

A CRITICAL BIBLIOGRAPHY OF AMERICAN FOLK ART

SIMON J. BRONNER



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BIBLIOGRAPHY OF
AMERICAN FOLK AND VERNACULAR ART

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PREFACE TO THE NEW EDITION

The first edition of my bibliography of American folk art attempted to cover a broad range of materials which, judging from the demand for the publication, proved to be of great interest to folklorists, art historians, museum professionals, anthropologists, and cultural geographers. I am encouraged by the recognition of the bibliography by researchers in the various fields concerned with folk art--especially as part of folklorists' growing acceptance of folk art and material culture as a vital force in their study.

I must admit that I am a reluctant bibliographer. The effort that spawned the first edition was based on my need for a bibliographical tool for research rather than a love for bibliographical work. Indeed, the task of compiling sources is extremely time-consuming, usually frustrating, and often dull. Still, the more I used the bibliography of folk art, the more I saw its potential as a research aid, and the more I saw room for expansion and improvement. Those factors along with the support of the Folklore Publications Group's editors were the motivations for preparing a new edition of the bibliography.

A basic change found in the new bibliography is the elimination of the previous headings. As the number of entries quickly multiplied in my files, arranging them consecutively by author and locating subjects by an expanded index appeared to be more successful than the organization in the first edition. In addition, the number of entries has been greatly increased. Not only have new publications been released between the two editions of the bibliography, but many more references from past sources were also uncovered and included in the new edition.

I would like to take this opportunity to acknowledge individuals who helped me to complete the bibliography. Space limitations do not allow me to list them all, but certainly special thanks are due Warren Roberts, Michelle Janette, Marsha McDowell, Michael Owen Jones, William Ferris, Elizabeth Mankin-Kornhauser, Elizabeth Mosby Adler, Roger Beatty, and Carl Lindahl for bringing references to my attention. In addition, Elissa Henken and Dana Everts of the Folklore Publications Group were exceptionally supportive of the project. I also wish to single out Louis C. Jones and Agnes Halsey Jones who, despite our academic disagreements, provided encouragement, guidance, and friendship that first inspired my work on folk art. To them I dedicate this work.

30 June 1979
Bloomington, Indiana

INTRODUCTION

The term, "folk art," has suffered numerous abuses since its inception in the first half of the twentieth century. The ambiguity of its meaning has precipitated a multitude of disagreements concerning folk art's definition, scope, and value. Published studies on folk art exist in scattered sources and range from picture books to complex theoretical treatises. This literature represents several disciplines that include folk art in its purview and apply their own methods for its study. At a large academic institution such as Indiana University, for example, an interested student may find himself scurrying between the art library, the museum, and the history, anthropology, and folklore collections just to locate the basic texts on folk art. Yet, such excursions are symbolic of possible multidisciplinary communication between disparate folk art studies which can result in a valuable synthesis of differing research approaches to the study of folk art.

In a recent presentation I defined folk art as art in traditional society and traditional art in contemporary society.¹ "Tradition" refers to behavior, skills, or information transmitted by oral or mimetic means through space or time. The concept of society is included in the definition to indicate the appropriate social, historical, or geographical context for the artifact. My purpose for stressing the concepts of tradition and context was to counter the notions of folk art as naive, untrained, untutored, primitive, and other similar descriptions which pervaded museum and art history publications. My position was that if "folk" in folk art is to be properly used, tradition and context had to be the identifying criteria. In such a view, knowledge of the creator's background is usually required for a typical folk art study in order to ascertain sources of the artist's folk tradition. Second, the community served by the artist and the community of the artist's origin provides contextual evidence to determine local traditional customs that influence the artist. Admittedly, historic artifacts often preclude both tests; then the work of art must be examined for internal evidence of tradition. Such evidence includes the medium of expression used, the technique employed, the depiction shown, and the design or style displayed. Fortunately, the literature on folk art offers comparative materials to establish a basis for corroborative purposes.²

