



Smithsonian

Archives of American Art

A Finding Aid to the Gifford Beal Sketches, Sketchbooks, and Papers, 1889-2001, bulk 1900-1954, in the Archives of American Art

Megan McShea

Funding for the processing and digitization of this collection
was provided by the Terra Foundation for American Art

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Collection Overview

Repository:	Archives of American Art
Title:	Gifford Beal sketches, sketchbooks, and papers
Date:	1889-2001 (bulk 1900-1954)
Identifier:	AAA.bealgiff
Creator:	Beal, Gifford, 1879-1956
Extent:	7.7 Linear feet
Language:	English .
Summary:	The papers of painter and muralist Gifford Beal measure 7.7 linear feet and date from 1889 to 2001. The bulk of the collection consists of artwork, in addition to correspondence, writings, printed matter, including one scrapbook, pictorial subject files, photographs, and two scrapbooks of photographs of works of art. Artwork is primarily in the form of sketches and seventy-eight sketchbooks in a wide variety of media. Among the loose sketches are twenty-eight oil paintings on wood board or panel, and fourteen large pastel drawings on canvas depicting dancing figures in a romantic style. Artwork by other artists in the collection include prints by Arthur B. Davies, Rockwell Kent, and Denys Wortman.

Administrative Information

Provenance

Papers were donated to the Archives by Gifford Beal's descendants in three separate accessions. Beal's sons, William and Gifford R. Beal, Jr., donated sketches and sketchbooks in 1992 and 1993. Richard and Lewis Goff, Margaret Beal Alexander, and Telka Beal donated additional sketches, sketchbooks, and materials from Beal's studio in 2000 through the Cape Ann Savings Bank, facilitated by Kraushaar Galleries.

Margaret Beal Alexander, Beal's granddaughter, also donated personal papers of her grandparents via Kraushaar Galleries in 2000. Additional sketchbooks and a poster illustrated by Beal were donated by Beal's Estate via Kraushaar Galleries in 2007. Two scrapbooks of photographs of works of art were donated by Beal's Estate via Kraushaar Galleries in 2015.

Alternative Forms Available

The bulk of the Gifford Beal sketches, sketchbooks, and papers were digitized in 2008 and 2017 with funding provided by the Terra Foundation for American Art. .

Materials not scanned include some of the exhibition catalogs, news clippings, magazines, pamphlets, books, and printed reproductions of artwork by others in the Printed Materials series and Subject Files series. Additionally, some photographs of works of art have not been scanned, and artwork that is too large or too fragile to be handled has not been scanned.

Processing Information

Each accession was processed to a preliminary level upon receipt. The various accessions were merged, arranged, described, and digitized in 2007 and 2017 with funding provided by the Terra Foundation for American Art.

Preferred Citation

Gifford Beal sketches, sketchbooks, and papers, 1889-2001. Archives of American Art, Smithsonian Institution.

Restrictions on Access

The bulk of the collection has been digitized and is available online via AAA's website. Use of material not digitized requires an appointment.

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Biographical Note

Painter and muralist Gifford Beal was born in New York City in 1879, the youngest of six children. Beal began his art training at 13, when he accompanied his older brother, Reynolds Beal, to the Shinnecock School of Art for classes with William Merritt Chase. Gifford Beal continued to study with Chase for ten years at Shinnecock, the Tenth Street Studio building in New York City, and the New York School of Art. Beal attended college at Princeton University from 1896 to 1900, and from 1901 to 1903 he also took classes at the Art Students League with George Bridgman and Frank Vincent DuMond. In 1908, Beal married Maud Ramsdell of Newburgh, New York, where the Beal family also had an estate. They had two sons, William (b. 1914) and Gifford, Jr. (b. 1917).

Beal received all of his training in the United States at a time when European art training was the norm among his peers. Beal's earliest subject matter was taken from the familiar worlds of New York City and the Hudson River Valley, where he frequently spent his summers. Later work would depict other summer homes, including Provincetown, Rockport, and Gloucester, Massachusetts. Throughout his career he explored a variety of styles in his approach to these and other representational subjects such as garden parties, the circus, Central Park scenes, and coastal scenes in the Northeast and the Caribbean.

