
Stephanie Ashley

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Collection Overview

Repository: Archives of American Art
Title: Douglas Volk and Leonard Wells Volk papers
Identifier: AAA.volkleon
Date: circa 1858-1965
2008
(bulk 1870-1935)
Extent: 12.4 Linear feet
Creator: Volk, Leonard Wells, 1828-1895
Volk, Douglas , 1856-1935
Language: English

Collection is in English.

Summary: The papers of painter and teacher Douglas Volk (1856-1935) and his father, sculptor Leonard Wells Volk (1828-1895), measure 12.4 linear feet and date from circa 1858-1965, 2008, with the bulk of the material dating from circa 1870-1935. Douglas Volk's papers document his life and career through biographical material, family and professional correspondence, writings and notes, diaries and journals, financial records, printed material, scrapbooks, artwork and sketchbooks, and photographs of the artist, his family, friends, and artwork. The papers also provide documentation of the formation and operations of the Sabatos Handicraft Society established with Marion Volk from the Volk's summer home, Hewnoaks, in Center Lovell, Maine. Scattered documentation of the life and work of Leonard Wells Volk, is found in biographical material, land records, letters, memoirs, and photographs.

Administrative Information

Acquisition Information

The George Arents Research Library, Syracuse University in Syracuse, New York first lent material for microfilming in 1989. Most of the material was then donated in 2004–2005 by Jessie J. Volk, the daughter-in-law of Douglas Volk, who also bequeathed the Volk estate including additional Volk papers to the University of Maine. In 2006, University officials arranged for an auction of much of the property of the estate including the remaining family papers. The Volk Family estate auction was conducted by Cyr Auction Co., in Gray, Maine, on July 19, 2006. Several individuals purchased parts of the papers at that auction and subsequently donated them to the Archives. Those donors are: David Wright, who acquired the 1875 journal and Brush letters and donated them to the Archives in 2006; Dr. Christine Isabelle Oaklander, who purchased the account book, 1873–1875, and donated it to the Archives in honor of Judith Ellen Throm in 2007, and also donated additional letters and a photograph in 2008; and Mary K. and John F. McGuigan Jr., who purchased correspondence (1120 letters), speeches, lectures, articles, checks, check stubs and miscellaneous items and donated them...
to the Archives in 2015. In 2007, the University of Maine Foundation via Amos Orcutt donated the 1934 journal and 60 photographs.

John F. McGuigan Jr. and Mary K. McGuigan have purchased and donated additional archival materials to the Archives, including the Mary K. McGuigan and John F. McGuigan Jr. artists’ letters collection, and 69 letters now among the Sylvester Rosa Koehler papers.

In 2007, the University of Maine Foundation via Amos Orcutt donated the 1934 journal and 60 photographs that were part of the Volk Family estate, but not included in the June 19, 2006 auction.

In 2019 Dr. Christine Isabelle Oaklander donated additional material purchased at auction, primarily photographs and some printed material.

Separated Materials

Volumes 1, 3, 6-7, 9, and 10 of Leonard Volk's memoirs form part of the Alfred Whital Stern Collection of Lincolniana in the Library of Congress.

The Archives of American Art also holds material lent for microfilming (reel 4280) including correspondence of Leonard Volk and photographs of his artwork. Lent materials were returned to the lender and are not described in the collection container inventory.

Other Finding Aids

Inventory prepared by Syracuse University is available on microfilm.

Available Formats

The collection was digitized in 2016 and is available on the Archives of American Art's website.

Material lent for microfilming is available on 35mm microfilm reel 4280 at the Archives of American Art offices and through interlibrary loan.

Processing Information

Portions of the collection received some preliminary processing at some point after donation. All accessions were merged and the collection was fully processed and a finding aid prepared by Stephanie Ashley in 2016 with funding provided by the Terra Foundation for American Art. The collection was digitized in 2016 with funding provided by the Terra Foundation for American Art. The 2019 addition was processed by Ryan Evans to a minimal level in 2020.

Preferred Citation


Restrictions

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Contact Reference Services for more information.
Conditions Governing Use

The Douglas Volk and Leonard Wells Volk 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 / Historical

Chicago sculptor Leonard Wells Volk (1828-1895) created one of only two life masks of Abraham Lincoln. His son, painter and teacher Douglas Volk (1856-1935), was known for his figure and portrait paintings. Douglas Volk and his wife Marion Larrabee Volk established the Sabatos Handicraft Society, producing homespun woolen rugs and textiles from their summer home in Center Lovell, Maine.

Leonard Wells Volk was raised in New York State and Massachusetts, before moving to St. Louis to learn modeling and drawing. Around 1852 he married Emily Clarissa King Barlow, a cousin of Senator Stephen A. Douglas. Douglas took an interest in Volk's career and helped finance his trip to Rome and Florence between 1855 and 1857, where Volk studied art. On returning from Europe Volk settled in Chicago, opening a studio there and establishing himself as a leader in art circles and a founder of the Chicago Academy of Design. He served as president of the Academy (later the School of the Art Institute of Chicago) for eight years. Volk recorded his first meeting with Lincoln during the 1858 Lincoln-Douglas debates, and the subsequent 1860 sittings with Lincoln for the life mask, hands, and bust, in his memoirs. The mask served as a model for many sculptors who made later portraits of Lincoln. Volk's other important works include the Rock Island County Soldier's Monument in Rochester, New York (1869), statues of Lincoln and Douglas for the Illinois Statehouse (1876), a bust of Douglas, and the Douglas Tomb monument (1881) in Chicago.

Douglas Volk was born in Pittsfield, Massachusetts in 1856. His artistic education began in his teens when he traveled to Europe with his family. In the early 1870s he lived in Rome and Venice, spending time with his friends George de Forest Brush and J. Alden Weir. He moved to Paris in 1873 where he studied at the École des Beaux Arts with Jean-Léon Gérôme, and exhibited his first picture, In Brittany, at the 1875 Paris Salon.

In 1879 Volk returned to the United States and accepted a teaching position at Cooper Union. He was elected to the Society of American Artists in 1880 and married Marion Larrabee in 1881. In 1883 Volk became a founder of the Minneapolis Society of Fine Arts and was appointed the first president of the subsequent Minneapolis School of Fine Arts in 1886, a position he held until 1893. During his time in Minneapolis, Volk purchased a summer studio and retreat in Osceola, Wisconsin, and he and Marion had four children: Leonard (1882-1891), Wendell (1884-1953), Marion (1888-1973) and Gerome (1890-1959). In 1893 Volk returned to New York and accepted a position at the Art Students League, where he taught from 1893-1898, and also resumed his post at Cooper Union. He became interested in innovative ways to teach art and art history to children, and in 1895 the National Academy of Design printed his essay "A Plea for Art in the Public Schools," in its annual exhibition catalog. He was elected an associate of the Academy in 1898, becoming a full academician in 1899.

In 1898, looking to provide the family with a summer retreat, Marion Volk purchased property with a friend in Center Lovell, Maine, an area already enjoyed by the couple's friends, George de Forest Brush and Percival Chubb. The property was divided in 1901 and Marion added to her half creating a lot of approximately twenty-five acres. The Volks renovated the house, which they named Hewnoaks, and eventually built four more cottages and a studio for Douglas Volk on the property. During this period Marion Volk was working with handwoven wool on traditional area looms using fruit and vegetable hand-dyes and designs based on motifs from Native American art. In 1902 the Volks held the founding meeting of the Sabatos Handicraft Society at Hewnoaks, and the property became the hub of a Center Lovell
community effort to produce rugs, textiles, and other handicrafts using traditional methods. Daughter Marion worked with her mother, and son Wendell, a printmaker and woodcaver, operated the Hewn Beam Press, printing pamphlets and a newsletter entitled the *Fire Fly: A Periodical of Fearless Endeavour*. Swedish-born wood carver Karl von Rydingsvard offered classes on wood carving at Hewnoaks, assisted by Wendell Volk.

Douglas Volk worked to make the Hewnoaks handicraft movement a success, but focused primarily on his own painting. The Maine woods provided endless inspiration and the setting for many of his paintings and murals, which primarily depicted romanticized historical subjects in Colonial America and reflected his traditional academic training. One of his best known works, *The Boy with the Arrow* (1903), a portrait of his son Leonard "Leo" Volk who died at the age of eight, is now in the collection of the Smithsonian American Art Museum.

Volk taught at the National Academy of Design from 1910-1917. He served as recording secretary and then on the council for the organization from 1910-1919. His acclaimed intimate portraits of friends and acquaintances, including Felix Adler (1914) and William Macbeth (1917), were painted during this period. In 1919 Volk was one of a group of artists commissioned by the National Art Committee to paint major figures from World War I. He subsequently painted portraits of King Albert of Belgium, British Prime Minister David Lloyd George, and General John J. Pershing, and recorded his meetings and sittings with the three men in his journals.

For the last fifteen years of his life, Volk, using his father's life mask, painted a series of portraits of Abraham Lincoln, one of which hangs in the Lincoln Bedroom at The White House.

