

The Ronald Peters Gift of the Lester Douglas Personal Archives of Earl Horter, Hans Foy, David Karfunkle and Barbara Shermund.

Dates: 1916-1958

Extent: 6 boxes (2 meters)

Scope and Content: Contains the personal archives of Lester Douglas of four artists: Earl Horter, Hans Foy, David Karfunkle and Barbara Shermund. Douglas was acquainted with these artists through his role as the Director of Art and Printing for the Chamber of Commerce of the United States and through his work as a typographer and book designer. These collections include original artworks from all four artists, including drawings, paintings, etchings and engravings, some of them inscribed with dedications to Douglas. Apart from Horter, the artworks are contained in portfolios created by Douglas. Also included is correspondence from Horter and Foy to Douglas, as well as some ephemera, such as newspaper clippings and exhibition pamphlets for Horter, Foy and Karfunkle.

Biographical Information:

Lester Douglas (1893-1961)

Born 27 July 1893 in New York City to Charles and Jennie Douglas. He grew up in the Bronx, the oldest son in a family of three boys. Early on he held an interest in design and printing and by the age of 23 in 1917 was self-employed as a designer. He took position as an assistant art editor for *American Magazine* and was a partner in a New York advertising agency before accepting the position of Director of Art and Printing for the Chamber of Commerce of the United States. In this role, he was responsible for the design of all the organization's publications, including most prominently *Nation's Business*.

Douglas also worked as a free-lance typographer and book designer. This included designing two books for the Limited Edition Club: *The Travels of Marco Polo* (1934) and *An Almanac for Moderns* (1938). Douglas also designed an edition of the four Gospels – *St. Luke* (1930, illustrated by Hans Foy), *St. John* (1931, illustrated by Daniel Lewis), *St. Mark* (1932, illustrated by Earl Winslow) and *St. Matthew* (1934, illustrated by Lyle Justis) – published by Judd & Detweiler. He later published an illustrated edition of *Ecclesiastes* (1958, illustrated by Hans Foy) – published by the American Institute of Graphic Arts. Douglas designed numerous other books, including books of poems or prose, which were gifted to his friends at Christmas. Douglas founded his own private press, LD's Press of the Bald Eagle in Westmoreland Hills, Maryland in 1960, one year before his death.

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Archival material, including correspondence and portfolios, of Lester Douglas is held at the University of Delaware, the Rauner Special Collections Library and the Library of Congress.

Earl Horter (1880-1940)

Born 8 December 1880 in Ardmore, Pennsylvania and raised in Philadelphia. He was a self-trained artist, printmaker and commercial illustrator. Skilled as a draughtsman, his first work was as a landscape artist, at the age of 19 in 1900, before moving to New York in 1903, where he was employed by the Calkins and Holden advertising agency. Once in New York, he studied engraving and became a member of the Society of Illustrators in 1910. In 1911, he was commissioned, along with other artists, by the New York Edison company to illustrate scenes of New York for the book *Glimpses of New York: An Illustrated Handbook of the City*. In 1914, he joined the New York Society of Etchers and exhibited for the first time with them. In 1915, he exhibited at the Panama Pacific Exposition in San Francisco and was awarded the Silver Medal and held his first one-man exhibition at the Keppel and Company Gallery in New York City in 1916. In 1917, Horter returned to Philadelphia to work as an illustrator for the advertising firm N.W Ayer, where he was employed as the art director until 1923. He traveled across the United States and to Europe in 1923, visiting France, Italy, England, Germany, Austria, Spain and Algeria for the Joseph Dixon Crucible Company, using their Eldorado pencil.

Horter developed an interest in art collecting in 1913, when he purchased lithographs by Edouard Vuillard at the New York Armory show. Throughout the 1920s, Horter acquired artworks by modern artists, notably including over thirty works by Pablo Picasso (1881-1973) and Georges Braque (1882-1963), as well as paintings by Juan Gris (1887-1927), Henri Matisse (1869-1954) and Marcel Duchamp (1887-1968), as well as prints by Henri de Toulouse-Lautrec (1864-1901), Maurice Denis (1870-1943) and Käthe Kollwitz (1867-1945).

