



The Historical  
Society of  
Pennsylvania

Collection 867

**Mary Elizabeth Hallock Greenewalt**

Papers

1769-1950

35 boxes, 29 vols., 18.2 lin. feet

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**Mary Elizabeth Hallock Greenewalt**  
Papers, 1769-1950 (bulk 1879-1950)  
39 boxes, 23 flat files, 29 volumes, 18.2 lin. feet

Collection 867

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**Abstract**

Mary Elizabeth Hallock's arrival in Philadelphia in 1882 at the age of eleven set into motion a forty-year career as a musician, inventor, lecturer, writer and political activist. Born in Beirut, September 8, 1871 to Sara (Tabet) Hallock, descendant of an aristocratic Syrian family, and Samuel Hallock, a U.S. consul, she was educated in Beirut and Philadelphia. A gifted musician, Hallock graduated from Philadelphia's Musical Academy in 1893, and in 1897 studied piano in Vienna with Theodore Leschetizky. In 1898 in Johnstown, New York, Hallock married Dr. Frank L. Greenewalt, thirty-two years old and a physician-in-chief at Girard College. The Greenewalts had one son, Crawford, born in 1902. Greenewalt, a pianist noted for her interpretation of Chopin, began in the early 1900s to investigate how graduated colored lighting might enhance the emotional expression of music. By 1920 Greenewalt had obtained the first of many patents covering a color organ designed to project a sequence of colored lighting arranged for specific musical programs. In combining light and color as a single performance Greenewalt believed she had created a new, fine art which she named "Nourathar," or essence of light. Although awarded eleven patents, Greenewalt spent a number of years pursuing patent infringements, finding recourse in the courts in 1932 with a judgment in her favor. Greenewalt's professional activities also included lecturing on music and serving as a delegate to the National Women's Party, which was instrumental in winning women's suffrage. After retiring from the concert and lecture stage, Greenewalt published *Nourathar: The Fine Art of Light-Color Playing* in 1946. She died on November 26, 1950, in Wilmington, Delaware.

This collection offers many examples of Greenewalt's creative processes. Greenewalt herself arranged a good portion of correspondence which details the development and manufacture of her color console and the legal battles surrounding her patents. A photo album also documents Greenewalt's creation of her light color console. In addition, Greenewalt left an autobiography (in draft form), a family history, copies of patents, correspondence specific to patent filings, miscellaneous personal correspondence, blue prints and drawings, copies of concert programs, news clippings, lecture and radio broadcasts manuscripts, scrapbooks, two small volumes in Arabic, and numerous brochures and pamphlets pertaining to electrical lamps and theatre lighting. Artifacts include Greenewalt's recording of Chopin made in 1920, a gold medal awarded in 1926, copper printing plates, and experimental, painted materials.

## Background note

In 1867 Samuel Hallock arrived in Syria as the U.S. consul for the Palestine Syrian region. Hallock, recently awarded a United States patent for improving electrotype, had also contracted with the American Bible Society to establish a printing press in Asia Minor. A thirty-three year old widower from New England at the time of his arrival in Syria, Hallock met Sara Tabet, the fifteen-year-old daughter of Namie and Miriam Tabet, a well-to-do family in the Levantine. They were married on October 18, 1870. Mary Elizabeth, born September 8, 1871, was followed by four more children, Arthur Tabet (1872), George Bliss (1874), Ethel Fleet (1876), and Edgar Byington (1877).<sup>1</sup> After the birth of her fifth child in 1877, Sara Hallock, exhibiting signs of mental illness, was sent abroad for treatment, first to England and then to the United States, where she died in Northampton, Massachusetts in 1883 at the age of twenty-eight. Hallock, to provide for his children's upbringing and education, consigned them to the care of his relatives and friends in the United States. Greenewalt, and later her sister Ethel, were settled in the Philadelphia area while their brothers lived with relatives in New England. Ethel later married William DuPont; the DuPont family provided introductions and occasionally financial support during Greenewalt's career as an artist and inventor. In addition, Greenewalt's son, Crawford, married Margaretta Lammot DuPont and also served as president of the DuPont Company from 1948 to 1962.

Before her arrival in the United States in 1882 Greenewalt's life resembled that of other well-to-do families in Beirut. As a child surrounded by servants, Greenewalt never dressed herself. At the age of six Greenewalt was enrolled in a private school run by German Deaconess Sisters where Greenewalt learned French, the official school language, as well as German. Although a child at the time of her mother's illness and separation, Greenewalt retained memories of piano lessons from her mother and days spent playing in the brilliant sunshine of Beirut. She also recalled slighting remarks from British wives regarding her mother's difficulty with English customs, and occasional but violent outbursts by her father.

In Philadelphia Greenewalt lived with the Quaker Heacock family and attended Cheltenham, their private school. As a pupil, Greenewalt displayed an aptitude for music as well as mathematics.<sup>2</sup> After completing her studies at the Cheltenham School in 1888, Greenewalt studied piano at the Philadelphia Musical Academy, graduating in 1893. In 1897 Greenewalt traveled to Vienna to study with Theodor Leschetizky, who was noted for his teaching method emphasizing tone production. After returning from Vienna, Greenewalt married Dr. Frank L. Greenewalt, physician-in-chief at Philadelphia's Girard College in 1898 in Johnstown, New York. They had one son, Crawford, born in 1902.

When Greenewalt launched her career in the United States in 1898, she established herself as a skilled pianist who exemplified Leschetizky's musical training, and in 1903

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<sup>1</sup> Mary Elizabeth Hallock Greenewalt, *Autobiography*, 1935, unpublished. Box 25. All citations are to the Mary Hallock Greenewalt Papers (Collection 867), The Historical Society of Pennsylvania.

<sup>2</sup> Annie Heacock, *Reminiscences* (Privately Published, 1926), p. 28. Box 27.

edited a book on the Leschetizky teaching method by Marie Prentner. While proving herself a serious musician in the early 1900s, Greenewalt also established herself as a public speaker, sharing her musical knowledge with audiences in Philadelphia, New York, Boston, Atlanta, and Chicago. Greenewalt's lecture titles included: "Musical Literature, The Birthdays of Queen Music," "Sun Time and Rag Time," "The Music of the Future," and "Women in Interpretive and Creative Music."<sup>3</sup> Greenewalt also addressed musical pedagogy, speaking on "The Elocution of Playing," and "The Music Teacher in Germany," and lecturing on Chopin, Debussy, and Liszt.<sup>4</sup> In the 1920s Greenewalt also utilized radio to reach audiences. Several handwritten manuscripts concerning lectures on light-color play demonstrated Greenewalt's approach to the unseen audience. "Are you there? Fellow Spirits across space. Are you there Mary and Lucie and Nancy and Susie and David and John? Even though I can't see you, I know every one of you is 'all there.' True Blue." Another manuscript, dated June 3, 1927, documents a radio address in German to Lankenau Hospital.<sup>5</sup>

While Greenewalt's lectures addressed different facets of music, her research interest focused primarily on the physical basis of music's emotional appeal. Investigating the relationship between pulse and rhythm as a means of explaining this appeal led Greenewalt to publish an article titled "Pulse and Rhythm" in the *Popular Science Monthly* of September 1903. In 1904 the Music Teachers' National Association invited Greenewalt to perform and to lecture on "Pulse and Rhythm in Verse and Music" at the St. Louis Exposition.<sup>6</sup> In exploring music's emotional appeal, Greenewalt turned to investigating colored lighting as the medium capable of giving expression to the combined mind and body response to music. These studies became the basis for Greenewalt's experiments with color lighting and the many patents developed in the creation of her color organ. A prodigious and meticulous writer, Greenewalt not only documented her work but in many cases left drafts that provide insights into her creative process.

From initial experiments in 1905 with coloring photographic film, until 1919 when Greenewalt unveiled her color organ, the Sarabet (named after her mother, Sara Tabet), Greenewalt worked toward establishing a niche for herself as an artist and inventor who had discovered a unique relationship between light and music.<sup>7</sup> Greenewalt's first major step toward this goal occurred in 1916 in a light-color demonstration before the Illuminating Engineering Society of Philadelphia at the Bellevue-Stratford Hotel in Philadelphia. For this demonstration Greenewalt employed a lighting unit which illuminated rotating rolls of painted acetate-cellulose film, her "canvas" of color timed to correspond to set pieces of music. In a handwritten essay, Greenewalt described this performance as having "established a synchronism between the half tones of light and the half tones of music, not in their organic selves but in the values they both so richly

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<sup>3</sup> Lectures on Music, c. 1903-1911, n.d. Box 26.

<sup>4</sup> Lectures on Listening to and Teaching Music, c. 1903-1915, n.d. Box 26.

<sup>5</sup> Radio Broadcasts, c. 1922-1927, n.d. Box 27.

<sup>6</sup> Lectures on Pulse and Musical Rhythm, 1903, n.d. Box 27.

<sup>7</sup> "Photos, Clippings, Writings Pasted into Red, Wire Bound Book," 1920-1933, n.d. Vol. 20.

hold within them.”<sup>8</sup> Despite the success of this demonstration, Greenewalt recognized the need for a more precise and controlled method of displaying color gradations.<sup>9</sup>

In 1918 Greenewalt filed her first patent, “Illuminating Means,” which described a timed, sequential process for controlling color and light intensities as used in a phonograph machine. As designed by Greenewalt, lamps shining through color discs emitted gradated shades of colored light in a phonograph operated, according to Greenewalt, on “the air pump principle” used “because it offers fluid control.” Greenewalt described this first patent application, and two proposed patents, in an address to the Philadelphia Illuminating Engineering Society on April 19, 1918. In her address, Greenewalt claimed that these patents represented the creation of a new art which she titled “Light: Fine Art the Sixth.” At this time Greenewalt also proposed a universal light score which might be used to indicate light gradations in the same way musical notes served in a musical scale.<sup>10</sup> Greenewalt realized these aims in a 1920 patent for “Rheostats” and a 1921 patent for “Notation for Indicating Lighting Effects.”<sup>11</sup> At this time Greenewalt, working with an improved rheostat design, contracted with General Electric to manufacture a color console. She also relied on the George Cutter Works of the Westinghouse Electric & Manufacturing Company to supply elements necessary for her color console. To publicize her color console, Greenewalt arranged public demonstrations for interested theatre and film house owners. In 1922 Greenewalt herself accompanied a truck driver delivering her console for a performance at the John Wanamaker store in New York.<sup>12</sup>

While attempting to market her instrument, Greenewalt arranged for the manufacture of a second console for Pierre DuPont’s conservatory at Longwood, Kennett Square, Pennsylvania. Before its installation the console was demonstrated at the Pittsburgh, Pennsylvania, Calvary Episcopal Church Easter service in the Spring of 1924. In an address before the Philadelphia Illuminating Engineers Society in 1923, titled “A Light Scoring for the Episcopal Service,” Greenewalt described the console’s operation in the upcoming service, the instrument’s design, and the patents accorded this design. Greenewalt urged the engineers to support her patent claims for priority in developing a light color organ; at this time Greenewalt had begun pursuing other color organ performers for patent infringement.

