The papers of photographer and art historian Nina Howell Starr measure 21.2 linear feet and date from circa 1933 to 1996. The papers contain research files about various art historical topics, museums and galleries, photography, and artists. There are extensive files documenting Starr's relationship as researcher, dealer, and friend of folk painter Minnie Evans. Additionally, the papers include biographical materials, writings, speeches, project files, printed material collected or authored by Starr, and hundreds of artistic and documentary photographs and negatives created by Starr depicting her travels, Minnie Evans' paintings, roadside folk art, and other topics.</td>
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## Administrative Information

### Acquisition Information

The Nina Howell Starr papers were donated by Nina Howell Starr in 1996.

### Provenance

Nina Howell Starr donated her papers to the Archives of American Art in 1996.

### Available Formats

Some of the sound recordings in this collection have been digitized for research access and are available in the Archives of American Art offices.

### Processing Information

The collection was processed to a minimal level and a finding aid prepared by Eden Orelove and Anna Rimer in 2016, with funding provided by the Smithsonian Institution Collections Care and Preservation Fund. The Archives of American Art has implemented minimal processing tactics when possible in order to increase information about and access to more of our collections.

Minimal processing included arrangement to the series, subseries, and folder levels. Generally, items within folders were simply verified with folder titles, but not arranged further. The
collection was rehoused in archival containers and folders, but not all staples and clips were removed.

Preferred Citation

Restrictions
Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Use of archival audiovisual recordings with no duplicate access copy requires advance notice. Contact Reference Services for more information.

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Biographical / Historical

Nina Howell Starr (1903-2000) was a photographer, art dealer, and art historian who worked primarily in New York City. Born in Newark, New Jersey in 1903 as Cornelia Margaret Howell, Starr attended Wellesley College and graduated from Barnard in 1926. Also in 1926, she married Nathan Comfort Starr, an English professor, and, over the years the couple lived in Massachusetts, Maryland, Florida, and New York City. In 1963, at the age of 60, Starr received the first M.F.A. in photography granted by the University of Florida. Starr exhibited widely in both solo and group exhibitions, including Magic Lantern (Photographer's Gallery, London, 1976), and the Strength of Women (Witken Gallery, 1991), and numerous shows featuring photographs of outsider art. Her "New Yorker" project became an exhibition in 2016. Her work is owned by several prominent museums, including the Metropolitan Museum of Art and the George Eastman House International Museum of Photography.

As art historian, self-proclaimed critic, and civil rights and feminist advocate, Starr lectured widely, wrote articles and letters to editors, and corresponded with many notable art world figures. She became especially interested in outsider and folk art. Starr met outsider artist Minnie Evans in 1962 and became Evans' lifelong friend, advocate, and representative dealer. She wrote about Evans and introduced Evans' works to galleries and other exhibition spaces in New York, including the Whitney Museum, where she guest-curated an exhibition of Evans' work in 1975.

Starr was an active member of professional organizations including the Photographic Historical Society of New York, Professional Women's Photographers, Inc., and the Museum of American Folk Art where she served on the Advisory Committee.

Nina Howell Starr died in 2000 in Connecticut at the age of 97.
Scope and Contents

The papers of photographer and art historian Nina Howell Starr measure 21.2 linear feet and date from circa 1933 to 1996. The papers contain research files about various art historical topics, museums and galleries, photography, and artists. There are extensive files documenting Starr’s relationship as researcher, dealer, and friend of folk painter Minnie Evans. Additionally, the papers include biographical materials, writings, speeches, project files, printed material collected or authored by Starr, and hundreds of artistic and documentary photographs and negatives created by Starr depicting her travels, Minnie Evans' paintings, roadside folk art, and other topics.

Biographical materials are scattered and include grant and publication applications, curriculum vitae, lists of artwork, and miscellany.