The antithesis of my approach is the intuitive method which often equates "primitive" productions with folk culture. This method applies vague, subjective criteria with inadequate, if any, tests of tradition. Aesthetic judgment, that is to say, assigning "crude" works to folk art, too often provides the basis for classification. In addition, the intuitive method understands the folk process to mean self-taught rather than traditional. Regardless of art's adjectives, the perplexing questions evoked by the existence of idiosyncratic, non-traditional expressions remain. Some writers realize the problem and use non-academic, popular, or vernacular to

describe art that encompasses both mass-produced and folk art. The term art also needs explanation; many writers use it to indicate elevated status, but that is not the intention here. I characterize art as a material expression of adornment or embellishment. The distinction needs to be made, however, between traditional and non-traditional art forms, and thus I use popular to refer to media-transmitted or mass produced works such as prints, handbills, and in some cases, cigar store and carousel figures. Vernacular is often a useful term, especially in architecture, to describe works designed for personal requirements completed by "unschooled" artists. Here is where the "naive" artists fall. To be sure, such categories are cumbersome, but they remain necessary if studies of folk art plan to bridge multidisciplinary confusion. Ultimately, folklorists need to educate other disciplines on the concept of folk in folk art, and at the same time they need to be aware of other disciplinary researches on folk art.

A need for a comprehensive bibliography of American folk art has been strongly felt in recent years. Not only would such a bibliography reveal the available literature on folk art in a variety of academic fields, but it would also define the genre's present scope. Toward this end, I have not only included folkloristic studies of folk art but also non-academic examinations, even when the use of folk seems questionable. When a description of an object does not use folk, but refers to the study of folk art, I have also included the publication. My bibliography is meant as a research aid which will help locate sources for future folk art studies and thus, will simultaneously strengthen the field of folk art.

In order to make the bibliography manageable I have employed several restrictions on the entries. First, "American" means the continental United States; native American Indian art is included when the study touches on post-contact culture. Another restriction involves the elimination of most craft-oriented publications which contain cursory or nonexistent treatment of artistic considerations. Folk art to some observers refers to a general term for art and craft, but I allude to craft as a utilitarian endeavor separate from art. I use Henry Glassie's measure of art as possessing a pleasure-giving function whereas craft contains a practical function.³ Of course, many utilitarian objects contain numerous decorative elements, and often, as in painted screens or trade signs, the artistic element serves a primary operational function. For the purposes of this bibliography, however, craft literature is included only when it contains discussions of decorative or aesthetic considerations. As a result, the majority of works on folk art listed concern painting and sculpture, but I caution that these genres reflect the emphasis of the literature, and not necessarily the historic elements of folk art.

In addition to the present bibliography, specific listings of publications are available for the study of quilts, gravestones, and fracturs.⁴ Although I included works not found in these references and repeated important citations, the specific generic bibliographies should be used for supplementary research in these areas. Indeed, it is hoped that my general bibliography will encourage work on comprehensive listings of sources for particular subjects in folk art.

The entries in my bibliography are arranged alphabetically by author or title, when no author is designated, and numbered sequentially. More detailed subject references which are keyed to entry numbers can be located in the index appended to the bibliography.

Like any published bibliography, this one suffers from omissions because of publication deadlines and inaccessible sources, although I have attempted to keep such circumstances to a minimum. The present compilation represents the necessary building block to future researches in the field of folk art. My frustration when I listen to art history presentations on folk art shamefully ignorant of major folkloristic works or vice versa may be thus reduced in the future. Other benefits from such a bibliography include the identification of prolific scholars on the subject of folk art, and the recognition of research gaps. My comments on scattered individual entries are designed as guides to the apparent quality of research and the disciplinary approach employed.

One observation I would like to mention is folk art's circulatory problem. In the process of compiling the entries it became apparent that the bookshelves of museum catalogs and other museum literature were integral elements of the field's resources, but they circulated poorly and were often only made available through the individual museums. Still, they should be recognized as invaluable resource materials and I suggest an effort to obtain the better ones by folk art researchers. I also urge an effort by museums to make these publications more widely available and known.