Greenewalt’s achievement, which brought inquiries from as far away as Japan, also brought her into competition with others interested in exploiting light-color properties. In 1922 Thomas Wilfred performed with his color organ, The Clavilux, which projected colored light without musical accompaniment. Publicized as “Light as a fine art,” the Clavilux “made its debut at the Neighbourhood Playhouse, New York, on January 10, 1922.” That same year, Greenewalt cited Wilfred for patent infringement on her

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<sup>8</sup>Manuscript and Drafts, Addresses to Philadelphia Illuminating Engineering Society, 1916-1926. Box 25.

<sup>9</sup> Addresses, Press Copy Drafts on Light Color Player, c. 1922-1925, n.d. Box 26.

<sup>10</sup> “Light: Fine Art the Sixth,” April 19, 1918. Manuscript and Drafts, Addresses to Philadelphia Illuminating Engineering Society, 1916-1926. Box 25.

<sup>11</sup> “A Light Scale Keyboard and Rheostat,” February 20, 1920. Manuscript and Drafts, Addresses to Philadelphia Illuminating Engineering Society, 1916-1926. Box 25.

<sup>12</sup> “A to Z, A Compilation of Patent Letters with Letters Patent,” Chapter II, pp. 1-2. First Draft, Box 20.

“System of Notation for Indicating Lighting Effects.”<sup>13</sup> Although Greenewalt soon abandoned this suit against Wilfred, she pursued electrical product manufacturers, and theatre owners who contracted with these manufacturers, for patent violations.

Greenewalt also continued over the next decade to improve her light-color system, receiving eleven patents by 1934. Working as an individual outside of academic institutions or corporations, however, Greenewalt relied on engineers to assist with calculations for her rheostat and for preparing blueprints for manufacturing her light player and light keyboard. In her writings, Greenewalt often questioned the close ties between her patent attorneys who held retainers with the electrical companies manufacturing her consoles. As a result, the charge that powerful business and political interests prevented Greenewalt from receiving recognition and compensation for her work appears repeatedly throughout Greenewalt’s public addresses or writings. One such text from Greenewalt’s photo album states:

“It will be hard for future ages to realize how completely at this time the electric aggregations held control over practically every door of opportunity. My patent attorneys held a retainer fee from the General Electric.”

“It is unbelievable how next to impossible it was for the individual to run through the hindrances everywhere placed in his way.”<sup>14</sup>

In Greenewalt’s first major suit, *Greenewalt v. Stanley Company of America*, 1920, Greenewalt’s own trial demonstrations, such as the 1911 Wanamaker’s Egyptian Hall performance, were cited as proof that her invention was in public use and therefore not eligible for patent protection. It was not until 1932 that Greenewalt obtained a legal victory when the courts recognized her unique contribution to the field of color-lighting. This success, however, failed to reimburse her for her financial and intellectual investments, and Greenewalt spent the next several years in an unsuccessful suit against the Musical Arts Association which operated Severance Hall in Cleveland, Ohio.

In addition to turning to the courts to protect her patent claims, Greenewalt also looked to politics to curtail the power of the electrical companies. As a member of the National Women’s Party, Greenewalt encouraged women to support Franklin D. Roosevelt and his administration’s attempts to control the power of utilities.<sup>15</sup>

While Greenewalt’s color organ failed to provide financial reimbursement, publicity surrounding the color organ generated honorary awards and recognitions. As early as 1903 Thomas Eakins painted her portrait, now in the Roland P. Murdock Collection of the Wichita Museum of Art.<sup>16</sup> In 1926 Greenewalt received a gold medal for her color organ in Philadelphia’s Sesqui-centennial exposition. And in 1934 the Museum of

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<sup>13</sup> Wilfred, Thomas, 1922, n.d. and Wilfred, Thomas, 1922, 1923. Box 10.

<sup>14</sup> “Photos, Clippings, Writings Pasted into Red, Wire Bound Book,” 1920-1933, n.d. Vol. 20 (Text beneath player piano sketch, n.d.).

<sup>15</sup> Correspondence, Writings on Democratic Party, 1935-1936. Box 25.

<sup>16</sup> “The New Delawarean,” November, 1939. Box 31. (The article contains a photo of Eakins’s painting.)

Science and Industry, in Chicago, installed Greenewalt's color organ in their "Century of Progress" exhibit.

Greenewalt's vision of her "fine art" expressed itself not only in her patents and commercial ventures, but also in writings expounding on light and sound and their relation to human psychology. For Greenewalt, her "fine art" offered an aesthetic and spiritual experience; she compared the light-player's experience to "sit[ting] within a huge all-color jewel while this every colored jewel spoke the music of one's soul..."<sup>17</sup> In her manuscript *Nourathar: The Fine Art of Light-Color Playing* Greenewalt laid out the aesthetic and physical principles guiding her in creating the color organ. She coined the word *Nourathar* from Arabic roots meaning Nour (light) and Athar (essence of). This collection holds an unpublished 1940 manuscript of *Nourathar*.

In this manuscript Greenewalt also addressed the rationale underlying color choices for musical settings. According to Greenewalt, colors possessed their "very own characteristics, idiosyncracies" [sic]. And Greenewalt speculated: "Are we driven by a might outside us? Or do we drive? I am no metaphysician. Experience furnished a valuable thread to logic. I know that in this huge labor I was driven by some weird force or push." Greenewalt, acknowledging that the eye does not perceive every shade of color, nevertheless claimed the eye as a link to the spiritual, stating: "The eye then as the gauge; the spectral is the nearest in fineness to the spiritual essence man seeks to express through the arts. It is the most perfect. Its apportionment unto color stupendous in its portent."<sup>18</sup> In addition to finding spiritual and aesthetic links to her work, Greenewalt also suggested that her art "Nourathar," served as a therapeutic tool for the mentally ill. The magazine, *The New Delawarean*, November 1939, shows the color organ installed in the Delaware State Hospital patients' chapel.<sup>19</sup>

By the late 1930s Greenewalt ceased pursuing patent infringements and demands for reimbursement for use of her light-color process. She continued to use speaking engagements and letter writing to promote her art and to remonstrate against those companies which she believed had denied her credit and reimbursement for her accomplishments. In 1942, Greenewalt's husband Frank Lindsay died at the age of seventy-six; Greenewalt died on November 26, 1950, in Wilmington, Delaware.

## Scope & content

The Mary Elizabeth Hallock Greenewalt Papers offer an impressive array of materials touching not only on the creative processes of an artist-inventor but also on an individual's experience with the United States patent system. Intertwined with the story of Greenewalt's invention of the color organ is the record of her battle for legal recognition of her right to financial gain on her patents. In addition to retaining a record of patent infringement court proceedings, Greenewalt also summarized her experiences in an unpublished 1934 manuscript, *A to Z, A Compilation of Patent Letters with Letters*

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<sup>17</sup> Handwritten Notes, Sketches, Material Samples, 1933, n.d. Box 12.

<sup>18</sup> "The Fine Art of Nourathar," pp. 100-101. Box 12

<sup>19</sup> *The New Delawarean*, November, 1939, Box 31.

*Patent.* Here Greenewalt recounted how manufacturers and theatre owners conspired to utilize her light control process without acknowledging her patents and thereby avoiding patent royalties.

Greenewalt's papers also include an unpublished *Autobiography* containing memories of her early life in Syria, her father's career, her mother's mental illness, and Greenewalt's emigration to the United States at age eleven. Greenewalt's autobiographical notes contain many drafts of this work, which indicate the evolution of her thought as she worked to develop the color organ and show her appreciation for the color organ's scientific and aesthetic properties. Other writings include Greenewalt's manuscripts of lectures and addresses, including her radio addresses, and some family correspondence. An extensive photograph album contains color organ photos and Greenewalt's commentary on the progress of her invention.

Other materials include a 1920 sound recording of Chopin's works performed by Greenewalt for Columbia Records, pastel drawings and painted materials from Greenewalt's early experiments with color and light, and many blue prints and tissue sketches of her color organ designs. Of particular interest is Greenewalt's photo album documenting her early color-light experiments. The collection also contains several scrapbooks documenting Greenewalt's professional life. A scrapbook devoted to her father, Samuel Hallock, contains personal correspondence pertaining to Hallock's career and marriage, and Samuel Hallock's electrotype patent award. There are many lighting manufacturers' catalogs and brochures to which Greenewalt often added her commentary, reviews of performances by other light-color artists, and articles on color theory. Personal items include Greenewalt's bridal souvenir book and the gold medal and diploma she received at the 1926 Sesqui-Centennial in Philadelphia.

The papers have been divided into seven series. Series I contains files arranged alphabetically by Greenewalt and documents Greenewalt's efforts to create and market her invention and protect it from patent infringement. Folder titles reference correspondence with manufacturers, engineers, and theatre owners involved with the development and demonstration of Greenewalt's color organ. Other files reference correspondence with attorneys, law suit filings, and other artists also promoting color organs. Also included are Greenewalt's accounts of the color organ design and manufacture, and reports of color organ demonstrations. DuPont correspondence files and a file on Tabet (maternal) genealogy offer family-related references in Series I.

Series II focuses solely on Greenewalt's color organ, offering writings and sketches concerning the color organ, as well as representative sample materials used for the organ. This series also contains Greenewalt's 1940 unpublished manuscript, *The Fine Art of Nourathar*.