Starr's lectures, writings, and project files are arranged into one series. They include Starr's student writings, a notebook about Civil Rights, files documenting her work on a Florida public housing project, the Southern Regional Council, and the League of Women Voters. A few files of general writings and lectures mostly concern folk artist Minnie Evans and the exhibition *Women Photograph Men*, held at the International Women's Arts Festival in 1976.

Subject files on artists, art history topics, photographers and photography (including Starr's work), and on folk artist and friend Minnie Evans comprise the bulk of the collection. The files are a mix of collated materials and primary sources created by Starr and others and many contain correspondence, notes, photographs, and a few sketches and original prints. Also included are materials related to professional and organizational groups in which Starr was involved, including the Professional Women's Photographers, Inc., the Photographic Historical Society of New York, and the Museum of American Folk Art; files on several of Starr's exhibitions; and files on artists that contain printed materials, correspondence, and photographs. The file on Ruth Starr Rose contains prints and drawings. There are also photographs taken by Stephanie Cohen. Particularly rich files are found for Stephanie Cohen; Van Deren Coke, Director of the George Eastman Company; Evelyn Daitz, Director of the Witkin Gallery; Henry DiSpirito; Walker Evans; the Fotofolio printing company; curator Henri Ghent; photographer Consuelo Kanaga and husband Wallace Putnam; Margot Starr Kernan; Lucy Lippard; Stanton Mac-Donald Wright; Sharon Arts Center; photographer Paul Strand; curator John Szarwarski; and photographer Jerry Uelsman.

The collection also documents the friendship between painter Minnie Evans and Starr, and Starr's business dealings on Evans' behalf. There is correspondence about and with Evans, several sound recordings of interviews conducted by Starr and others with Evans, many with transcripts, financial documents, publications about Evans including exhibition catalogs, clippings, journal articles and monographs, two posters, a scrapbook, and one sketch by Evans.

Printed material includes published articles, exhibition catalogs and announcements, and clippings about Starr.

Photographic materials are extensive and include photographs and slides taken by Starr of friends, family, artwork by Minnie Evans, events, exhibition openings, world travels, and folk art, especially roadside. Prominent artists and art historians photographed include: photographers Maggie Sherwood, Naomi Savage, Barbara Morgan, Linda Connor, Aaron Siskind, Consuelo Kanaga, Faith Ringgold, and Walker Evans; sculptors Louise Kruger and Helene Brandt; feminist and art historian Pat Mainardi; and curators Henri Ghent and John Szarkowski. Starr's artistic photographic work is also represented, and includes two silver gelatin prints of Minnie Evans, and subject studies on hands, people, and nature, among others.
Arrangement

The collection is arranged as 6 series.

- Series 1: Biographical material, 1954-circa 1990 (8 folders; Box 1)
- Series 2: Writings, Speeches and Projects, 1933-1995 (1.1 linear feet; Boxes 1-2)
- Series 3: Subject Files, circa 1939-1996 (8.3 linear feet; Boxes 2-10)
- Series 4: Minnie Evans, 1962-1996 (3.7 linear feet; Boxes 10-13, 23, OV 24)
- Series 5: Printed Material, 1936-1995 (2.7 linear feet; Boxes 13-16, 23)
- Series 6: Photographic Material, circa 1939-1993 (5.4 linear feet; Boxes 16-23, OV 24)

Names and Subject Terms

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

Subjects:
- African American art
- African American artists
- Civil rights
- Folk art
- Folk art -- Photographs
- Photography
- Women photographers

Types of Materials:
- Drawings
- Interviews
- Photographs
- Prints
- Scrapbooks
- Sketches
- Sound recordings
- Transcripts