Through the cooperation of museums, collectors, and academics, folk art studies can produce valuable knowledge on the nature of art and society. Examples of crucial questions to be answered by folk art researchers include: What is the nature of creativity in folk art? How does folk art indicate regionality, ethnicity, or periodicity? What does folk art say about the American experience? What does folk art say about individual behavior? Is there a folk aesthetic? What are particularly folk designs? How do we evaluate originality and innovation in traditional arts? What distinguishes art from craft? What defines folk art? What is folk art's role in contemporary society? How should we assess methods of disseminating information on folk art in the museum, the festival, and the classroom? What are the origins of various folk art forms? What are folk art researchers' obligations to the artists

and communities they collect from? Such questions will lead to an articulation of methods, concepts, and theories used in folk art study. With this bibliography, then, students and scholars possess a research tool to begin answering the pressing questions facing the young field of folk art.

NOTES

¹Simon J. Bronner, "Folk Art and Community Context: The Case of a Mennonite Genre Painter," American Folklore Society meeting, Salt Lake City, October 1978. This paper was revised and published as "We Live What I Paint and I Paint What I See: A Mennonite Artist in Northern Indiana," Indiana Folklore 12 (1979).

²This method is not unique to folk art. Comparable criteria are outlined for folklore study in Richard M. Dorson, American Folklore and the Historian (Chicago: University of Chicago Press, 1971), pp. 186-203; Alan Dundes, "What is Folklore?" in The Study of Folklore, ed. Alan Dundes (Englewood Cliffs, New Jersey: Prentice-Hall, 1965), pp. 1-3 (Dundes uses the example of the folk artist on p. 2); Francis Lee Utley, "Folk Literature: An Operational Definition," in The Study of Folklore, ed. Alan Dundes (Englewood Cliffs: Prentice-Hall, 1965), pp. 7-24, especially pp. 13-19; Jan Harold Brunvand, The Study of American Folklore: An Introduction (New York: W. W. Norton, 1968), pp. 1-8. See also the interpretations of folk art as traditional art by E. P. Richardson, Louis C. Jones and Janet MacFarlane in "What is American Folk Art? A Symposium," Antiques, May 1950, pp. 359-62.

³Henry Glassie, "Folk Art," in Folklore and Folklife: An Introduction, ed. Richard M. Dorson (Chicago: University of Chicago Press, 1972), p. 253. A different position is presented by Michael Owen Jones. See his The Hand Made Object and Its Maker (Berkeley and Los Angeles: University of California Press, 1975).

⁴See Susan Roach and Lorre M. Weidlich, "Quilt Making in America: A Selected Bibliography," Folklore Feminists Communication 3 (Spring 1974), 17-28; Thomas A. Zaniello, "American Gravestones: An Annotated Bibliography," Folklore Forum 9 (December 1976), 115-37; Wendy Leeds, "Fraktur: An Annotated Bibliography," Pennsylvania Folklife 25 (1976), 35-46.