Series III documents Greenewalt's legal activities and is divided into two sections, Patents and Lawsuits. The Patent files include correspondence surrounding the patent preparations as well as copies of the original patents. The Lawsuit section contains trial transcripts and correspondence concerning Greenewalt's infringement suits. This series

also contains Greenewalt's 1934 unpublished manuscript, *A to Z, A Compilation of Patent Letters with Letters Patent*, which describes her legal difficulties.

Series IV includes an unpublished *Autobiography* in handwritten and typed form, autobiographical materials describing Greenewalt's accomplishments, copies of her addresses and lectures, and news clippings about her activities. Also included are a Genealogy Notes and Correspondence file concerning the Hallock and Tabet families, a Family Correspondence and Clippings file, and a Miscellaneous Writings file offering what may be short stories by Greenewalt. There are also several booklets concerning Greenewalt or the Hallock family.

Series V includes printed materials about lighting manufacturing and stage lighting uses, and press clippings about James G. Blaine (1830-1893), former U.S. congressman and secretary of state.

Series VI contains Greenewalt's photograph album recording her work and a collection of family photographs.

Series VII contains a sound recording (reformatted from phonograph to CD), printing blocks, pastel drawings, painted experimental materials, several books in French and Arabic, and Greenewalt's awards. Included also are scrapbooks of news clippings describing Greenewalt's early concert tours as well as her first public demonstrations of using color with music. A scrapbook devoted to Greenewalt's parents contains letters written by her mother, letters of introduction written for her father before his appointment as U.S. consul in Syria, and the original patent awarded to Samuel Hallock for his electrotpe improvements. Flat files contain blueprint and tissue drawings of Greenewalt's color organ.

## Overview of arrangement

Series I	General Files, 1883-1935	Boxes 1-11
Series II	Color Organ, 1903-1943	Boxes 12-13
Series III	Legal, 1920-1936	
	a. Patents, 1920-1934	Boxes 14-17
	b. Lawsuits, 1920-1936	Boxes 18-22
Series IV	Writings, 1920-1950	Vols. 18-19, Boxes 23-25
Series V	Print Materials, 1916-1935	Boxes 25-27
Series VI	Photographs, ca. 1870-1933	Boxes 28-29, Vol. 20, Flat File
Series VII	Artifacts, Scrapbooks, Paintings, Drawing, Blue Prints, 1769-1933	Boxes 30-35, Vols. 1-29, Flat Files

## Series descriptions

### Series 1. General Files, 1883-1935, n.d. (Boxes 1-11)

These materials, arranged alphabetically by Mary Elizabeth Hallock Greenewalt, represent Greenewalt's vast research efforts on behalf of her light-color player and demonstrate her involvement with all stages of its design and manufacture. Many folder titles represent the names of individuals, corporations, academic institutions, theatre operators, or events associated with the color organ's development. Of particular interest are files for the General Electric Company and the George Cutter Works of the Westinghouse Electric & Manufacturing Company. In addition to documenting the color organ's development, Greenewalt also sought to ensure her place in posterity by requesting that encyclopedia and compendium publishers, in the United States and Europe, cite her name and accomplishments in their references to "colour-music."<sup>20</sup> Other titles references law firms, patent filings, and suits claiming patent infringements. Also included in this series are press clippings, program notes, and a Tabet (maternal) genealogy.

### Series 2. Color Organ, 1903-1943 (Boxes 12-13)

Box 12 serves as the heart of this series in that it contains Greenewalt's sketches, calculations, and notes for the rheostat and the slider which produced the graded color operations and formed the basis of her early patent applications. Of particular interest are five files of "Notes on Color Light Play" containing drawings and commentary which offer a history of the color organ's conception and development and refute others' claims to similar inventions. This box also contains an unedited 1940 typescript of *The Fine Art of Nourathbar*. In addition, a folder titled "Miscellaneous Correspondence and Legal Papers" contains the copy of a January 12, 1941, letter to the publishers, Messrs. Simon and Shuster, regarding *Walt Disney's Fantasia* by Deems Taylor (1940). In this letter Greenewalt claims to hold priority in creating painted films. Box 14 of this series contains additional writings, correspondence, and sketches concerning the color organ's design. Also included are notes on choosing a name for the new art, a copy of a light score for Beethoven's "Moonlight Sonata" for use with the Sarabet (Greenewalt's name for the color-organ) and a teaching manual for the color organ entitled "Text Book for Light Color Play: Instruction." Flat files in this series contain color organ sketches and blueprints.

### Series 3. Legal, 1920-1936 (Boxes 14-22)

#### a. Patents, 1920-1934, Boxes 14-16

This section offers correspondence surrounding Greenewalt's patent filings as well as copies of the original patents.

#### b. Lawsuits, 1920-1936, Boxes 1817-22

A good portion of boxes 1817-24 contain a record of Greenewalt's court filings, trial exhibits and testimony. Included in this record of Greenewalt's legal battles are

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<sup>20</sup>Encyclopedias, 1930-1933, n.d. Mrs. Mary Hallock-Greenewalt form letter dated May 29, 1930.

typed drafts in Box 20 of an unpublished 1934 manuscript titled: *A to Z compilation of Patent Letters with Letters Patent depicting the Ways of the Large Capital Aggregations in which the United States Patent Office Proposes, Big Business Structure Disposes*. Folder One contains a handwritten list of chapters. The letters touch on personal details such as Greenewalt's family background, early investigations of pulse and rhythm, efforts to manufacture and market the color organ, and subsequent patent infringement suits. Some letters contain specific allegations of infringement, naming theatre owners, specific businesses, e.g. Cutler Hammer Company, whom Greenewalt claims reinvented its switches according to her designs. These letters also provide references to other artists working with light and color during the 1920s and 1930s.

**Series 4. Writings, 1920-1950, n.d. (Vols. 18-19, Boxes 23-25)**

These materials contain Greenewalt's unpublished autobiography in handwritten and typed format. Greenewalt's autobiography encompasses memories of her early life in Beirut, relations between her parents, her mother's mental illness, and the children's departure for care in the United States. Also included are early family letters, such as those written by her mother from a sanitarium in England, and later, letters from her father when he worked supervising shipping for the DuPont Company. The autobiography also described Greenewalt's life in the United States, and her career as an inventor and artist. Included are copies of letters by her son Crawford (age six) sent while Greenewalt toured. The autobiography also offers a detailed portrait of her father, his career as a consul, a printer, a member of the Masons, and his years as an employee of the DuPont organization. In addition, other writings in this series offer drafts and final copy of writings and press releases concerning Greenewalt's color organ.

Of particular interest in the Writing Series are Greenewalt's addresses to the Illuminating Engineering Society of Philadelphia. The addresses, given over a span of several years, provide insight into the inspiration for the color organ as well as a time-line highlighting the organ's developmental stages. In an address of April 19, 1918, titled "Light" Fine Art the Sixth," Greenewalt cited innovations in painting by the artist Corot which encouraged her to investigate light and color as a means of enriching musical expression. Greenewalt also referenced reports of synaesthetes, people who experience cross-sensory perceptions such as those who see letters or numbers in different colors. Subsequent addresses by Greenewalt to the Illuminating Engineering Society include that of February 20, 1920 titled, "A Light Scale Keyboard and Rheostat," which discussed the design underlying her timed, sequential process for controlling color and light intensities; a 1923 address titled "A Light Scoring for the Episcopal Service," discussed the color-console's design and the patents covering the instrument; and Greenewalt's 1926 lecture, "The Light-Color Player," discussing the console's modifications which offered increased lighting capacity for large auditoriums.<sup>21</sup>

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<sup>21</sup> Manuscript and Drafts, Addresses to the Philadelphia Illuminating Engineering Society, 1916-1926. Box 25.

Other writings in this series offer insights into Greenewalt's personal views and her interest in psychic phenomena. This series also includes one folder each of family and general correspondence.

**Series 5. Printed Material, 1916-1935 (Boxes 26-27, 31)**

The majority of booklets and articles in this series refer to electrical manufacturers' stage lighting products and their use in specific theatres; a few booklets offer accounts of lighting exhibitions such as that in Barcelona, Spain in 1929. Two articles concerning the history of the color organ are represented by an 1893 pamphlet by Bainbridge Bishop titled "A Souvenir of the Color Organ" and a 1912 article, "The Romance of Colour-Music," by Sarah A. Tooley. Other materials reflect Greenewalt's interest in musical innovation and education, represented by a pamphlet describing the Theramin, an electrical-musical instrument offered by the Aeolian Company, and a booklet concerning the "Visuloa," a teaching piano with a dual or "dictating" keyboard. Included also in this series is a copy of the *Theatre Guild Magazine*, July 1930, containing articles on Thomas Wilfred and his Clavilux and an article, "Camera!," which cites work by Francis Bruguiere who created film narratives using illuminated paper shapes. Many of the booklets and articles contain Greenewalt's handwritten commentary. In addition, this series contains the press clippings representing the numerous articles collected by Greenewalt concerning James G. Blaine (1830-1893), former U.S. congressman and secretary of state.

**Series 6. Photographs, ca. 1870-1933 (Boxes 28-29, Volume 20, Flat File))**

A photograph album prepared by Greenewalt houses photos, sketches, and commentary on the development of her color organ and her subsequent efforts to sue for patent infringements. In addition, the album contains several family photos and copies of childhood notes written by the Greenewalts' son, Crawford. Also included in this series, and separate from the album, are Greenewalt and Hallock family photographs, photos of Greenewalt's early light player, and several photos related to early patent applications.

**Series 7. Artifacts, Scrapbooks, Paintings, Drawing, Blue Prints, 1769-1933, n.d. (Boxes 30-35, Volumes 1-29, Flat Files)**

This series offers materials reflecting Greenewalt's early attempts to incorporate color and light in her performances. Included are pastels on cardboard, some with musical notations, painting on woven material, and a tube of Kodak film. Paper graphs and color charts indicate markings Greenewalt used to work out a color notation system. Several scrapbooks that document Greenewalt's career also contain letters and materials about her parents, Samuel Hallock and Sara Tabet Hallock. Blue prints and tissue drawings depict the interior and exterior of Greenewalt's color console. Other items include Greenewalt's *Bridal Souvenir* booklet, the Sesqui-Centennial diploma and gold medal awarded in 1926, books printed in Arabic and French, and Greenewalt's sound recording of works by Chopin, created in 1920, which has been reformatted from phonograph disk to CD.