Names:
- Brandt, Helene, 1936-
- Cohen, Stephenie
- Coke, Van Deren, 1921-
- Connor, Linda
- Daitz, Evelyne Z.
- DiSpirito, Henry, 1898-1995
- Evans, Minnie, 1892-
- Evans, Walker, 1903-1975
- Ghent, Henri, 1926-
- International Women's Art Festival
- Kanaga, Consuelo, 1894-
- Kernan, Margo, 1927-
- Kruger, Louise, 1924-
- Lippard, Lucy R.
- Macdonald-Wright, Stanton, 1890-1973
Mainardi, Patricia  
Morgan, Barbara Brooks, 1900-1992  
Museum of American Folk Art  
Photographic Historical Society of New York  
Professional Women's Photographers, Inc.  
Putnam, Wallace, 1899-1989  
Ringgold, Faith  
Rose, Ruth Starr, 1887-1965  
Savage, Naomi, 1927-2005  
Sharon Arts Center  
Sherwood, Maggie, 1922-1984  
Siskind, Aaron  
Southern Regional Council  
Strand, Paul, 1890-1976  
Szarwarski, John  
Uelsmann, Jerry, 1934-  

Occupations:  
Art dealers -- New York (State) -- New York  
Art historians -- New York (State) -- New York  
Photographers -- New York (State) -- New York
Container Listing

Series 1: Biographical Material, 1954-circa 1990

8 Folders (Box 1)

Biographical materials include grant and publication applications, business cards, curriculum vitae, lists of artworks, autobiographical notes, and a 50th anniversary Barnard College class reunion questionnaire.

The series is arranged alphabetically.

Box 1, Folder 1  Art and Exhibition Lists, Questionnaire and Autobiographical Notes, 1963-1984

Box 1, Folder 2  Application for Guggenheim Fellowship, 1967

Box 1, Folder 3  Application for "Who's Who of American Women", 1973-1978

Box 1, Folder 4  Business Cards, circa 1975

Box 1, Folder 5-9  Curricula Vitae, 1954-circa 1990

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Series 2: Writings, Speeches and Projects, 1933-1995

1.1 Linear feet (Boxes 1-2)

This series includes writings, speeches, and projects. School records consist of college and graduate school notes and notebooks and Starr's thesis, "American Abstract Photography to 1930" (1963). Writings and speech materials are primarily about friend and artist Minnie Evans, and contain drafts of articles, notes, slides for the exhibition *Women Photograph Men*, held at the International Women's Arts Festival (1976), and scripts. There are also two speeches about race relations and writings and research that developed into publications and speeches, such as "Minnie Evans – Innocent Realist" and "Minnie Evans and Me". Project files document Starr's work on the Florida Public Housing Project and include notes and clippings on civil rights and race relations, and meeting minutes, notes, clippings, photographs, newsletters, and correspondence from the organizations Florida Council on Race Relations, Gainesville Council on Human Relations, League of Women Voters and the Southern Regional Council.

The series is organized into groupings of writings, lectures and speeches, and projects.

Writings

Box 1, Folder 10-12  College and Graduate School Class Notes, 1933-1954
Box 1, Folder 13  Writing, 1962
Box 1, Folder 14  Graduate School Class Notes, 1963
Box 1  Thesis and Related Records
Box 1, Folder 17-20  Drafts, 1963
Box 1, Folder 21  Forms, 1963
Box 1, Folder 22  Photographic Layout, 1963
Box 1, Folder 23  Photos and Negatives, 1963
Box 1, Folder 24  Correspondence, 1963-1979
Box 1, Folder 25  Notebook on Civil Rights, 1968-1969
Box 1, Folder 26-34  Writings, circa 1969-1995
Box 1, Folder 35-44  Lectures and Speeches, 1940-1995
Box 1  Florida Public Housing Project
Box 1, Folder 45-49  Civil Rights and Race Relations Notes and Clippings, 1945-1960

Box 1, Folder 50-51  Florida Council on Human Relations Records and Clippings, 1954-1960

Box 1, Folder 52  Gainesville Council on Human Relations Newsletters, Notes, and Reports, 1957-1960

Box 1, Folder 53  Gainesville Council on Human Relations Photographs, 1960

Box 2  Florida Public Housing Project

Box 2, Folder 1-3  League of Women Voters Housing Surveys and Reports, 1955-1968

Box 2, Folder 4-7  Southern Regional Council Correspondence, Newsletters, Notes, and Reports, 1950-1957

