
Dominique Luster and Rihoko Ueno
Funding for the digitization of this collection was provided by The Walton Family Foundation and the Terra Foundation for American Art.

2014 July 30
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Collection Overview

Repository: Archives of American Art
Title: Reginald Gammon papers
Identifier: AAA.gammreg
Date: 1927-2007
(bulk 1960-2005)
Extent: 2.4 Linear feet
5.3 Gigabytes
Creator: Gammon, Reginald, 1921-2005
Language:
English
The collection is in English. Some correspondence is in French.
Summary: The papers of African American painter, printmaker, and educator Reginald Gammon measure 2.4 linear feet and 5.30 GB and date from 1927 to 2007, with bulk of the materials dating from 1960-2005. The collection consists of scattered biographical materials, including video and sound recordings of interviews; correspondence with artists, galleries, organizations, and museums; writings and notebooks; teaching files; printed materials; photographic material; and artwork in the form of sketches, drawings, and paint sketches.

Administrative Information

Acquisition Information
The collection was donated in 2007 and 2008 by Reginald Gammon's widow Janice Gammon.

Available Formats
The bulk of the collection was digitized in 2016 and is available on the Archives of American Art's website. Materials not digitized include blank pages, blank versos of photographs, and duplicates. In some cases, exhibition catalogs and other publications have had their covers, title pages, and relevant pages scanned.

Additional digital content, such as electronic records and digital user copies of sound and video recordings, may also be available for use at Archives of American Art offices.

Processing Information
The collection was processed to a minimal level and a finding aid created in 2014 by intern Dominique Luster. The collection was fully processed and prepared for digitization by Rihoko Ueno in 2017 with funding provided by The Walton Family Foundation and the Terra Foundation for American Art. Born-digital materials were processed by Kirsi Ritosalmi-Kisner in 2019 with funding provided by Smithsonian Collection Care and Preservation Fund.
Preferred Citation

Restrictions
Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Contact Reference Services for more information.

Use of archival audiovisual recordings and electronic records with no duplicate access copy requires advance notice.

Conditions Governing Use
The Reginald Gammon papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical / Historical
Reginald A. Gammon (1921-2005) was a painter and art educator who worked in New York City, Michigan, and Albuquerque, New Mexico. He was a member of Spiral, an African American artist's collective based in New York City, as well as a member of the New Mexico Afro-American Artist Guild. He taught in the New York public schools and at Western Michigan University.

Gammon was born and raised in Philadelphia, Pennsylvania. In 1941, he received a scholarship to study art at the Philadelphia Museum College of Arts (then the Philadelphia Museum School of Industrial Arts) and the following summer worked in the Philadelphia Naval Shipyards refurbishing battleships for the war effort. While working, he also attended school at night. He was drafted and served in the Navy from 1944-1946 with an African-American unit stationed in Guam. He lived in Philadelphia briefly after the war and moved to New York City in 1948. During his early years in New York City, Gammon worked at various jobs such as sorting mail for the post office and designing advertising copy. Around this time, he first met his future wife Janice Goldberger whom he married in 1972.

In 1963, Gammon was invited to join Spiral, a group of African American artists which included Charles Alston, Romare Bearden, Alvin Hollingsworth, Norman Lewis, Richard Mayhew, and Hale Woodruff. As a member of this group, Gammon participated in the 1965 exhibition First Group Showing: Works in Black and White. Spiral disbanded later that same year. In 1969, Gammon and Benny Andrews formed the Black Emergency Cultural Coalition. This politically active group of artists picketed the Metropolitan Museum of Art and the Whitney Museum of Modern Art to protest the exclusion of black artists and curators.

Gammon also taught at the Saturday Academy Program for New York public schools. He set up an informal studio so that children from Harlem could work with resident artists. This position and a recommendation from Hughie Lee-Smith led to an offer from Western Michigan University for a visiting lectureship that turned into a full-time teaching position in which Gammon served until 1991, when he retired as Full Professor Emeritus of Fine Arts and Humanities.

After his retirement from Western Michigan University, Gammon and his wife moved to Albuquerque, New Mexico and he became involved in the New Mexico Afro-American Artist Guild and the Albuquerque United Artists, among other civic organizations. He regularly participated in exhibitions and art fairs.
sponsored by the Guild and served as their treasurer from 1999 until his death. He was artist-in-residence from 1992-2005 at the Harwood Art Center where he also maintained a studio.