## Separation report

Four 5" x 3" nitrate negatives in Box 35 should be put in cold storage.

*The Federal Reporter*, Vol. 39 (2d)-No. 1, May 26, 1930, pp. 1-296. Copy made of pp. 102-104, Greenewalt v. Stanley Co. of America. The book is in very poor condition, not salvageable.

## Related materials

### At HSP:

Greenewalt, M. E. H. *Pulse in verbal rhythm*. Philadelphia, 1905. (WxG\* .21 v.2)

Greenewalt, M. E. H. *Time eternal: lecture delivered under the auspices of the Public Libraries of Philadelphia*. Reprinted from the *Metaphysical* magazine, 1906. (WxG\* .21 v.2)

Betancourt, M. (ed.). *The Complete patents* Wildside Press, 2005.

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*Mary Elizabeth Hallock Greenewalt Papers*, Library of Congress, Washington, D.C.  
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## Subjects

Women inventors  
Women pianists  
Concert tours  
Organs  
Musical inventions and patents  
Musical Arts Association  
Musical meter and rhythm  
Music and color  
Patent infringement  
Patent suits  
Stage lighting  
Color – Therapeutic use  
Theremin

Greenewalt, Mary Elizabeth Hallock, 1871-1950  
Greenewalt, Crawford H., 1902-1993  
Heacock, Annie, 1838-1932  
Hallock, Homan, 1803-1894  
Wilfred, Thomas, 1889-1968

American Bible Society  
Du Pont De Nemours & Company  
Eastman Kodak Company  
General Electric Company  
Westinghouse Electric & Manufacturing Company

## **Administrative Information**

### **Restrictions**

None.

### **Acquisition information**

Gift of Mary Elizabeth Hallock Greenewalt, 1939.

### **Alternative format**

None.

### **Preferred citation**

Cite as: Mary Elizabeth Hallock Greenewalt Papers (Collection 867), The Historical Society of Pennsylvania.

### **Processing note**

Series I, Boxes 1-11 reflect Greenewalt's filing arrangement. Many documents required copying; where possible, some of the originals of these documents have been placed in folders at back of each box. Due to the large number of fragile materials, there remain a number of documents that would benefit from copying.

## Box and Folder List

### Series 1. General files

Folder title	Date	Box	Folder
Absolute Contactor Co.	1923-1927	1	1
Aeolian Company	1919-1924	1	2
American Telephone and Telegraph	19339	1	3
Articles cited	1897-c.1930	1	4
“Arts and Decoration” article	1921	1	5
Bellevue Stratford Disclosure	1916	1	6
Biebel - Westinghouse Patent Solicitor and Van Deventer	1923-1924	1	7
Biebel-Westinghouse Patent Solicitor	1923	1	8
Biebel - Westinghouse Patent Solicitor and Van Deventer	1923	1	9
Bok Philadelphia Award	1921-1930	1	10
Broadcasting	1927	1	11
Calvary Church, Pittsburgh: Light Player Demonstration	1924	1	12
Cole, Robert correspondence	1923	1	13
College/university correspondence	1919-1934	1	14
Colleges/schools correspondence	1920-1935	1	15
Commercial Engineering Laboratories	1922-1923	2	1
Commercial Engineering Laboratories, Mr. Allcutt	1922-1924	2	2
Commercial Engineering Laboratories	1923, n.d.	2	3
Cooper Hewitt mercury vapor lamp	1917-1920	2	4
Corning Glass Works	1922-1924	2	5
Cue sheets-early light scores	1923-1930, n.d.	2	6
Cue sheets- first practice of the art	1883-1928, n.d.	2	7
Cutler Hammer Co.	1922-1923, n.d.	2	8
Cutler Hammer Co.	1922-1923, n.d.	2	9
Drexel Institute	1918-1921	2	10
Driver-Harris Company	1919-1929	2	11
Duo Music Club	1926-1934, n.d.	2	12
E.I. duPont de Nemours & Co./Arlington Works	1917-1934	2	13
duPont, Coleman	1923-1926	2	14
duPont, Pierre S.	1918-1934	2	15
duPont, Pierre S.	1918-1933	2	16
Originals from Box 2	1923-1933	2	17
Early light play mention	1928-1929, n.d.	3	1

Eastman Kodak Co.	1916-1926	3	2
Eastman Kodak color filters	1918	3	3
Eastman Kodak color filters-Welsbach Company, Department of Commerce	1918-1927	3	4
Electric companies	1925-1934	3	5
Encyclopedias	1930-1933, n.d.	3	6
Encyclopedias	1930-1933, n.d.	3	7
Encyclopedias-Investigations Physical Properties of Light, Color, Rhythm	1918-1933	3	8
Encyclopedias-Investigations Physical Properties of Light, Color, Rhythm	1923-1929, n.d.	3	9
First light color play instrument ever made (constructed to MHG specifications by J.E. Reid Instrument Co.)	1919	3	10
Large sketch removed from "First light color play instrument ever made" folder	c. 1919	n/a	FF 1
First performance- light play console, Wildwood	1919, 1932, n.d.	3	11
Fowler and Smith (rep. Howson & Howson in Washington)	1921-1923	3	12
Fox theatres and Fox film corporation	1924-1928	3	13
Fox theatre switchboard work chart removed from "Fox theatres and Fox film corporation" folder	n.d.		FF 2
Franklin Institute	1917-1935, n.d.	3	14
Originals Box 3	1917-1935	3	15
General Electric Company	1916-1929, n.d.	4	1
General Electric Company	1916-1929, n.d.	4	2
Geo. Cutter Works of the Westinghouse Electric & Mfg. Co.	1920-1921	4	3
Geo. Cutter Works of the Westinghouse Electric & Mfg. Co.	1921-1922, n.d.	4	4
Green, Harry G. (inventors reps.)	1930, 1932, n.d.	4	5
Mary Hallock Greenewalt v. Musical Arts Assoc.	1923-1924, n.d.	4	6
Greenewalt v. Musical Arts Assoc. (Ohio)	1934-1935	4	7
Greenewalt patent 1,731,772 (instrument for light/color play)	1924-1928	4	8
Hallock, Robert	1918-1926, n.d.	4	9
History of development of light/color intensity play as a fine art by MHG	n.d.	4	10
Illuminating Engineering Society	1918-1926	4	11
Japan	1920-1921	4	12

John Wanamaker stores (N.Y.)	1922	4	13
Johns Manville	1924-1928	4	14
Judges and courts	1933-1935, n.d.	4	15
Keith, B.F.	1916-1917, n.d.	4	16
Kellogg Switchboard & Supply Co.	1933	4	17
Originals	1916, 1920, n.d.	4	18
Laird & Company (Wilmington, Del.)DE)	1934, n.d.	5	1
Libraries	1921-1934	5	2
Licenses	1925-1929, n.d.	5	3
Light/color instrument	n.d.	n/a	FF 3
Light and music phonograph	1919	5	4
Lighting appliances: application for patent 1,820,899	1924-1931, n.d.	5	5
Lighting appliances: application for patent 1,820,899	1927	5	6
Large sketch and blueprint removed from "Lighting appliances: application for patent 1,820,899" folder	1927	n/a	FF 4
Magazines	1918-1934	5	7
Mahaffy, William and Henry	1931-1933	5	8
Major (later Frank Adams)	1923, 1929	5	9
Manufacture at E. Pittsburgh	1921-1935	5	10
Masek, James C.	1919-1930, n.d.	5	11
Blueprint removed from "Mask, James C." folder	n.d.	n/a	FF 5
Mastbaum theatre	1929, 1935, n.d.	5	12
Mercury switch- date of priority	1920-1924	5	13
Minneapolis- Honeywell Reg. Co. (formerly AbsoluteContactor Corp.)	1933-1934	5	14
Motion Picture Prod. & Dist. Of America	1925, 1933	5	15
National Pneumatic Co.	1932-1933	5	16
National Woman's Party	1917-1936	5	17
N.Y. Edison Co.	1921-1927	5	18
Miscellaneous	1920-1933	5	19
Originals, Box 5	1919-1931	5	20
Miscellaneous	1921-1935, n.d.	6	1
Miscellaneous	n.d.	6	2
Weber artist water color chart removed from "Miscellaneous" folder	n.d.	n/a	FF 6
Motion picture interests	1920-1928, n.d.	6	3
Museum of Science & Industry (Chicago)	1923-1934, n.d.	6	4

Music stands (before and after arrival of light-color play)	1928, n.d.	6	5
“Notes”	1934, n.d.	6	6
“Notes”	1934, n.d.	6	7
Overbrook theatre	1928	6	8
Patent information	1912-1920	6	9
Patent negotiations	1919-1923	6	10
Patents in suit	1920-1929, n.d.	6	11
Patent 1,385,944	1919-1934, n.d.	6	12
Patent 1,654,873	1923-1928, n.d.	6	13
Patent 1,654,873	1923-1928, n.d.	6	14
Patent 1,654,873	1920-1935, n.d.	6	15
Patent 1,654,873	1929	6	16
Patent 1,714,504	1923-1928, n.d.	6	17
Patent 1,793,284	1935, n.d.	6	18
Blueprint and attached printed materials removed from “Patent 1,654,873” folder	n.d.	n/a	FF 7
Pathé news demonstration	1921, 1924	6	19
Personal Stationery	c. 1923	7	1
Philadelphia Electric	1918-1934	7	2
Pittsburgh Malleable Iron Company	1925	7	3
Prabar, Renee, Design for Light Play Console	1922	7	4
Precision Tool and Instrument Company	1920-1922	7	5
Preliminary Preparation of Brief for Suit vs Patent Infringement	1936, n.d.	7	6
Press Clippings	1912-1935, n.d.	7	7
Princess Theatre, New York	1922-1928, n.d.	7	8
Prindle, Edwin, J.	1923-1932, n.d.	7	9
Prindle, Edwin J., Patent Correspondence	1923-1932	7	10
Programs, (Church, Theatre, Department Stores, Auditorium) and Demonstrations	1896-1920, n.d.	7	11
Programs, (Church, Theatre, Department Stores, Auditorium) and Demonstrations	1921-1929, n.d.	36	1
Promotional Materials	1904, n.d.	36	2
Popular Science Monthly	1919-1921	7	12
Public Ledger of Philadelphia	1916-1931	7	13
Publicity	1920, 1925, n.d.	7	14
Publicity	1921, 1924, 1929, n.d.	7	15