He was prolific during the 1920's and took on a number of jobs as a freelance artist, including a commission by Lester Douglas, then art director for the Chamber of Commerce of the United States, to create a series of industrial drawings for the magazine *Nation's Business*. Horter struggled financially during the Great Depression as commercial work became less available and took up teaching at the Philadelphia Museum School of Art and at the Tyler School of Art in Philadelphia. His change in finances required him to sell the majority of his art collection. Earl Horter died of a heart attack on March 29, 1940 at the age of 59.

The Whitney Museum gave a retrospective of his work in 1978 and the Philadelphia Museum of Art curated an exhibition of Horter's works alongside works he had collected, entitled *Mad for Modernism: Earl Horter and His Collection* in 1999. His artwork is held by the Philadelphia Museum of Art, the Achenbach Foundation for Graphic Arts, Pennsylvania Academy of Fine Art, the Metropolitan

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Museum of Art and the Whitney Museum of American Art. Archival material, including correspondence, of Horter is held at the Philadelphia Museum of Art.

Hans Foy (1892-1971)

Hans Foy was born in Brooklyn on 10 May 1892 to German immigrant parents. He was apprenticed to a lithographer in 1910 at the age of 17 and was later employed by Stahl & Jager Company as a commercial artist. He was an early member of the American Artists Congress, having joined in 1936. He was a well-known artist in the 1930s, including illustrating *The Gospel of St. Luke* (1930) for Lester Douglas, and submitting numerous illustrations for *Nation's Business*. He also exhibited prominently at the time, including a group exhibition at the Brownell Lambertson Gallery in New York City in 1931, and two solo exhibitions in New York City in 1933 and 1934, as well as exhibiting work at the Art Institute of Chicago, the Whitney Museum of American Art, the Brooklyn Museum and the Guild Art Gallery between 1926 and 1937.

Foy purchased a shop in Queens, New York selling antiquities and Asian artefacts in the late 1930s and stopped producing art for commercial purposes, although he continued to paint and draw. His wife, Otilie Foy also worked as a commercial artist and illustrator.

David Karfunkle (1880-1959)

Born in Vienna, Austria on 10 June 1880 to Julius and Victoria Karfunkle. Karfunkle came from an artistic family, in which both his father and brother were also painters and his sister was a fashion illustrator. The family immigrated to New York in the early 1890s. Karfunkle returned to Europe and studied with Ludwig von Herterich and Antoine Bourdelle in Germany, before returning to New York and studying at the National Academy of Design, with William Glackens. In 1911, he showed at Salmagundi Club. In 1916, he held a solo exhibition at the galleries of the Berlin Photographic Company in New York, where critics stated his work had a "plastic quality" but was beautiful and had "fair color." In 1931, he painted murals based on the poems of Omar Khayyam for the dining room of the St. Moritz. Through his participation in the Federal Art Project, which aimed to provide artists with employment during the Great Depression, he was given the commission to paint a mural on the Harlem Courthouse. The result, *the Exploitation of Labor and Hoarding of Wealth*, painted in 1936, is his most well-known work.

Barbara Shermund (1899-1978)

Shermund was born in San Francisco on 26 June 1899, to parents Henry and Frederica Shermund. Her father was an architect and draughtsman. Shermund studied at the California School of Fine Arts before moving to New York City at the age of 26. She worked as

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a cartoonist and a story illustrator and began working at the newly-found *The New Yorker*, where she would eventually contribute 597 drawings, including eight cover illustrations. Unlike many cartoonists, Shermund regularly wrote her own captions. She went on to work for *Esquire* and *LIFE* beginning in the 1940s. In 1949, Shermund was one of the first three women to be accepted into the National Cartoonists Society.

Shermund regularly exhibited her work in New York galleries, in the company of contemporaries such as James Thurber. A 1931 review referred to her a “modern Daumier.” Shermund died in September 1978.