Beal exhibited at the National Academy of Design's annual exhibition almost continuously from 1901 to 1956, was a member of the Academy from 1914, and won at least seven awards given by the Academy over the course of his career. He won his first award in 1903 from the Worcester Art Museum. He exhibited regularly in major annual exhibitions and world expositions, including the Panama Pacific Exposition of 1915, where he won a gold medal.

Gifford and Reynolds Beal exhibited in a two-man show in 1907 at Clausen Galleries, and the two brothers were both eventually represented by Kraushaar Galleries, where Gifford Beal had his first one-man show in 1920. Beal served as president of the Art Students League from 1916 until 1930, the longest term of any president, and taught there in 1931 and 1932.

Beal was commissioned by the Section on Painting and Sculpture of the Works Progress Administration to paint ten murals for the Allentown, Pennsylvania post office in the late 1930s. The Allentown murals depicted American revolutionaries hiding the liberty bell at Allentown. In 1941, he completed two murals in the Department of the

Interior building in Washington, DC: *North Country*, and *Tropical Country*, and he painted seven panels at Princeton University in 1943 depicting the life of the nineteenth-century engineer Joseph Henry. He was awarded an honorary Masters degree by Princeton in 1947.

Retrospective exhibitions were held at the Century Club, San Francisco Museum, Des Moines Art Center, and Butler Institute in the early 1950s. Upon his death in 1956, a memorial exhibition was held at the American Academy of Arts and Letters, where Beal became a member in 1943.

Scope and Content Note

The papers of painter and muralist Gifford Beal measure 7.7 linear feet and date from 1889 to 2001. The bulk of the collection consists of artwork, in addition to correspondence, writings, printed matter, including one scrapbook, pictorial subject files, photographs, and two scrapbooks of photographs of works of art. Artwork is primarily in the form of sketches and seventy-eight sketchbooks in a wide variety of media. Among the loose sketches are twenty-eight oil paintings on wood board or panel, and fourteen large pastel drawings on canvas depicting dancing figures in a romantic style. Artwork by other artists in the collection include prints by Arthur B. Davies, Rockwell Kent, and Denys Wortman.

Biographical materials include membership certificates, a marriage certificate, and a travel journal kept by Beal's wife, Maud Ramsdell Beal, on their honeymoon. Personal correspondence consists primarily of love letters between Beal and Maud Ramsdell Beal. Three folders of professional correspondence contain letters from Joseph Pennell (1925); Federal Art Project staff from the Treasury Department including Ed Rowan, Edward Bruce, and Forbes Watson (1938); Walker Hancock (1951); and a series of letters signed "Hyde," from Crow Island, Massachusetts, which may have been written by Edward Hyde Cox (1953-1954).

Also found among the papers are printed materials such as exhibition catalogs, clippings, and reproductions of artwork, both loose and in a scrapbook from the 1920s; subject files containing clippings, photographs, and other pictorial references to common subjects of Beal's artwork; a few personal photographs; and photographs of works of art. Notes and writings are found among Beal's sketchbooks, including one long autobiographical essay which may have been for a lecture, a few diary entries from 1942, and extensive notes on the color, form, and lighting of his sketching subjects. In addition to a scrapbook relating to Beal exhibitions, there are also two scrapbooks containing photographs of works of art.