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Series 3: Subject Files, circa 1939-1996

6.4 Linear feet (Boxes 2-8, 25)

General subject files compiled and organized by Starr contain research about artists and art history topics; correspondence with or about artists, galleries friends, and acquaintances; photographs of artists, friends, artwork, and exhibitions; and membership documents. Generally, the contents of each file or group of files vary widely and may contain printed materials, photographs, and writings. There is correspondence related to Starr's exhibitions and publications, including at the Mid Town "Y" Gallery (1977), the Witkin Gallery (1991), the Jehu Gallery (1981), and the Huntington Galleries (1974). Files also include correspondence with and photographs of Stephanie Cohen, Henry DiSpirito, Henri Ghent, photographer Consuelo Kanaga and husband Wallace Putnam, Margot Starr Kernan, Stanton Mac-donald Wright, Paul Strand, John Szarwarski, and artist William Zorach and his wife, Marguerite. Particularly rich files exist for Evelyn Daitz, Director of the Witkin Gallery, regarding Starr's 1991 exhibition; Van Deren Coke, Director of the George Eastman Company, which includes Christmas cards from Coke to Starr; the Fotofolio printing company; Henri Ghent, Curator of The Brooklyn Museum's Community Gallery; the Sharon Arts Center; Paul Strand, including pictures of he and his wife taken by Starr in 1966; and photographer Jerry Uelsman, including Christmas cards. There is also a writing by Starr about Walker Evans entitled, "Walker Evans in New Haven."

The series is organized alphabetically by name or topic according to Starr's original arrangement.

Box 2
Index of Field Notes and Subject Bibliographies (in shoebox), circa 1951-circa 1992
See Subseries 7.2 for photos that accompany these field notes

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Correspondence, 1949-1967
Primarily composed of business correspondence to and from Starr regarding her photographic work

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American Architecture, 1944-1970

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Box 2, Folder 24  American Genre Painting, 1951-1986
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<td>Braque, Georges</td>
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This series documents the friendship between painter Minnie Evans and Starr, as well as business dealings on Evans' behalf conducted by Starr, as Evans' representative. Biographical material in this series includes chronologies, obituaries, and a notebook written by Starr documenting her personal care for Evans. Much of the series is comprised of correspondence between Starr and Evans, with additional exchanges between Starr and museum personnel and dealers arranging exhibitions or sales of Evan's work. Several audio interviews conducted by Starr and others are accompanied by transcripts. Accounting records primarily consist of correspondence between Starr and attorney George Rountree Jr. regarding business transactions for Evans. Printed material in this series is related to Evans' exhibitions and artwork, in the form of exhibition catalogs, clippings, and articles and monographs about Evans. There is also a scrapbook, two posters displaying Evans' artwork, and one sketch.

The series is arranged as 7 subseries.

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Box 12, Folder 2242      Walters, 1975
Box 12, Folder 43        Washington Heights Library, 1966
Box 12, Folder 44        Webb and Parsons, 1972-1973
Box 12, Folder 45-47     Wellington B. Gray Gallery, 1990-1995
Box 12, Folder 48-55     Whitney Museum, 1975-1976
Box 12, Folder 56        *Wilmington Star News*, 1969
Box 12, Folder 57        Wilson, Emily Herring, 1983

4.3: Interviews, 1962-1989
Box 12, Folder 58        Interviews conducted by Nina Howell Starr and Celestine Ware, 1962-1973
8 Sound cassettes
Box 12, Folder 59        Draft of "Conversations with Minnie Evans" and Notes by Nina Howell Starr, 1962-1973
Image(s)
Box 12, Folder 60        Draft Transcripts of Interviews with Minnie Evans by Nina Howell Starr and Celestine Ware, 1962-1973
Image(s)
Box 12, Folder 61        Statements by Minnie Evans on Signboards, 1977
Image(s)
Box 12, Folder 62        Statements by Minnie Evans on Signboards, 1977
Image(s)
Box 12, Folder 63        Notes by Nina Howell Starr from Interviews with Minnie Evans, 1989
Image(s)
Box 13, Folder 1         Interview Notes and Minnie Evans Chronology Drafts by Nina Howell Starr, 1989