1. Abrahams, Ethel Ewert. "The Art of Fraktur-Schriften among the Dutch-German Mennonites." M.A. Thesis, Wichita State University, 1975.
2. Adams, Bryding. Henry Young--Pennsylvania Fraktur Artist Williamsburg; Abby Aldrich Rockefeller Folk Art Collection, 1977. Also published in fall 1977 issue of Quarterly of the Pennsylvania German Society.
3. Adams, James F. "Collecting Spanish Art of the Americas." Clarion. Summer 1978, pp. 52-58.
4. Adams, M. Jeanne. "The Harriet Powers Pictorial Quilts." In Afro-American Folk Art and Craft, ed. William R. Ferris. Boston: G. K. Hall, in press.
5. Adams, Ruth. Pennsylvania Dutch Art. Cleveland, New York: World Publishing Company, 1950. A brief description of Pennsylvania-German traditional art illustrated with examples from the Index of American Design.
6. Adler, Cyrus, and Immanuel Moses Casanowicz. "Collection of Objects of Religious Ceremonies in the United States National Museum." Smithsonian Bulletin 148 (1929).
7. Adler, Elizabeth Mosby. "'It Takes A Smart Guy to...Take a Look at a Rock and Do Things Like That': George 'Baby' Scott (1865-1945), A Carver and His Repertoire." Mid-South Folklore 3 (1975): 47-60. Discusses black stonecarver.
8. -----, "Directions in the Study of American Folk Art." New York Folklore 1 (1975): 31-44. A succinct discussion of the history of folk art scholarship from Holger Cahill's Newark Museum exhibit in 1932 to the present.
9. Adler, Thomas A., and William Aspinall. "Material Folk Art." In Introduction to Folklore, ed. Robert J. Adams. Columbus, Ohio: Collegiate Publishing, 1973. A brief description of folkloristic methods of documenting folk art. Aimed at the undergraduate student.
10. Alexander, Wade. God's Greatest Hits. New York: Random House, 1970. This book is only of interest because of Sister Gertrude Morgan's illustrations.
11. Alfor, Mary Lee. "An Inquiry into the Use of the American Folk Arts in the Teaching of Modern Junior High School Art." M. A. Thesis, Texas Christian University, 1949.
12. Allen, Edward B. Early American Wall Painting. New Haven: Yale University Press, 1926. An early reference work that can still be useful. Covers period 1710-1850.
13. Allen, Virginia Warren. "Winged Skull and Weeping Willow." Antiques, June 1936, pp. 250-53.
14. Allis, Mary. "The Last of the American Folk Arts (Chalkware)." American Collector 9 (January 1941), pp. 10-11, 14.

15. American Folk Art. New York: Hirschl and Adler Galleries, 1977. Contains 19 color and 30 B&W photos of mostly oil paintings and watercolors.
16. "American Folk Art." American Folklife 4 (1975): 26-27. Briefly discusses a clover chest with a tree of life design.
17. "American Folk Art." American Folklife 4 (Winter 1976): 9. Shows a log handle American wafer iron from Berks Co., PA.
18. "American Folk Art." American Folklife 4 (Spring 1976): 16. Shows a prize-winning quilt from the fifth Cherry Fair in Pennsylvania.
19. American Folk Art: An Exhibition in Honor of Edith Gregor Halpert. Palm Beach, Florida: Society of the Four Arts, 1973. Museum catalog.
20. "American Folk Art at Downtown Gallery." Art Digest, May 15, 1954, p. 26.
21. American Folk Art Exhibition. Amherst: Amherst College, 1974. Museum catalog; introduction by Frank Trapp.
22. "American Folk Art from the Collection of Edith G. Halpert, Dintenfass Gallery, New York." Arts Magazine, 47 (November 1972), p. 78.
23. American Folk Art from the Ozarks to the Rockies. Tulsa, Oklahoma: Philbrook Art Center, 1975.
24. American Folk Art from the Shelburne Museum in Vermont. Buffalo: Albright-Knox Art Gallery, 1965.
25. American Folk Art in Chautauqua County. Fredonia, New York: Michael C. Rockefeller Arts Center Gallery, 1976. Catalog that includes paintings, carvings, and stencils.
26. "American Folk Art: Knoedler Gallery, New York." Arts Magazine, 51 (January 1977), p. 28.
27. American Folk Art, Painting and Sculpture. Detroit Society of Arts and Crafts, 1932.
28. American Folk Art Sculpture--Index of Design. New York: Downtown Gallery, 1937.
29. "American Folk Art; the Cooperstown Collection." Time, July 6, 1953, pp. 57-60. Describes the famous collection at the New York State Historical Association compiled by Louis C. Jones and Stephen C. Clark.
30. "American Nineteenth Century Folk Art Collection, Gift of S. C. Clark, installed in Fenimore House." Art Digest, 24 (August 1950), p. 14. Part of Cooperstown Collection.