Publicity Negotiations, (Dropped, Westinghouse)	1920-1923	7	16
Publishers	1934, n.d.	7	17
Radio Corporation of America	1929-1933	7	18
Radium Luminous Material	1918-1919	7	19
Remington, J. Percy	1921, 1925, n.d.	7	20
Report on Instrument for Light- Color Play	1928	7	21
Rheostats, (Patent 1,357,773)	1912-1930, n.d.	7	22
Rheostats, 1,357,773	1923, 1932, n.d.	7	23
Rothaptel (Roxy)	1926, 1927	7	24
Rothaptel (Roxy)	1921-1927	7	25
Russian Symphony Orchestra	1915	7	26
Scale of least visible increments, Charles E. Rauda	1919, 1927, n.d.	8	1
Sears-Roebuck	1933, n.d.	8	2
Schairer, O.S. (Head of Patent Dept., Westinghouse, partner with Van Deventer & Alcott, vice president of RCA	1923-1933	8	3
Serial No. 793,839, Method and Means for Associating Light and Music	1924-1925	8	4
Sesqui-centennial exposition	1925-1926	8	5
Sesqui-centennial exposition	1926, n.d.	8	6
Severance Hall	1932-1935, n.d.	8	7
Severance Hall	1914-1927, n.d.	8	8
Severance Hall	1928-1931, n.d.	8	9
Severance Hall: bill of particulars and proofs	1934-1935	8	10
Severance Hall: conduct of case	n.d.	8	11
Severance Hall console (printed descriptions)	1931-1933, n.d.	8	12
Severance Hall court papers	1932-1935	8	13
Severance Hall court papers	1932-1935, n.d.	8	14
Severance Hall: experimental tryout	1930-1935, n.d.	8	15
Severance Hall: interrogation, stipulations, definitions, quotations	1934, n.d.	8	16
Severance Hall proofs	1925-1935, n.d.	8	17
Severance Hall: witnesses in prior suit	1929-1930, n.d.	8	18
Severance Hall: letters from Newton D. Baker, Charles F. Thwing, S.R. McCandless	1931-1933, n.d.	8	19
Severance Hall: scientific & other points on light & material	1924-1935, n.d.	8	20
Sheet music	1928, n.d.	9	1

Webster's international dictionary	1932, n.d.	9	2
Shipman, Frederic (manager for series of concerts in Canada and West)	1914-1915, n.d.	9	3
Slavic rhapsody (and other music) colorized	1928, n.d.	9	4
Slough and Canfield	1932-1935	9	5
Slough and Canfield	1932-1935	9	6
Stanley Company now Warner Brothers	1919-1929, n.d.	9	7
Steinway and Sons	1917, 1919	9	8
Stotesbury	1919-1923, n.d.	9	9
Stowkowski	1918-1931	9	10
Strand Theatre	1922-1925, n.d.	9	11
Tabet genealogy (Maternal)	n.d.	9	12
Theatre	1934, n.d.	9	13
Three cornered reflector	1932, n.d.	9	14
Transom, Frederick	1924-1925, n.d.	9	15
U.S. Dept. of Justice	1927-1931, n.d.	9	16
United Gas Improvement Co.	1917-1927	9	17
Universal Stage Lighting Co. (Kliegl Bros.)	1922	9	18
Universal Stage Lighting Co. (Kliegl Bros.)	1925-1935, n.d.	9	19
Vauclain, Samuel (president Baldwin Locomotive, on board of Westinghouse)	1919-1934	9	20
Ward Leonard Electric Co.	1929	9	21
Wertsner & Sons: silver screen background for light/play reflection	1921-1931	9	22
Originals, Box 9	1928, 1932, n.d.	9	23
Westinghouse	1921-1922, n.d.	10	1
Westinghouse	1921-1923, n.d.	10	2
Westinghouse: light and music phonograph	1918-1922	10	3
Westinghouse litigation	1932-1934, n.d.	10	4
Westinghouse letters: Severance Hall Ellipdomeria	1920-1933, n.d.	10	5
Westinghouse: McNary, White, Smith, Bellerjian	1919-1926	10	6
White, Thomas U.	1933-1935	10	7
Wilfred, Thomas	1922, n.d.	10	8
Wilfred, Thomas	1922-1923	10	9
Williams, Talcott (first director, Columbia School of Journalism)	1907-1934, n.d.	10	10
Wobensmith	1934	10	11

Zelov, Victor has one of my instruments in his shop	1927, n.d.	10	12
Magazines	1922-1925, n.d.	11	1
Columbia Graphophone Company	1927-1921	11	2
Method and Means	1930	11	3
General Electric Litigation	1923-1934	11	4
A Nomenclature to Underly the Use of Light As a Fine Art	n.d.	11	5
Manuscript of Light	1918-1921	11	6
Extra Copies of Letters, Autobiography	1885-1907	11	7

## Series 2. Color Organ

Folder title	Date	Box	Folder
Autograph Collection, The Historical Society of Pennsylvania	1932-1933	12	1
Miscellaneous Correspondence and Legal Papers	1937, 1943, n.d.	12	2
Notes, Sketches, Material Samples for Light Color Player	n.d.	12	3
Notes, Sketches, Material Samples for Light Color Player	n.d.	n/a	FF 8
“The Fine Art of Nourathar”	1940	12	4
“Nourathar”	1926-1942, n.d.	12	5
“Nourathar” – An Account of the Color Organ	1937-1942, n.d.	12	6
Drawings and Sketches, A Fine New Art	1919-1920, n.d.	12	7
Notes on Light Color Play – 1	1903-1935, n.d.	12	8
Notes on Light Color Play – 2	1915-1919, n.d.	12	9
Notes on Light Color Play – 3	1921, n.d.	12	10
Notes on Light Color Play - 4	1923-1924, n.d.	12	11
Notes on Light Color Play – 5	1919, 1923, n.d.	12	12
Patent Materials – 1	1919-1923, n.d.	12	13
Patent Materials – 2	1920-1924, n.d.	12	14
“Development of Ellipdomeria” drawing and blueprint	1921	n/a	FF 9
Originals, Color Organ Box	n.d.	12	15
Patterns for Light Color Player	n.d.	12	16
Instructions for “B1 Type Keys”	1923, n.d.	12	17
B1 Type Keys	n.d.	39	n/a
Light Control, Rheostat Designs, Lamp Designs, Color Sequencing	1918, 1920, 1928, n.d.	13	1

Sarabet Light Player, Design, Color Scoring, Instructions for Playing	1919-1921	13	2
Major Light Controls, Sketches and Notes	1923	13	3
Correspondence with Mr. Randa, Specifications for Rheostat for Light Player	1919	13	4
Correspondence on Color Lamp Assembly,	1920-1925	13	5
Light and Rhythm Color Scale, Stanley Theatre, April 6, 1928	1928	13	6
Light Control, Rheostat Designs, Lamp Designs, Color Sequencing, Originals	1918, 1920, n.d.	13	7
Sarabet Light Player, Design, Color Scoring, Instructions for Playing, Originals	1919-1921	13	8
Major Light Controls, Sketches and Notes, Originals	1923	13	9
Originals, Correspondence with Mr. Randa, Specifications for Rheostat for Light Player	1919	13	10
Correspondence on Color Lamp Assembly, Originals	1920-1925	13	11

**Series 3. Legal a. Patents**

Folder title	Date	Box	Folder
Patent 1,345,168, Illuminating Means and Notes on Similar Inventions	1918, n.d.	14	1
Patent No. 1,357,773, Improvement in Rheostat	1920	14	2
Patent No. 1,385,944, Notation for Indicating Lighting Effects	1921	36	3
Patent No. 1,481,132, Improvement in Methods of and Means for Associating Light and Music	1924	14	3
Patent No. 16,825, Improvement in Methods of and Means for Associating Light and Music	1927	14	4
Patent No. 16,825 Certification, Improvement in Methods of and Means for Associating Light and Music	1927	14	5
Patent No. 1,654,873, Means For Controlling Light	1928	36	4

Patent No. 1,714,504, Improvement in Color Systems for Light and Color Players	1929	14	6
Patent No. 1,731,772, Improvement in Instruments for Light and Color Play	1929	14	7
Patent No. 1,731,772 Certification, Improvement in Instruments for Light and Color Play	1929	14	8
Patent No. 1,945,635, Improvement in Light Color Instruments	1934	14	9
Patent No. 1,945,635 Certification, Improvement in Light Color Instruments	1934	14	10
Serial No. 165,621 Systems in Illumination (Patent No. 1,949,101)	1927-1933	15	1
Patent No. 1,949,101, Systems in Illumination (Serial No. 165,621)	1934	36	5
Serial No. 676,201 Improvement in Light Regulator and Intensity Indicators	1923-1928	15	2
Serial No. 159,609 Improvement in Motor-Actuated Switches	1927-1931	15	3
Patent No. 1,854,547, Motor-Actuated Switches (Serial No. 159,609)	1932	36	6
Serial No. 164,597 Light-Color Instrument	1927-1933	15	4
Serial No. 753,911 Mercury Switches and Mercury Switch Systems	1921-1931	15	5
Serial No. 709,283 Current Translating Mechanisms	1924-1928	15	6
Serial No. 709,283 Current Translating Mechanisms	1924-1931	15	7
Patent No. 1,793,284, Current Translating Mechanisms (Serial No. 709,283)	1931	36	7
Serial No. 179,697 Improvement in Signaling Means	1927-1933	15	8
Serial No. 705,568 Lighting Appliances	1924-1931	15	9
Patent No. 1,820,899, Lighting Appliances (Serial No. 705,568)	1931	36	8
Originals, Serial No. 753,911 Mercury Switches and Mercury Switch Systems	1921-1931	15	10
Greenewalt Patents	1920-1934	36	9
Original Patent Application Envelopes	1923-1933	15	11