Arrangement

The collection is arranged as 7 series:

- Series 1: Biographical Materials, 1900-1909, 1942, 1953 (0.2 linear feet; Boxes 1 and 5, OV 10)
- Series 2: Correspondence, 1906-1954 (0.4 linear feet; Box 1)
- Series 3: Printed Materials, 1900-2001 (0.4 linear feet; Boxes 1, 5, OVs 11, 16)
- Series 4: Subject Files, 1889-1953 (0.4 linear feet; Boxes 1-2, OV 10-12)
- Series 5: Photographs, 1908-1950 (0.2 linear feet; Box 2, OV 10)
- Series 6: Artwork, 1900-1951 (3.3 linear feet; Boxes 2-9; OV 10, 13-20 and rolled documents 21 and 22)
- Series 7: Scrapbook, circa 1919-circa 1951 (1.1 linear ft; Boxes 7, 23)

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Drawing -- Technique
Mural painting and decoration -- 20th century -- Pennsylvania -- Allentown
Muralists -- New York (State) -- New York

Types of Materials:

Diaries
Drawings
Love letters
Paintings
Photographs
Prints
Scrapbooks
Sketchbooks
Sketches
Travel diaries

Names:

Beal, Maud Ramsdell
Bruce, Edward, 1879-1943
Cox, Edward
Davies, Arthur B. (Arthur Bowen), 1862-1928
Federal Art Project
Hancock, Walker Kirtland, 1901-1998
Kent, Rockwell, 1882-1971
Pennell, Joseph, 1857-1926
Rowan, Edward Beatty, 1898-1946
Watson, Forbes, 1880-1960
Wortman, Denys, 1887-1958

Occupations:

Painters -- New York (State)

Container Listing

Series 1: Biographical Materials, circa 1900-1909, 1942, 1953

0.2 Linear feet (Boxes 1 and 5, OV 10)

Scope and Contents: This series contains personal artifacts and documents of Gifford and Maud Beal, including certificates, memorabilia, and a journal.

Membership Certificates include a 1953 American Watercolor Society membership and a National Academy of Design membership from 1914, re-issued in 1942. Maud Beal's travel diary was kept during their 1908 honeymoon to Norway and the British Isles, a December, 1908 trip to Washington, DC, and a 1909 sketching trip to Cold Spring, NY. The journal is illustrated with picture postcards and contains scattered references to Beal's sketching excursions.

Available Formats: This series has been scanned in entirety.

Box 1, Folder 1 [Membership Certificates, 1942, 1953](#)
Notes: Oversized material housed in OV 10

Box 1, Folder 2 [Marriage Certificate, 1908](#)

Box 1, Folder 3 [Princeton Alumni Patch, circa 1900](#)

Box 1, Folder 4 [Travel Journal, Maud Beal, 1908-1909](#)
Notes: Oversized material housed in Box 5

Box 5 Oversized Travel Journal, Maud Beal scanned with Box 1, Folder 4

Box OV 10 Oversized Membership Certificates scanned with Box 1, Folder 1

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Series 2: Correspondence, circa 1906-1954

0.4 Linear feet (Box 1)

Scope and Contents: Beal's Correspondence is divided into two groups: letters between Beal and his wife during their courtship and early marriage, and general correspondence.

Letters between Gifford and Maud Beal were written early in their relationship, and are primarily of a personal nature. Beal's letters to his wife contain scattered references to his painting and his experiences in the art world during this period. Two letters from 1906 are illustrated with small cartoons. Scattered third party correspondence of a personal nature is also found among these letters.

General correspondence contains letters from Joseph Pennell (1925); Federal Art Project staff from the Treasury Department including Ed Rowan, Edward Bruce, and Forbes Watson (1938); Walker Hancock (1951); and a series of letters signed "Hyde," from Crow Island, Massachusetts, which may have been written by Edward Hyde Cox (1953-1954). An undated letter from the artist William C. Palmer is filed at the end of the series.

Several postcards with handwritten notes are filed with picture files in the Print Materials and Subject Files.

Available Formats: This series has been scanned in entirety.