31. "American Folk Painting." Art in America, 54 (November 1966), pp. 113-28. Preview of Lipman-Black book and exhibition.
32. "American Folk Painting." Rhode Island School of Design Notes, 2 (January 1944), pp. 2-3.
33. American Folk Paintings: Horace W. Davis Collection. New York: Parke-Bernet Galleries, 1946.
34. "American Folk Painting: Selections from the Collection of Mr. and Mrs. William E. Wiltshire, III." Clarion, Winter 1978, pp. 81-83.
35. "American Naive Painting at the Royal Academy of Arts." Studio, 176 (September 1968), pp. 90-91.
36. American Naive Painting of the 18th and 19th Centuries from the Collection of Edgar William and Bernice Chrysler Garbisch. London: Arts Council of Great Britain, 1968. Includes an essay, "Limners," by Robert Melville and a preface by Gabriel White, Director of Art for the Arts Council of Great Britain.
36. American Naive Painting of the 18th and 19th Centuries, 111 Masterpieces from the Collection of Edgar William and Bernice Chrysler Garbisch. West Point: United States Military Academy, 1970. Includes a foreword by John Walker, director of the National Gallery of Art and an introduction by Richard E. Kuehne, director of the West Point Museum. This catalog was also published in 1969 by the American Federation of Arts, New York, with a preface by Lloyd Goodrich of the Whitney Museum and an introduction by Albert Eychk Gardner.
37. American Painting and Folk Art by J. O. J. Frost of Marblehead and George E. Lothrop of Roxbury from the Collection of Betty and Albert C. Carpenter. New York: Parke-Bernet Galleries, 1971.
38. "American Primitive Paintings: Collection of Edgar William and Bernice Chrysler Garbisch." Art in America, 42 (1956), pp. 94-166.
39. American Primitive Paintings from the Collection of Edgar William and Bernice Chrysler Garbisch, Parts I-II. Washington, D. C.: National Gallery of Art, 1954. Foreword by John Walker.
40. American Provincial Paintings, From the Collection of J. Stuart Halladay and Herrel George Thomas. New York: Whitney Museum of American Art, 1942.
41. American Ship Portraits and Marine Paintings. Syracuse, New York: Everson Museum of Art, 1970.
42. Amerikanischer Maleri. Kunstmuseum Luzern, 1954. Catalog of Smithsonian Institution's exhibit organized for the United States Information Agency to travel across Europe. Includes folk art.

43. Ames, Kenneth L. Beyond Necessity: Art in the Folk Tradition. Winterthur, Delaware: The Winterthur Museum, 1977.
This book is the most controversial essay on folk art in recent years. Originally a catalog to an exhibit at the Brandywine River Museum, it attacks many so-called myths of folk art, but fails to come up with a coherent statement. Still, it remains required reading. See my review of the book in the Journal of American Folklore 93 (1980), in press.
44. An Eye on America; Folk Art from the Stewart E. Gregory Collection. New York: Museum of American Folk Art, 1972.
Introduction by Jean Lipman.
45. Anderson, E. N., Jr. "On the Folk Art of Landscaping." Western Folklore 31 (1972): 179-88.
46. Anderson, Irma Pilling. "Ohio Coverlets." Antiques, January 1946, pp. 56-57.
47. Anderson, Marna Brill. Selected Masterpieces of New York State Folk Painting. New York: Museum of American Folk Art, 1977.
Whenever "Masterpieces," "Treasures" or "Finest" precedes a title of a catalog of folk art, it is usually an indication that the curator or collector has made an aesthetic judgment that has nothing to do with the artists or the communities from which the art came. Such exhibits tend to distort the concept of tradition in folk art, although they reveal much of the collector's aesthetics. This catalog is no different. The catalog is important for its further information on folk art in the New York State region, although there is no indication of any significant field work involved.
48. Andrews, Edward Deming, and Faith Andrews. Visions of the Heavenly Sphere: A Study in Shaker Religious Art. Charlottesville, Virginia: University Press of Virginia, 1969.
49. Andrews, Ruth. The Metal of the State. New York: Museum of American Folk Art, 1973.
50. Andrews, Ruth, ed. How To Know American Folk Art. New York: E. P. Dutton, 1977. This anthology is a disappointing collection of essays which are nothing more than watered-down summaries of the authors' books. Applies the misguided criterion of "untutored expressions" for folk art. Includes an introduction by Louis C. Jones. See my review of the book in Mid-South Folklore 6 (1978): 27-30.
51. Applegate, Evelyn Wright. "Descriptive Materials and Illustrations of Folk Style with Methods for Construction." M. A. Thesis, Louisiana State University, 1939.
52. Armstrong, Tom. "The Innocent Eye: American Folk Sculpture." In 200 Years of American Sculpture, comp. Whitney Museum of American Art. Boston: Godine, 1976. Pp. 74-111.