Patent Applications, Receipts	1922-1927	16	1
Patent Applications, Light & Color Play Improvements	1924-1930	16	2
Light-Scale Shorthand Design & Notes	1920	16	3
Writings Supporting Patent Claims	n.d.	16	4
Patent Materials, Colored Arc	n.d.	16	5
Patent Materials, Colored Strips	n.d.	16	6
Patent Materials, Color Paper Disks	n.d.	16	7
Originals, Box 16	n.d.	16	8
Greenewalt v. Stanley Company of America, Volume 1, Three Briefs	1930	16	9
Patents Cited Against Greenewalt, 1,820,899	n.d.	17	1
Patents Cited Against Greenewalt, 1,945,635	n.d.	17	2
Patents Cited Against Greenewalt, 1,731,772	n.d.	17	3
Patents Cited Against Greenewalt, 1,793,284	n.d.	17	4
Patents Cited Against Greenewalt, 1,357,773	n.d.	17	5
Patents Cited Against Greenewalt, 1,714,504	n.d.	17	6
Methods for Controlling Light, Color Sketches, Graphs, Musical and Color Notes and Drawings	1928, n.d.	17	7
Methods for Controlling Light, Color Sketches, Graphs, Musical and Color Notes and Drawings	c. 1928	n/a	FF 10
Patent Applications, Light Control	1923-1935, n.d.	17	8
Patents on Color Lighting Fountains	1934, n.d.	17	9
Congressional Reports, Trademarks, Copyright	1927, 1935	17	10
Originals, Patent Applications, Light Control	1925, 1935, n.d.	17	11

**Series 3. Legal b. Lawsuits**

Folder title	Date	Box	Folder
<i>Federal Reporter</i> , (Vol. 39 (2 <sup>nd</sup> )-No.1), May 26, 1930, "Greenewalt v. Stanley Co. of American, No. 684, pp. 102-104	1930	18	1

Transcript of Record, Mary Hallock Greenewalt v. Stanley Company of America, Volume II, Exhibit Record	1930	18	2
Mary Hallock Greenewalt v. Musical Arts Society, "Conclusion Answer to Defendant's Brief"	1936	18	3
Mary Hallock Greenewalt v. Musical Arts Society, Draft of "Conclusion Answer to Defendant's Brief"	1936	18	4
Mary Hallock Greenewalt v. Musical Arts Society, Proofs	1936	n/a	FF 11
Mary Hallock Greenewalt v. Musical Arts Society, Transcript of Testimony, pages 1-95	1935	18	5
Mary Hallock Greenewalt v. Musical Arts Society, Transcript of Testimony, pages 96-189	1935	18	6
Mary Hallock Greenewalt v. Musical Arts Society, Transcript of Testimony, pages 190-296	1935	18	7
Mary Hallock Greenewalt v. Musical Arts Society, Transcript of Testimony, pages 297-356	1935	18	8
Mary Hallock Greenewalt v. Musical Arts Society, Transcript of Testimony, pages 1-356	1935	36	10
Light Color Play Notes, Hoffmann Machinery Corporation, v. Pantex Pressing Company	1929	18	9
<i>A to Z, A Compilation of Patent Letters with Letters Patent, First Draft, Part I, Preface-Chapter 15</i>	1934	19	1
<i>A to Z, A Compilation of Patent Letters with Letters Patent, First Draft, Part I, Chapters 16-31</i>	1934	19	2
<i>A to Z, A Compilation of Patent Letters with Letters Patent, First Draft, Part I, Chapters 32-51</i>	1934	19	3
<i>A to Z, A Compilation of Patent Letters with Letters Patent, First Draft, Part II, Chapters 52-64</i>	1934	19	4
<i>A to Z, A Compilation of Patent Letters with Letters Patent, First Draft, Part II, Chapters 65-75</i>	1934	19	5

<i>A to Z, A Compilation of Patent Letters with Letters Patent, First Draft, Part II, Chapters 76-83</i>	1934	19	6
<i>A to Z, A Compilation of Patent Letters with Letters Patent, Second Draft, Preface, Chapters 1-10</i>	1934	19	7
<i>A to Z, A Compilation of Patent Letters with Letters Patent, Second Draft, Chapters 11-20</i>	1934	19	8
<i>A to Z, A Compilation of Patent Letters with Letters Patent, Second Draft, Chapters 21-27</i>	1934	19	9
<i>A to Z, A Compilation of Patent Letters with Letters Patent, Second Draft, Chapters 28-37</i>	1934	19	10
<i>A to Z, A Compilation of Patent Letters with Letters Patent, Second Draft, Chapters 38-46</i>	1934	19	11
<i>A to Z, A Compilation of Patent Letters with Letters Patent, Second Draft, Chapters 47-51</i>	1934	19	12
<i>A to Z, A Compilation of Patent Letters with Letters Patent, Second Draft, Part II, Chapters 52-59</i>	1934	19	13
<i>A to Z, A Compilation of Patent Letters with Letters Patent, Second Draft, Chapters 60-67</i>	1934	19	14
<i>A to Z, A Compilation of Patent Letters with Letters Patent, Second Draft, Chapters 68-74</i>	1934	19	15
<i>A to Z, A Compilation of Patent Letters with Letters Patent, Second Draft, Chapters 75-83</i>	1934	19	16
Court Case, Various Patent Specification Pamphlets	c. 1930, n.d.	20	1
Court Case, Various Patent Specification Pamphlets	c. 1930, n.d.	20	2
Greenewalt v. Stanley	1932, n.d.	20	3
Syria Improvement Association and the Clavilux	1923-1924	20	4
Court Case, Affidavits	1920-1928	20	5
Greenewalt v. Musical Arts Society, Notes	1929, n.d.	20	6
Greenewalt v. Musical Arts Society, Slough and Canfield, Attorneys	1935	20	7
Court Case, "Patents in Suit"	n.d.	20	8

Greenewalt v. Stanley, Arguments, Personal Notes	1929	20	9
Greenewalt v. Stanley, Exhibits	c. 1930, n.d.	20	10
Other Dimmers, Citations, Exhibits. <i>Electrical World</i> , "Electricity at the New York Hippodrome"	n.d.	20	11
Court Case, Various Patent Specification Pamphlets	n.d.	20	12
Court Case, "Developments in the Electrical Industry During 1932"	1932	20	13
Court Case, Stage Lighting, Print Material	1919, 1926, n.d.	20	14
Exhibits, Photostatic Copies, Color Organ Designs	n.d.	20	15
Evidence	1929	20	16
Defendant's Exhibits	n.d.	20	17
Defendant's Exhibits, copy from 1915 <i>Scientific America</i> , "The Art of Mobile Color"	1931, n.d..	20	18
Writings Concerning Musical Arts Suit, Equity No. 4976	1923-1936	21	1
Writings Concerning Musical Arts Suit, Equity No. 4976, Originals	1923-1936	21	2
Color Organ Manufacturing Costs, Invoices and Checks	1926-1933	21	3
Color Organ Manufacturing Costs, Invoices and Checks, Originals	1926-1933	21	4
Greenewalt v. Westinghouse, Notes and Drafts	c. 1934	21	5
Greenewalt v. Westinghouse, Notes and Drafts Originals	c. 1934	21	6
Copy of Proofs, Plaintiff's Brief Greenewalt v. Musical Arts Association, Equity No. 4976	1936	21	7
Greenewalt v. Musical Arts Association, Draft Brief for Plaintiff	1936	21	8
Duplicates Box 21		21	9
Copies from Binder, "Mary Hallock Greenewalt, Stanley Company of American In Equity No. 684 Trial at Wilmington Delaware from 30 <sup>th</sup> September 1929 Pages 383 to 684"	1920-1930	22	1

Originals, from Binder, "Mary Hallock Greenewalt, Stanley Company of American In Equity No. 684 Trial at Wilmington Delaware from 30 <sup>th</sup> September 1929 Pages 383 to 684"	1920-1930	22	2
Greenewalt v. Stanley Company, Deposition of Samuel L. Rothafel, Defendant	1929	22	3
Greenewalt v. Stanley Company, Brief for Plaintiff	1929	22	4
Personal Notecards Regarding Court Cases	n.d.	36	11
Personal Notes Regarding Patents and Reissues	1935, n.d.	36	12

#### Series 4. Writings

Folder title	Date	Box/ Vol.	Folder
<i>Autobiography</i> , Typewritten Copy of Handwritten Draft	n.d.	Vol. 18	n/a
<i>Autobiography</i> , First Rough Draft, Handwritten	n.d.	Vol. 19	n/a
<i>Autobiography</i> , First Rough Draft, Handwritten (copy)	n.d.	23	1
Notes, Programs, Clippings on Events	1896-1944, n.d.	23	2
Manuscript and Drafts, Addresses to Philadelphia Illuminating Engineering Society	1916-1926	23	3
Miscellaneous Clippings on Color Music, Popular Science Interests	1912, 1935-1941	23	4
Political Addresses, Personal Views, Psychic Interests	1919-1935, n.d.	23	5
Prepared Press Copy, Developing Color Organ	c. 1920-c. 1936	23	6
Notebook on Accomplishments	c. 1930-c. 1932, n.d.	23	7
Correspondence, Writings on Democratic Party	1935-1936, n.d.	23	8
Donation of Papers	1939-1944	23	9
Originals, Box 23	1896- 1944, n.d.	23	10
Lectures on Pulse and Rhythm	1903, n.d.	24	1
Lectures on Music on 8 1/2" x 5 1/2" Paper	c. 1903-1911, n.d.	24	2

Lectures on Listening to and Teaching Music	c. 1903-c. 1915 n.d.	24	3
Addresses, Press Copy Drafts, Light Color Player	1918-c. 1921, n.d.	24	4
Addresses, Press Copy Drafts, Light Color Player	c. 1922-1925, n.d.	24	5
Lectures to Musical Clubs, Address to 1932 Patent Exposition	c. 1920-1932	24	6
Originals, Lectures, Addresses	1903-1931	24	7
Originals, Press Copy Drafts on Light Color Player	c. 1918-1925, n.d.	24	8
Radio Broadcasts	1922-1923	25	1
Genealogy Notes and Correspondence, Hallock and Tabet	1906-1944, n.d.	25	2
Family Correspondence, Clippings	1885-1906	25	3
Family Correspondence, Clippings	1907-1910	37	1
Family Correspondence, Clippings	1915-1924	37	2
Family Correspondence, Clippings	1925-1927	37	3
Family Correspondence, Clippings	1930-1934	37	4
Family Correspondence, Clippings	1935-1936, 1943	37	5
Family Correspondence, Clippings	n.d.	37	6
Hard Bound Diary	1926-1932, n.d.	Vol. 12	n/a
Passport	1922-1928	25	4
Hard Bound Diary, Loose Clippings, Personal Correspondence	1926-1932, n.d.	25	5
General Correspondence	1879-1904	25	6
General Correspondence	1905-1906	37	7
General Correspondence	1907-1908	37	8
General Correspondence	1909-1910	37	9
General Correspondence, Library Acknowledgement for "Time Eternal"	1910	37	10
General Correspondence	1911-1918	38	1
General Correspondence	1919-1920	38	2
General Correspondence	1921-1924	38	3
General Correspondence	1925-1929	38	4
General Correspondence	1930-1933	38	5