Box 1, Folder 5	Between Gifford Beal and Maud Ramsdell Beal, 1906
Box 1, Folder 6	Between Gifford Beal and Maud Ramsdell Beal, 1906
Box 1, Folder 7	Between Gifford Beal and Maud Ramsdell Beal, 1907
Box 1, Folder 8	Between Gifford Beal and Maud Ramsdell Beal, 1907
Box 1, Folder 9	Between Gifford Beal and Maud Ramsdell Beal, 1907
Box 1, Folder 10	Between Gifford Beal and Maud Ramsdell Beal, 1908
Box 1, Folder 11	Between Gifford Beal and Maud Ramsdell Beal, 1908
Box 1, Folder 12	Between Gifford Beal and Maud Ramsdell Beal, 1908
Box 1, Folder 13	Between Gifford Beal and Maud Ramsdell Beal, 1908
Box 1, Folder 14	Between Gifford Beal and Maud Ramsdell Beal, 1909-1910
Box 1, Folder 15	Between Gifford Beal and Maud Ramsdell Beal, 1911-1913
Box 1, Folder 16	Between Gifford Beal and Maud Ramsdell Beal, 1913-1914
Box 1, Folder 17	General Correspondence, circa 1908, 1925, 1938

Box 1, Folder 18 [General Correspondence, 1939-1949](#)

Box 1, Folder 19 [General Correspondence, 1951-circa 1954](#)

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Series 3: Printed Materials, circa 1900-2001

0.4 Linear feet (Boxes 1, 5, OVs 11, 16)

Available Formats: The bulk of this series has been digitized. For longer published works, only the covers, title pages, and pages relevant to Gifford Beal have been digitized. Additional printed materials are found in Biographical Materials and Subject Files.

Scope and Contents: This series contains exhibition catalogs, magazines, newspaper clippings, pamphlets, postcards, and other printed materials related to the career of Gifford Beal.

Exhibition catalogs are for group and solo exhibitions by Beal, with a couple of exhibitions by others represented. A 1938 catalog contains sketches, presumably by Beal, and a few of the other catalogs contain annotations. Single sheets torn from catalogs of group shows are filed at the end of the exhibition catalog file.

Magazines with cover art by Beal include *Town and Country*, *Christian Herald*, and *The Spur*. Clippings contain articles about Beal's exhibitions and reproductions of his artwork. Where found, entire issues of periodicals are filed separately. Pamphlets on artists and art history are primarily small editions produced by Frederick Keppel and Co., which contain etchings of artwork. Reproductions of other artists work such as Fourain, Daumier, Ingres, Degas, Dufy, and others include clippings, prints, and postcards, some of which are annotated with handwritten messages.

Box 1, Folder 20	Exhibition Catalogs, circa 1920-1929
Box 1, Folder 21	Exhibition Catalogs, 1935-1938
Box 1, Folder 22	Exhibition Catalogs, 1950-1957
Box 1, Folder 23	Exhibition Catalogs, 1965-2001
Box 1, Folder 24	Exhibition Catalogs, circa 1929-circa 2001
Box 1, Folder 25	Magazines and Poster Illustrated by Beal, 1924-1945 Notes: Oversized material housed in Box 5 and OV 16
Box 1, Folder 26	Newspaper Clippings, circa 1925-1935 Notes: Oversized material housed in OV 11
Box 1, Folder 27	Newspaper Clippings, 1936-1940
Box 1, Folder 28	Newspaper Clippings, 1941-circa 1968
Box 1, Folder 29	Newspaper Clippings, Photocopies (1908 and undated), circa 2000
Box 1, Folder 30	Pamphlets and Books on Art Subjects, circa 1914-1948 Notes: Contains "Mural Installation" by Alexander Abels
Box 1, Folder 31	Pamphlets and Books on Art Subjects, 1927
Box 1, Folder 32	Periodicals, circa 1934-1937

Box 1, Folder 33	Periodicals, 1938-circa 1946
Box 1, Folder 34	Postcards with Artwork by Beal, undated
Box 1, Folder 35	Reproductions of Artwork by Other Artists, circa 1900-1940 Notes: Oversized material housed in Box 5
Box 5	Oversized Magazines Illustrated by Beal scanned with Box 1, Folder 25
Box 5	Oversized Reproductions of Artwork by Other Artists scanned with Box 1, Folder 35
Box OV 11	Oversized Newspaper Clippings scanned with Box 1, Folders 26-28
Oversize 16	Oversized Poster Illustrated by Beal scanned with Box 1, Folder 25