53. Armstrong, Tom. Pennsylvania Almshouse Painters. Williamsburg, Virginia: Abby Aldrich Rockefeller Folk Art Collection, 1968.
54. -----, "God Bless the Home of the Poor." Historical Review of Berks County 35 (1970): 87-90, 116.
Describes three Berks County, Pennsylvania almshouse painters: Charles C. Hofman, John Rasmussen, Louis Nader.
55. Arts and Crafts from the Chenango and Susquehanna Valleys. Binghamton, New York: Roberson Center, in press.
56. Asahi Newspapers. American Folk Art from the Herbert W. Hemphill Collection. Tokyo, Japan: Asahi Newspapers, 1976.
Yet another collector-oriented exhibit catalog. I have heard the comment, however, that without collectors compiling the artifacts and often paying the bills, there would be no exhibits. Sure, but can't they also be interested in thematic considerations? Can't they hire professional field researchers? Can't they be sensitive to other aspects of art besides aesthetic ones?
57. Ayres, James. "Edward Hicks and his Sources." Antiques, February 1976, pp. 366-68.
58. Bacon, Lenice Ingram. American Patchwork Quilts. New York: Morrow and Co., 1973.
59. Baeder, J. "Street Signs as Folk Art." Print, 25 (January 1971), pp. 50-55.
60. Balazs, Marianne E. "Sheldon Peck." Antiques, August 1975, pp. 273-89.
61. Banks, M. A. "American Folk Art--Three Recent Acquisitions." Bulletin of the Museum of Art, Rhode Island School of Design. 28 (November 1940), pp. 51-54.
62. Banks, Steven. The Handicrafts of the Sailor. New York: Arco Publishing, 1974.
63. Barba, Preston A. Pennsylvania German Tombstones: A Study in Folk Art. Pennsylvania German Folklore Society, Volume 18. Allentown: Pennsylvania German Folklore Society, 1954.
64. Barbeau, Marius. "The Origin of the Hooked Rug." Antiques, 52 (August 1947), pp. 110-13.
65. -----, "All Hands Aboard Scrimshawing." The American Neptune 12 (April 1952), pp. 99-122.
66. Barber, Edwin Atlee. Tulip Ware of the Pennsylvania German Potters. Philadelphia: The Pennsylvania Museum and School of Industrial Art, 1903.
67. Barber, Joel. Wild Fowl Decoys. New York: Dover, 1954 rpt; 1934.

