

while in high school, working for Peter Voulkos at the University of California at Berkeley, and the influence of Voulkos, Kenneth Price, and James Melchert. Sixteenth- and seventeenth-century Japanese ceramics, popular culture, painters, forty-two years of teaching, his use of color and porcelain, the idea of craft versus art, references to male and female physiology in his work, and his working process are also discussed.

### **Walter Nottingham Interview**

*Walter Nottingham (b. 1930)*

An oral history interview with fiber artist Walter Nottingham conducted by fiber artist Carol Owen for the Archives of American Art's Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America, at the studios of Idyllwild Arts, in Idyllwild, California, 14, 15, and 18 July 2002. (Digital sound recording, 1 hr. 30 min.; transcript, 29 pp., at [www.aaa.si.edu/oralhist/nottin02.htm](http://www.aaa.si.edu/oralhist/nottin02.htm).)

Nottingham speaks of being an altar boy and, as such, being surrounded and influenced by beautiful fabrics at an early age. He provides information about his secondary school education, his work as an art consultant for public schools in Jackson, Michigan, his development of a fiber art program at Wisconsin State University, River Falls, and attendance at Cranbrook Academy of Art, where he worked with Glen Kaufman and Meda Johnson. Nottingham describes the lasting influence of an exhibition of battle flags at the Metropolitan Museum of Art, his Catholic upbringing, oriental philosophy and spirituality in his work, and techniques and materials. He comments on his source material for *Yahooties* and recalls Helen Drutt, Jack Lenor Larsen, Francis Merritt, Lee Nordness, Shelly Ross, Ed Rossbach, and others.

### **Gryffyd and Janet Partridge Papers Relating to Roi Partridge and Imogen Cunningham, 1909–2003.**

*Donor: Janet Partridge*

*Roi Partridge (1888–1984); Imogen Cunningham (1883–1976)*

Correspondence, exhibition announcements, an address book, and articles and newspaper clippings on photographer Ansel Adams as well as correspondence, articles, and printed material on printmaker Roi Partridge and photographer Imogen Cunningham. (0.4 linear ft.)

This addition to the papers relating to Roi Partridge offers supplemental material pertaining to the careers of Cunningham and her husband Roi Partridge.

### **Joann and Gifford Phillips Papers, 1950–1989.**

*Donors: Joann Phillips (b. 1928); Gifford Phillips (b. 1918)*

Business and personal correspondence, typescripts of lectures, a memoir, photographs, scrapbooks filled



Joann and Gifford Phillips. Photograph by Diana Woelffer. Gifford and Joann Phillips Papers, Archives of American Art, Smithsonian Institution.

with newspaper and magazine clippings, invitations and memorabilia, and announcements and brochures of art exhibitions, lectures, and presentations. (2.6 linear ft.)

Art collectors and patrons Joann and Gifford Phillips developed a collection of twentieth-century art with an emphasis on American Abstract Expressionism of New York and California. They contributed to the building and shaping of art institutions in California, New Mexico, New York, and Washington, D.C. Focusing on the 1960s and 1970s, the collection chronicles their art patronage and civic activities. It also contains printed material, letters, and photographs relating to artists Richard Diebenkorn and Emerson Woelffer, and to Gifford Phillips's aunt and uncle, Duncan and Marjorie Phillips of the Phillips Collection in Washington, D.C.

### **Reginald Pollack Papers, 1948–2001.**

*Donor: Kerstin Pollack*

*Reginald Pollack (1924–2001)*

Exhibition announcements and brochures, newspaper and magazine clippings, press releases, résumés and citations in *Who's Who in America*, personal and business correspondence, black-and-white and color photographs, typescripts, and proposals for art projects, and sketchbooks. 3 linear ft. of material



Sketch by Reginald Pollack, 1973. Reginald Pollack Papers, Archives of American Art, Smithsonian Institution.

Reginald Pollack, 1957. Reginald Pollack Papers, Archives of American Art, Smithsonian Institution.



previously microfilmed by the Archives in 1965; this addition completes the bequest. (6 linear ft.)

This collection of painter, graphic artist, and multimedia performance creator Pollack illuminates the artist's relationships, projects, professional positions, and creative ideas.

### **Print Collector's Newsletter Editorial Files, 1970-1996.**

*Donor: Jacqueline Brody*

Photographs, slides, correspondence, clippings, and unpublished manuscripts. (22 linear ft.)

Files of *Print Collector's Newsletter* editor Jacqueline Brody include images of artists, printers, collectors, and prints; correspondence with authors, curators, art historians, dealers, and print publishers; and research files reflecting Brody's interests after her editorial tenure concluded in 1996. *Print Collector's Newsletter* was published from 1970-1996. Its successor is now called *Art on Paper: The Journal of Prints, Drawings and Photography*.

### **Mary Reardon Papers, 1918-2001.**

*Donor: Mary Reardon (1912-2002)*

Early childhood drawings, photographs documenting the artist's life and work, scrapbook of photographs representing student life at the mural school of David Alfaro Siquieros in Mexico, essays, correspondence, sketches, and clippings. (10 linear ft.)

Prominent in artistic circles in Boston and in the Catholic Church, painter and portraitist Mary Reardon made mosaics and painted murals for the National Shrine of the Immaculate Conception in Washington, D.C.; the Cathedral of Mary Our Queen in Baltimore, Maryland; and Cabot Hall at Radcliffe College in Cambridge, Massachusetts.

### **Richard Florsheim Art Fund Records, 1990-2000.**

*Donor: Richard Florsheim Art Fund*

*Richard Florsheim (1916-1979)*

Files concerning more than three hundred grant recipients contain correspondence, grant proposals, biographies, slides and reproductions of works of art, catalogues, and miscellany. (15 linear ft.)

Established in the will of artist Richard Floresheim, the Richard Florsheim Art Fund supported living American artists, age sixty or older, by funding exhibitions that included the publication of substantive catalogues and by purchasing works for the collections of nonprofit institutions.

### **Jean Robertson Interview of Nancy Crow**

*Nancy Crow (b. 1943)*

Interview with quiltmaker Nancy Crow conducted by Jean Robertson, 17 August 1988. (14 pp.)

Nancy Crow speaks about her childhood and early artistic aspirations, traditional quilting, her work

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Sketch by John White Alexander. John White Alexander Papers, Archives of American Art, Smithsonian Institution.

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This issue marks the first use of a new format for recently acquired collections, a change we've made to make information more easily available to researchers. New collections now will be noted under Recent Acquisitions, where readers will find collections organized alphabetically by name and accompanied by a brief description of the materials and their significance. Oral histories, each with a brief description, are included in the alphabetical list as well. More detailed information about the collections is in our database, SIRIS, which is available online at <http://www.siris.si.edu>.

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