

Ade Bethune Collection



A Guide to Materials Held in the Collection

at

St. Catherine University Library
Archives & Special Collections
St. Paul, Minnesota



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TABLE OF CONTENTS

Introductory Information

About Ade Bethune	1
About the Collection	8
Using the Collection	10

Collection Descriptions

Creative Activities.....	11
Liturgical Design and Consulting Files	
Art and Design Files	
Writings	
Lectures and Presentations	
John Stephens Shop/Apprentices Materials	
Iconography Files	
Business Activities	15
St. Leo Shop and St. Leo League Records	
Terra Sancta Guild Materials	
Organizations and Associations: Liturgical	16
Catholic Art Association Materials	
Liturgical Organizations Materials	
Organizations and Associations: Social Justice and Community .	17
Catholic Worker Materials	
Church Community Housing Corporation Materials	
Newport Community Organizations Materials	
Star of the Sea/Harbor House Materials	
Biographical.....	22
Personal Correspondence	
Personal and Family Materials	
Printed Materials: About Ade Bethune	
Printed Materials: Collected by Ade Bethune	

Connecting with the Collection

Contact Information	24
How You Can Help.....	24

Introductory Information

ABOUT ADE BETHUNE

EARLY LIFE

Marie Adélaïde de Bethune (known as Ade Bethune) was born in Brussels, Belgium, on January 12, 1914. Her parents were interested in both the progressive movements of the day and the traditions of Catholicism and Christianity. Even at a young age Bethune had a strong interest in Catholicism, liturgical art, and the Progressive movement.

The family immigrated to New York City in 1928. There Bethune was educated at Cathedral High School and later, the National Academy of Design and Cooper Union.

In 1933, while at the National Academy, Bethune entered a contest to submit a design sketch for stained glass. Her prize-winning sketch of a medallion enabled her to spend the summer at the Boston studios of Charles J. Connick, where she executed her design.



Ade Bethune, age 3,
with her grandfather

THE CATHOLIC WORKER

Upon returning to New York in the fall of 1933, Ade Bethune learned from some classmates about the Catholic Worker and visited the CW house later that year. Seeing their newspaper, she decided to help the newly-formed organization by making 4 black and white ink drawings and submitting them to *The Catholic Worker*. These illustrations, the beginning of many, appeared in the March 1934 issue. She later created a masthead for the paper, first used in May 1935. That masthead depicted

two male workers with Christ in the center. For the May 1985 issue of *The Catholic Worker* she revised it to include a female worker with child in place of one of the men. This masthead is still used today.

Bethune was especially talented at drawings depicting Biblical scenes and saints. The people she drew tended to be working class, ordinary people, dressed in the common clothes of the time. They perform everyday chores, and often are shown in what she called "acts of mercy," such as nursing the sick, feeding the hungry, and housing the homeless.

"I thought it was only fitting to show working saints, since the paper was called *The Catholic Worker*. Then I began to realize there were no other saints. All saints were working saints."

LITURGICAL ARTIST, WRITER, AND CONSULTANT

In January 1936, Father Joseph Lonergan wrote Ade Bethune asking if she would make a set of Stations of the Cross for his church, St. Paulinus, being built in a town outside of Pittsburgh, PA. He had seen her Way of

the Cross drawings in *The Catholic Worker* and wanted her to carve the designs in wood. Over the next few years Bethune created these and several other works for the church, including carved wooden statues of Joseph and Mary, 3 crucifixes, a rose window, and 24 8-foot high painted panels depicting saints and angels. Also in the late 1930s, Father Joseph Stedman asked her to design stained glass windows for Precious Blood Monastery in Brooklyn, NY. Bethune's next commissions were in 1950,



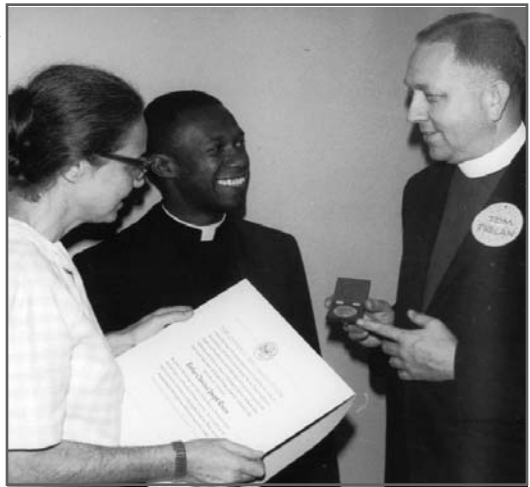
creating paintings and mosaics for a church in the Philippines, and in 1951, when she was asked to paint the white-washed walls of a church in the Yucatan.