68. Barons, Richard. "The Cake Boards of New York State." Clarion, Spring 1977, pp. 1-10.
69. ----- . "The Folk Arts and Crafts of the Susquehanna and Chenango River Valleys." Clarion, Summer 1978, pp. 60-61.
70. "The Basket Weavers of Charleston." Southern Living, October 1970, pp. 22-26.
71. Bayne, Gretchen M. "Coverlet Weaving." Southern Workman 34 (1905): 22-26. Describes weavers in eastern Tennessee.
72. Beagle, Peter. American Denim: A New Folk Art. New York: Abrams, 1975.
73. Beatty, Roger Dean, and Yasukoi Yamaguchi. "Origami: From Japanese Folk Art to American Popular Art." Journal of Popular Culture 9 (1976): 808-15.
74. Bellinger, Martha E. "Woman Builds Her Own 'Log Cabin' Home." Watertown Daily Times, September 5, 1970, section two, p. 1. A sculptor of figures in upstate New York. She (Veronica Teverillion) works in concrete.
75. Benes, Peter. The Masks of Orthodoxy: Folk Gravestone Carving in Plymouth County, Massachusetts, 1689-1805. Amherst: The University of Massachusetts Press, 1977.
76. Berkey, Robert Barry, and Velma Berkey, and Richard Eric Berkey. Pioneer Decoy Carvers: A Biography of Lemuel and Stephen Ward. Cambridge, Maryland: Tidewater Publishers, 1977.
77. Berman, Linda, and Irwin Berman. "Collecting Children's Quilts: The Lure of the Chase." Clarion, Summer 1979, pp. 40-45.
78. Best, Martha S. "Folk Art and Antique Collecting." Pennsylvania Folklife 19 (1970): 20-24.
79. Bilhalji-Merin, Oto. Modern Primitives: Masters of Naive Painting. New York: Harry N. Abrams, 1959.
80. ----- . Masters of Naive Art: A History and World Wide Survey. New York: McGraw Hill, 1971.
81. Birk, E. P. "Everything Pennsylvanian." Antiques, January 1969, p. 42. Preview of exhibit at the Museum of American Folk Art.
82. Bishop, Robert, ed. Lewis Miller's "Guide to Central Park". Dearborn, Michigan: Greenfield Village and Henry Ford Museum, 1977.
83. ----- . "John S. Blunt." Antiques, November 1977, pp. 964-71.
84. ----- . The Border Limner and His Contemporaries. Ann Arbor: University of Michigan Museum of Art, 1975.
85. ----- . American Folk Sculpture. New York: E. P. Dutton, 1974. A picture book with very little text.

86. Bishop, Robert. The History of American Folk Sculpture. New York: E. P. Dutton, 1974.
87. ----- . A Pictorial Guide to the Permanent Collection. New York: Museum of American Folk Art, 1978.
88. ----- . "The All-American Dog--Man's Best Friend in Folk Art." Clarion, Winter 1978, pp. 73-75. Preview of exhibit.
89. ----- . The All American Dog: Man's Best Friend in Folk Art. New York: Avon Books, 1977. This exhibit was a sequel to the cat show at the Museum of American Folk Art. The concept of tracing common themes in folk art has great potential for meaningful studies. This one, however, appears too cute to be serious, and in addition, contains questionable "folk" artifacts.
90. ----- . "Folk Art from the Iu Fisherman." Americana 6 (March/April 1978), p. 28.
91. Bishop, Robert, and Patricia Coblentz. New Discoveries in American Quilts. New York: E. P. Dutton, 1975.
92. Bishop, Robert, and Elizabeth Safander. A Gallery of Amish Quilts: Design Diversity from a Plain People. New York: E. P. Dutton, 1977.
93. Black, I. S. "America in Art as Seen by the Limners." Art in America 50 (1962): 64-69.
94. Black, Mary. "American Folk Painting." Clarion, Spring 1979, pp. 17-23. An excerpt from the American Folk Painting catalog of William Wiltshire.
95. ----- . "Introduction." In American Folk Painting: Selections from the Collection of Mr. and Mrs. William E. Wiltshire III, comp. Richard B. Woodward. Richmond, Virginia: Virginia Museum, 1977. Pp. 8-13.
96. ----- . "Folk Art Whodunit." Art in America 53 (1965): 96-105.
97. ----- . "Wood: The American Folk Sculptor." Craft Horizons, 26 (July-August 1966), pp. 19-21.
98. ----- . "At the Sign of Gabriel, Flag, or Indian Chief." Curator, 9 (1965): 134-45. About the Museum of American Folk Art.
99. ----- . "Museum of American Folk Art: A Quinquennial Report." Curator 12 (1969): 96-109.
100. ----- . Erastus Salisbury Field 1805-1900, A Special Exhibition Devoted to His Life and Work. Williamsburg: Colonial Williamsburg Foundation, 1963.
101. ----- . "American Primitive Watercolors." Art in America 51 (1963): 64-82.