At least fifteen years prior to her death in 1925, Marion Volk's involvement in handicrafts at Hewnoaks declined, while Douglas Volk continued to focus on his own work. Wendell Volk's career in civil engineering took precedence over his interest in weaving and woodcarving and both he and his brother Gerome moved West in 1909. Following Douglas Volk's death in Fryeburg, Maine in 1935, Wendell Volk and his wife Jessie, also an artist, ultimately took possession of Hewnoaks. Wendell died in 1953, but the property was eventually bequeathed by Jessie Volk to the University of Maine and now operates as an artist colony.

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**Scope and Contents**

The papers of painter and teacher Douglas Volk (1856-1935) and his father, sculptor Leonard Wells Volk (1828-1895), measure 12.4 linear feet and date from circa 1858-1965, 2008, with the bulk of the material dating from circa 1870-1935. Douglas Volk's papers document his life and career through biographical material, family and professional correspondence, writings and notes, diaries and journals, financial records, printed material, scrapbooks, artwork and sketchbooks, and photographs of the artist, his family, friends, and artwork. The papers also provide documentation of the formation and operations of the Sabatos Handicraft Society established with Marion Volk from the Volk's summer home, Hewnoaks, in Center Lovell, Maine. Scattered documentation of the life and work of Leonard Wells Volk, is found in biographical material, land records, letters, memoirs, and photographs.

Douglas Volk's papers form the bulk of the collection and document all stages of his life from his first visits to Europe during his teenage years, until his death. Biographical material includes address books, biographical notes, genealogical records of Volk's family, and a warranty deed for land purchased by Marion Volk in Center Lovell, Maine, in 1904.

Family correspondence is primarily between Douglas and Marion throughout their courtship and marriage, but also includes letters from other family members including daughter Marion Volk Bridge and sons Wendell and Gerome Volk. General correspondence is with colleagues, art galleries, societies, institutions
and museums, schools and colleges, government agencies, and others. Also found are letters from artists including George de Forest Brush, Elliott Daingerfield, Cass Gilbert, Philip Leslie Hale, Swedish woodcarver Karl von Rydingsvard, and J. Alden Weir; and friends Felix Adler and Percival Chubb.

Douglas Volk's writings and notes are on art, art instruction for children, and the significance and influence of his father's work, particularly Leonard Volk's Lincoln life mask, and include drafts of his monograph "Art Instruction in Public Schools."

Diaries and journals record details of Volk's early art education in Europe, including his friendships with Eugene Benson and George de Forest Brush and others, his time spent studying under Jean-Léon Gérôme at the École des Beaux Arts, his appointment by the National Art Committee to paint portraits of World War I era politicians and military figures, and his Lincoln portrait painted just prior to Volk's death.

Financial records document day-to-day routine expense, as well as sales of artwork and other art-related transactions.

Printed material and a scrapbook of clippings and letters include press coverage of Douglas Volk's career from the early 1900s to 1918. An additional scrapbook provides documentation of the Sabatos Handicraft Society, including a copy of one of only three known editions of the society's publication The Fire Fly. Artwork includes sketches, two small oil paintings, and fifteen sketchbooks of Douglas Volk.

Photographs include portraits taken at various stages of Volk's career, family photographs, photographs of the main house at Hewnoaks and additional buildings, photographs of several artists including William Merritt Chase and Karl von Rydingsvard, photographs of world leaders including David Lloyd George, King Albert of Belgium, and General John J. Pershing, and photographs of artwork.

The papers of Leonard Wells Volk include seven volumes of his hand-written memoirs which document his relationship with Stephen A. Douglas, his first meeting with Lincoln, and his involvement with the Chicago Academy of Design. Also found are three letters including one written to Douglas Volk in 1887, and a memorandum related to the value of Leonard Wells Volk's Lincoln and Douglas statues at the Illinois State House. Photographs include three of Leonard Wells Volk, photographs of other family members including his wife Emily, photos of houses and woodland scenes, and photos of artwork.

Arrangement

The collection is arranged as 2 series.

Series 1: Douglas Volk Papers, circa 1870-1965, 2008 (11.85 linear feet; Boxes 1-12, 15-16, OV 13-14)
Series 2: Leonard Wells Volk Papers, circa 1858-circa 1930 (0.45 linear feet; Boxes 11-12)

Names and Subject Terms

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

Subjects:
Art -- Study and teaching
Art teachers -- New York (State) -- New York
Painters -- Maine
Painters -- New York (State) -- New York
Sculptors -- Illinois -- Chicago
World War, 1914-1918

Types of Materials:
- Diaries
- Paintings
- Photographs
- Scrapbooks
- Sketchbooks
- Sketches

Names:
- Adler, Felix, 1851-1933
- Albert, King of the Belgians, I, 1875-1934 -- Photographs
- Benson, Eugene, 1837-1908
- Bridge, Marion Volk
- Brush, George de Forest, 1855-1941
- Chase, William Merritt, 1849-1916 -- Photographs
- Chicago Academy of Design
- Chubb, Percival, 1860-1960
- Daingerfield, Elliott, 1859-1932
- Douglas, Stephen Arnold, 1813-1861
- Ecole nationale supérieure des beaux-arts (France)
- Gilbert, Cass, 1859-1934
- Gérôme, Jean Léon, 1824-1904
- Hale, Philip Leslie, 1865-1931 -- Photographs
- Lincoln, Abraham, 1809-1865
- Lloyd George, David, 1863-1945
- Pershing, John J. (John Joseph), 1860-1948 -- Photographs
- Sabatos Industries
- Volk, Gerome
- Volk, Marion Larrabee, 1859-1925
- Volk, Wendell
- Weir, Julian Alden, 1852-1919
- von Rydingsvaard, Karl

Geographic Names:
- Sculptors -- Maine
Container Listing


11.85 Linear feet (Boxes 1-12, 15-16, OVs 13, 14)

Douglas Volk's papers form the bulk of the collection and document all stages of his life and career from his first visits to Europe during his teenage years, until his death. Posthumous material primarily comprises family correspondence, financial material, and photographs, and a 2008 Antiques magazine article on the Volk family's activities at Hewnoaks.

Douglas Volk's papers are arranged as 9 subseries.

• 1.1. Biographical Material, circa 1897-circa 1929 (0.75 linear feet; Boxes 1, 12, OVs 13, 14)
• 1.2. Correspondence, circa 1870-1960 (4.54 linear feet; Boxes 1-5, 12)
• 1.3. Writings and Notes, 1886-1933 (1 linear foot; Boxes 5-6)
• 1.4. Diaries and Journals, 1873-1935 (0.2 linear feet; Box 6)
• 1.5. Financial Records, 1873-1953 (2.5 linear feet; Boxes 7-9)
• 1.6. Printed Material, 1873-2008 (0.53 linear feet; Boxes 9, 12, OV 13)
• 1.7. Scrapbooks, 1900-1927 (0.2 linear feet; Boxes 9-10)
• 1.8. Artwork and Sketchbooks, circa 1870-circa 1934 (0.78 linear feet; Boxes 10, 12, OV 13)
• 1.9. Photographs, circa 1880-1942 (0.95 linear feet; Boxes 10-12, OV 13)

The bulk of this series has been scanned with the exception of some routine financial records.

1.1: Biographical Material, circa 1897-circa 1929

0.75 Linear feet (Boxes 1, 12, OVs 13-14)

Biographical material includes five address books and addresses on notes and business cards; biographical notes and résumés for Douglas Volk and his sons, Gerome and Wendell Volk; a hand-drawn and colored map of Hewnoaks; and a travel itinerary for Volk's 1919 trip to Europe, written on the back of a map of France and Belgium.

Miscellaneous material includes a blueprint of a proposed sarcophagus to be erected in Fryeburg Village Cemetery for Marion Volk and a 1925 receipt for the purchase of cemetery lots; a pair of eyeglasses; two membership cards for the Society for Ethical Culture; two handwritten verses; and genealogical memoranda of the Barlow family and Volk families from the 1600s to the early 1900s.

Biographical material relating specifically to Marion Volk includes a warranty deed for a parcel of Center Lovell land which she purchased from Hattie M. Lyons in 1904; a 1921 address book; a lock of hair accompanied by a photograph of Marion Volk; and a memorial address written for her by Felix Adler.

Series is scanned in entirety, with the exception of the map of Hewnoaks which could not be scanned due to the condition of the item.
1.2: Correspondence, circa 1870-1960

4.54 Linear feet (Boxes 1-5, 12)

Correspondence is arranged as two series.

- 1.2.1. Family Correspondence, 1871-1960
- 1.2.2. General Correspondence, circa 1870-1952

1.2.1: Family Correspondence, 1871-1960

3.05 Linear feet (Boxes 1-4)

The bulk of the correspondence is between Douglas and Marion Volk, dating from around the time of their first encounter and documenting their married life beginning in 1881, and ending in 1924, just prior to Marion's death in 1925. Their correspondence details all aspects of their careers and personal lives as Douglas worked and taught often away from home, and Marion ran the family home and worked to promote the activities of the Sabatos Handicraft Society in Center Lovell, Maine.