Associated Collections: Previous gifts by Ron Peters regarding Lester Douglas, include: **T-10 00090** (Collection of original artwork and other graphic material related to book illustration), **mapc boxed 00315** (Portfolio of woodcuts : graphic material), **MSS gen ovs 5.001** (Portfolio of drawings and letters related to the Farm Credit Story : art originals), **mapc boxed 00317** (Six signed prints and an original drawing).

See also, books designed by Douglas and illustrated by Foy: *The Gospel according to Saint Luke* (**E-10 06316**), *Ecclesiastes : with a wood engraving and eight trial drawings* (**duff f 00536**)

Arrangement:

Shorthand notations are used throughout the finding aid and are to be translated as follows:

ALS – Autograph letter signed (signed by the author of the letter, handwritten)

ANS – Autograph note signed (shorter note, card, postcard, etc.)

Contains series:

- Series 1: Earl Horter
- Series 2: Hans Foy
- Series 3: David Karfunkle
- Series 4: Barbara Shermund

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SERIES 1: Earl Horter			
BOX: FOLDER	TITLE		YEAR
Ink Drawings for <i>Nation's Business</i> Thirteen large and very detailed india ink drawings dramatizing industrial American, including the Curtis Publishing Company printing presses, Old China Basins, repair of locomotives, hydro-electric generators etc., which were used to illustrate articles in <i>Nation's Business</i> in 1929 and 1930.			
Box 1 Folder 1	<i>A Hospital for Iron Horses</i>	Signed in ink	1929
1:2	<i>A Span in the Spinning</i>	Signed in ink	1929
1:3	<i>The New Conquest of Ohio</i>	Signed and dated in ink	1929
1:4	<i>A Cerberus that Guards the Generators</i>	Signed in ink	1929
1:5	<i>Steel Kilns that Burn Cement</i>	Signed in ink	1929
1:6	<i>Ben Franklin's Print Shop</i>	Signed and dated in ink	1929
1:7	<i>Where Electricity and Oil Meet</i>	Signed in ink	1929
1:8	<i>The Colossus of New York City</i>	Signed in ink with painted yellow border	1929
1:9	<i>Carving out Stone for the New Temple of Commerce</i>	Signed in ink	1929

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1:10	<i>Shackling the Sleeping Giant</i>	Signed in ink	1929
1:11	<i>China Basin: A Terminal of Pacific Trade</i>	Signed in ink	1929
1:12	<i>Dinosaurs and Dumpers</i>	Blue painted accents. Signed in ink.	1929
1:13	<i>[Power Station]</i>	Signed in ink. This drawing does not appear to have been published in <i>Nation's Business</i>	1929
Preparatory Ink Drawings for Etchings			
1:14	<i>Building the City</i>	Signed and titled in pencil. On paper support written in an unknown hand "Horter loc 1604" and "Broadway – Cedar + Wall Building the Equitable." (See 2:12 for etching)	
Etchings			
Box 2 Folder 1	<i>Old City Gate (Gateway, Dinan, France)</i>	Signed in pencil	[pre-1916]
2: 2	<i>The Woolworth Under Construction</i>	Signed in pencil	
2:3	<i>Old Phila</i>	Title written in pencil. Signed in pencil with dedication to Lester Douglas	
2:4	<i>The Drexel Building, New York City</i>	Signed in pencil. Title written on verso.	
2:5	<i>Naples [street shop]</i>	Title written and signed in pencil	[c. 1916]
2:6	<i>Naples [Tenements]</i>	Title written in pencil. Signed in pencil.	[c. 1916]