In 1954, Bethune began writing about church architecture and how it could support the liturgy. Her love of liturgy stemmed from a 2-week

course Dorothy Day persuaded her to take in the summer of 1934, taught by Father Gerald Ellard, S.J. Her enthusiasm for the course led to her involvement in the Liturgical Movement. Bethune was also encouraged in public speaking and writing by Peter Maurin, who persuaded her to communicate both the ideals of the Catholic Worker and her own ideas.

The many articles Bethune wrote on church design had influence, some of them foreshadowing changes brought about by the Second Vatican Council. She began to be viewed as an authority on the subject; people contacted her not only for her art, but also for her ideas. She became a liturgical consultant. One of the first churches for which she acted as consultant was the Church of St. Leo in St. Paul, MN. She was hired for this project in 1960. Bethune would go on to provide liturgical design and consulting services for almost 300 churches up until the early 1990s.

In addition to her work with individual churches, Bethune was involved in several organizations related to liturgy and art. She was active with the Catholic Art Association (CAA) from the late 1930s until its dissolution in 1970. During most of the 1940s she was director of the CAA's Atlantic region. She chaired several CAA committees over the years and



Ade Bethune, presenter; Fr. Clarence Joseph Rivers, medalist; and Rev. Thomas Phelan, President of CAA.

was on its board of directors from 1967-1970. Many of her articles about liturgical art and architecture appeared in the association's journal, *Catholic Art Quarterly*. She also wrote frequently about art education. Along with contributing articles and drawings to *CAQ*, she served as its editor from 1947-1951 and contributing editor from 1961-1965.

Ade Bethune was a strong proponent of Vatican II and the architectural and procedural changes it brought to the Catholic Church. As a “major twentieth-century liturgical pioneer,” she was called upon by many liturgical organizations, including the Diocese of Providence, RI and the Federation of Diocesan Liturgical Commissions (FDLC), to help create guidelines in response to these changes. Working in various capacities with these and other organizations, Bethune’s contributions led to her receiving the Frederick R. McManus Award from the FDLC in 1998 for her “significant contribution to pastoral liturgy on the national level.”

“Ade made a very significant contribution to the history of liturgical art.”

- Deborah Kloiber
St. Catherine University Archivist and
Head of Special Collections

BUSINESS OWNER

From the beginning, people contacted the Catholic Worker wanting copies of Ade Bethune’s drawings. She began printing and selling them, eventually incorporating the St. Leo Shop as an outlet for her work. With St. Leo, she moved beyond prints to other high-quality religious items—painted icons, crib (nativity) sets, ceramic dishes for Christmas and Easter, baptismal robes, patterns and kits for religious-themed needlework items, etc. Most of these were mass produced by hand in her home. Eventually she added items focused on family and spiritual life created by others, and even imported from abroad. The St. Leo Shop also became a North American outlet for the publications of Maria Montessori and other items for early childhood education. Besides being a catalog of goods, the *St. Leo Bulletin* served as a venue for Bethune to spread her ideas regarding liturgical reform and



ecumenism. The St. Leo Shop remained a viable business until the early 1980s, when Bethune closed it to pursue other business interests.

The main outlet for her work became Terra Sancta Guild, a company in Philadelphia, PA formed by Isadore Serot in the 1960s. Serot had partnered with a metal-working shop in Israel to produce religious items sold through Terra Sancta. Ade Bethune began advising Serot in 1965 and designed some items for him, even traveling to Israel to learn more about casting and enameling metal. She later became artistic director for Terra Sancta Guild, a position she held until her death.

COMMUNITY ACTIVIST

Ade Bethune moved to Newport, RI in 1938. She bought her first house there in 1940, then moved to a larger, one on The Point waterfront in 1953. With homeownership came greater awareness of responsibility to society and an interest in the quality of life in her community.