The bulk of the letters from the 1890s to circa 1915 are from Douglas to Marion detailing his painting, teaching, business affairs, personal relationships, and living conditions. These letters are most prolific from 1880-1888. His responses to his wife's letters in the early 1900s provide some insight into the heyday of production at Hewnoaks, but two folders of undated letters from Marion to Douglas appear to be from circa 1900-circa 1910, and provide the most detailed information in the series about the
family's involvement in the Center Lovell community and Marion's activities in rug-making and textiles. There appear to be no letters from 1891, 1902, and 1905-1906, although some letters are undated and may be from these years.

Volk's 1919 letters to Marion contain detailed descriptions of his European trip to paint portraits of World War I leaders.

Other family correspondence includes letters to Marion Volk from her mother, Margaret Larrabee, and to Marion from other family members and friends; two letters from Emily Clarissa Volk to her son, Douglas; and circa 0.75 linear feet of letters to Douglas and Marion from their children, Gerome (Jerry), Marion Volk Bridge (Mary Ann) and Wendell, which primarily describe daily life unrelated to artistic endeavors. Also found is one letter from Douglas Volk to his son Leonard "Leo" Volk, and two folders of letters from Douglas Volk's sister, Nora Volk Colt.

Series is scanned in entirety.

Box 1, Folder 9-12   Condolences on Death of Marion Volk, 1925
Image(s)

Box 1, Folder 13   Family Correspondence and Miscellaneous, 1883-1928
Image(s)

Box 1, Folder 14   Larrabee, Margaret to Marion Volk, 1881 July 16-December 23
Image(s)

Box 1, Folder 15   Larrabee, Margaret to Marion Volk, 1882-1886
Image(s)

Box 1, Folder 16   Larrabee, Margaret to Marion Volk, 1887-1890
Image(s)

Box 1, Folder 17   Larrabee, Margaret to Marion Volk, 1894-1895
Image(s)

Box 1, Folder 18   Volk, Douglas and Marion (1 of 4), circa 1880s-circa 1925
Image(s)

Box 1, Folder 19   Volk, Douglas and Marion (2 of 4), circa 1880s-circa 1925
Image(s)

Box 1, Folder 20   Volk, Douglas and Marion (3 of 4), circa 1880s-circa 1925
Image(s)

Box 1, Folder 21   Volk, Douglas and Marion (4 of 4), circa 1880s-circa 1925
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Box 1, Folder 22   Volk, Douglas and Marion (1 of 2), circa 1900-circa 1910
Box 1, Folder 23  Volk, Douglas and Marion (2 of 2), circa 1900-circa 1910
Box 1, Folder 24  Volk, Douglas and Marion, 1878-1879 August
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Box 1, Folder 26  Volk, Douglas and Marion, 1880 January-April
Box 1, Folder 27  Volk, Douglas and Marion, 1880 May-August
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Box 1, Folder 38  Volk, Douglas and Marion, 1880 December 1-9  Image(s)

Box 1, Folder 39  Volk, Douglas and Marion, 1880 December 12-31  Image(s)

Box 1, Folder 40  Volk, Douglas and Marion, 1881 January 3-9  Image(s)

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Box 1, Folder 47  Volk, Douglas and Marion, 1881 February 19-27  Image(s)

Box 1, Folder 48  Volk, Douglas and Marion, 1881 March 1-9  Image(s)

Box 1, Folder 49  Volk, Douglas and Marion, 1881 March 9-19  Image(s)

Box 2, Folder 1  Volk, Douglas and Marion, 1881 March 19-25  Image(s)

Box 2, Folder 2  Volk, Douglas and Marion, 1881 March 27-31  Image(s)

Box 2, Folder 3  Volk, Douglas and Marion, 1881 April 1-10
Box 2, Folder 4  Volk, Douglas and Marion, 1881 April 12-20
Box 2, Folder 5  Volk, Douglas and Marion, 1881 April 21-28
Box 2, Folder 6  Volk, Douglas and Marion, 1881 May 2-10
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Box 2, Folder 10  Volk, Douglas and Marion, 1882 May
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Box 2, Folder 17  Volk, Douglas and Marion, 1886 May 1-3
Box 2, Folder 18  Volk, Douglas and Marion, 1887 January-August
Box 2, Folder 19  
Volk, Douglas and Marion, 1888 September-1889 July
Image(s)

Box 2, Folder 20  
Volk, Douglas and Marion, 1890
Image(s)

Box 2, Folder 21  
Volk, Douglas and Marion, 1892 December
Image(s)

Box 2, Folder 22  
Volk, Douglas and Marion, 1894-1895
Image(s)

Box 2, Folder 23  
Volk, Douglas and Marion, 1896-1899 August
Image(s)

Box 2, Folder 24  
Volk, Douglas and Marion, 1899 September
Image(s)

Box 2, Folder 25  
Volk, Douglas and Marion, 1899 November-December
Image(s)

Box 2, Folder 26  
Volk, Douglas and Marion, 1900 March
Image(s)

Box 2, Folder 27  
Volk, Douglas and Marion, 1900 April
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Box 2, Folder 28  
Volk, Douglas and Marion, 1900 April-October
Image(s)

Box 2, Folder 29  
Volk, Douglas and Marion, 1901 April-1903 April
Image(s)

Box 2, Folder 30  
Volk, Douglas and Marion, 1903 May
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Box 2, Folder 31  
Volk, Douglas and Marion, 1904 May-June
Image(s)

Box 2, Folder 32  
Volk, Douglas and Marion, circa 1907-1908
Image(s)

Box 2, Folder 33  
Volk, Douglas and Marion, 1909 July-August
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<td>Box 2, Folder 44</td>
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Image(s)

Box 3, Folder 4  Volk, Douglas and Marion, 1917
Image(s)

Box 3, Folder 5  Volk, Douglas and Marion, 1918 March-May
Image(s)

Box 3, Folder 6  Volk, Douglas and Marion, 1918 September-October
Image(s)

Box 3, Folder 7  Volk, Douglas and Marion, 1919 May
Image(s)

Box 3, Folder 8  Volk, Douglas and Marion, 1919 June
Image(s)

Box 3, Folder 9  Volk, Douglas and Marion, 1919 July
Image(s)

Box 3, Folder 10  Volk, Douglas and Marion, 1919 August
Image(s)

Box 3, Folder 11  Volk, Douglas and Marion, 1920
Image(s)

Box 3, Folder 12  Volk, Douglas and Marion, 1921
Image(s)

Box 3, Folder 13  Volk, Douglas and Marion, 1922-1923
Image(s)

Box 3, Folder 14  Volk, Douglas and Marion, 1924 March-May
Image(s)

Box 3, Folder 15  Volk, Douglas and Marion, 1924 July-October
Image(s)

Box 3, Folder 16  Volk, Douglas to Children, 1890-1926
Image(s)

Box 3, Folder 17  Volk, Marion to Children, 1919
Image(s)

Box 3, Folder 18  Volk, Marion and Family/Friends, 1871-1873
Box 3, Folder 19  Volk, Marion and Family/Friends, 1874-1897
Box 3, Folder 20  Volk, Marion and Family/Friends, 1920-1928
Box 3, Folder 21  Volk, Emily Clarissa, 1881-1899
Box 3, Folder 22  Volk, Gerome, 1909-1910
Box 3, Folder 23  Volk, Gerome, 1910-1911
Box 3, Folder 24  Volk, Gerome, circa 1923-circa 1926
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Box 3, Folder 26  Volk, Gerome, 1930-1933
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Box 3, Folder 29  Volk, Wendell, 1910-1911
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Box 3, Folder 32  Volk, Wendell, 1921-1924
Box 3, Folder 33  Volk, Wendell, 1925-1926
Box 3, Folder 34  Volk, Wendell, 1927
Image(s)

Box 3, Folder 35  Volk, Wendell, 1928 June-December
Image(s)

Box 3, Folder 36  Volk, Wendell, 1928 January-May
Image(s)

Box 3, Folder 37  Volk, Wendell, 1929
Image(s)

Box 3, Folder 38  Volk, Wendell, 1931-1933
Image(s)

Box 3, Folder 39  Volk, Wendell and Jessie, 1933
Image(s)

Box 3, Folder 40  Volk, Wendell and Jessie, 1936
Image(s)

Box 3, Folder 41  Volk, Jessie, circa 1935-1960
Image(s)

Box 3, Folder 42  Bridge, Marion Volk and Ezra Bridge, circa 1914-circa 1930
Image(s)

Box 3, Folder 43  Bridge, Marion Volk and Ezra Bridge, 1914-1918
Image(s)

Box 3, Folder 44  Bridge, Marion Volk and Ezra Bridge, 1919 February-May
Image(s)

Box 3, Folder 45  Bridge, Marion Volk and Ezra Bridge, 1920-1924
Image(s)

Box 3, Folder 46  Bridge, Marion Volk and Ezra Bridge, 1925
Image(s)

Box 4, Folder 1  Bridge, Marion Volk and Ezra Bridge, 1926
Image(s)

Box 4, Folder 2  Bridge, Marion Volk and Ezra Bridge, 1927
1.2.2: General Correspondence, circa 1870-1952

General correspondence is with friends, colleagues, galleries, museums, art institutions, art societies, publishers, universities and colleges, and United States Government agencies. There are letters from artists including Edwin Howland Blashfield, William Merritt Chase, Elliott Daingerfield, Cass Gilbert, Philip Leslie Hale and Lilian Westcott Hale, Karl von Rydingsvard, and J. Alden Weir. Six folders of
letters from George de Forest Brush and his wife Mary (Mittie) Taylor Whelpley Brush, reveal details about Brush's education in Europe, his experiences in Wyoming and Canada in the 1880s, and his later career. The letters also document the close relationship between the Brush and Volk families, recording their mutual sympathy and support during times of illness and bereavement, including the death of the Brush's infant son, Alfred, from cholera shortly after his birth in 1886, and Leonard Volk's death in 1891.

