



# NATIONAL MUSEUM *of* WOMEN *in the* ARTS

## Francis Collection on Mary Nimmo Moran

### Biography

Marilyn G. Francis was a contributing writer to *Dress*, the journal of the Costume Society of America in the later part of the 20<sup>th</sup> Century. She was also a volunteer at the Costume Institute of the Metropolitan Museum of Art in the mounting of their Annual Exhibitions. She received her B.F.A. from the Cooper Union for the Advancement of Science and Art and a B.A. in Art History from Montclair State College. The Alumni Association of Montclair State College gave Francis a grant in 1979 which made possible her research, which constitutes this collection, on Mary Nimmo Moran.

Widely considered to be the foremost American based woman etcher of the nineteenth century, Mary Nimmo Moran (1842-1899), produced a large number of prints that were celebrated for their boldness and originality. She immigrated to the United States from Scotland in 1847 with her brother and father. The family settled in Crescentville, Pennsylvania near Philadelphia, where their neighbors were the family of Thomas Moran, the American landscape painter. At eighteen Mary Nimmo began to study drawing and painting with Moran; two years later they were married and moved to Philadelphia. The couple had two daughters and a son, and in 1872 they relocated to Newark, New Jersey. She sometimes traveled with her husband-to the West, Florida, and Europe-during the early years of their marriage. She came into her own as an artist in 1879, when she was introduced to the technique of etching. Nimmo Moran was the first female member of both the New York Etching Club and the Royal Society of Painters-Etchers in London. Rather than being overshadowed by her spouse, on many occasions when both husband and wife exhibited etchings in the same show, it was Mary's work that was singled out for praise. She also received a prize medallion for her work shown at the *World's Columbian Exposition* in Chicago in 1893. In 1884 the Morans built a new home on Long Island, the surrounding area of which became the subject of many of Nimmo Moran's most successful etchings. After nursing her daughter Ruth back to health, Nimmo Moran died in 1899 of typhoid fever.

### Chronology

- 1842** Mary Nimmo is born in Strathaven, Scotland.
- 1847** Immigrates to the United States with father and brother, settle in Crescentville, Pennsylvania, near Philadelphia.
- 1862** Attends Pennsylvania Academy of Fine Arts  
Marries Thomas Moran
- 1864** Paul Nimmo Moran is born.

- 1868** Mary Scott Moran is born
- 1870** Ruth Bedford Moran is born
- 1877** Nimmo Moran and husband are founding members of the Society of American Artists.
- 1879** Nimmo Moran's first etching of a scene of the St. John River in Florida.  
  
Her first plates gained her acceptance into the New York Etching Club and the Royal Society of Painters-Etchers in London.
- 1884** Moran family moves to Easthampton, Long Island
- 1881** Exhibition of American Etchings (where?) includes seven by Nimmo Moran. Nimmo Moran and her husband exhibited their first showing of the Royal Society of Painters and Etchers of Great Britain.
- 1889** Nimmo Moran and husband have a joint exhibition at the Christian Klackner Gallery in New York City
- 1893** Nimmo Moran receives prize medallion for work shown in the *World's Columbian Exposition* in Chicago
- 1888** Exhibits 33 etchings at *Work of the Women Etchers of America*, Union League Club, New York, N.Y.
- 1899** Catches typhoid nursing her daughter Ruth back to health and dies September 25, 1899.

### Scope and Content

The Marilyn G. Francis Collection consists of the material gathered in the scholarly process of writing the manuscript "Mary Nimmo Moran, Painter-Etcher, 1842-1899". Approximately one third of the collection is correspondence, largely by Francis from 1979 to 1984. Manuscripts that she submitted for publication are included, as well as the fine draft for publication in *The Woman's Art Journal*. The photographs and their accompanying negatives are all reproductions of late 19<sup>th</sup> Century photographs or of Nimmo Moran's etchings.

The collection is divided into three series:

- |             |                |
|-------------|----------------|
| Series I:   | Correspondence |
| Series II:  | Manuscripts    |
| Series III: | Clippings      |

Series IV:	Printed Matter
Series V:	Reproductions
Series VI:	Financial Information
Series VII:	Thomas Moran
Series VIII:	Photographs

## **Provenance**

Marilyn G. Francis of Peabody, Massachusetts donated the Marilyn G. Francis Collection to the National Museum of Women in the Arts in **XYZ 200X**.

## **Series Descriptions**

### Series I: Correspondence

This series consists largely of correspondence by Marilyn G. Francis from 1979-1984. There are a few items of correspondence which she received reproductions of, including a 1958 letter from Jacob Kainen.

### Series II: Manuscripts

The seven manuscripts for the article “Mary Nimmo Moran, Painter-Etcher 1842-1899” are included in this series in various stages of completion and with annotation by the author and others. This series also contains research notes and cards.

### Series III: Clippings

The clippings in this series span over a century (1881-1984) and are news articles or obituaries of Mary Nimmo Moran or Thomas Moran, and later 20<sup>th</sup> Century articles on the artists of East Hampton.