General Correspondence	1934 January-May	38	6
General Correspondence	1934, June- December	38	7
General Correspondence	1935 January- June	38	8
General Correspondence	1935, April- May	38	9
General Correspondence	1935, June- December	38	10
General Correspondence	1936-1939	38	11
General Correspondence	1943-1944	38	12
General Correspondence	n.d.	38	13
The Sesqui-Centennial International Exposition, June 1-December 1, 1926	1926	25	7
Girard College, "Steel and Garnet"	1935	25	8
Miscellaneous Writings	n.d.	25	9
Benjamin Homan Hallock and <i>The New Arabic Type</i> & Notes on American Board of Commissioners for Foreign Missions	1929, 1935, n.d.	25	10
<i>Reminiscences</i> by Annie Heacock	1926	25	11
<i>Golden Bow</i> by Benjamin Musser	1934	25	12
Miscellaneous News Clippings	1888-1934, n.d.	25	13
Miscellaneous News Clippings, English and Arabic	1939-1942, n.d.	38	14
Envelopes	1903-1906, 1928-1943, n.d.	25	14

### Series 5. Print Materials

Folder title	Date	Box	Folder
Leaflets, Pamphlets, Brochures, Lighting and Lighting Displays	1922-1930, n.d.	25	15
Chicago Television & Research Laboratories Inc., "A Brief Survey of the Present Status of Television in the United States	1933	25	16
Cultural Events	1904-1935	26	1
"Clavilux Color Organ," <i>Theatre Guild Magazine</i>	1930	26	2
Visuola Piano Dictating Keyboard	1927	26	3

Theremin, Leon: "Inventor of the Victor Theremin," (Copy)	1929, n.d.	26	4
Painting with Light, Westinghouse Company	1929	26	5
"This is Du Pont," E.I. Du Pont De Nemours & Company	1949	26	6
Mastbaum Theatre	1929, n.d.	26	7
"The Color Organ," Theatre Arts Magazine	1922	26	8
The Stanley Theatre	1927,1928	26	9
"On Color Theories and Chromatic Sensations," by Christine Ladd-Franklin	1916	26	10
Cutler Hammer Manufacturing Company	1919, 1926	26	11
Trumbull Electric Manufacturing Company	1927, 1929	26	12
"Pennsylvania in Music," <i>Educational Monographs</i>	1926	26	13
School Music Materials	1931, 1931	26	14
Ward Leonard Electric Company	1923, 1927, 1928	26	15
Bulldog Mutual Electric and Machine Company	1928, 1929	26	16
Major Equipment Company	1928, 1929, n.d.	27	1
Edison Lighting	n.d.	27	2
Kliegl Bros Universal Electric Stage Lighting Co., Inc.	1928, n.d.	27	3
"Colors in Relation to Business," <i>Trade Winds</i>	1927	27	4
"The Colored Floodlighting of the International Exposition at Barcelona, Spain"	1929	27	5
Chicago Cinema Equipment Company	1926, 1928, n.d.	27	6
The Lumitone Corporation of America	1929	27	7
Sears, Roebuck and Company	1933	27	8
Electrical Manufacturers and Suppliers	1924, 1927, 1928	27	9
Display Stage Lighting Co., Catalog	1927	27	10
Reeves Variable Speed Transmissions, Catalog	1931	27	11
"The Use of Color in Fifth Avenue Hospital," Dutch Boy Quarterly	1923	27	12
News and Press Clippings, Death of James G. Blaine, January 27, 1893	1893	27	13
Sound Recording (reformatted to CD), Preservation Master & Copy	1905	27	14

Picture Backing of Horse Shoe Framed Photos	n.d.	27	15
Skate Shoe Spring	n.d.	27	16
<i>Color and Its Applications</i> , Luckiesh, M[atthew]	1915	27	n/a
<i>Colour-Music The Art of Light</i> . Klein, Adrian Bernard	1926	27	n/a
Miscellaneous	1920-1933, n.d.	n/a	FF 12-13

### Series 6. Photographs

Folder title	Date	Box/ Vol.	Folder
Greenewalt and Hallock Families, Color Organ, Miscellaneous Photographs	c. 1870- c. 1930, n.d.	28	n/a
Black and White Photo, Lighted Fountain	n.d.	29	1
Photo, Theatre Installation, Equipment for Light Color Play	1925	29	2
Three Photos, Crawford Hallock Greenewalt and Margaretta du Pont Greenewalt and Daughter, Nancy	1929	29	3
Four Photos, Frank Lindsay Greenewalt	n.d.	29	4
Photo, Mary Hallock Greenewalt	1910	29	5
Wedding Photo, Margaretta du Pont Greenewalt	n.d.	29	6
Two Photos, Neighborhood Playhouse Production, "A Pagan Poem," Press Clipping, Correspondence, Musical Scores	1931-1932	29	7
Four Photographs of Early Light-Color Play Console, from Scrapbook, "Who's Who and Other Reference Works"	1919-1922	29	8
Photos, Clippings, Writings Pasted into Red, Wire Bound Book	1920-1933, n.d.	Vol. 20	n/a
Photo, National Convention, National Woman's Party, Washington, D.C.	1921	n/a	FF 14

**Series 7. Artifacts, Scrapbooks, Paintings, Drawing, Blue Prints**

Folder title	Date	Box/ Vol.	Folder
Scrapbook: Clippings, "Earliest Press Notices of Piano Recitals"	1891-1898	30	1
Scrapbook: Clippings, "Earliest Press Notices of Piano Recitals" (Originals)	1891-1898	30	2
Scrapbook: "Press Clippings of Mary Hallock Greenewalt's Concerts, Pulse and Rhythm Research and Light Color Play as Fine Art the Sixth"	1895, 1903-1923, 1932, n.d.	30	3
Scrapbook: "Mary Hallock Greenewalt and Light Color Play," Copies of Published Articles, News Clippings	1899-1927, 1934, n.d.	30	4
Scrapbook: "Mary Hallock Greenewalt and Light Color Play," Published Articles, Press Releases, Program Notes	1899-1927, 1934, n.d.	30	5
Scrapbook: "Mary Hallock Greenewalt, See the Who's Who and Other Reference Works," Clippings, Miscellaneous Correspondence	1931, 1933, n.d.	30	6
Scrapbook: "Mary Hallock Greenewalt, See the Who's Who and Other Reference Works," Articles, Clippings, Programs, Miscellaneous Correspondence, Ephemera	1895-1922, n.d.	30	7
Scrapbook: "Mary Hallock Greenewalt, See the Who's Who and Other Reference Works," Articles, Clippings, Programs, Miscellaneous Correspondence, Ephemera	1922-1932, n.d.	30	8
Scrapbook: "Samuel Hallock Facts of Importance to the First Printing Press in Beyrouth, Syria," Sara Hallock Correspondence	1870, n.d.	30	9
Scrapbook: "Samuel Hallock Facts of Importance to the First Printing Press in Beyrouth, Syria," Correspondence, Hallock Genealogy	1836-1886, 1932, n.d.	30	10
Scrapbook: "Samuel Hallock Facts of Importance to the First Printing Press in Beyrouth, Syria," Articles, News Clippings, Arabic Ephemera	1836-1903, 1931-1932	30	11
Diploma, Sesqui-Centennial International Convention, Philadelphia	1926	n/a	FF 15

Tube that contained Sesqui-Centennial Diploma	1926	34	n/a
Concert program with Biographical Data and Picture, Handwritten Musical Score	1907-1908, n.d.	31	1
Schematic Diagram of Motor Control	n.d.	31	2
Scrapbook, "See the Who's Who and Other Reference Works Two copies, "Light Score for the First Movement Moonlight Sonata," one copy with Small Daily Diary	1919, n.d.	31	3
Record Holder for Original Recording with note by Mary Elizabeth Hallock Greenewalt	1905	31	4
Two Articles: "A Souvenir of the Color Organ," by Banbridge Bishop and "The Romance of Colour-Music," Sara A. Tooley	1893, 1912	31	5
Poster board illustrating patent 1,945,635, Titled: "M.H. Greenewalt" "Light Color Instrument" Filed Jan. 29, 1927	1934	31	6
"Chicago's Century of Progress, 1833-1933"	1933	31	7
Theremin, Leon: "Inventor of the Victor Theremin" (Originals)	1929, n.d.	31	8
Four Photostatic Negatives "Original drawings on reduced scale, Beau's complete Specifications. April, 11, 1902 No. 8479"	1902	31	9
Pedal Mechanism for Rheostat, Wiring Diagram, Light Control, Motor and Hinges, Base, Partial Photostat of Blueprint 12-A-214 (Part of Sarabet Light Player, 1919-1921	1919-1920, 1930, n.d.	31	10
Various blueprints and schematics <b>(FRAGILE!—inventory available in Appendix on page 39)</b>	1919-1924, n.d.	n/a	FF 16
Various blueprints and schematics <b>(inventory available in Appendix on page 39)</b>	1921-1925, n.d.	n/a	FF 17
Various blueprints and schematics <b>(inventory available in Appendix on page 40)</b>	1922-ca. 1930, n.d.	n/a	FF 18