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2:7	<i>Middle Alley [Philadelphia]</i>	Title written in pencil. Signed in pencil.	
2:8	<i>Yiddish Market</i>	Title written in pencil. Signed in pencil.	
2:9	<i>Yiddish Market</i>	Not signed	
2:10	<i>Smith St, Phila</i>	Title written in pencil. Signed in pencil	
2:11	<i>Candy Shop</i>	Title written in pencil. Signed in pencil.	
2:12	<i>Building the Equitable, Broadway – Cedar & Wall</i>	Signed in pencil. Title written on verso.	
2: 3	<i>[The Rookeries]</i>	Signed in pencil. Title taken from Philadelphia Museum of Art.	[c. 1916]
2: 14	<i>The Viaduct</i>	Signed in pencil. Title written on verso.	[pre-1916]
2:15	<i>[Harbor]</i>	Signed in pencil. Printed on tissue paper.	
Pencil Drawings			
2:16	Pencil sketch of <i>Ben Franklin's Print Shop</i>	Signed in Pencil	[1929]
2:17	Preparatory pencil sketch for <i>The Stone Crushers</i>	Written in pencil by Horter on bottom, "the great steel industry supplying construction + automobile parts to all parts of the [world] ect"	[1929]
2:18	Pencil sketch of <i>Where Electricity and Oil Meet</i>	Written in pencil by Horter, "the discovery and development of Oil industries in USA are second to [???] in the Industrial field. The development and uses in Gasoline ect	[1929]

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		represent infinite uses and supplies for the American market as well as Europe and Britain.”	
2:19	Industry pencil sketch – <i>Office Buildings</i>	Written in pencil by Horter, “... the miracle of the creation of office buildings occurs [through] drama of [concrete] + steel ect”	[1929]
2:20	Industry pencil sketch – <i>Logging Industry</i>	Written in pencil by Horter, “logging industry.”	[1929]
2:21	Industry pencil sketch – <i>Labor Saving Devices</i>	Written in pencil by Horter, “Labor serving devices in a huge scale, this load + empty boats at the rate of 10 to 20 lines a minute....”	[1929]
2:22	Industry pencil sketch – <i>the Bridge Builders</i>	Written in pencil by Horter, “the Bridge Builders.”	[1929]
2:23	Industry pencil sketch – <i>Dam Construction in America</i>	Written in pencil by Horter, “Dam construction in America – sometimes supplying 1500 men in a Job is one of the real dangers of Industry. Containing millions of gallons of water for irrigation and water supply of cities”	[1929]
2:24	Industry pencil sketch – <i>The Wholesale Market</i>	Written in pencil by Horter, “the wholesale markets in all good American cities supply the small merchants the fresh and [???] all the [staples]. The aggregate of which is tremendous as some of America’s greatest merchants starts in these trucks.”	[1929]
2:25	Industry pencil sketch – <i>Shipping</i>	Written in pencil by Horter, “There is every day every hour ships taking Americas abundance to all parts of the Globe. Supplying the merchants of the world with commodities and new [interests]	[1929]

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2:26	Industry pencil sketch – <i>[The Harbor]</i>	Written in pencil by Horter, [illegible]	[1929]
2:27	Industry pencil sketch – <i>Building the Levees</i>	Signed in pencil by Horter with address to Lester Douglas	[1929]
2:28	Industry pencil sketches	Two rough sketches. One showing a railyard near a port and the second showing a dam	
2:29	Industry pencil sketch – <i>[Electric Station]</i>	In blue and gray pencil. Written in pen by Horter, “Dear Doug, been [??] think this will lk good – pen + Inks + Blue or Orange. Let me know how you like it as we started it in the [jumbled] form. Yours, Horter]	[1929]
2:30	Pencil sketch – <i>Wacker Drive [Chicago]</i>	Title written in pencil. Written in pen by Horter, “Dear Doug – I have gotten a very good photo of [this] Wacker drive and if you say so, I’ll make a good one out of it – Hope it meets with your approval – it seems a nice variation to some of the others – I can pack a lot of traffic ect in it – seems to [????] a good situation where any release of traffic is a problem. Yours Horter”	[1929?]
Ink and Watercolour			
2:31	Unnamed Landscape with damaged buildings	Signed in ink	
2:32	Unnamed landscape of a town square	Signed in ink. Written in pencil “B+W – 25 pieces – Rush blue print + hold”	
2:33	Unnamed ink drawing of an alley with 2 women speaking	Signed in ink. Written in pencil, “3 ¾” and tint block as indicated by pencil lines”	
Press Clippings			