### Series IV: Printed Matter

This series contains three catalogues from late 19<sup>th</sup> Century exhibits in which Nimmo Moran displayed work. There are also multiple publications from the 20<sup>th</sup> Century about East Hampton and etching.

### Series V: Reproductions

This series contains approximately five dozen photocopied reproductions of etchings by Mary Nimmo Moran created by Marilyn G. Francis during her research. There are also a number of photocopied reproductions of some of the photographs from Series VII. Many of the reproductions are annotated.

### Series VI: Financial Information

This series contains information relating to the grant that Marilyn G. Francis applied for and received for funding the research on Mary Nimmo Moran, as well as the documentation regarding her expenditures in completing her research.

### Series VII: Thomas Moran

The material in this series is either about Mary Nimmo Moran's husband Thomas Moran or had been organized by Marilyn G. Francis in a file on Thomas Moran.

### Series VIII: Photographs

This series contains photographic reproductions of photographs of Mary Nimmo Moran and her family and a dozen and a half photographic reproductions of her etchings. Approximately half of the photographs were organized in envelopes within a scrapbook and the order has been maintained, although excessive duplicates were removed.

### **Processing**

The collection is contained in two archival boxes, located in the Library and Research Center. The collection was processed and a finding aid written in 2006. The material was separated into eight series (Correspondence, Manuscripts, Clippings, Printed Matter, Reproductions, Financial Information, Thomas Moran, and Photographs) and re-housed in acid-free folders. Photocopies of newsprint were made, and the newsprint originals and the photographs and negatives were placed in mylar housing. Staples and paperclips were removed and papers were unfolded and flattened.

### **Related Materials**

There is a vertical file held at the National Museum of Women in the Arts on Mary Nimmo Moran which contains information that would be useful to a researcher working on this topic. The Museum also holds in their permanent collection the following works by Mary Nimmo Moran:

*Gardiner's Bay, Long Island, Seen From Fresh Pond*, 1881

*The Goose Pond, East Hampton*, 1881

*'Tween the Gloaming and the Mirk, When the Kye Come Hame*, 1883

*The Edge of Georgica Pond, East Hampton*, 1885

*Interior of a California Forest (after Thomas Moran)*, 1888

### **Box Inventory**

#### **Box 1**

#### **SERIES I: CORRESPONDENCE**

The American Art Journal, 1980  
    Van Norman Turano, Jane  
    Kuchna, Jayne A.  
Amon Carter Museum, 1980  
    Clark, Carol  
Ashmolean Museum, 1980  
    Taylor  
The Athenaeum, 1980  
    Magee, Eileen M.

Baigell, Matthew, 1980  
British Museum, 1980  
Gere, J.A.  
Charles Scribner's Sons, 1982  
Elston, Elizabeth  
Drisler, Debbie, 1979  
Drisler, Emily Field, 1979  
East Hampton Free Library, 1979-1984  
King, Dorothy  
Free Library of Philadelphia, 1980-1982  
Doms, Keith  
Looney, Robert F.  
Fryxell, Fritiof M., 1980-1984  
Garzoli, John H., 1979-1980  
The Graduate School and University Center, 1980  
Gerdtts, William H.  
Guild Hall, 1979-1980  
Ferren, Rae  
Najdzionek, Christine  
Wolfe, Judith  
Kean, Thomas, 1983-1984  
Kennedy Galleries, 1982  
Lafayette College: Skillman Library, 1979  
Robbins, Ronald E.  
Pierce, Constance  
The Mariners Museum, 1979  
Royer, Joyce A.  
The Metropolitan Museum of Art, 1980  
Howat, John  
Miller, Jo, 1981-1982  
Mobley, William Frost, 1979-1980  
Ms., n.d.  
Nelson, Martha  
Museum of Fine Arts, 1979-1980  
Lampert, Margaret  
Ackley, Clifford  
National Park Service: Jefferson Memorial, 1979-1980  
Bugnitz, Pat  
Messinger, Norman G.  
Newark Museum, 1981  
Thurlow, Fearn C.  
New Jersey State Museum, 1979  
Buki, Zoltan  
The Parrish Art Museum, 1979  
Henry, Penelope Wright  
Pisano, Ron

Pennsylvania Academy of the Fine Arts, 1979-1980  
Foster, Kathleen A.  
Friedman, Ann

Permissions, 1980-1983  
Guild Hall Museum  
Jane Vorhees Zimmerli Art Museum – Rutgers University  
The Thomas Gilcrease Institute of American History and Art

Petteys, Chris, 1980-1983

Philadelphia Museum of Art, 1980  
McNulty, Kneeland

Princeton University, 1979  
Ross, Barbara  
The Art Museum  
Princeton University Library  
Finlay, Nancy

Queens College: English Department, 1980  
Wilkins, Thurman

Radcliffe College: Schlesinger Library, 1979  
King, Patricia

The Rosenbach Museum and Library, 1980  
Segal, Arline  
Driver, Clive E.