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Series 4: Subject Files, circa 1889-1953

0.4 Linear feet (Boxes 1-2, OV 10-12)

Scope and Contents: This series contains clippings, photographs, pamphlets, and postcards with images of frequent subjects of Beal's artwork. Contents of files are predominantly printed materials; files containing photographs are noted in the folder listing. The Circus file also contains a large circus poster and numerous programs. The Costume and Horses files contain illustrated reference books. A project file for Beal's Princeton murals also contains photographs, magazine and journal articles, and clippings about the life of engineer Joseph Henry.

Arrangement: Files are arranged alphabetically by subject headings assigned during processing.

Available Formats: The bulk of this series has been scanned with the exception of some printed material concerning artists other than Beal.

Box 1, Folder 36 [Architecture, circa 1927-1941](#)
Notes: Contains photographs

Box 1, Folder 37 [Ballet, circa 1911-1940](#)
Notes: Oversized Material housed in OV 11

Box 1, Folder 38 [Circus, circa 1908-1941](#)
Notes: Contains photographs; oversized material housed in OV 11 and OV 12

Box 1, Folder 39 [Circus, 1911, 1929-1937](#)

Box 1, Folder 40 [Costume, 1927, undated](#)
Notes: Oversized material housed in OV 11

Box 1, Folder 41 [Costume, circa 1920s](#)

Box 1, Folder 42 [Crowds, circa 1913, 1927](#)

Box 1, Folder 43 [Dogs, undated](#)

Box 1, Folder 44 [Elephants, circa 1911-1931](#)
Notes: Oversized material housed in OV 11

Box 1, Folder 45 [Horses, 1924](#)
Notes: Oversized material housed in OV 11

Box 1, Folder 46 [Horses, circa 1912-1953](#)

Box 1, Folder 47 [Marine Subjects, circa 1925-1939](#)
Notes: Contains photographs; oversized material housed in OV 10 and 11

Box 1, Folder 48 [Princeton Murals, circa 1931-1941](#)
Notes: Contains photographs

Box 2, Folder 1	Royalty, 1911, 1912, 1953 Notes: Oversized material housed in OV 11
Box 2, Folder 2	Tropics, circa 1920-1959
Box 2, Folder 3	Miscellany, circa 1889-1939 Notes: Oversized material housed in OVs 11 and 12)
Box OV 10	Oversized Materials from Subject Files scanned with Box 1, folder 47
Box OV 11	Oversized Materials from Subject Files scanned with Box 1, folders 37-38, 40, 44, 46-47, Box 2, folder 1 and 3
Box OV 12	Oversized Materials from Subject Files scanned with Box 1, Folder 38 and Box 2, Folder 3

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Series 5: Photographs, circa 1908-1950

0.2 Linear feet (Box 2, OV 10)

Available Formats: This bulk of this series has been scanned. Items which have not been scanned include photographs of works of art; of these, only installation views and one photograph of a mural site have been digitized.

Scope and Contents: Photographs in this series depict Gifford and Maud Beal, Beal's artwork, and other subjects. Photographs of Beal include a passport photo and an image of him painting, and there is a single wedding photograph of his wife, Maud Ramsdell Beal. Other subjects include a snapshot of friends inscribed "Cosy, Arthur, and Little Dolly Sullivan" at the home of William Merritt Chase, a religious procession in Gloucester, Massachusetts, and a number of unidentified buildings and architectural subjects.

Photographs of works of art include paintings, murals, and sculptures. The sculptures depicted in the photographs of artwork do not appear to have been made by Beal.

Additional photographs are found in Subject Files. See series description for further details.