Box 13, Folder 2-9  Accounting Records, 1962-1979
Box 13, Folder 10  Bills and Sales Slips, 1972-1973
Box 13, Folder 11  Framing and Conservation Records, 1968-1973
Box 13, Folder 12  Inventory of Art, 1982
Image(s)
Box 13, Folder 13  Power of Attorney Forms, 1984
Box 13, Folder 14  Receipt Journal, 1974-1978
Box 13, Folder 15  Receipt Prepared by H.E. Payne, 1986
Includes slides and photographs of receipt
Box 13, Folder 16  Sales and Framing Receipts, 1969-1970

4.5: Printed Material, circa 1967-1996
The subseries is grouped by material type and arranged chronologically within each.

Box 13, Folder 17-18  Articles About Evans, 1970-1996
Oversized material housed in Box 23.
Box 13, Folder 19-22  Calendars, 1972-1986
Oversized material housed in Box 23.
Box 13, Folder 23  Clippings, 1966-1978
Image(s)
Box 13, Folder 24-33  Exhibition Catalogs, 1970-1993
Box 13, Folder 34  Magazine, 1970
Box 13, Folder 35-37  Monographs, 1971-1996
Box 13, Folder 38-39  Posters, circa 1967-1993
Oversized material housed in OV 24.
Box 13, Folder 40  Sales Catalog, 1991
Box 23  Oversized Articles About Evans from Box 13, Folders 17-18, 1971

Box 23  Oversized Calendar from Box 13, Folder 20, 1982

Box OV 24  Oversized Posters from Box 13, Folder 38-39, circa 1967-1993

4.6: Scrapbook, 1966-1971

Box 13, Folder 41  Scrapbook, Dismantled, 1966-1974  Image(s)

Box 13, Folder 42  Scrapbook, Dismantled, 1966-1974  Image(s)

Box 13, Folder 43  Scrapbook, Dismantled, 1966-1974  Image(s)

Box 13, Folder 44  Scrapbook, Dismantled, 1966-1974  Image(s)

Box 13, Folder 45  Scrapbook, Dismantled, 1966-1974  Image(s)

4.7: Artwork, 1971

Box 23  Pencil Sketch by Minnie Evans, 1971
Series 5: Printed Material, 1936-1995

2.7 Linear feet (Boxes 13-16, 23)

The Printed Material series includes publications by or about Starr and publications collected by Starr. The publications by or about Starr include published writings authored by Starr, especially journal articles and exhibition announcements, clippings, and announcements about Starr's photographic exhibitions. The publications collected by Starr include a variety of materials in which there are annotations or other significant markings that indicate Starr's research or personal interests.

The series is arranged as 2 subseries:

- 5.1: Publications by or About Starr, 1953-1992
- 5.2: Publications Collected by Starr, 1936-1995

5.1: Publications by or about Nina Howell Starr, 1953-1992

The subseries is grouped by material type and arranged chronologically within each.

Box 13, Folder 46-48  Exhibition Catalogs, 1959-1992
Box 13, Folder 49  Exhibition Announcements and Clippings, 1961-1977
Box 13, Folder 50  "Barnard in Japan," Barnard Alumnae Magazine, 1953 May
Box 13, Folder 51  "I'm a Candidate for a Building Committee," Christian Herald, 1956 April
Box 13, Folder 52  Building the New Church by William S. Clark, 1957
Box 13, Folder 53  "Signs of Living Folk Art," Art in American, 1961
Box 13, Folder 54  "Something Had My Hand," Ms., 1974 May
Box 14, Folder 1-9  Published Writings by Starr or with Photographs by Starr, 1968-1995

5.2: Publications Collected by Nina Howell Starr, 1936-1995

The subseries is grouped by material type and arranged chronologically within each.