Gammon was also one of the founding members of the New Grounds Print Workshop, where he completed his final collection of artworks - a collection of over 100 prints of historically significant gospel singers and jazz musicians. Gammon died on November 4, 2005.

Scope and Contents

The papers of African American painter, printmaker, and educator Reginald Gammon measure 2.4 linear feet and 5.30 GB and date from 1927 to 2007, with bulk of the materials dating from 1960-2005. The collection consists of scattered biographical materials, including video and sound recordings of interviews; correspondence with artists, galleries, organizations, and museums; writings and notebooks; teaching files; printed materials; photographic material; and artwork in the form of sketches, drawings, and paint sketches.

Biographical materials include Gammon’s academic records and diplomas, certificates, military records, an address book, and information about his memorial service. There is a folder on The Spiral Group which includes an exhibition catalog and photographs. There are video interviews, a conversation video, and two TV advertisements, all digital; one analog and one digital audio interview.

Approximately one-half of the collection consists of correspondence with other artists, museums, galleries and arts organizations. Correspondents include Benny Andrews, Romare Bearden, Vivian Browne, Thomas Frey, Joseph Greenberg, Harwood Art Center, Patrick King, Hughie Lee-Smith, Midtown Galleries, National Afro-American Museum & Cultural Center, New Mexico African American Artists Guild, Harvey Overton, Schomberg Center, Smithsonian Institution’s Anacostia Museum, Western Michigan University, and Jonathan Wynberg, among many others.

Writings by Gammon consists of essays, a research proposal, notes, grant applications, and notebooks wherein Gammon jotted down thoughts and drafted letters.

Teaching files are related to Reginald Gammon’s tenure at Western Michigan University. There are teaching certifications, lecture notes, one sound recording (sound cassette) of a lecture, student recommendations, and grade books, among other items.

Printed materials primarily consist of exhibition catalogs and announcements, including the catalog Ida Y Vuelta on Gammon’s 1998 exhibition in Rodez, France. Other materials found in this series are clippings that feature Gammon and his work, periodicals, posters designed by Gammon, and source materials related to jazz, and limited subject files.

Photographic materials include prints, slides, digital photographs, and negatives depicting Reginald Gammon and his artwork, friends and family, and various studios and events.

Artwork includes pencil and ink sketches, drawings, and paint sketches. The series also contains storyboards for children's books as well as mockups for advertisements.

Arrangement

The collection is arranged as 7 series.

- Series 1: Biographical Material, 1936-2006 (0.2 linear feet; Box 1, 3, 5.29 GB; ER01-ER03)
• Series 2: Correspondence, 1964-2005 (0.8 linear feet; Box 1-3)
• Series 3: Writings and Notebooks, 1948-circa 2000 (0.1 linear feet; Box 2)
• Series 4: Teaching Files, 1969-1991 (0.1 linear feet; Box 2)
• Series 5: Printed Material, 1955-2005 (0.4 linear feet; Box 2, OV 4)
• Series 6: Photographic Material, 1927-2007 (0.2 linear feet; Box 2-3, 0.010 GB; ER04)
• Series 7: Artwork, 1937-circa 1999 (0.5 linear feet; Box 2-3)

Names and Subject Terms

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

Subjects:
  African American artists
  Art -- Study and teaching
  Artists' studios -- Photographs
  Educators -- Michigan

Types of Materials:
  Drawings
  Interviews
  Paintings
  Photographs
  Sketches
  Sound recordings
  Video recordings

Names:
  Anacostia Community Museum
  Andrews, Benny, 1930-2006
  Bearden, Romare, 1911-1988
  Browne, Vivian E., 1929-1993
  Fray, Thomas
  Harwood Art Center (Albuquerque, N.M.)
  King, Patrick
  Lee-Smith, Hughie
  Midtown Galleries (New York, N.Y.)
  National Afro-American Museum and Cultural Center (U.S.)
  New Mexico African American Artists' Guild
  Overton, Harry
  Schomburg Center for Research in Black Culture, New York Public Library
  Spiral (Group of artists)
  Western Michigan University -- Faculty
  Wynberg, Jonathan

Occupations:
  Educators -- New Mexico -- Albuquerque
  Painters -- New Mexico -- Albuquerque
  Printmakers -- New Mexico
Container Listing

Series 1: Biographical Material, 1936-2006

0.2 Linear feet (Box 1, 3)
5.29 Gigabytes (ER01-ER03)

Biographical material includes Gammon's academic records and diplomas, various certificates, military records, an address book, and information about his memorial service. There is also a folder on The Spiral Group that contains an exhibition catalog, photographs, and writings. There are video interviews, a conversation video, and two TV advertisements, all digital; one analog and one digital audio interview.