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2:34	Full-page spread of Horter drawings of New York City	From <i>The Sun</i>	January 2, 1916
Correspondence As much of Horter's letters are undated, the correspondence was kept in its original order.			
Box 3 File 1	Letter from Lester Douglas to Earl Horter. 1 TLS	Douglas proposes a series of illustrations of industry which have overcome new problems in construction.	19 November 1928
3:2	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter voices interest in the proposal but is in the process of moving and cannot visit D.C	[1928]
3:3	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter encloses two illustrations and hopes they meet Douglas' expectations	[192-]
3:4	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter mentions sending 9 sketches covering industrial subjects.	[192-]
3:5	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter sends the master illustrations and thanks Douglas for his letter and criticism. Horter hopes to send some pencil work and looks forward to a series of industrial pictures	[192-]
3:6	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter sends a drawing and details his process.	[192-]
3:7	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter encloses his composition for the "main splash." Voices his wish to do industrial drawings at whatever price Douglas wants to pay	[192-]
3:8	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter states it is difficult for his industrial drawings to demonstrate a story or potentiality	[192-]
3:9	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter thanks Douglas for his idea about Grand Central building and details the industrial drawings he is working on	[192-]

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3:10	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter mentions having sent a drawing of Conowingo Dam and mentions that he is gathering data on aero transportation for another illustration	[18 February 1929]
3:11	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter encloses a drawing of the Hudson River and believe it is one of the best he has ever made. He mentions he received the price for the first drawing and is happy with it.	[192-]
3:12	Letter from Earl Horter to Lester Douglas. 1 ALS	Mentions having sent the illustration of the Grand Central Building special handling and provides an explanation of the work.	[192-]
3:13	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter sends the sketch showing a battery of presses and mentions his visit to the Curtis Company and <i>The Post</i> to make the drawing.	[192-]
3:14	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter emphasizes that he will take any job 'floating around' and states that he would like to be a regular contributor to Douglas' magazine	10 March 1930
3:15	Letter from Earl Horter to Lester Douglas. 1 ANS	A quick note sending back the spread and layout and Horter notes that it appeals to him	[193-]
3:16	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter mentions how much he has enjoyed the job and hopes to see Douglas before he goes to 'the Vodka country.'	[1930]
3:17	Letter from Earl Horter to Lester Douglas. 1 ANS	Horter thanks Douglas from the postcard from Europe and mentions that this summer he got married to 'the right girl.'	[Sept. 1930]
3:18	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter mentions the announcement for Douglas' new book. Horter voices his hope for getting another job through Douglas given the quality of the last job.	[Sept. 1930]

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3:19	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter encloses a drawing for a new article and states some thoughts about how it should be reproduced and integrated with text. Horter mentions that business has been rotten.	[193-]
3:20	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter sends the drawing for the China Basin. He thanks Horter for the job and says 'every little thing helps' as he finances are 'nearly finished.'	[193-]
3:21	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter acknowledges that he hasn't written as there is 'nothing but doom to write about.' He mentions he has been teaching and that Douglas is welcome to visit anytime.	[March 1932]
3:22	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter mentions admiring Douglas' most recent book. He states he has been teaching and has had a few jobs but his income is 1/3 of usual.	[193-]
3:23	Letter from Earl Horter to Lester Douglas. 1 ALS	Indicates that some time has passed since their last letter. Horter sends along some sketches in case any job 'comes to the surface.'	[193-]
3:24	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter writes that he has some pictures of the Holland Tunnel both finished and under construction that would make fine sketches	[193?]
3:25	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter references make alterations requested by Douglas.	[193?]
3:26	Letter from Earl Horter to Lester Douglas. 1 ALS	Horter sends along the 'Oil drawing' and hopes it is what Douglas expects. Mentions seeing new 'Elec-Engines' and how he is working on a drawing of them	[193?]