Box 14, Folder 10  Auction Catalogs, 1967, 1972
Box 14, Folder 11-22  Collection Catalogs, 1936-circa 1970
Box 14, Folder 23-45  Exhibition Catalogs, 1938-1952
Box 15, Folder 1-42  Exhibition Catalogs, 1955-1981
Box 16, Folder 1-4  Exhibition Catalogs, 1987-1992
Box 16, Folder 5  Exhibition Announcements and Clippings, 1959-1978
Box 16, Folder 6-10  Journals, 1959-1990
Box 16, Folder 11  Magazines, 1968-1976
Box 16, Folder 12-37  Monographs, 1947-1995
Oversized material housed in Box 23.
Box 16, Folder 38  Pamphlets, 1954-1960
Box 16, Folder 39  Sales Catalog, 1949
Box 23  Oversized Monograph from Box 16, Folder 34, circa 1975

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Series 6: Photographic Material, circa 1939-1993

5.4 Linear feet (Boxes 16-23, OV 24)

This series consists of photographs and negatives by Starr. The majority of the photographs and negatives document friends, family, especially her husband, Nathan C. Starr, artwork, events, including exhibition openings and various celebrations, and Starr's extensive travels to locations including Alaska, Hawaii, England, Scotland, Ireland, Wales, France, Italy, Spain, Germany, Switzerland, and Austria. At exhibitions or lectures, including at the Museum of Modern Art and the Witkin Gallery, she photographed prominent artists and art historians, including photographers Maggie Sherwood, Naomi Savage, Barbara Morgan, Linda Connor, Aaron Siskind, Faith Ringgold, and Walker Evans, and sculptor Helene Brandt, feminist and art historian Pat Mainardi, and curators Henri Ghent and John Szarkowski. Starr also photographed artist friends including photographer and writer Consuelo Kanaga and figurative sculptor Louise Kruger.

Starr's artistic photographic work is also represented, and includes two silver gelatin prints of Minnie Evans, and subject studies on hands, people, and nature, among others. She also frequently depicted churches, cemeteries and architectural structures. Additionally, the series includes photos of Evans' artwork, taken by Starr, negatives of folk art, especially roadside, and slides.

The series is arranged as 4 subseries:

- 6.1: Minnie Evans' Artwork
- 6.2: Folk Art, 1956-1981
- 6.3: Slides, circa 1950-circa 1983
- 6.4: General, circa 1939-1993

6.1: Minnie Evans' Artwork, circa 1960-circa 1977

The subseries is arranged chronologically.

Box 16, Folder 40
Minnie Evans' Artwork, circa 1960-circa 1977

Box 16, Folder 41
Minnie Evans' Artwork, circa 1960-circa 1977

Box 16, Folder 42
Minnie Evans' Artwork, circa 1960-circa 1977

Box 16, Folder 43
Minnie Evans' Artwork, circa 1960-circa 1977

Box 16, Folder 44
Minnie Evans' Artwork, circa 1960-circa 1977

Box 16, Folder 45
Minnie Evans' Artwork, circa 1960-circa 1977

6.2: Negatives of Folk Art, 1956-1981

Found here are negatives of folk art taken by Nina Howell Starr, and include annotated envelopes describing images. See Series 3, Index of Field Notes and Subject Bibliographies (Box 2, shoebox), circa 1951-circa 1992, for field notes related to this subseries.

The subseries is arranged chronologically.
Box 16, Folder 46-54   Folk Art, 1956-1961
Box 17, Folder 1-18   Folk Art, 1962-1981

6.3: Slides, circa 1950-circa 1988
The subseries is arranged alphabetically.