Box 2, Folder 4	Beal at Work and Passport Photograph, circa 1940-1941
Box 2, Folder 5	Wedding Portrait of Maud Beal, 1908
Box 2, Folder 6	Friends at the William Merritt Chase Home in Shinnecock Hills, 1913
Box 2, Folder 7	Gloucester, Massachusetts Religious Festival, circa 1930-1939
Box 2, Folder 8	Miscellaneous Subjects, undated
Photographs of Works of Art	
Box 2, Folder 9	Installation and Studio Views, circa 1920-1950 Notes: Partially scanned
Box 2, Folder 10	Murals and Preliminary Sketches for Murals, circa 1938-1941 Notes: Oversized material housed in OV 10
Box 2, Folder 11	Paintings and Sculpture, undated Notes: Oversized material housed in OV 10
Box OV 10	Oversized Photographs partially scanned with Box 2, Folders 10 and 11

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Series 6: Artwork, circa 1900-1951

3.3 Linear feet (Boxes 2-9; OV 10, 13-20 and rolled documents 21 and 22)

Scope and Contents: Artwork includes sketchbooks, loose sketches in a variety of media, and prints.

Arrangement: The Artwork series is arranged by type of material into 3 subseries:

- 6.1: Sketchbooks, circa 1900-1943
- 6.2: Loose Sketches, circa 1900-1951
- 6.3: Prints, circa 1900-1939

Available Formats: The bulk of this series has been scanned. Items which have not been scanned due to size, format or fragility are some large format pastel drawings, rolled mural studies and sketches on carbon paper.

Subseries 6.1: Sketchbooks, circa 1900-1943 and undated

Scope and Contents: This series contains 78 sketchbooks with pencil, charcoal, pastel, ink, and wash sketches, drawings, and studies.

Subjects are similar to those found in Beal's paintings, with many life drawings, casual sitters (probably family members), circus scenes, marine subjects, genre scenes, cityscapes, landscapes, and buildings. Two sketchbooks contain significant writings: one appears to be a lecture about art education, possibly written around 1925, and the other contains diary entries dated 1942. Scattered annotations regarding color are found throughout the sketchbooks. A sketchbook belonging to Gifford Beal, Jr., contains a couple of sketches by Gifford Beal, Sr. as well.

Where possible, sketchbooks are arranged chronologically, but the majority of dates were estimated during processing, and many remain undated. Date estimates are based largely on women's attire in drawings and the assumption that they were drawn from life and not retrospectively. Each group of sketchbooks is arranged by size, from small to large.

Available Formats: This series has been scanned in entirety.

Box 2, Folder 12 [Sketchbook, circa 1900](#)

Box 2, Folder 13 [Sketchbook, circa 1902](#)

Box 2, Folder 14 [Sketchbook, circa 1908](#)

Box 2, Folder 15 [Sketchbooks, circa 1900-1910](#)
Notes: Oversized material housed in Box 5

Box 2, Folder 16 [Sketchbooks, before 1920](#)
Notes: Oversized material housed in Box 5

Box 2, Folder 17 [Sketchbooks, Before 1920](#)

Box 2, Folder 18 [Sketchbook with Autobiographical Writings, circa 1925](#)

Box 2, Folder 19 [Sketchbook, circa 1928](#)

Box 2, Folder 20 [Sketchbooks, circa 1920-1929](#)