In 1969 she was one of the first board members of a newly formed

ecumenical organization, the Church Community Housing Corporation (CCHC), dedicated to providing safe and affordable housing for those of low and middle incomes. Over the next 10 years she held the positions of treasurer, vice president, and president of the CCHC. She also drew from her experience as an architectural consultant to design over 30 houses for them, including the first solar house in Newport, dedicated in 1977.

“Ade’s Bethune’s life was so rich and she was so passionate about social justice issues.”

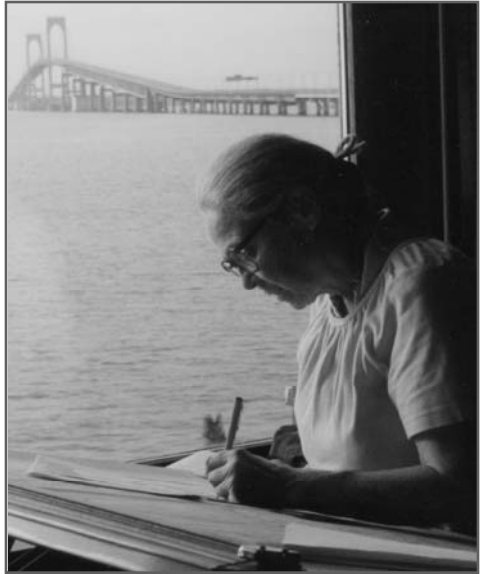
- Susan Mundale
former Coordinator of the
Center for Women and Spirituality
St. Catherine University

Newport's First SOLAR HOUSE

DEDICATION AND OPEN HOUSE
JULY 24 1977



Bethune was also active in her neighborhood organization, the Point Association, beginning in the late 1950s. Over the course of her involvement with the association, Bethune served as a member of the Board and also chaired the Traffic Committee and the Circulation Committee. For a period in the late 1960s and early 1970s she was chair of the East-West Point Committee (EWPC), an organization created in response to a



proposed highway project that would divide the Point neighborhood. She was extremely active in this effort, appearing at hearings and writing the

“I will speak in the name of families, and children, and mothers, of the elderly, of the poor people, of the pedestrians on both sides of the Point. People who have no advocate to plead their cause and defend their rights.”

- Ade Bethune, statement at a public hearing

Rhode Island governor and head of the state Department of Transportation. She even produced sketches of alternate plans and routes. Largely due to her activism and that of the EWPC the road was never built on the scale originally planned.

Toward the end of the 20th century she became involved with two civic organizations—the Citizens Advisory Committee of Newport and the Foundation For Newport (FFN). From 1989 to 1991, Bethune worked on the Citizens Advisory Committee to help draft a Comprehensive Land Use Plan under the authority of the Newport City Council. Following final development of the plan, the FFN was formed to help implement recommendations the plan had outlined. Bethune was on the FFN’s steering committee as it started to organize in 1992 and remained on the committee until her death in 2002. Both groups were dedicated to

planning community development and land use that preserved Newport's historical character and environmental resources.

In the late 1980s Ade Bethune identified a new housing need in Newport. Caring for her aging parents had awakened her to the need for elder housing that encouraged independence yet recognized

“Our community is planned to be a support group of independent people who help themselves and each other just as they now do in their present homes and neighborhoods, only with less burdens—and less loneliness.”

- Ade Bethune, on Star of the Sea

the need for community. Along with key members of the CCHC, Bethune founded Star of the Sea in 1991 with the mission of developing that vision. After a decade of fundraising and development, construction began to convert an old Auchincloss-estate-turned-Cenacle-retreat-center into the Harbor House elderly living community Bethune envisioned. Her mission was fulfilled and she was one of the first tenants when Harbor House opened February 4, 2002. Ade Bethune died shortly thereafter in her Harbor House apartment on May 1, 2002.



ABOUT THE COLLECTION

The Ade Bethune Collection contains the papers, books, artwork, and other items of Ade Bethune. It documents the unique contributions Bethune made to the fields of sacred art, architecture, and social justice as an artist, writer, and liturgical consultant. The root of much of her work can be traced back to her early association with Dorothy Day and the publication of her pictures in *The Catholic Worker*.

Materials in the Collection cover Ade Bethune's entire career from art school in the 1930s to her final projects in the early years of the 21st century. They occupy some 400 linear feet consisting of manuscript and printed materials, as well as approximately 75 cubic feet of non-textual materials (graphic, artifact, film, and sound).