Royal Society of Painter-Etchers and Engravers, 1982  
Spender, Michael

The Ruskin Galleries: Bembridge School, 1980

Rutgers University: University Art Gallery, 1980-1984  
Pruce/Gatrai, Marilyn J.  
Wechsler, Jeffrey  
Schneider, Anne

Sabine, Julia, 1980

Smith College Museum of Art, 1979  
Swenson, Inga Christine  
Chetham, Charles

Smithsonian Institute, 1922-1981  
Kainen, Jacob  
Harris, Elizabeth  
Andrews, Martha Shipman  
National Collection of Fine Arts  
McNulty, Kneeland  
Pennsylvania Museum of Art  
Gerds, Abigail Booth  
Allen, Rachel M.  
Russell, Martha  
Vacek, Carolyn  
Archives of American Art  
Field, Virginia

Archives of American Art – New England Area Center  
McCoy, Garnett  
Pancza, Arleen  
Ratzenberger, Kathy  
Mary Moran Tassin  
Holmes  
The State Historical Society of Wisconsin, 1979  
Hansen, James L.  
Staten Island Institute of Arts and Sciences, 1980  
Thirteen – WNET, 1981  
Bauman, Suzanne  
Kramer, Louise  
Thomas Gilcrease Institute of American History and Art, 1979-1980  
Roden, Anne  
Edwards, G.P.  
University of Iowa, 1980  
Parry, Ellwood C. III  
University of Notre Dame: Department of Art, 1980  
Fern, Thomas  
University of Tennessee, 1979  
Nimmo, Dan  
Vose Galleries of Boston, 1979  
Vose, Robert C.  
Woman's Art Journal, 1982-1984  
Fine, Elsa Honig  
World's Columbian Commission, 1894  
Thacher, John Boyd  
Yale University Art Gallery, 1979  
Rosemary Hoffmann  
Unidentified Correspondents, 1982

## **SERIES II: MANUSCRIPTS**

Mary Nimmo, Moran, Painter-Etcher 1842-1899  
The American Art Journal Manuscript  
Mary Nimmo Moran, Painter-Etcher 1842-1899  
Draft with notes from husband Edward Francis  
Mary Nimmo Moran, Painter-Etcher 1842-1899  
Rough Draft  
Mary Nimmo Moran, Painter-Etcher 1842-1899  
Woman's Art Journal Manuscript – with photo insert notations  
Mary Nimmo Moran, Painter-Etcher 1842-1899  
Woman's Art Journal Manuscript – duplicate  
Mary Nimmo Moran, Painter-Etcher 1842-1899  
Woman's Art Journal Manuscript – Handwritten end-notes  
Mary Nimmo Moran, Painter-Etcher 1842-1899  
Woman's Art Journal Manuscript – edited fine copy

Research Cards  
Research Notes

**Box 2**

**SERIES III: CLIPPINGS**

*Should the dates come before the clippings with titles?*

1881  
1882  
1899  
1924  
1950  
1976  
1980  
1981  
1982  
1984

n.d.

“The American Barbizon”, by Charles Burr Todd, *Lippincott’s Magazine*, 1883  
*Biographical Sketches of American Artists*

“East Hampton: The American Barbizon”, 1969

“Explorer in Search of Beauty”

*Home-Thoughts From Afar: Letters of Thomas Moran to Mary Nimmo Moran*, 1967

“The Moran Family”, *The Quarterly Illustrator*, 1893

*Notable American Women*

*Thomas Moran: Artist of the Mountains*, by Thurman Wilkins

“Wisconsin at the Centennial” by Louise Phelps Kellogg

**SERIES IV: PRINTED MATTER**

*1630-1976, Life Styles East Hampton*, 1976

*A Catalogue of the Complete Etched Works of Thomas Moran, N.A. and M. Nimmo Moran, S.P.E.*, 1889

*Artists and East Hampton*, 1976

East Hampton Free Library Newsletter

“The Union League Club: Exhibition Catalogue of the Work of the Women Etchers of America”, 1888

“In memory of Mary Nimmo Moran 1842-1899”

*The New York Etching Club 1877-1894: An Exhibition at the Montclair Art Museum*, 1979

New York Public Library Special Collections Rules for Use

*The Museum: New Series*, The Newark Museum, 1963

**SERIES V: REPRODUCTIONS**

Etching Reproductions

Etching Reproductions

**SERIES VI: FINANCIAL INFORMATION**

Correspondence with Montclair State College Alumni Association



Expenditures  
Grants

**SERIES VII: THOMAS MORAN**

Biographical Art Collection

Correspondence, n.d.

Baltimore and Ohio R.R. Museum

*The Drawings and Watercolors of Thomas Moran (1837-1926)*, by Thomas S. Fern, 1976

Newark, New Jersey Property

Newspaper Clippings, 1872-1926

Research Notes

*Thomas Moran (1837-1926)* by William H. Gerds, 1963

**SERIES VIII: PHOTOGRAPHS**

Photograph Scrapbook

Photograph Reproductions