Archives of American Art
from A to Z

Terra/INHA program

Liza Kirwin
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Archives of American Art
Smithsonian Institution, Washington, DC

5,930 collections
16,215 linear feet
2,280 oral history interviews
696 finding aids online
1,941,485 digital files online
Autobiography

Elihu Vedder

Biography

Nancy Douglas Bowditch

Contacts

Left, Alfred Puhn photograph of Philip Evergood working on his painting *Bride*, stamped on the May 27, 1948; right Evergood's contact information for services near his New York City studio. Philip Evergood papers, Archives of American Art.
Diary
Jervis McEntee

Wednesday, 18 March, 1876. The weather was very fine and clear. I went to the City and spent the morning in looking over some business. In the evening I went to the City and was at the City all the afternoon. I had some business to attend to, and was in the City all the afternoon. I had some business to attend to, and was in the City all the afternoon. I had some business to attend to, and was in the City all the afternoon.

Sunday, 23. Mr. McEntee and his family came to see us. It was a fine day. I was in the City all the morning. I had some business to attend to, and was in the City all the afternoon. I had some business to attend to, and was in the City all the afternoon. I had some business to attend to, and was in the City all the afternoon.

Monday, 24. The weather is very fine and clear. I went to the City and spent the morning in looking over some business. In the evening I went to the City and was at the City all the afternoon. I had some business to attend to, and was in the City all the afternoon. I had some business to attend to, and was in the City all the afternoon.

Tuesday, 25. The weather is very fine and clear. I went to the City and spent the morning in looking over some business. In the evening I went to the City and was at the City all the afternoon. I had some business to attend to, and was in the City all the afternoon. I had some business to attend to, and was in the City all the afternoon.
Eulogy
Romare Bearden

I know that we are all touched by the passing of our dear friend Carl Holty; but I'm sure we all realize that Carl would not have wished this to be a sad occasion. We come here rather to pay tribute to a remarkable man and to offer our respects to Carl's dear wife, Elizabeth; his daughter, Yona, and to each of his other relatives.

When I told my wife this past Thursday of Carl's having left us, after she recovered from her initial shock, she said:

"My, Carl was one of the last persons whom you could talk to."

In a way, she appraised much of what Carl meant to all of us. He had such a great breadth of knowledge, experience, and creative understanding that there was any subject which you could not discuss intelligently and to which his far-ranging, subtle mind could not provide some new insight.

I first came to know Carl after World War II, when I became associated with the Samuel Kootz Gallery. Every week or so Mr. Kootz would have the artists to his home just to talk shop so to speak. Of course, Carl was a dominant factor in the conversations. We were all amazed by the command and never loss of his mind. In fact, I must confess it became a joke with me over the years to try and find some facts for him, but I really thought I had him. I knew of his great admiration for the old German painter Lucas Cranach and I had read quite accidentally that Titian had painted a portrait of Cranach; but, as you can imagine, Carl knew all about that incident and even expanded on the reality of the Emperor Charles Vth to both these masters.

What I am saying, really, is that Carl was completely generous in sharing his knowledge and his whole self.
Financial record
Jacques Seligmann & Co. records

Illustrated letter

Mimi Gross

Mimi Gross letter to her parents Renee and Chaim Gross, August 6, 10 and September 5, 1968.
Chaim Gross papers, Archives of American Art.
Journal

Gertrude Vanderbilt Whitney

May 29th, 1890. Thursday.

I had to go to breakfast in the servants. It took about 20 minutes, but called, & had time to go to the flower show. It was a beautiful frame for ballet. It was a frame for traditional ballet, enchanter for traditional ballet. And then the ballet started with the girl with the孔雀. After that, we went to see it. I could not refuse the opportunity because I loved her. I enjoyed watching her. She was very good. I think that is what makes her a good dancer. She was rather tireless. She was for most of them.tend to

May 30th, 1890. Friday.

To some, this would be wonderful. But not for me. I think that is why I loved her. I think that is why she is a good dancer. I think that is why she is good. She is good. I think that is why she is good.
Left, Pablo Picasso and daughter Maya Picasso, circa 1944. Photographer unknown. William and Ethel Baziotes papers, Archives of American Art; right Picasso’s 1912 list recommending artists for the 1913 Armory Show, Walt Kuhn, Kuhn family papers, and Armory Show records, Archives of American Art.
Notebook
Martin Johnson Heade

Oral history

Interview of Tony Natsoulas conducted by Liza Kirwin, August 9-11, 2004, for the Archives of American Art in Sacramento, California.
Jackson Pollock with his painting *Untitled Number 32*, 1950, photograph by Hans Namuth, and on the verso Pollock’s statement about his work. Jackson Pollock and Lee Krasner papers, Archives of American Art.
Tax records
Elaine and Willem de Kooning

Unidentified

Carl Holty, Joan Miró and others at tea, circa 1940. Carl Holty papers, Archives of American Art.
Snapshot of Fritz Dreisbach (left) and an unidentified person at Pilchuck workshop, Stanwood, Washington, summer 1971. Photographer unknown, and on the verso Dreisbach’s note to Francis Sumner Merritt. Francis Sumner Merritt papers, Archives of American Art.
Work of art
Peter Blume

Peter Blume at work on Tasso’s Oak, circa 1957; Blume, study for Tasso’s Oak, circa 1957, Peter Blume papers, Archives of American Art.
Xerography
Esta Nesbitt