Also found is correspondence with writer and leader of the Ethical Society of St. Louis, Percival Chubb, and Volk family friend and founder of the Ethical Culture movement, Felix Adler and his wife Helen Goldmark Adler. Correspondence with the Buffalo Fine Arts Gallery, Albright Art Gallery includes personal and business related correspondence with Cornelia B. Sage Quinton, which documents, among other things, the gallery's purchase of Volk's Lincoln portrait for $5000.

Correspondence with Beck Engraving Company relates to plates produced by the company from Volk's Lincoln portrait. Correspondence with Charles L. Hinton relates to Hinton's work on the Lincoln medal made from a portrait of Lincoln by Volk and produced by Whitehead & Hoag. Correspondence with Whitehead & Hoag also relates to Hinton's work.

Correspondence with Fred'k Southack & Alwyn Ball Jr. Inc. relates to Volk's New York City studio lease in the mid-1920s.

National Academy of Design records include minutes of meetings and letters from Edwin Howland Blashfield, when Volk was the National Academy's Recording Secretary in the early 1920s. Correspondence with the Portland Society of Art documents the purchase by Cyrus H. K. Curtis of Volk's Lincoln portrait *With Malice Toward None* which Curtis donated to the Society in 1927.

Correspondence with the United States Military Academy Museum, West Point relates to Volk's portraits of Major-General John G. Foster (1930), and Major-General Gordon Granger (1931).

One folder contains carbon copies of some of Volk's letters from 1920. These copies relate primarily to his contemporary portraits of government and military subjects and include letters directly to, or relating to, David Lloyd George, Brand Whitlock, Comte d'Arschot, and John J. Pershing.

Records are arranged alphabetically by correspondent.

Series is scanned in entirety.

Box 4, Folder 16  
Adler, Felix, Helen and Nelly, circa 1880-circa 1934  
*Image(s)*
Includes photograph of Felix Adler

Box 4, Folder 17  
Adler, Felix, Helen and Nelly, 1883-1886  
*Image(s)*  
Includes photo of Felix Adler

Box 4, Folder 18  
Adler, Felix, Helen and Nelly, 1887-1934  
*Image(s)*

Box 4, Folder 19  
American Academy in Rome, 1925-1930  
*Image(s)*

Box 4, Folder 20  
American Federation of Arts, 1909-1927
Box 4, Folder 21  Architectural League of New York, 1917-1927
Image(s)

Box 4, Folder 22  Artists' Fellowship, Inc., 1932-1933
Image(s)

Box 4, Folder 23  A, General: A.-Am, 1910-1932
Image(s)

Box 4, Folder 24  A, General: Ar-Au, 1917-1933
Image(s)

Box 4, Folder 25  Barlow, Elbert S., 1923
Image(s)

Box 4, Folder 26  Beck Engraving Company, circa 1921-circa 1923
Image(s)

Box 4, Folder 27  Bell, Lilian, 1923
Image(s)

Box 4, Folder 28  Blashfield, Edwin Howland, 1918
Image(s)

Box 4, Folder 29  Board of Education, City of New York, 1925-1926
Image(s)

Box 4, Folder 30  Bowdoin College, 1927
Image(s)

Box 4, Folder 31  Brush, George de Forest, circa 1870-circa 1932
Image(s)

Box 4, Folder 32  Brush, George de Forest, circa 1870-circa 1932
Image(s)

Box 4, Folder 33  Brush, George de Forest, circa 1872-1879
Image(s)

Box 4, Folder 34  Brush, George de Forest, 1881-1888
Image(s)

Box 4, Folder 35  Brush, George de Forest, 1891-1899
Box 4, Folder 36  Brush, George de Forest, 1902-1932
Image(s)

Box 4, Folder 37  Buffalo Fine Arts Academy, Albright Art Gallery, 1922
Image(s)

Box 4, Folder 38  Buffalo Fine Arts Academy, Albright Art Gallery, 1922-1923
Image(s)

Box 4, Folder 39  B, General, 1901-1952
Image(s)
Oversized material housed in Box 12, Folder 2

Box 4, Folder 40  Chase, William Merritt, 1886
Image(s)

Box 4, Folder 41  Chubb, Percival, 1908-1930
Image(s)

Box 4, Folder 42  Corcoran Gallery of Art, 1926-1928
Image(s)

Box 4, Folder 43  Corentine Le Noach, circa 1918-circa 1928
Image(s)

Box 4, Folder 44  Cowles, Russell, 1915-1916
Image(s)

Box 4, Folder 45  C, General, 1916-1932
Image(s)

Box 4, Folder 46  Daingerfield, Elliott, 1920-1925
Image(s)

Box 4, Folder 47  d’Arschot, Le Comte, circa 1925
Image(s)

Box 4, Folder 48  Davidson, George, 1915-1916
Image(s)

Box 4, Folder 49  Detroit Institute of Arts, 1925
Image(s)

Box 4, Folder 50  D, General, 1897-1933
Box 4, Folder 51  E, General, 1924-1925
Image(s)

Box 4, Folder 52  Fine Arts Federation of New York, 1917-1930
Image(s)

Box 4, Folder 53  Fred'k Southack & Alwyn Ball Jr. Inc., 1926
Image(s)

Box 4, Folder 54  F, General, 1917-1934
Image(s)

Box 4, Folder 55  Gilbert, Cass, 1919-1923
Image(s)

Box 4, Folder 56  G, General, 1892-1934
Image(s)

Box 5, Folder 1  Hale, Philip Leslie and Lilian Westcott, circa 1917
Image(s)

Box 5, Folder 2  Hinton, Charles L., 1893-1923
Image(s)

Box 5, Folder 3  H-I, General, 1901-1933
Image(s)

Box 5, Folder 4  Jennings, Martin J., 1929
Image(s)

Box 5, Folder 5  J, General, 1917-1933
Image(s)

Box 5, Folder 6  K, General, 1914-1927
Image(s)

Box 5, Folder 7  Ladd, C. C., 1927-1932
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Box 5, Folder 8  Library of Congress, 1915-1933
Image(s)

Box 5, Folder 9  L, General, 1881-1933
Image(s)
Includes 1 letter from John La Farge and one from Hayley Lever

Box 5, Folder 10  L, General, 1881-1933
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Box 5, Folder 11  M. Knoedler & Co., 1927
Image(s)

Box 5, Folder 12  Maine & New Hampshire Granite Corporation, 1925
Image(s)

Box 5, Folder 13  Mayflower Publishing Company, 1929
Image(s)

Box 5, Folder 14  Medici Society of America, 1926-1927
Image(s)

Box 5, Folder 15  Metropolitan Museum of Art, 1907-1927
Image(s)

Box 5, Folder 16  Minnesota State Fair, 1925
Image(s)

Box 5, Folder 17  M, General, 1902-1928
Image(s)

Box 5, Folder 18  National Academy of Design, 1916-1918
Image(s)

Box 5, Folder 19  National Academy of Design, 1921 May-October
Image(s)

Box 5, Folder 20  National Academy of Design, 1921 November-December
Image(s)

Box 5, Folder 21  National Academy of Design, 1922
Image(s)

Box 5, Folder 22  National Academy of Design, 1924-1933
Image(s)

Box 5, Folder 23  National Arts Club, circa 1913-1933
Image(s)

Box 5, Folder 24  National Cyclopedia of American Biography, 1928-1929
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<td>Includes letter from Howard Pyle</td>
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<td>Box 5, Folder 32</td>
<td>Quirk, James R./Photoplay, 1921-1922</td>
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<td>Sloane, Mr. and Mrs. William, 1924-1929</td>
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<td>Stanford, J. W., circa 1915</td>
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<td>S, General, 1895-1933</td>
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<td>Weir, J. Alden, circa 1916-1920</td>
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Box 5, Folder 54  Whitehead & Hoag Company, 1923 June-July
Image(s)

Box 5, Folder 55  Whitehead & Hoag Company, 1923 August-1929
Image(s)

Box 5, Folder 56  Whitlock, Brand, 1919-1926
Image(s)

Box 5, Folder 57  Wiecker, Otho, 1931
Image(s)

Box 5, Folder 58  W, General, 1911-1936
Image(s)
Includes 1915 letter from Booker T. Washington then Principal of the Tuskegee Institute

Box 5, Folder 59  Carbon Copies of Outgoing Letters, 1920
Image(s)

Box 5, Folder 60  First Names Only, 1880-1927
Image(s)

Box 5, Folder 61  Illegible and Unidentified, circa 1881-1938
Image(s)
includes 8 empty envelopes at beginning of folder

Box 12, Folder 2  Oversized B, General scanned with Box 4, Folder 39

1.3: Writings and Notes, 1886-1933

1 Linear foot (Boxes 5-6)

Writings are primarily on art and historical events relating to Leonard Wells Volk’s creation of the life mask and hands of Lincoln. They include what appear to be early versions and drafts of Volk’s monograph “Art Instruction in Public Schools” (1894) and manuscripts on related ideas including “What should Children Draw?” (1897). Also found is a corrected newspaper copy of an address on the subject of art instruction in schools read before the Minnesota State Convention of Teachers (1886). Related to activities in Center Lovell are multiple partial drafts of writings entitled “Beauty Dethroned...,” promoting the value of art and craftsmanship in an age when productivity was increasingly driven by automated processes and the use of machines.