The current holdings of the Collection include: correspondence; original manuscripts of books, articles, and lectures; over 2,000 drawings; published writings; memorabilia, sketchbooks, and photographs; over 2,500 architectural drawings; books and journals from Bethune's personal library; about 400 wooden, copper, and zinc engraved printing blocks; 100 audiotapes, 800 slides, and 3 16mm films; and multiple artifacts of wood, bronze, pewter, tempera paint, silkscreen, stained

Research topics of special interest:

- | | |
|--|---|
| ◆ Catholic Church history, especially the mid-20th century | ◆ Graphic arts, illustration, and calligraphy |
| ◆ Church architecture and furnishings | ◆ Life in old age |
| ◆ Community social movements | ◆ The Liturgical Movement, especially the role of women |
| ◆ Dorothy Day and the Catholic Worker Movement | ◆ Liturgy and art |
| ◆ Education, especially art education and Montessori | ◆ Small business ownership |
| | ◆ Theology of imagery, iconography |

CONNECTIONS: ADE BETHUNE AND ST. CATHERINE UNIVERSITY

Ade Bethune's relationship with St. Catherine University began in 1939. She spoke at the third meeting of the Catholic Art Association held on campus in October of that year. Though only 25, she had already made a name for herself as an artist and writer.

While at St. Catherine, Bethune spoke at the novitiate of the Sisters of St. Joseph of Carondelet and painted a large Saint Joseph with them. This visit began a life-long friendship with Sr. Cyril Clare Casey, Mistress of Postulants.

Later she developed a friendship through the Catholic Art Association with art faculty member Judith Stoughton, CSJ, and also with library director Elizabeth Delmore, CSJ. These two women were instrumental in convincing Bethune to give her personal papers, books, and artworks to St. Catherine. Ade Bethune donated her collection to the University over the period from 1984-2002.



USING THE COLLECTION

Because of their uniqueness or rarity, materials in the Ade Bethune Collection do not circulate or otherwise leave the premises. Instead, they are available for use in the Archives and Special Collections reading room. Use of and access to the Collection is restricted to the academic community and those who have a legitimate purpose, such as class assignments or scholarly research.

Funding, through the Myser Research Grants for Visiting Scholars program, is available to conduct research using the Collection. See <http://library.stkate.edu/spcoll/ABCmyser.html> for more information.

Anyone wishing to visit the Collection is strongly encouraged to make arrangements in advance, to ensure adequate staffing.

The Collection's web site contains detailed guides to holdings, see: <http://library.stkate.edu/spcoll/ABCseries.html>

Many of Ade Bethune's drawings and some of her writings are part of St. Catherine University's Digital Collections: <http://contentdm.stkate.edu>

Some Ade Bethune Collection materials are included in the St. Catherine University Library online catalog: <http://stkate.worldcat.org>



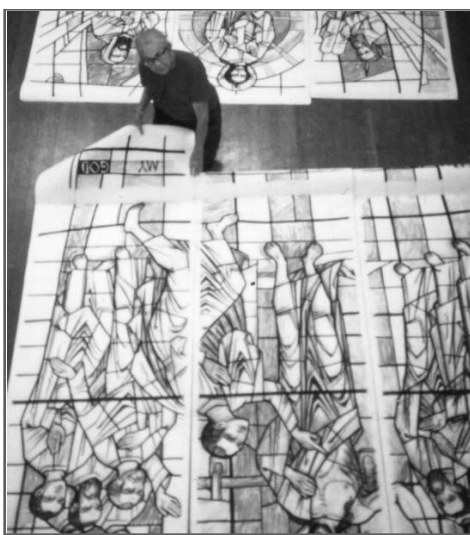
Collection Descriptions

CREATIVE ACTIVITIES

LITURGICAL DESIGN AND CONSULTING FILES

1935-2000 (Bulk 1950-1990) · 20.5 linear feet (39 boxes) plus 30 cubic feet of oversized materials (16 flat file drawers)

This collection contains manuscripts, sketches, drawings and plans relating to Ade Bethune's work in liturgical design and architecture. It includes projects for churches from the U.S., Canada, Mexico, Jamaica, and the Philippines. While most parts of the U.S. are represented, the focus is mainly on the Northeast. Churches with particular depth of material include St. Lucy's



Church in Middletown, RI; St. Edward the Confessor Church in Medfield,

Liturgical Artist and Consultant

Ade Bethune received her first church commission in 1936, when she carved three crucifixes for Saint Paulinus Church in Clairton, Pennsylvania. Her work expanded to the artistic component of church design from New England to Arizona, and abroad as well. There was no limit to the materials she worked with or objects she designed: paintings; mosaics; stained glass; metal and pottery chalices; woodcarving; and vestments, banners, and other textiles.