Notes: 18 volumes; oversized material housed in Boxes 6 and 7 and OV 13

Box 2, Folder 21	Sketchbooks, circa 1930-1939 Notes: 3 volumes; oversized material housed in Box 7
Box 2, Folder 22	Sketchbook with Diary Entries, circa 1942
Box 2, Folder 23	Sketchbook, circa 1943
Box 2, Folder 24	Sketchbooks, circa 1900-circa 1943 Notes: 42 volumes; oversized material housed in Boxes 8 and 9 and OV 13
Box 2, Folder 25	Sketchbooks, circa 1900-circa 1943
Box 2, Folder 26	Sketchbooks, circa 1900-circa 1943
Box 2, Folder 27	Sketchbooks, circa 1900-circa 1943
Box 2, Folder 28	Sketchbooks, circa 1900-circa 1943
Box 2, Folder 29	Sketchbooks, circa 1900-circa 1943
Box 2, Folder 30	Sketchbooks, circa 1900-circa 1943
Box 2, Folder 31	Sketchbooks, circa 1900-circa 1943
Box 2, Folder 32	Sketchbooks, circa 1900-circa 1943
Box 2, Folder 33	Sketchbooks, circa 1900-circa 1943
Box 2, Folder 34	Sketchbooks, circa 1900-circa 1943
Box 2, Folder 35	Sketchbooks, circa 1900-circa 1943
Box 2, Folder 36	Sketchbooks, circa 1900-circa 1943
Box 2, Folder 37	Sketchbooks, circa 1900-circa 1943
Box 2, Folder 38	Sketchbooks, circa 1900-circa 1943
Box 2, Folder 39	Sketchbooks, circa 1900-circa 1943
Box 2, Folder 40	Sketchbooks, circa 1900-circa 1943
Box 2, Folder 41	Sketchbook by Gifford Beal, Jr. (son), circa 1930-1931 Notes: Oversized material housed in Box 9

Box 5	Oversized Sketchbooks scanned with Box 2, Folders 15 and 17
Box 6	Oversized Sketchbooks scanned with Box 2, folder 20
Box 7	Oversized Sketchbooks scanned with Box 2, folders 20-21
Box 8	Oversized Sketchbooks scanned with Box 2, folder 40
Box 9	Oversized Sketchbooks scanned with Box 2, folders 40-41
Box OV 13	Oversized Sketchbooks scanned with Box 2, folders 20 and 40

Subseries 6.2: Loose Sketches, circa 1900-1951

Scope and Contents: Loose sketches are found in a variety of media including pencil, ink, charcoal, pastel, and watercolor, and are generally unsigned and undated. Subjects are similar to those found in sketchbooks, although loose sketches are found on a variety of supports including wood board, carbon paper, and canvas. Most sketches on paper are arranged by broad subject categories, listed in the folder listing. A 1928 sketch signed illegibly by an artist other than Beal is found with Figure sketches. Most of the sketches have been digitized, however, items too large or too fragile to be handled have not been scanned.

Sketches on supports other than paper are filed separately. Sketches on carbon paper seem to have been made as a preliminary process and re-used. Large pastel and ink sketches on board range from studies to finished drawings, including several genre scenes that may have been preliminary drawings for Beal's murals. Oil sketches on board range in size from approximately 3x5 to 11x17 inches and include landscapes, marine subjects, still lifes and figures. Unlike other loose sketches, almost all of the oil sketches on wood board are signed or initialed, and one is dated 1914. Pastel drawings on canvas may have been preliminary drawings, or cartoons, for murals. All depict dancing figures in a romantic style, and one canvas is signed by Beal.

Additional sketches are found in the Print Materials series, and scattered illustrated letters are found in Correspondence.

Available Formats: The bulk of this series has been scanned with the exception of large format pastel drawings, mural studies and sketches on carbon paper.

Box 2, Folder 42	Figures, 1921, 1928, undated Notes: Oversized material housed in OV 14
Box 2, Folder 43	Genre Drawings, undated
Box 2, Folder 44	Still Lifes, 1947, undated Notes: Oversized material housed in OV 14
Box 2, Folder 45	Landscapes and Architecture, 1951, undated Notes: Oversized material housed in OV 14
Box 2, Folder 46	Marine Subjects, undated Notes: Oversized material housed in OV 14