Box 17, Folder 19   Slide Lists, circa 1988
Box 17, Folder 20   Chesham, circa 1973
Box 17, Folder 21   Hands, circa 1979-circa 1982
Box 17, Folder 22   Magic Lantern, circa 1950-circa 1980
Box 17, Folder 23   Men, circa 1963-circa 1978
Box 17, Folder 24   Minnie Evans, 1973-1982
Box 17, Folder 25   Multiples, circa 1950-circa 1980
Box 17, Folder 26   Nathan, circa 1950-circa 1980
Box 17, Folder 27   New York, circa 1976-circa 1982
Box 17, Folder 28   New Yorker, circa 1979-circa 1982
Box 17, Folder 29   Paris and Europe, 1982
Box 17, Folder 30   Roadside Folk Art, circa 1974-circa 1979
Box 17, Folder 31   Room, circa 1975-circa 1982
Box 17, Folder 32   South, circa 1962-circa 1979
Box 17, Folder 33   Travel, 1969-1983
Box 17, Folder 34   Women, circa 1953-circa 1983

6.4: General, circa 1939-1993
General photographic materials consist of various subjects depicted in photographs, negatives, and negative strips. Many files include annotated envelopes and sleeves providing further contextual information about images.

The subseries is arranged alphabetically by subject, and chronologically thereafter.

Box 17, Folder 35-36  Minnie Evans, 1962
Oversized photograph housed in OV 24.

Box 23  Lotte Jacobi, Framed Photograph, 1983

Box 17, Folder 37  Unidentified People, 1986

Box 17, Folder 38  Unidentified Woman, circa 1950-circa 1980

Box 17, Folder 39  Graduation at Montgomery, 1959

Box 17, Folder 40  House Interior, Nina Howell Starr's Home, 1993

Box 23  Louise Kruger's Studio, Framed Photograph, 1976

Box 17, Folder 41  Snapshots of Churches, 1954-1956

Box 17  Travel Photographs

Box 17, Folder 48-51  Alaska, 1963-1983

Box 17, Folder 52-55  England, 1960-1963

Box 17, Folder 56  England and Wales, 1969

Box 17, Folder 57  France, 1960

Box 17, Folder 58  Germany and The Netherlands, 1963

Box 17, Folder 59  Germany and Switzerland, 1960

Box 17, Folder 60  Greece, 1959

Box 17, Folder 61  Ireland and England, 1963

Box 17, Folder 62-63  Italy, 1959-1963

Box 17, Folder 64  New Hampshire and New York, 1966-1967
Box 17, Folder 65  New York, 1965
Box 17, Folder 66  Scotland, 1963
Box 17, Folder 67  St. Augustine’s, 1962
Box 17, Folder 68  Spain, 1963
Box 17, Folder 69  Sumter and Redwood City, 1964
Box 17, Folder 70  Yugoslavia, 1959
Box 17, Folder 71  Installation Photographs, Ruth Rose Exhibition, 1966
Box 17, Folder 72  Installation Photographs, Minnie Evans Installation at Wesleyan, 1970
Box 17, Folder 73  Installation Photographs, Feminist Show in New York, 1971
Box 17, Folder 74  Photograph of Letter from Minnie Evans, circa 1960
Box 17, Folder 75-76  Negatives for Thesis, 1963
Box 17, Folder 77-82  Assorted Subjects, Snapshots and Negatives, circa 1939-circa 1980
Box 18, Folder 1  Assorted Subjects, Snapshots and Negatives, 1958
Box 18, Folder 2-53  Assorted Subjects, Negatives, circa 1945-circa 1980
Box 19, Folder 1-40  Assorted Subjects, Negatives, 1963-1973
Box 20, Folder 1-29  Assorted Subjects, Negatives, 1974-1979
Box 21, Folder 1-10  Assorted Subjects, Negatives, 1979-1982
Box 22, Folder 1-9  Assorted Subjects, Negatives, 1982-1985
Box OV 24  Oversized Photograph from Box 17, Folder 36, 1962

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