MA; St. Michael the Archangel Church in Troy, NY; and Our Lady of Peace Church in North Augusta, SC. Other churches of note are St. Paulinus Church in Clairton, PA (Bethune's first project); the Church of St. Leo in St. Paul, MN (one of the first for which she acted as liturgical consultant); and a chapel for Rensselaer Polytechnic Institute, in Troy, NY (the project she was most proud of).

ART AND DESIGN FILES

1935-2000 · 4 linear feet (8 boxes)

These files include sketches, design work, detailed drawings, and artifacts representing Ade Bethune's original artwork, done over the course of her lifetime. They contain multiple art and design projects



Illustration by Bethune for
Christian Life and Worship

produced throughout her career. Some of the designs in this collection were done for proposed work that was never carried out, or were simply an outlet for Bethune's creative expression.

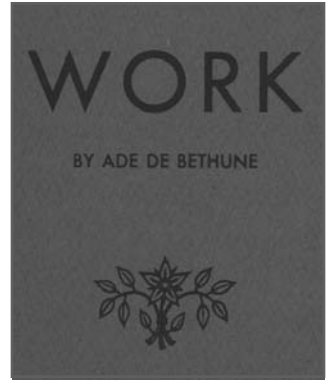
One of the highlights is her original drawings for many illustrations appearing in *The Catholic Worker* newspaper. Also represented are works commissioned by individuals for a variety of purposes: ordination cards, paintings, a fireplace screen design, a Sacred Heart design for the mantel of a residence, and other projects. Significant illustrative design work was done for

Stedman's *My Lenten Missal*, Ellard's *Christian Life and Worship*, and a Benzinger Brothers missal (illustrations never used). Other projects include extensive heraldic work for Indiana University and a symbol for a university library in Scranton, PA.

WRITINGS

1935-2000 (Bulk 1940-1969) · 10.5 linear feet (23 boxes)

Included in this collection are published and unpublished articles and other works by Ade Bethune. There are approximately 100 articles in both rough draft and printed forms. There are close to 17 booklets and books in various forms of draft and print as well as roughly 45 unpublished articles or notes. The collection also contains correspondence with editors and publishers about Bethune's work. Ade Bethune published articles in some 37 journals, with the bulk being in *Catholic Art Quarterly*, *Liturgical Arts*, and *Orate Fratres*. Her classic publication *Work*, first published in 1937 by John Stevens University, is included here.



LECTURES AND PRESENTATIONS

Unprocessed

This collection contains materials relating to lectures, presentations, panels, and workshops given by Ade Bethune throughout her professional life. Topics include church architectural design, liturgical art and design, iconography, and art education for various audiences. There



are samples related to Bethune's work at a variety of secular and religious institutions, including Salve Regina University, Portsmouth Abbey School, and the Catholic University of America. Materials in this collection are separate from materials about the many presentations or demonstrations Bethune attended.

JOHN STEVENS SHOP/APPRENTICES MATERIALS

1935-1997 · 1.67 linear feet (4 boxes)

These materials cover the John Stevens Shop, including its life as John Stevens University, as well as Ade Bethune's relationships with her apprentices, both at the shop and later. It includes correspondence, pamphlets, newsletters, and artwork by some of Bethune's apprentices. The collection contains both personal materials illustrating



Bethune's relationships with John Howard Benson and her apprentices as well as more generic materials relating to the shop in general. Of particular note is correspondence between Bethune and her apprentices, especially Tom Drain, Mary Cotton Finnegan, and David Mekelburg.

The John Stevens Shop

Two *Catholic Worker* readers who took an interest in Bethune's work, Arthur Graham Carey and John Howard Benson, became her artistic mentors. Benson, a stonecutter and calligrapher, owned the John Stevens Shop in Newport. Shortly after she moved to Newport, Ade Bethune took in her first apprentices. So did Benson, Carey, and others working at the shop. The John Stevens Shop became "John Stevens University," a workshop where students learned from master craftsmen.