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3:27	Biographical description with reproductions of two drawings	Reproductions of two pages from <i>Some Examples of the Work of American Designers</i> by Dill & Collins Co. Papermakers	1918
3:28	Biographical Excerpt of Earl Horter	Excerpt from <i>Early American Modern Painting</i> (1981), provided by donor	
Archival Notes			
3:29	Archival description of the Lester Douglas archive of Earl Horter	Includes a description of the material in the collection as well as reproductions of Horter's works in <i>Nation's Business</i> and works of Horter sold at auctions. Provided by donor.	

SERIES 2: Hans Foy

BOX: FOLDER	TITLE		YEAR
Hans Foy Portfolios Artwork by Hans Portfolios as well as additional ephemera including gallery programs and letters are contained in folios created by Lester Douglas			
Box 4 Folder 1	<i>Self Portrait</i>	A white portfolio with a matted pencil self portrait of Hans Foy with a signed presentation to Lester Douglas and dated 1926. Also contained in the portfolio is a photograph of Lester Douglas looking at the drawing.	1926
4:2	<i>Gallery Programs and Drawings</i>	A blue portfolio with an inset "F" on left upper corner and a Lester Douglas bookplate on inside cover. Contains: <ul style="list-style-type: none"> • Gallery program for "Exhibition of Oils & Drawings by Hans Foy" at the Eighth Street Gallery in New York City, 1934 	1929-1934

		<ul style="list-style-type: none">• Gallery program for “Four Contemporary Artists Exhibit: Liberti, Faber, Dirk, Foy” at the Brownell Lambertson Gallery in New York City. 1931• A letter, ALS, dated March 1931, from Hans Foy to Lester Douglas thanking him for his help with the catalogue for the 1931 exhibition.• A letter, ALS, dated 3 February 1930, from Hans Foy to Lester Douglas stating that he is sending Douglas three drawings for his collection• A red ink drawing of a full-length nude woman, signed in pencil by Foy and dated 1929. Matted in paper.• A watercolour and pencil of a nude woman. Signed in pencil by Foy.• An india ink drawing of a nude woman in profile. Signed in ink and dated '29 in pencil.	
4:3	<i>Drawings</i>	<p>A blue portfolio with an inset “Hans” in the upper left hand corner. Portfolio contained five drawings all individually matted. These include:</p> <ul style="list-style-type: none">• A pencil drawing of a landscape. Signed by the artist and dated 1932. Inscription to Douglas on matt, “From Hans, August 1958 – LD”• A pencil drawing a nude woman, signed by the artist and dated 1938. Inscription by Douglas on matt, “From Hans, August 1958 – LD”• A red chalk drawing of a nude laying down on tissue paper. Signed in pencil by the artist and dated 1924. Inscribed on bottom centre by artist, “To my friend Doug, from Foy.”• A red pastel drawing on a nude on hands and knees on tissue paper. Signed in pencil by the artist and dated 1924.• A charcoal drawing of a nude woman on her knees. Signed by the artist in pencil and dated “19121” Inscription from the artist in pencil on bottom left, “Dear Doug, from Foy.”	

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4:4	<i>Abraham Lincoln Drawings</i>	<p>A small blue portfolio with an inset “F” on left upper corner and a Lester Douglas bookplate on inside cover. First page includes 2 American postage stamps of Lincoln (3 cent and 4 cent) and “2 drawings by Foy” in Douglas’ hand in pencil.</p> <p>Portfolio contains:</p> <ul style="list-style-type: none"> • Pencil drawing of Abraham Lincoln inscribed by artist, “Study of head of the Statue Sculptor --- G.G Barnard • Pencil drawing of profile of Abraham Lincoln. Inscribed by artist in pencil, “Study head of Lincoln from photo of statue in Lincoln, Neb., Sculptor – D.C French.” • A printed page titled “He Knew Lincoln,” which was designed by Lester Douglas, illustrated with a study of Lincoln by Hans Foy and printed by Typographic Craftsmen Inc. 	
<p>Correspondence The correspondence was kept in its original order. Some undated letters are dated in pencil by an unknown hand.</p>			
Box 5 Folder 1	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy writes that he is pleased that Douglas will be visiting him “up here” for the fourth of July and looks forward to speaking to him about a matter involving Karfunkle.	29 June [1929?]
5:2	Letter from Hans Foy to Lester Douglas with addressed and stamped envelope. 1 ALS.	Foy sends Christmas wishes and hopes that Douglas and Bobs will visit him on the 15 th . Foy thanks Douglas for sending him a copy of “your magazine” (presumably <i>Nations Business</i>) and Foy discusses his critique of the magazine.	9 December 1929
5:3	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy mentions sending illustrations for “When the Chains Skids” and hopes that Douglas likes them.	11 January 1930
5:4	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy writes about not sending drawings to Douglas because he had to see an exhibition at the Modern Museum, where he ran into “fellow sufferers” and they discussed their “art complaints”	21 January 1930
5:5	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy discusses receiving an issue of <i>Nation’s Business</i> and reflects on his and other artists’ illustrations. Foy queries how other drawings looked when reduced.	2 May 1930