Box 2, Folder 47	Hands and Other Studies, undated Notes: Oversized material housed in OV 14
Box 2, Folder 48	Animals and Circus Scenes, undated Notes: Oversized material housed in OV 14
Box 2, Folder 49	Mural Studies, undated Notes: Oversized material housed in OV 14, and RD 21-22
Box 2, Folder 50	Mural Studies for Princeton Murals, circa 1943 Notes: Oversized material housed in OV 14
Box 2, Folder 51	Large Pastel and Ink Sketches on Wood Board, undated Notes: Oversized material housed in OVs 15-16
Box 2, Folder 52	Oil Sketches on Wood Board, 1914, undated Notes: Oversized material housed in Boxes 3-4
Box 2, Folder 53	Pastel Drawings on Canvas, undated Notes: Oversized material housed in OV 17, 18, and 19
Box 2, Folder 54	Sketches on Carbon Paper, undated Notes: Oversized material housed in OV 20
Box 3	Oil Sketches on Wood Board Notes: Oversized material scanned with Box 2, folder 52
Box 4	Oil Sketches on Wood Board Notes: Oversized material scanned with Box 2, folder 52
Box OV 14	Oversized Loose Sketches scanned with Box 2, folders 42, 44-50
Box OV 15	Oversized Pastel and Ink Sketches on Wood Board scanned with Box 2, Folder 51
Overize 16	Oversized Pastel and Ink Sketches on Wood Board scanned with Box 2, Folder 51
Box OV 17	Oversized Pastel Drawings on Canvas scanned with Box 2, folder 53
Box OV 18	Oversized Pastel Drawings on Canvas scanned with Box 2, Folder 53
Box OV 19	Oversized Pastel Drawings on Canvas scanned with Box 2, Folder 53
Box OV 20	Oversized Sketches on Carbon Paper scanned with Box 2, Folder 54
Roll 21	Oversized Mural Studies scanned with Box 2, Folder 49
Roll 22	Oversized Mural Studies scanned with Box 2, Folder 49

Subseries 6.3: Prints, circa 1900-1939 and undated

Available This series has been scanned in entirety.
Formats:

Scope and Contents: Most of the prints are the work of artists other than Beal and are signed. Original prints are found by Arthur B. Davies, Rockwell Kent, Muirhead Bone, and Denys Wortman. Among the unsigned prints, two appear to be antique, and one is a cancellation proof which may have been made by Beal.

Box 2, Folder 55 [Prints by Arthur B. Davies, circa 1900-1920](#)
Notes: Oversized material housed in OV 10

Box 2, Folder 56 [Print by Rockwell Kent, 1925](#)
Notes: Oversized material housed in OV 10

Box 2, Folder 57 [Print by Muirhead Bone, circa 1900-1910](#)

Box 2, Folder 58 [Prints by Denys Wortman, circa 1930-1939](#)
Notes: Oversized material housed in OV 10

Box 2, Folder 59 [Unsigned Prints, undated](#)
Notes: Oversized material housed in OV 10

Box OV 10 Oversized Prints scanned with Box 2, folders 55, 56, 58, 59

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Series 7: Scrapbooks, circa 1919-circa 1951

1.1 Linear feet (Boxes 7, 23)

Scope and Contents: Series consists of a scrapbook of news clippings and photographs of artwork documenting Beal exhibitions in the 1920s; two scrapbooks of photographs of works of art, some with notations by Gifford Beal, regarding owner and/or subject of the artwork; and some loose photographs and loose scrapbook pages.

Available Formats: This series has been scanned in entirety.

Box 23, Folder 1	Scrapbook, circa 1919-circa 1920s Notes: Oversized scrapbook housed in Box 7 Fragile: closed to researchers
Box 23, Folder 2	Scrapbook of Photos of Artwork, circa 1920s-circa 1950 Notes: Fragile: closed to researchers
Box 23, Folder 3	Scrapbook of Photos of Artwork, circa 1920s-circa 1950 Notes: Fragile: closed to researchers
Box 23, Folder 4	Scrapbook of Photos of Artwork, Loose Items and Pages, circa 1920s-circa 1950 Notes: Fragile: closed to researchers
Box 23, Folder 5	Scrapbook of Photos of Artwork, Loose Items and Pages, circa 1920s-circa 1951 Notes: Fragile: closed to researchers
Box 7	OV Scrapbook scanned with Box 23, Folder 1

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