Also found are manuscripts for eight dated lectures and addresses to schools and societies.

Notebooks contain lists and notes relating to Volk’s daily business, scattered journal entries, scattered sketches, names and addresses, and some accounting information. The 1901-1905 notebook relates primarily to subscriptions to the Center Lovell community publication The Fire Fly: A Periodical of Fearless Endeavour.
Notes and other fragments and manuscripts include notes and annotated transcripts of letters and reviews relating to Leonard Wells Volk's Lincoln life mask. The notes and letters appear to have been used by Douglas Volk in various addresses and writings on his father's work.

Manuscripts for two plays and a fictional romance story can also be found in this series. Writings by others include Paul Dougherty's statement on Volk's portrait of William Macbeth (1917) that was given to the Brooklyn Museum, and an essay by Edgar Whitaker Work on Volk's Lincoln portrait, *With Malice Toward None*.

Manuscripts for what appear to be essays and/or monographs are followed by addresses and lectures, plays, and notes and notebooks. Writings by others are arranged at the end of the series.

Series is scanned in entirety with the exception of duplicate manuscripts with no annotations.

Box 5, Folder 62  "A Romance From Maine", circa 1890
Image(s)

Box 5, Folder 63  "Abraham Lincoln - Breasting the Winds", circa 1890-circa 1930
Image(s)

Box 5, Folder 64  "Art Instruction In Public Schools," Corrected Newspaper Copy, 1886
Image(s)

Box 5, Folder 65  "Art Instruction in Public Schools," Drafts (1 of 5"), circa 1890s
Image(s)

Box 5, Folder 66  "Art Instruction in Public Schools," Drafts (2 of 5), circa 1890s
Image(s)

Box 5, Folder 67  "Art Instruction in Public Schools," Drafts (3 of 5), circa 1890s
Image(s)

Box 5, Folder 68  "Art Instruction in Public Schools," Drafts (4 of 5), circa 1890s
Image(s)

Box 5, Folder 69  "Art Instruction in Public Schools," Drafts (5 of 5), circa 1890s
Image(s)

Box 5, Folder 70  "Art Instruction In Public Schools," Manuscript, 1897
Image(s)

Box 5, Folder 71  "Beauty Dethroned: Beauty and it's Enemy the Machine" and Related Drafts, circa 1900-circa 1930
Image(s)

Box 5, Folder 72  "Beauty Dethroned: Beauty and it's Enemy the Machine" and Related Drafts, circa 1900-circa 1930
Box 5, Folder 73 "Beauty Dethroned: Beauty and it's Enemy the Machine" and Related Drafts, circa 1900-circa 1930

Box 6, Folder 1 "Going to Gen'l Grant's Reception", circa 1870s

Box 6, Folder 2 "Interview with the Aid de Camp of the King of Belgium", circa 1919

Box 6, Folder 3 "Motive and Subject in Art", circa 1890-circa 1930

Box 6, Folder 4 "Protecting Brain Work", circa 1890-circa 1930

Box 6, Folder 5 "What Should Young Children Draw?", circa 1890-circa 1930

Box 6, Folder 6 Untitled Fragments, circa 1890-circa 1930

Box 6, Folder 7 Untitled Fragments, circa 1890-circa 1930

Box 6, Folder 8 Untitled Fragments, circa 1890-circa 1930

Box 6, Folder 9 Untitled Manuscripts, circa 1890-circa 1930

Box 6, Folder 10 Untitled Writings on Handweaving Textiles/Rugs, circa 1890-circa 1930

Box 6 Addresses/Lectures

Box 6, Folder 11 "Addressed to an Art Student", circa 1890-circa 1930

Box 6, Folder 12 "Art as an Expression of Life," Bowdoin College (1927 May 12), 1927

Box 6, Folder 13 "Art as an Expression of Life," Bowdoin College (1927 May 12), 1927
Box 6, Folder 14  "Art as an Expression of Life," Bowdoin College (1927 May 12), 1927
Image(s)

Box 6, Folder 15  "Art Matters in Norfolk," To Norfolk Society of Arts, circa 1924-1926
Image(s)

Box 6, Folder 16  Conway Rotary Club Address on Lincoln and Leonard Volk (1932 June 12), 1932
Image(s)

Box 6, Folder 17  Conway Rotary Club Address on Lincoln and Leonard Volk (1932 June 12), 1932
Image(s)

Box 6, Folder 18  Conway Rotary Club Address on Lincoln and Leonard Volk (1932 June 12), 1932
Image(s)

Box 6, Folder 19  Conway Rotary Club Address on Lincoln and Leonard Volk (1932 June 12), 1932
Image(s)

Box 6, Folder 20  "Fryeburg Address: Lincoln and Trip Abroad", 1920-1929
Image(s)
includes letter from Henry White (1919) and Brand Whitlock (1920)

Box 6, Folder 21  Memorial Ceremony in Honor of Dr. Maurice Francis Egan, 1926
Image(s)

Box 6, Folder 22  "Montclair Early Days", 1926 February 11
Image(s)

Box 6, Folder 23  "Preamble on reading the Declaration of Independence at the celebration held in Center Lovell, ME July 4, 1918", 1918
Image(s)

Box 6, Folder 24  Play, "A Studio Romance", 1893
Image(s)

Box 6, Folder 25  Play, "A Studio Romance", 1893
Image(s)

Box 6, Folder 26  Play, "A Studio Romance", 1893
Box 6, Folder 27  Play, "Witchcraft", circa 1890-circa 1930

Box 6, Folder 28  Notebook, circa 1899

Box 6, Folder 29  Notebook, 1901-1905

Box 6, Folder 30  Notebook, 1915

Box 6, Folder 31  Notebook, 1916-1918

Box 6, Folder 32  Notebook, circa 1917-1918

Box 6, Folder 33  Notebook, 1918

Box 6, Folder 34  Notebook, circa 1921

Box 6, Folder 35  Notebook, circa 1931-1933

Box 6, Folder 36  Notes, circa 1920s

Box 6  By Others

Box 6, Folder 37  "Douglas Volk's Portrait of William Macbeth" by Paul Dougherty, circa 1917

Box 6, Folder 38  "In Memoriam, Marion Volk, 13th January 1925, Readings by Percival Chubb", 1925

Box 6, Folder 39  On Art Instruction in Public Schools, circa 1890s

Box 6, Folder 40  "The Douglas Volk Lincoln: 'With Malice Toward None' " by Rev. Dr. Edgar Whitaker Work, circa 1926
1.4: Diaries and Journals, 1873-1935

0.2 Linear feet (Box 6)

Three European journals, written between March 1872 and 1875, record Volk's earliest visits to Europe and the beginning of his artistic education. His 1872-1873 journals record Volk's day-to-day life in Rome, and his impressions and activities during visits to Venice and Paris. They document meetings and friendships with artists including Eugene Benson, George de Forest Brush, George Inness, and others. In the 1873 journal Volk writes of experiencing an earthquake on June 29, 1873, and how a sketch he made of a ruined church at San Pietro di Feretto in the aftermath of the event was published in the London News, constituting "the first time my name has been before the public in connection with my art." A copy of the newspaper clipping that contains the sketch can be found in 1.6. Printed Material.

Volk's 1875 journal contains scattered sketches and records, amongst other things, his study under Jean-Léon Gérôme, visits to London, and the acceptance of his first pictures to the Paris Salon.

The 1903 diary contains only a short list of "Pictures at Knoedlers" and several other scattered notations.

Volk's 1919 journal records his time in Europe making studies from life for portraits of King Albert of Belgium, Prime Minister David Lloyd George, and Woodrow Wilson's Ambassador to Belgium, Brand Whitlock. The journal includes accounts of his sittings with the three men, Volk's meeting with Woodrow Wilson who was in Paris for the signing of the Treaty of Versailles, the arrival of Cecilia Beaux who was in Europe to paint Cardinal Mercier, and Volk's friendship with John Singer Sargent. Also recorded are preparations for Volk's portrait of General John J. Pershing, and accounts of touring the battlefields of World War I and his impressions of the general devastation of the region.

Volk's 1934 journal documents work on his portrait of Lincoln from his father's life mask of Lincoln.

Diaries and journals are arranged in chronological order.