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5:6	Letter from Hans Foy to Lester Douglas with addressed and stamped envelope. 1 ALS	Foy writes to Douglas from Mexico City and gives a description of his time there and his interaction with Mexican people.	8 June 1930
5:7	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy apologizes for sending the drawings for the "Stop – Look and Listen" story late and explains issues at home	[1930]
5:8	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy thanks Douglas for the card from "Paree" and says he looks forward to hearing about his trip. Foy discusses the drawings he is making The Gospel of St. Luke	19 August 1930
5:9	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy is pleased that Douglas approved of the drawings and hopes they decide to do copper etchings. Foy reports his next set of drawings will be a week late.	29 August 1930
5:10	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy reports having received the proofs of the Bible drawings and thinks they are great. He offers some suggestions for the engravers and hopes they are not unreasonable.	18 September 1930
5:11	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy mentions sending drawings for the radio article, which he describes as "symbolic." Foy also describes the outcome of a recent auction	[1930]
5:12	Letter from Hans Foy to Lester Douglas. 1 ANS	A pencil drawing of Foy riding a winged horse with the caption, "Dear Doug – Here's us – Pegasus and Me! Just 'rearin' ter go!"	[193-]
5:13	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy mentions moving into a new studio and thanks Douglas for sending "the Christmas books." Foy discusses a problem Douglas is having with his furniture and reports on his most recent drawings.	[Dec 1930]
5:14	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy thanks Douglas for sending him clippings on the reception of the St. Luke book and mentions his intentions for his drawing of Christ in response to criticism.	20 December 1930
5:15	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy states that he went and saw the new bed Douglas ordered and he believes that Doug will find it satisfactory. Foy mentions recent commissions he has received	[193-]
5:16	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy acknowledges receiving a bill for folders and states he will pay it at once. He thanks Douglas for making a catalogue for his upcoming exhibition and states that the gallery wants to use it as a stock design	[1931]
5:17	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy voices his disgust with the company tasked with making new cabinets for Douglas. He states that he is happy that St. Luke has been	2 January 1931

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		placed on the "Fifty books" and discusses the drawings he has been doing for Ecclesiastes.	
5:18	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy describes that he has been running "sort of a school" and that he hopes to arrange an artist colony in New Hampshire. Foy mentions his most recent art endeavors.	3 June 1931
5:19	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy describes his visit to the Franklin shops regarding Douglas' furniture. He also states that he is pleased with the reception of St. Luke and wishes he could send a copy to St. Luke himself.	[193-]
5:20	Letter from Harry Sternberg to Lester Douglas. 1 TNS	Sternberg was told of the illustrated Bible series by Foy and is interested in a possible commission.	15 February 1932
5:21	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy thanks Douglas for the Christmas books and mentions that he is opening his first one-man show	[1933?]
5:22	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy sends Douglas a quick drawing based on his requirements. Foy voices his concern regarding the colophon in the St. Luke book.	[193-]
5:23	List written by Lester Douglas.	A list of items sent to Hans Foy by Lester Douglas	[193?]
5:24	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy reflects on St. Luke and his career since he last spoke with Douglas.	[6 July 1958]
5:25	Letter from Hans Foy to Lester Douglas with addressed and stamped envelope. 1 ALS	Foy thanks Douglas for his recent visit and details updates with his business. Foy answers Douglas' query about the future of American design.	28 August 1958
5:26	Letter from Otilie and Hans Foy to Lester Douglas. 1 ALS.	In Otilie Foy's hand. Otilie thanks Douglas for his most recent letter and details how they have been looking for the blocks that he requested but have not been able to locate it.	12 September 1958
5:27	Letter from Hans Foy to Lester Douglas. 1 ALS	Foy thanks Douglas for his recent letter and says he will send the blocks over, if he can find them.	9 September 1958
Newspaper Clippings			
5:28	Review of <i>The Book of St. Luke</i>	Clipping from <i>The Washington Post</i>	14 December 1930