Miscellaneous drawings on spectrums, scales, arcs, etc. <b>(inventory available in Appendix on page 41)</b>	n.d.	n/a	FF 19
Paper/pencil sketches of console interior and exterior	n.d.	n/a	FF 20
Miscellaneous drawings on tissue	n.d.	n/a	FF 21-22
Letter on Birch Bark, Lock of Hair, Frank L. Greenewalt, M.D. Receipt	1894, n.d.	31	11
<i>Musical Courier</i>	1912	31	12
<i>The New Delawarean</i> , "A House in the Valley"	n.d.	31	13
<i>The New Delawarean</i> , "A New Fine Art Arrives"	1939	31	14
Scrapbook: "Mary Hallock Greenewalt and Light Color Play," <i>Etude</i> Articles	1899-1905, n.d.	31	15
Design and Notes for Color Tints, for Debussy Composition, "And the moon descends on the temple which was"	1906	31	16
Scrapbook: "Who's Who and other Reference Works," Publications of "Pulse and Rhythm," and "Pulse in Verbal Rhythm"	1903, 1905	31	17
Scrapbook: "Who's Who and other Reference Works," Poster, "Third International Patent Exposition," Philadelphia, Pennsylvania	1932	31	18
Scrapbook: "Samuel Hallock," Patent No. 63,512, "Improved Surface Conductor for Electrotyping"	1867	31	19
Folder: "Text Book for Light Color Play Instruction"	1920	32	1
Design, Notes for Color Tints, Published Light Score for Debussy and Beethoven Compositions	1906, 1919, n.d.	32	2
Notes for "Text Book or Instruction Method"	1920, n.d.	32	3
"Method of Instruction in the use of a light player table," Lesson I	1920	32	4
Notes on and Examples of Color Symbolisms for Scoring Music	1920	32	5
"Methods of Playing the Sabaret"	1920	32	6
Photostats, Lamp and Switch Diagrams; Printed Notes: "Suggested Paragraph to Follow Reference in the Specification to a Light Mechanism"	1920, n.d.	32	7
Notes on Conducting with Light	1920	32	8

Notes and Sketches for Color History and Symbolisms	1920	32	9
“Text Book for Light Color Play Instruction” Originals	1920	32	10
Painting, Black background with color rays, note: “1,793,284”	n.d.	33	1
Lithograph, “Hallock”	1912	33	2
Pastel, Stage Scene, 20” x 28”	n.d.	33	3
Pastel, Stage Scene, 20” x 28”	n.d.	33	4
Pastel, Stage Scene, 20” x 28”	n.d.	33	5
Negatives (Nitrate)	1921	35	
Blueprint – reflector	n.d.	n/a	FF 23
Printing Blocks (1 lg. 2 sm.) Piano and Playing Hands	n.d.	Vol. 1	n/a
Printing Blocks (1 lg. 2 sm.) Silhouettes	n.d.	Vol. 2	n/a
Souvenir Album (Cards, cartoons, poems)	1880-1887, n.d.	Vol. 3	n/a
Two photos in horse shoes	n.d.	Vol. 4	n/a
Alfred de Musset, “ <i>Contes et Nouvelles</i> ”	1894	Vol. 5	n/a
Arabic book	n.d.	Vol. 6	n/a
Arabic book (Mary Hallock in pencil on inside, back cover)	n.d.	Vol. 7	n/a
<i>Nouvelle Methode Facile Et Curieuse, Pour Connoitre Le Pouls Par La Musique</i>	1769	Vol. 8	n/a
Wallet Sized Account Book, dried flowers	1910	Vol. 9	n/a
<i>Bridal Souvenir</i> . Hard bound, gold leaved pages. Writing on front cover: “Certificate of the marriage of Miss Mary E. Hallock to Dr. Frank Lindsay Greenewalt	1898	Vol. 10	n/a
Hawthorne, Julian, <i>The Golden Fleece</i>	1896	Vol. 11	n/a
Hard bound memorandum note book containing press clippings and some personal correspondence	1926-1932	Vol. 12	n/a
Sesqui-Centennial Gold Medal (Eagle)	1926	Vol. 13	n/a
<i>Film Year Book</i> , Ninth Edition, 1927. Kann, Maurice, ed. New York, Los Angeles: John W. Alicoate Publisher	1927	Vol. 14	n/a
Hard bound Book of Music, “Symphonies de Beethoven, Arrangée par W. Mever, Vol. 1	n.d.	Vol. 15	n/a

Hard bound book of music, "Property of Mary Hallock, Cheltenham School, Wyncote, Penna.," Sketches, Brochures, Dried Flowers	n.d.	Vol. 16	n/a
Two medals, Musical Prizes, from Scrapbook, "Mary Hallock Greenewalt, See the Who's Who and Other Reference Works"	1895, n.d.	Vol. 17	n/a
<i>Autobiography</i> , Typewritten Copy of Handwritten Draft	n.d.	Vol. 18	n/a
<i>Autobiography</i> , First Rough Draft, Handwritten	n.d.	Vol. 19	n/a
Photos, Clippings, Writings Pasted into Red, Wire Bound Book	1920-1933, n.d.	Vol. 20	n/a
Mary Hallock Greenewalt v. Stanley Company of America, Trial at Wilmington, Delaware	1929	Vol. 21	n/a
Binder: "Light Color Play Notes, Mary Hallock Greenewalt"	1929, n.d.	Vol. 22	n/a
Binder: "Light Color Play Notes, Mary Hallock Greenewalt"	1929, n.d.	Vol. 23	n/a
Binder: "Light Color Play Notes, Mary Hallock Greenewalt"	1929, n.d.	Vol. 24	n/a
Three Small Pastels on Cardboard with Suggested Musical Accompaniment	n.d.	Vol. 25	n/a
Colored Kodak Film and Kodak Tube	n.d.	Vol. 26	n/a
Two Rolled, Colored Materials	n.d.	Vol. 27	n/a
Five Acetate or of Cellulose Rolls, used for Demonstration at Bellevue-Stratford, Philadelphia; Paper Chart of Color Symbols with Note by Greenewalt on Two Index Cards	1916, n.d.	Vol. 28	n/a
'Album of very old and quaintly old music'	ca. 1850-ca. 1880	Vol. 29	n/a

## Appendix: Inventories for Flat Files 16-19

### Inventory for flat file 16

FF No.	Notes	Date	#	Title	Size	Condition
1		n.d.	N/A	[Detail Interior Console]	17" x 21"	2 prints, one torn in half D-7B Fragile
2	Duplicate of No. 14	1924	N/A	Lamp Assembly	24" x 20"	D-7B Fragile
3		04-25-1919	50849/PO 12508-77	Direction Indicator US Naval Station	13" x 12"	D7-A (torn in half)
4		12-22-1922	24-2	Front View Rheostat	19" x 26"	15-B- Crumbling at Edges
5	In separate folder	n.d.	N/A	Reflector, Details and Text	17" x 21"	Crumbling badly D-7A

### Inventory for flat file 17

FF No.	Condition	Date	#	Title	Size
1	Some edges crumbling	07-15-1921	Y-769-1009	Lease Arrangement for Color Control Screen	
2		c. 1924		Sector Reflector	
3		06-28-1924		Lamp	3 copies
4	Faded			Sketch for Case	
5	Some edges crumbling	01-01-1923	24-4	Light Player Rheostat Base	24" x 20"
6	Good	1926		Connections for Organ, Sesqui-Centennial Exposition	16" x 24"
7	Good	09-01-1923	24-11	Switch Support	26" x 20"
8	Some discoloring & crumbling edges	12-13-1923	24-26	Light Player, Diagram of Internal Connections	
9	Good	02-17-1923	24-6	Light Player, Diagram of Connections	

10	Some tearing	1924	13-B-717	Musical Arts Association, Severance Hall, Cleveland, Control Board	14" x 20"
11	Some fading at edges	c. 1924		Lift Size Reflector	30" x 20"
12	Splitting, crumbling	02-08-1924		Lamp Assembly	24" x 20"
13	Fading, & may be duplicate of #12			Life Size Reflector	20 x 30
14	Good	01-14-1925		Strand Theatre	21" x 18"
15	Very faded			Conslole, Exterior	15 ½ x 10 ½
16	Good			Light Organ Console	16" x 16"

**Inventory for flat file 18**

No.	Condition	Date	#	Title	Size
17	Fading			N/A (Graphs)	34" x 22"
18	Some ripping	12-28-1922	P-101	General Arrangement, Electro-magnetic Induction Long Distance Controlling Devise for Changing Color in front of Unit	37" x 24"
19	Very faded	c. 1924	8-A-510	Musical Arts Association of Cleveland, Severance Hall – Stage Switchboard Console Wiring Diagram	38" x 14"
20	Some ripping, fading	c. 1924	9-A-418	Thermionic Control of Theatre Lighting, Organ Console Type, Severance Hall, Cleveland, Ohio	38" x 14"
21	Good	c. 1930	12-A-313	Thermionic Control of Theatre Lighting, Organ Console Type Scene Selector Details	36" x 24"
22	Faded	c. 1930	12-A-206	Thermionic Control of Theatre Lighting, Organ Console Type, Severance Hall, Cleveland, Ohio, Details	
23	Ripped in center			Electric Lighting for Garden of E.T.	46" x 20"

				Stotesbury, Esq., Chestnut Hill	
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**Inventory for flat file 19**

<b>Date</b>	<b># or Desc</b>	<b>Title</b>	<b>Size</b>
	Paper with color scale and commentary	Rough Suggestion of Scale on Outside of Light Player Table: Rheostatt [sic] to Project as Shown or represented by Pointer	30" x 7 1/2"
	Paper, Crumbling around edges Fig. 23 and Fig. 24 Light Control Diagrams with penciled notes		15" x 10"
	Stiff paper, very dirty and beginning to crumble. Contains graph of arcs assigned to indicating light changes (Starligh Arc, Moonlight Arc, etc)	____ Light "Scale Shorthand Marks used in conjunction with increase and decrease marks."	12" x 15"
	Stiff paper, very dirty and beginning to crumble. Contains graph of arcs	No Title, No comments	14" x 14"
	Cardboard, dirty at edges. Color spectrum pieces of paper	Rainy-Day Spectrum An imitation of the solar spectrum made from the Bradley Educational Colored Papers	16" x 4"
	4 pages, paper with musical scores pasted on for Color Representations in the Score. Penciled notes. Score represents hymns and Braham's <i>Requiem</i>		14" x 10"
	Graph Paper, split in center, with numerical notations		16" x 20"
	Colored block, orange		roughly 2 1/2" x 3 1/2"
	Clear plastic		4" x 10"