Series is scanned in entirety.
1.5: Financial Records, 1873-1953

2.5 Linear feet (Boxes 7-9)

Financial records document primarily routine, but also art-related, expenses. They include bank statements and canceled checks, some of which record payments to art and professional organizations such as the Architectural League, the Arts Club of Washington, the National Arts Club, the National Sculpture Society, and the Society of Mural Painters, as well as to individuals including William M. Post, John Wanamaker, Russell Cowles, Karl von Rydingsvard, R. Whalen, and others. The canceled checks are supplemented by, and in some cases can be cross-referenced with, check records which consist primarily of check book stubs recording deposits and withdrawals on Volk's account, including art-related transactions.

Also found are three personal account books which contain daily entries for food, clothes, rent, travel (to Paris, Dourmanez, Versailles, Barbizon, and elsewhere), entertainment and painting incidentals including canvas, varnish, crayons, colors, paint boxes, sketchbooks, easels, brushes, photographs, and other items. The books also have scattered notes on galleries and cathedrals, and several sketches, as well as notations of interest such as a December 1873 note about a banquet for Volk's teacher Jean-Léon Gérôme and an October 1873 note about dinner with another teacher, Leon Bonnat.

Bills and receipts include a 1914 certificate acknowledging receipt by the Chicago Historical Society of Volk's gift of the life mask of Stephen A. Douglas, made in Chicago by his father (Replica 4th original). Tax records include some information about Volk's professional expenses in the early 1920s. Insurance records are both routine and art-related.

Two Parke-Bernet Galleries, Inc. auction catalogs document sales of Lincoln memorabilia, including that belonging to Jessie Volk in 1953. Records of the sales include correspondence and lists of items sold and buyers.
Box 7, Folder 4  Bank Statements and Canceled Checks, 1895-1900
Box 7, Folder 5  Bank Statements and Canceled Checks, 1906-1907
Box 7, Folder 6  Bank Statements and Canceled Checks, 1912-1914
Box 7, Folder 7-10  Bank Statements and Canceled Checks, 1917-1918
Box 7, Folder 11-33  Bank Statements and Canceled Checks, 1920-1929
Box 8, Folder 1-7  Bank Statements and Canceled Checks, 1929-1935
Box 8, Folder 8  Bills and Receipts, 1896-1925
Box 8, Folder 9  Bills and Receipts, 1926-1936
Box 8, Folder 10  Check Records, circa 1893-circa 1935
Box 8, Folder 11  Check Records, 1893-1894
Box 8, Folder 12  Check Records, 1894-1895
Box 8, Folder 13  Check Records, 1895-1896
Box 8, Folder 14  Check Records, 1899-1900
Box 8, Folder 15  Check Records, 1903-1904
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<td>Box 8, Folder 25</td>
<td>Check Records, 1925-1926</td>
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<td>Box 9, Folder 1</td>
<td>Check Records, 1926-1927</td>
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<td>Box 9, Folder 2</td>
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<td>Box 9, Folder 3</td>
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<td>Box 9, Folder 4</td>
<td>Check Records, 1929-1930</td>
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<tr>
<td>Box 9, Folder 5</td>
<td>Check Records, 1930-1931</td>
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<tr>
<td>Box 9, Folder 6</td>
<td>Check Records, 1931-1933</td>
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<tr>
<td>Box 9, Folder 7</td>
<td>Check Records, 1933-1935</td>
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<tr>
<td>Box 9, Folder 8</td>
<td>Insurance, General and Life, 1913-1925</td>
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<td>Image(s)</td>
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<td>Box 9, Folder 9</td>
<td>Insurance, H. Mosenthal &amp; Son., Inc., 1924-1925</td>
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<td>Box 9, Folder 10</td>
<td>Insurance, Herbert M. Smith, 1925</td>
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<td>Box 9, Folder 11</td>
<td>Lease and Mortgage Records, 1925-1926</td>
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<td>Box 9, Folder 12</td>
<td>Miscellaneous Expenses, circa 1900-circa 1930</td>
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<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 9, Folder 13</td>
<td>Parke-Bernet Galleries, Inc., Sales, 1952-1953</td>
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<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 9, Folder 14</td>
<td>Parke-Bernet Galleries, Inc., Sales, 1952-1953</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 9, Folder 15</td>
<td>Tax Records, 1917-1934</td>
</tr>
</tbody>
</table>
1.6: Printed Material, 1873-2008

0.53 Linear feet (Boxes 9, 12, 16, OV 13)

Series includes two announcements and a pamphlet for the exhibition of Volk's Lincoln portrait *With Malice Toward None*, as well as eight announcements and catalogs for other exhibitions, including an *Exhibition of Paintings by American Artists* (1915) at the American Art Gallery, George P. Perkins. Clippings about Volk include reviews of exhibitions and articles about him including a 2008 article in *Antiques* magazine titled "Douglas Volk and the Arts and Crafts in Maine," by Arlene M. Palmer. This article is a rich source of information about the history of the Hewnoaks artist colony. Other clippings and miscellaneous material include news articles about Abraham Lincoln, David Lloyd George and the 1919 Treaty of Versailles, and articles on art.

Art-related bulletins and pamphlets include a *Bulletin of the Metropolitan Museum of Art* recording the 1915 purchase of Volk's portrait of Felix Adler; two *Bulletins of the National Arts Club* (1923, 1925); and Volk's menu from a National Academy of Design dinner (1915) signed by attendees.

Of note is a mounted clipping of the *London News* article which included Volk's 1873 sketch of a church ruined by an earthquake in Italy, the first instance of his work appearing in the press. The clipping is annotated by Volk.

Also found is printed material related to Abraham Lincoln and Leonard Well Volk's monument to Stephen A. Douglas. Two folders of reproductions of artwork, some by other artists, may have been used by Volk as source material.

Series is scanned in entirety with the exception of duplicate clippings and material from the 2019 addition.
Image(s)
Oversized material housed in OV 13

Box 9, Folder 24  Clippings About Volk, 1922-1923
Image(s)
Oversized material housed in Box 12, Folder 2

Box 9, Folder 25  Clippings About Volk, 2008
Image(s)

Box 9, Folder 26  Clippings and Miscellaneous Material, circa 1891-circa 1929
Image(s)
Oversized material housed in Box 12, Folder 2 and OV 13

Box 9, Folder 27  Lincoln and Douglas Related Material, circa 1908-circa 1950s
Image(s)

Box 9, Folder 28  *London News* Article with Volk Sketch, 1873
Image(s)

Box 9, Folder 29  Reproductions of Artwork by Volk, circa 1900
Image(s)
Oversized material housed in Box 12, Folder 2

Box 9, Folder 30  Reproductions of Artwork/Source Material, circa 1900-circa 1930
Image(s)

Box 12, Folder 2  Oversized Clippings About Volk scanned with Box 9, Folder 24

Box 12, Folder 2  Oversized Clippings and Miscellaneous Material scanned with Box 9, Folder 26

Box 12, Folder 2  Oversized Reproductions of Artwork by Volk scanned with Box 9, Folder 29

Box OV 13  Oversized Clippings About Volk scanned with Box 9, Folder 23

Box OV 13  Oversized Clippings and Miscellaneous Material scanned with Box 9, Folder 26

Box 16, Folder 1  Oversized Clippings and Miscellaneous Material, circa 1900-1920s

1.7: Scrapbooks, 1900-1927

0.2 Linear feet (Boxes 9-10)

The circa 1903-circa 1918 scrapbook primarily contains press coverage of Douglas Volk's career, including clippings reviewing exhibitions and other events, documentation of the activities of the National
Academy of Design, and scattered letters including one each from artists Charles Dana Gibson, Cass Gilbert, and John La Farge.

Scrapbook 1900-1927 concerns the Center Lovell community's activities in rug making, textiles, and other handicrafts. The scrapbook includes photos of Marion Volk, her daughter Marion, son Wendell, and other community members making rugs, as well as letters and news clippings relating to their work. It includes a catalog and program of a "Handicrafts Exhibition" (1901), and one of only three known editions of the publication *The Fire Fly, A Periodical of Fearless Endeavour*, which were hand-printed on the Hewn Beam Press by Wendell Volk and A. E. Hanson.

The circa 1903-circa 1918 scrapbook primarily contains press coverage of Douglas Volk's career, including clippings reviewing exhibitions and other events, documentation of the activities of the National Academy of Design, and scattered letters including one each from artists Charles Dana Gibson, Cass Gilbert, and John La Farge.

Loose enclosures include an announcement for a woodcarving and weaving class offered by Karl von Rydingsvard and Wendell Volk, hand-printed by Wendell Volk.

Series is scanned in entirety.

Box 9, Folder 31 Scrapbook, circa 1903-circa 1918 Image(s)

Box 9, Folder 32 Scrapbook, Loose Items, circa 1903-circa 1918 Image(s)

Box 10, Folder 1 Scrapbook, 1900-1927 Image(s)

Box 10, Folder 2 Scrapbook Loose Items, 1901-1927 Image(s)

1.8: Artwork and Sketchbooks, circa 1870-circa 1934

0.78 Linear feet (Boxes 10, 12, OV 13)

Sketches by Douglas Volk are primarily in pencil with some in ink and watercolor. Also found is a small oil-on-wood and a small oil-on-canvas sketch. Sketches in Volk's fifteen sketchbooks include landscapes, cityscapes of European cities including Venice and Rome, seascapes, figure studies, and studies from master paintings.