ICONOGRAPHY FILES

Unprocessed

This collection includes postcards, prints, books, and other materials Ade Bethune collected on iconography for building the Newport Index of Christian Art. Many of the artistic images are mounted, with subject headings, artist, title, geographic origin, and location documented. The collection spans the history of Christian art, and is organized by themes.

BUSINESS ACTIVITIES

ST. LEO SHOP AND ST. LEO LEAGUE RECORDS

1938-1985 (Bulk 1957-1983) · 22.5 linear feet (54 boxes)

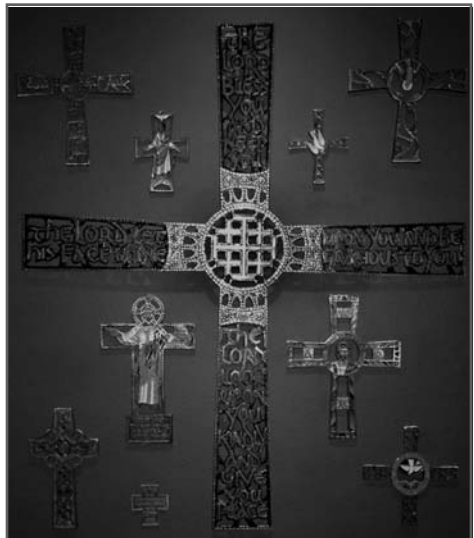
The materials in this collection relate to Ade Bethune's ownership of the St. Leo Shop. They comprise business and administrative records, customer and vendor correspondence, catalogs, publicity materials, production materials and copies of the St. Leo Catalog and St. Leo Bulletin, original art, materials on Montessori education, and documents pertaining to items produced for or sold by the St. Leo Shop.

The St. Leo League portion of the collection includes administrative records and information regarding meetings and memberships, correspondence, information related to the publications *Sacred Signs* and *The Icon*, as well as information for simple funeral arrangements.

TERRA SANCTA GUILD MATERIALS

Unprocessed

This collection documents the collaboration between Ade Bethune and Isadore Serot, founder of the Terra Sancta Guild, a company selling personal and institutional religious objects for various denominations. Included are a variety of manufactured objects and design plans, as well as one sketchbook of Bethune's. The collection also includes the business correspondence of managing a wholesale and retail business, on such topics as products, promotions, vendors, competition, catalog creation, and copyright infringement.



ORGANIZATIONS AND ASSOCIATIONS: LITURGICAL

CATHOLIC ART ASSOCIATION MATERIALS

1937-2000 · 4 linear feet (4.5 boxes and 17 bound volumes)

These materials reflect Bethune's activities as a member of the Catholic Art Association (CAA). The collection comprises mostly correspondence, organizational documents, CAA publications, and photos. There are textual materials and sketches created for the 1966 Living Stones Convention, organized by Bethune. Of particular importance is correspondence between Bethune and CAA members including



Father Thomas Phelan, who served as CAA president, and Sister M. Jeanne, who was an editor of the association's journal.

LITURGICAL ORGANIZATIONS MATERIALS

1972-1995 · 3 linear feet (6 boxes)

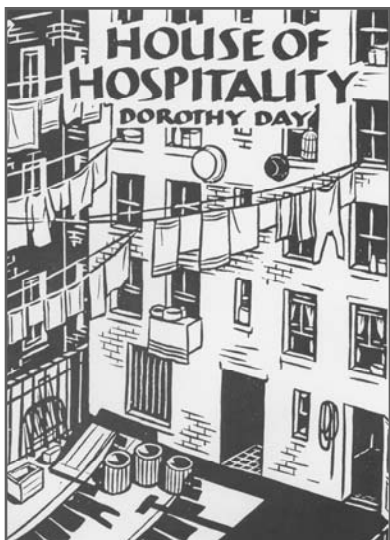
This collection documents Ade Bethune's involvement, both formally and informally, with liturgical organizations at local, regional, and national levels, especially during their review and reorganization following the Second Vatican Council. The materials include: early exhibit designs and correspondence from her participation in the Liturgical Weeks conference; research materials, correspondence, meeting minutes, and drafts for what eventually became *Environment & Art in Catholic Worship* (1978); correspondence relating to her participation on the search committee for the New England Liturgical Commission's Maurice Lavanoux award for 1979; and correspondence relating to her receiving the Frederick R. McManus Award in 1998 from the Federation of Diocesan Liturgical Commissions.

