Edward Hopper in Vermont
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NOTES ON SOURCES

Complete citations for the sources referenced in this book appear in the endnotes. The Selected Bibliography lists the published sources that are most significant for any study of Edward Hopper, including some that are not directly cited in the text. This list also includes resources that are of particular relevance to Hopper’s work during the 1920s and 1930s and to Vermont social and cultural history during that period.

Unpublished materials in the Edward and Josephine Hopper Research Collection, Frances Mulhall Achilles Library, Whitney Museum of American Art, New York, are cited as WMAA. These materials include copies of Arthayer R. Sanborn’s transcriptions of letters from Jo Hopper to Marion Hopper (Edward’s sister), cited courtesy of the Arthayer R. Sanborn Collection Trust—2005. The trust holds the original letters, which I did not see.

Documents in the Frank K. M. Rehn Galleries Records, 1858–1969 (the bulk of which are from 1919–68), in the Archives of American Art, Smithsonian Institution, Washington, D.C., are cited as “Rehn Galleries Records, AAA.” These records are digitized and accessible online at http://www.aaa.si.edu. Unless otherwise noted, documents cited here are from Series 1: Correspondence, which is organized alphabetically by correspondent’s name.

The record books of Edward Hopper’s works, with notations by Josephine Hopper and sketches by Edward, are referred to here as the Ledger Books and cited by the book number and page. These are ruled account books with commercial cloth binding, measuring approximately 12 × 7½ inches, that the Hoppers purchased at F. W. Woolworth. The Whitney Museum of American Art, where the five volumes of records now reside, uses the designation Artist’s Ledger, followed by the individual book number (the records of the Vermont watercolors are in Books II and III), as in the captions for the pages reproduced here (figs 2.2, 6.1, 6.2, and 6.3) with the permission of the Whitney. In the literature, the books have been referred to variously as ledgers, journals, and record books. See Deborah Lyons, *Edward Hopper: A Journal of His Work*, for background essays by Lyons and Brian O’Doherty and facsimile reproductions of numerous pages.