Artwork by others includes an ink and watercolor sketch of Hewnoaks by Wendell Volk (1905), and two sketchbooks of Wendell Volk that date from childhood, but also include some later designs; one sketchbook of Marion Volk Bridge, that also dates from childhood and contains some rug designs; multiple prints of an engraving of a portrait of Douglas Volk by E. G. Williams & Br., NY.; a sketch by Edmund Aubrey Hunt; and a sketch made around a photograph of a fireplace showing a fireplace and mantelpiece design, possibly by Gerome or Wendell Volk.

Series is scanned in entirety.

Box 10, Folder 3 Oils, 1891
Image(s)

Box 10, Folder 4  Sketchbook, Untitled (1 of 5), circa 1870-circa 1900 Image(s)

Box 10, Folder 5  Sketchbook, Untitled (2 of 5), circa 1870-circa 1900 Image(s)

Box 10, Folder 6  Sketchbook, Untitled (3 of 5), circa 1870-circa 1900 Image(s)

Box 10, Folder 7  Sketchbook, Untitled (4 of 5), circa 1870-circa 1900 Image(s)

Box 10, Folder 8  Sketchbook, Untitled (5 of 5), circa 1870-circa 1900 Image(s)

Box 10, Folder 9  Sketchbook, Untitled (France?), circa 1870s Image(s)

Box 10, Folder 10 Sketchbook, Untitled (New Hampshire?), circa 1870s Image(s)

Box 10, Folder 11 Sketchbook, Rocca di Papa, Italy, 1871 Image(s)

Box 10, Folder 12 Sketchbook, Italy, 1871-1872 Image(s)

Box 10, Folder 13 Sketchbook, Venice, Italy, circa 1872 Image(s)

Box 10, Folder 14 Sketchbook, Rome, Italy, circa 1873 Image(s)

Box 10, Folder 15 Sketchbook, Rome, Italy, 1873 Image(s)

Box 10, Folder 16 Sketchbook, Venice, Italy, 1873 Image(s)

Box 10, Folder 17 Sketchbook, Untitled, circa 1878 Image(s)

Box 10, Folder 18 Sketchbook, Untitled, 1885
1.9: Photographs, circa 1880-1942

1.35 Linear feet (Boxes 10-12, 15-16, OV 13)

Photographs of Douglas Volk include portraits taken throughout his career, including four by Doris Ulmann, photos of Volk in the studio, and with family members and friends.

Studio photographs of Volk show him working on his painting *Father Hennepin Discovering the Falls of St. Anthony* (1905), and a painting installed at the Minnesota State Capitol. Some of these photographs are mounted on what appear to be pages from a dismantled scrapbook.

Photos with family and friends include a circa 1880 tintype of Douglas and Marion, and a series of circa 1880s albumen photographs, including some in which Douglas Volk, Leonard Volk, and other family members can be identified. These are possibly related to the photographs of unidentified camps/lakes/
woods, some of which may have been taken in the Adirondacks and/or at the Volk's summer retreat in Osceola, Wisconsin. Also found is a group photo taken at the National Arts Club New Year's Eve carnival in 1921.

Individual photos of family members include photos of the Volk children, Gerome, Marion (with her children), and Wendell Volk. Two studio portraits are possibly of Marion Larrabee Volk as they are very similar to a portrait identified as her by the Lovell Historical Society. However, other photographs in this collection which picture Marion with Douglas, raise questions as to the identity of the person in the folder labeled "Marion Volk."

Photos of others include studio portraits of actresses, including Agnes Huntington; a photo of William Merritt Chase inscribed "To my friend Douglas Volk" (circa 1880s); a photo of Karl and Mrs. von Rydingsvard with Wendell Volk; a photo of an unidentified sculptor; a series of photos of boys and men apparently involved in battle re-enactment; and photos of the subjects of Volk's 1919 portraits, including David Lloyd George and King Albert of Belgium.

Photos of places include several of Volk at Hewnoaks, and photos showing the Hewnoaks Rambling Timbers and Viking Court buildings in the early 20th century. Also found are three photographs of the interior of the Minneapolis School of Fine Arts, including one of a class in progress.

Photos of Volk's artwork include one showing Volk's work at an undated exhibition at the Art Institute of Chicago. Photos of artwork by others include six cyanotypes, and several photos of wood carved furniture, one identified as being by Karl von Rydingsvard. Other wood-carved furniture pictured may also be by von Rydingsvard, and/or possibly Wendell Volk.

Series is scanned in entirety, with the exception of duplicates and material from the 2019 addition.

Box 11 Others

Box 11, Folder 10 Actresses, circa 1880s-circa 1890s Image(s)

Box 11, Folder 11 Artists, circa 1880s-circa 1940s Image(s)

Box 11, Folder 12 Battle Reenactors, circa 1890s Image(s)

Box 11, Folder 13 Clemenceau, Lloyd George, Orlando, and Wilson, 1919 Image(s)

Box 11, Folder 14 David Lloyd George and Cabinet Room at 10 Downing Street, 1919 Image(s)

Box 11, Folder 15 Franklin Glynn (Lincoln Impersonator), 1922 Image(s)

Box 11, Folder 16 King Albert of Belgium, 1919
Box 11, Folder 17  Unidentified People, circa 1880s-circa 1920s
  Image(s)
Oversized material housed in Box 12, Folder 6

Box 11, Folder 18  Unidentified People, circa 1880s-circa 1920s
  Image(s)

Box 11  Places

Box 11, Folder 19  Briar Lodge, Belmont, CA, circa 1880s
  Image(s)

Box 11, Folder 20  Hewnoaks, Center Lovell, ME, circa 1901-circa 1939
  Image(s)

Box 11, Folder 21  Larrabee Home, Geneva, IL, circa 1920s
  Image(s)

Box 11, Folder 22  Mark Lodge (CA?), circa 1880s
  Image(s)

Box 11, Folder 23  Minneapolis School of Fine Arts, circa 1880s-circa 1890s
  Image(s)

Box 11, Folder 24  Osceola, WI, circa 1880s
  Image(s)

Box 11, Folder 25  Unidentified Camps/Lakes/Woods, circa 1880s
  Image(s)

Box 11, Folder 26  Unidentified Camps/Lakes/Woods, circa 1880s
  Image(s)

Box 11, Folder 27  Unidentified Places, circa 1880s-circa 1900
  Image(s)

Box 15, Folder 1  Unidentified Places, circa 1870s-1920s

Box 16, Folder 2  Oversized Unidentified Places, circa 1870s-1920s

Box 11, Folder 28  Unidentified, Cyanotypes, circa 1880s
  Image(s)