102. Black, Mary. "Erastus Salisbury Field." Art in America 51 (1963): 82-83; 54 (1966): 49-56.
103. ----- . "Erastus Salisbury Field and the Sources of His Inspiration." Antiques, February 1963, p. 201.
104. ----- . "Folk Painting." Arts in Virginia 12 (1971): 7-15.
105. ----- . What Is American in American Art: An Exhibition in Memory of Joseph B. Martinson for the Benefit of the Museum of American Folk Art. New York: M. Knoedler, 1971. Includes Folk paintings by Jacob Maentel, Edward Hicks, Erastus Salisbury Field, J. O. J. Frost, and Morris Hirschfield.
106. ----- . "Search for Ammi Phillips." Art News, April 1976, pp. 86-89.
107. ----- . "American Folk Painting." In How To Know American Folk Art, ed. Ruth Andrews. New York: E. P. Dutton, 1977. Pp. 83-98.
108. ----- . Ammi Phillips: Portrait Painter, 1788-1865. New York: Clarkson N. Potter, 1969.
109. Black, Mary, and Stuart Feld. "Drawn by I. Bradley from Great Britton." Antiques, October 1966, pp. 502-09.
110. Black, Mary, and Jean Lipman. American Folk Painting. New York: Clarkson N. Potter, 1966.
111. Black, Patricia, ed. Made By Hand: Mississippi Folk Art. Jackson: Mississippi Department of Archives and History, in press. This volume will include a photo essay by Roland Freeman, and essays by John Vlach and William Wiggins.
112. Black Artists in Historical Perspective. Black Dimensions in Art, 1976. A bicentennial exhibit at the Schenectady Museum in New York which contains a brief introduction. Photos show baskets, canes, harpoons, and paintings.
113. Blackburn, Roderic H. "Flashes of the Soul: Photography vs. Painting." Clarion, Winter 1978, pp. 50-53. Compares the processes of historic photography and folk painting.
114. Blair, Dean C. The Potters and Potteries of Summit County, 1828-1915. Akron: Summit County Historical Society, 1965.
115. Blasdel, Gregg N. "The Grass Roots Artist." Art in America, September-October 1968, pp. 24-41. Discusses "environmental art" created by Jesse Howard, Simon Rodia, and Clarence Schmidt.
116. Bock, Joanne. Grand Pa Wiener. Cooperstown: New York State Historical Association, 1970. Exhibit catalog with foreword by Louis C. Jones. Also shows Wiener's sculpture in addition to his paintings.

117. Bock, Joanne. Pop Wiener, Naive Painter. Amherst: University of Massachusetts Press, 1974. Good study of Isador Wiener (1886-1970), Romanian-American painter from upstate New York. Book is based on Bock's M. A. thesis for the Cooperstown Graduate Programs of the State University of New York, in 1969.
118. ----- . "Grandpa Wiener, Painter of Many Worlds." Antiques, August 1970.
119. Bolton, Ethel Stanwood. Wax Portraits and Silhouettes. Boston: Massachusetts Society of the Colonial Dames of America, 1914.
120. Bolton, Ethel Stanwood, and Eva Johnston Coe. American Samplers. Boston: The Massachusetts Society of Colonial Dames of America, 1921. Reprinted by Dover Books, New York, 1973.
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