ORGANIZATIONS AND ASSOCIATIONS: SOCIAL JUSTICE AND COMMUNITY

CATHOLIC WORKER MATERIALS

1934-2001 · 3.25 linear feet (7 boxes) plus 12 audiotapes

This collection includes materials from Ade Bethune's involvement in the Catholic Worker movement. It includes correspondence; Catholic



Book jacket illustration by Bethune

Worker publications such as pamphlets, newsletters, and newspapers; other writings about the movement; and some of Bethune's artwork for the paper. Both personal materials illustrating Bethune's relationship with Dorothy Day and the Catholic Worker as well as more general materials relating to the social movement are included.

Items of note are original letters to Bethune from Dorothy Day; correspondence Bethune held with other Catholic Workers, especially Mary

Paulson and Hazen Ordway; and materials relating to the Catholic Worker conference held on the 50th anniversary of the movement's founding, including audiotapes of most of the lectures from the event.

Ade Bethune and the Catholic Worker Movement

As a young art student in 1930s New York, Ade Bethune became a disciple of Dorothy Day and Peter Maurin, founders of the Catholic Worker Movement. Bethune's early works reflect her observations and sympathies toward the poor and disadvantaged people she saw all around her in Depression-era New York. Her designs were often published in *The Catholic Worker* newspaper, including its masthead, which she created in 1935 and redesigned in 1985.

CHURCH COMMUNITY HOUSING CORPORATION MATERIALS

1954-2001 (Bulk 1969-2000) · 15 linear feet (31 boxes) plus 8 cubic feet of oversized materials and one architectural model

This collection has materials relating to the activities of the Church Community Housing Corporation (CCHC), founded in 1969. CCHC is a non-profit organization providing affordable housing to residents of Newport County, RI. Ade Bethune was on the founding Board of Directors and remained on the board throughout her life.



Ade Bethune & CCHC president Edna Mae Nelson at the July, 1977 Open House for CCHC's Solar House, designed by Bethune

These materials document the activities of the CCHC and its board of directors from its inception in 1969 to 2001. Some materials dating prior to the CCHC's founding, but used in research for its projects and activities, are also included. While not a complete record of the organization's activities, this collection represents materials created and/or used by one of its board members, Ade Bethune.



The collection is primarily comprised of organizational documents, architectural sketches and plans, pamphlets, newspaper articles, photos and slides, and supporting literature related to the main activities of securing funding and administering housing projects and programs. Types of documents include correspondence, board meeting

CCHC brochure; The text at the bottom reads: "decent housing—and home ownership—for families of low & moderate income on Aquidneck Island"

minutes and agendas, publicity and fundraising documents, financial records, architectural drawings, and research literature.

Ade Bethune played a large role in the creation of most of the photos, slides, and architectural plans and sketches included in the collection; these were generated in the planning of many of the housing projects. She was very active in one particular project, the Solar House. This project includes a large amount of administrative, planning and architectural materials, as well as a model of the house.

Community Activist

Ade Bethune's commitment to social justice was lifelong. In 1969 she helped found the Church Community Housing Corporation to develop affordable housing in Newport. She designed the prototype for more than 30 new houses for first-time, low-income owners, including Newport's first solar house. Her final project, completed just over three months before her death, was the transformation of a Newport harbor-front farm built by the Auchincloss family in 1894 into the Harbor House complex containing 38 units for elderly residents of mixed income.

NEWPORT COMMUNITY ORGANIZATIONS MATERIALS

1958-2001 · 7 linear feet (16.5 boxes) plus 3.5 cubic feet of oversized materials (3 boxes and 2 flat file drawers)

This collection contains materials arising from Ade Bethune's involvement with various Newport, RI community organizations. Two groups of note are the Point Association and the East-West Point Committee (EWPC), both neighborhood organizations in the area where Bethune lived. These organizations were concerned with several road and highway projects in the Newport area. Materials in the collection primarily reflect Bethune's roles as chair of the Point Association's Traffic and Circulation committees and chair of the EWPC. The collection holds extensive documentation of these activities, including items related to various projects such as the Circulator Road, Memorial Boulevard

Extension, and I-895/Jamestown Bridge. There are also materials from the Point Association's initiative to document the history of the Point section of Newport.