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Archival and Biographical Notes			
5:29	Archival description of the Lester Douglas archive of Hans Foy	Includes a description of the material in the collection as well as biographical notes on Foy and Douglas. Provided by donor.	

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SERIES 3: David Karfunkle			
BOX: FOLDER	TITLE		YEAR
David Karfunkle Portfolios Artwork by David Karfunkle is contained in folios created by Lester Douglas. Each portfolio holds Lester Douglas' book plate on the inside cover, as well as a copy of <i>David Karfunkle: The Man and His Art</i> by John Weichsel which was privately published in a run of three hundred by Lester Douglas in New York in 1926.			
Box 6 Folder 1	<i>Woman and Child</i>	A blue portfolio with a pencil drawing of a woman and child on tissue paper, matted in paper. With the inscription, "To Lester Douglas. From David Karfunkle.	
6:2	<i>Nude Woman – Pastel</i>	A blue portfolio with a pastel drawing of a nude woman on blue paper. Signed "D. Karfunkle" in pen.	
6:3	1913-1915 Drawings	A blue portfolio with 6 charcoal, red chalk and pastel drawings. Contains: <ul style="list-style-type: none">• A white and pink pastel and pencil drawing of a nude woman on brown paper. Signed in pencil "David Karfunkle 1915"• A pencil drawing of a nude woman lying on her stomach. Signed in pencil "David Karfunkle 1914."• A red pencil drawing of a young girl matted in green paper• A brown pencil drawing a full-length nude woman. Signed in red pencil, "David Karfunkle 1913" matted in red paper.• A black pastel drawing of a nude woman sitting. Signed "David Karfunkle"• A black pencil drawing of a standing nude with her hands on her knees. Signed "David Karfunkle 1914." Matted in white and yellow paper.	
6:4	Ink and Pencil Drawings	A blue portfolio with three drawings of a nude woman in both pen and ink.	

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		<p>Contains:</p> <ul style="list-style-type: none">• A black pen drawing of a nude woman. This drawing <i>David Karfunte: The Man and His Art</i> by John Weichsel. Matted in blue paper.• A brown pencil drawing a nude woman with her head resting on her hand. Matted in brown paper.• A black pencil drawing of a nude woman looking at the ground. Signed "David Karfunte 1915" in pencil. Matted in white and yellow paper.	
6:5	Ink, Pencil and Pastel Drawings	<p>A blue portfolio with three drawings. This includes a two drawings of a nude woman in ink and pencil, as well as one drawing of a nude man in pastel.</p> <p>Contains:</p> <ul style="list-style-type: none">• An ink drawing of a nude woman on her knees. Matted in yellow and white paper.• A black pastel drawing of a nude woman. Signed "David Karfunte."• A full-length black and pink pastel of a nude man. Signed "David Karfunte" in pencil.	

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SERIES 4: Barbara Shermund			
BOX: FOLDER	TITLE		YEAR
Barbara Shermund Portfolio			
6:6	<i>Two Works</i>	A red paper portfolio. Contains: <ul style="list-style-type: none">• An oil portrait of an unidentified woman on canvas.• A watercolour drawing of two figures titled "Composition." Inscription to Douglas in pencil, "To Lester Douglas – Barbara Shermund"	