Box 11, Folder 29  Exhibition at Art Institute of Chicago, circa 1930s
<table>
<thead>
<tr>
<th>Box 11, Folder 30</th>
<th>Portrait of Albert, King of Belgium, circa 1919</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Oversized material housed in Box 12, Folder 7</td>
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<tr>
<td>Box 11, Folder 31</td>
<td>Portraits of Abraham Lincoln, circa 1908-circa 1931</td>
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<tr>
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<td>Oversized material housed in Box 12, Folder 7</td>
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<tr>
<td>Box 11, Folder 32</td>
<td>Portrait of David Lloyd George and 10 Downing Street, circa 1919-1920</td>
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<tr>
<td></td>
<td>Oversized material housed in Box 12, Folder 7</td>
</tr>
<tr>
<td>Box 11, Folder 33</td>
<td>Portrait of William Macbeth, 1917</td>
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<tr>
<td></td>
<td>Oversized material housed in Box 12, Folder 7</td>
</tr>
<tr>
<td>Box 11, Folder 34</td>
<td>Portraits of General John J. Pershing, circa 1920-circa 1921</td>
</tr>
<tr>
<td></td>
<td>Oversized material housed in Box 12, Folder 7</td>
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<tr>
<td>Box 11, Folder 35</td>
<td>Portraits of Children, circa 1880s-circa 1920s</td>
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<td>Oversized material housed in Box 12, Folder 8</td>
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<tr>
<td>Box 11, Folder 36</td>
<td>Portraits of Men, circa 1900-circa 1930s</td>
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<td>Oversized material housed in Box 12, Folder 8</td>
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<tr>
<td>Box 11, Folder 37</td>
<td>Portraits of Women, circa 1890-circa 1930s</td>
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<td>Oversized material housed in Box 12, Folder 8</td>
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<tr>
<td>Box 11, Folder 38</td>
<td>Other Paintings, circa 1880-circa 1920</td>
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<td>Oversized material housed in Box 12, Folder 8</td>
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<tr>
<td>Box 15, Folder 2</td>
<td>Miscellaneous Artwork, circa 1870s-1920s</td>
</tr>
<tr>
<td>Box 15, Folder 3</td>
<td>Preparatory Artwork Photographs, circa 1880s-1920s</td>
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<tr>
<td>Box 11, Folder 39</td>
<td>Artwork by Others, Karl von Rydingsvard, circa 1900</td>
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<td>11, Folder 40</td>
<td>Artwork by Others and Unidentified, circa 1900</td>
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<tr>
<td>11, Folder 41</td>
<td>Artwork by Others and Unidentified, circa 1900</td>
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<tr>
<td>11, Folder 42</td>
<td>Artwork by Others and Unidentified, Cyanotypes, circa 1900</td>
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<tr>
<td>11, Folder 43</td>
<td>Empty Enclosures, circa 1900-circa 1931</td>
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<tr>
<td>12, Folder 4-5</td>
<td>Oversized Volk Family, Douglas Volk, Portraits scanned with Box 10, Folders 25-27</td>
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<td>12, Folder 5</td>
<td>Oversized Volk Family, Douglas Volk, Portraits by Doris Ulmann scanned with Box 10, Folder 28</td>
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<td>12, Folder 6</td>
<td>Oversized Douglas Volk in Studio scanned with Box 10, Folder 29</td>
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<tr>
<td>12, Folder 6</td>
<td>Oversized Others, Unidentified People scanned with Box 11, Folders 17-18</td>
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<tr>
<td>12, Folder 7</td>
<td>Oversized Artwork by Volk, Portraits scanned with Box 11, Folders 30-34</td>
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<td>12, Folder 8</td>
<td>Oversized, Artwork by Volk, Portraits of Children, Men, Women scanned with Box 11, Folders 35-38</td>
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<tr>
<td>16, Folder 3-4</td>
<td>Oversized Miscellaneous Artwork by Volk, circa 1870s-1920s</td>
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<td>16, Folder 5</td>
<td>Oversized Preparatory Artwork Photographs, circa 1880s-1920s</td>
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<tr>
<td>12, Folder 9</td>
<td>Oversized Artwork by Others, Karl von Rydingsvard scanned with Box 11, Folder 39</td>
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<td>10</td>
<td>Volk and Volk Family</td>
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<td>10, Folder 25</td>
<td>Douglas Volk, Portraits, circa 1883-1905</td>
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<td>Oversized material housed in Box 12, Folder 4</td>
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<tr>
<td>10, Folder 26</td>
<td>Douglas Volk, Portraits, circa 1905-1919</td>
</tr>
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Image(s)
Oversized material housed in Box 12, Folder 4

Box 10, Folder 27
Douglas Volk, Portraits, circa 1920s-1930s
Image(s)
Oversized material housed in Box 12, Folders 4-5

Box 10, Folder 28
Douglas Volk, Portraits by Doris Ulmann, 1917
Image(s)
Oversized material housed in Box 12, Folder 5

Box 10, Folder 29
Douglas Volk in Studio, circa 1919-circa 1930s
Image(s)
Oversized material housed in Box 12, Folder 6

Box 10, Folder 30
Douglas Volk, Family, and Friends, circa 1880s
Image(s)

Box 10, Folder 31
Douglas Volk, Family, and Friends, circa 1880s
Image(s)

Box 11, Folder 1
Douglas Volk, Family, and Friends, circa 1880s-circa 1890s
Image(s)

Box 11, Folder 2
Douglas Volk, Family and Friends, circa 1900-circa 1930s
Image(s)

Box 15, Folder 4-6
Douglas Volk, Family, and Friends, circa 1870s-1930s

Box 16, Folder 6
Oversized, Douglas Volk, Family, and Friends, circa 1870s-1930s

Box 11, Folder 3
Douglas Volk with Party on Trip to Battlefields of France, 1919
Image(s)

Box 11, Folder 4
Gerome Volk, circa 1918
Image(s)

Box 11, Folder 5
Marion Volk (possibly), circa 1880
Image(s)

Box 11, Folder 6
Marion Volk and Rug Making, circa 1910
Image(s)

Box 11, Folder 7
Marion Volk Bridge and Children, circa 1920s
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<tr>
<th>Box 11, Folder 8</th>
<th>Mary and Philip Larrabee, 1902-1904</th>
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<table>
<thead>
<tr>
<th>Box 11, Folder 9</th>
<th>Wendell Volk, 1890s-1942</th>
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<tbody>
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</table>

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Series 2: Leonard Wells Volk Papers, circa 1858-circa 1930

0.45 Linear feet (Boxes 11-12)

Series provides scattered documentation of Chicago sculptor Leonard Wells Volk's life and career through biographical material, checks, land records, letters, memoirs, printed material, and photographs of Volk, his family, and artwork.

Biographical material consists of 4 fragments with notes on Volk's family, colleagues, artwork, and Stephen A. Douglas.

Found are two canceled checks from 1894, and land records which include an 1865 receipt for a house and an 1887 deed for land in Florida. Also found are 1892-1894 letters from the United States Land Office and the Alachua County Tax Collector's office in Gainesville, Florida, including 6 diagrams/plats of Volk family land.

Letters and memoranda include an 1887 letter from Leonard Wells Volk to Douglas Volk enclosing six photographs of scenes in Illinois; an 1886 memorandum written for Volk's wife in case of his sudden death, regarding the value of the Lincoln and Douglas statues at the Illinois State House, which describe his financial investment in the creation of the statues and their subsequent value; a copy of an 1887 letter to the editor of the Chicago Tribune regarding an error the publication printed about the making and disposition of his Lincoln life casts; and an 1895 letter from S. S. McClure, Limited, regarding the use of Volk's memoirs.

Of particular note are seven volumes of Volk's memoirs which were handwritten in pencil in stenographic notepads, probably between 1885 and 1887, and record Volk's youth, his training in Italy, his artistic career, and his sightseeing trips. Volume 4 recounts his first visits to London, Paris, Rome, and Florence in the mid-1850s, financed partially by Stephen A. Douglas. Volume 5 recalls his journey home, and his first meeting with Lincoln during Lincoln's 1858 senate election campaign and the Lincoln-Douglas debates. Later volumes record his move to Chicago and his involvement with the American Academy of Design. The numbering used for the memoirs in this finding aid was established by Volk researcher John Hoffman who, after consulting the other volumes of Volk's memoirs at the Library of Congress (volumes 1, 3, 6-7, and 9-10) numbered the volume that Volk numbered as 10 and 12, as number 12, and supplied the number 13 to the final volume. Dates in parentheses are the approximate dates of Volk's life as covered in the memoirs.

Photos of Leonard Volk and family include Leonard Volk in the studio carving his bust of Lincoln with his bust of Stephen A. Douglas in the background, a portrait of Volk taken in Rome in 1871, and a copy of a later portrait. Also found are a studio portrait of Volk's wife, Emily Clarissa King Barlow Volk, and several photos of houses and scenes in woods and camps, at least five of which include Emily Volk and probably other family members.

Photos of artwork by Volk include photos of his Lincoln statue installed in Rochester, New York, as well as photos of two men at the statue; photos of his Lincoln life mask, hands, and bust, and a photo of Volk's statue of Stephen A. Douglas. Of additional note is a carte de visite showing a plaster model of the Douglas tomb by Chicago photographer, John Carbutt.

Printed material is primarily related to Volk's Lincoln life mask and hands but also includes a review of Blanc's Grammar of Painting and Engraving (1883) in which Volk is quoted.

Records are arranged as one series.

Series is scanned in entirety.

Box 11, Folder 44 Biographical Material, circa 1860s-circa 1880s
Box 11, Folder 45  Cancelled Checks, 1894
Image(s)

Box 11, Folder 46  Land Records, 1865-1895
Image(s)

Box 11, Folder 47  Letters and Memorandum, 1872-1895
Image(s)

Box 11, Folder 48  Memoirs, Volume 2 (1840-1844), circa 1885-1887
Image(s)

Box 11, Folder 49  Memoirs, Volume 4 (1854-1857), circa 1885-1887
Image(s)

Box 11, Folder 50  Memoirs, Volume 5 (1857-1860), circa 1885-1887
Image(s)

Box 11, Folder 51  Memoirs, Volume 8 (1869-1870), circa 1885-1887
Image(s)

Box 11, Folder 52  Memoirs, Volume 11 (1872-1884), circa 1885-1887
Image(s)

Box 11, Folder 53  Memoirs, Volume 12 (1872-1886), circa 1885-1887
Image(s)

Box 11, Folder 54  Memoirs, Volume 13 (1874-1875), circa 1885-1887
Image(s)

Box 11, Folder 55  Printed Material, circa 1858-circa 1890s
Image(s)

Box 11, Folder 56  Photographs of Leonard Volk and Family, 1860-circa 1890s
Image(s)
Oversized material housed in Box 12, Folder 9

Box 11, Folder 57  Photographs of Leonard Volk and Family, 1860-circa 1890s
Image(s)

Box 11, Folder 58  Photographs of Leonard Volk and Family, 1860-circa 1890s
Image(s)

Box 11, Folder 59  Photographs of Artwork by Volk, circa 1890s-circa 1930s
Image(s)

Box 12, Folder 9  Oversized Photographs of Leonard Volk and Family scanned with Box 11, Folders 56-58

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