Sketch by Ade Bethune of the Washington Square area of Newport, Rhode Island

Among the other organizations represented in this collection are the Citizens Advisory Committee and the Foundation for Newport. Both of these were a mix of Newport citizens from a variety of neighborhoods and sectors. Projects they were involved with that are represented in the collection include: development in the Broadway-West Broadway-Washington Square area and a Newport Harborfront Plan.

Materials in the collection from these and other organizations primarily include organizational and administrative documents, correspondence, project reports, newsletters, and sketches and road maps.

STAR OF THE SEA/HARBOR HOUSE MATERIALS

1985-2002 (Bulk 1991-2002) · 8.25 linear feet (17 boxes) plus 8 cubic feet of oversized materials (2 drawers and 19 sets of architectural drawings)

These materials document Star of the Sea Corporation, a non-profit founded by Ade Bethune, and its project to create a living community for the elderly called Harbor House. The collection consists of business records, correspondence, pamphlets and other publicity materials, newspaper clippings, publications, and architectural drawings and plans.

Materials cover Star of the Sea's incorporation, organizational changes, fundraising, and planning and development of the Harbor House project.

Also included are materials related to the purchase, design and renovation of the Auchincloss Estate/Cenacle-by-the-Sea Convent, the property used for Harbor House. The collection contains business records, correspondence, catalogs, publicity materials, and architectural plans and drawings. There are also background materials collected by Bethune on aging and living spaces.



Harbor House

BIOGRAPHICAL

PERSONAL CORRESPONDENCE

1934-2002 · 6.5 linear feet (15 boxes)



The collection includes Ade Bethune's personal correspondence with more than 150 individuals: handwritten and typed letters, photographs, postcards, and greeting cards, also any enclosed materials, such as print samples, informal sketches, or other items, that Bethune kept with the correspondence.

Ade Bethune was prolific in her correspondence. Especially of note is the over 30 years worth of correspondence she had with Arthur Graham Carey, as well as correspondence with Carey's wife, Nancy, and others in his family. Bethune and Cary discussed matters such as art commissions, personal affairs, and John Stevens Shop or Catholic Art Association business, as well as more general thoughts on the theory and philosophy of art.

Besides Ade Bethune's family, a broad variety of correspondents are represented in the collection. There is correspondence with church community figures (such as Sister Peter Claver Fahy or Rev. Frederick R. McManus) and admirers from all over the world. Topics include informal art and design advice, or discussions on liturgy, religion, and personal matters. Letters to news editors, television hosts, and political leaders are somewhat



Ade Bethune with her parents, 1957

common. Bethune also corresponded with other successful artists such as Leandro Locsin, Alfonso Ossorio, and Fernando Zobel.

PERSONAL AND FAMILY MATERIALS

1926-2002 (Bulk 1930-1999) · 6.67 linear feet (16 boxes)



Sketch by Ade Bethune of her mother

This collection contains biographical and personal materials of Ade Bethune (other than correspondence) such as sketchbooks, appointment calendars, biographical sketches, and other items. It includes awards or other honors and recognition Bethune received. In addition to Bethune's early sketchbooks, one highlight of the collection is the maternal and paternal family genealogy materials she gathered over her lifetime.

Some materials are restricted

PRINTED MATERIALS: ABOUT ADE BETHUNE

Unprocessed

This collection includes items written about, rather than by, Ade Bethune. Newspaper and magazine articles, pamphlets, books, and photographs are included. The emphasis is on her artistic endeavors; but materials also addressing her social activism later in life, including her board activities with various non-profit organizations, are included.

PRINTED MATERIALS: COLLECTED BY ADE BETHUNE

Unprocessed

This collection contains a variety of printed materials collected by Ade Bethune, including articles, pamphlets, books, and photographs on topics of interest to Bethune. Art, Catholic history and archeology, symbolism, and medical care are among the subjects covered.

Connecting with the Collection

CONTACT INFORMATION

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URL: <http://library.stkate.edu/spcoll/bethune.html>

HOW YOU CAN HELP

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