This series is arranged chronologically with the exception of interviews, which are grouped together.

The bulk of this series was digitized, except for blank pages and duplicates.

Box 1, Folder 1 Report Card, 1936
Image(s)

Box 1, Folder 2 High School Diploma, 1941
Image(s)

Box 1, Folder 3 Philadelphia Museum School of Art Diploma, 1949
Image(s)

Box 1, Folder 4 Navy Records, 1944-1967
Image(s)

Box 1, Folder 5 Address Notebook, circa 1963
Image(s)

Box 1, Folder 6 The Spiral Group, circa 1965-2000
Image(s)

Box 1 Interviews

Box 1, Folder 7 Interview Requests, 1970-1999
Image(s)

Folder ER01 "Fade to Black", TV Interview; "Reggie", Documentary and Interview (circa 1970-circa 1990), Digital Video Recording, 2007
3.5 Gigabytes (One computer file)

Folder ER02 "Interview for Hatch-Billops", Interview (1976), Digital Audio Recording, 2017
0.459 Gigabytes (One computer file)

Box 1, Folder 10 Radio Interview Sponsored by Seagram's Gin, 1996
1 Sound cassette

Folder ER03

Reggie at DePeaux's House, a conversation; Two advertisements; Seagram's Interview (circa 1990-1999), Digital Video Recording, 2007
1.33 Gigabytes (One computer file)

Box 1, Folder 12

Image(s)

Box 1, Folder 13

Marriage Certificate, 1974
Image(s)

Box 1, Folder 14

Award Certificate, 1977
Image(s)

Box 1, Folder 15

Award Certificate, 1987
Image(s)

Box 1, Folder 16

Award Plaque, 2005
Image(s)
Oversized material housed in Box 3, Folder 1.

Box 1, Folder 17

Memorial Services, 2005
Image(s)

Box 1, Folder 18

Obituaries, 2005-2006
Image(s)

Box 3, Folder 1

Oversized Award Plaque scanned with Box 1, Folder 16, 2005

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Series 2: Correspondence, 1964-2005

0.8 Linear feet (Box 1-3)

Correspondence is with artists, museums, galleries, arts organizations, students, and family. Correspondents include Benny Andrews, Romare Bearden, Vivian Browne, Thomas Frey, Joseph Greenberg, Patrick King, Hughie Lee-Smith, Harvey Overton, Jonathan Wynberg, Harwood Arts Center, Howard University, LewAllen Gallery, Midtown Galleries, New Mexico African American Artists Guild, the Smithsonian Institution Anacostia Museum and several additional African American arts organizations, and many more. Topics range from personal daily life to lectures requests to exhibition solicitations. Of particular note is correspondence concerning Ida Y Vuelta, Gammon's only international exhibition in Rodez, France.

This series is arranged alphabetically by correspondent.

The bulk of this series was digitized. Materials not digitized include duplicates, blank pages, and the backs of clippings. In some cases, exhibition catalogs and other publications have had their covers, title pages, and relevant pages digitized.

Box 1, Folder 19  ACI Films, Inc., 1975  
Image(s)

Box 1, Folder 20  Acts of Art, Inc., 1971-1974  
Image(s)

Box 1, Folder 21  Albuquerque Festival of the Arts, 1997-2000  
Image(s)

Box 1, Folder 22  Andrews, Benny, 1971, 1992-2002  
Image(s)

Box 1, Folder 23  Art Center of Battle Creek, 1992-1998  
Image(s)

Box 1, Folder 24  A, Miscellaneous, 1970-2005  
Image(s)

Box 1, Folder 25  Backus, Rob, 1993-2000  
Image(s)

Box 1, Folder 26  Bearden, Romare H., 1970-1971  
Image(s)

Box 1, Folder 27  Brandywine Workshop, 2000-2002  
Image(s)

Box 1, Folder 28  Browne, Vivian E. , 1989-1995
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<tr>
<th>Box 1, Folder</th>
<th>Folder Name</th>
<th>Years</th>
<th>Image(s)</th>
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<td>Burrows, Vinie</td>
<td>1973-1996</td>
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<td>30</td>
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<td>Clark, Alice</td>
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<td>Cue, Carter</td>
<td>2003-2005</td>
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<td>De Peaux, Richard</td>
<td>1993-1995</td>
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<td>D, Miscellaneous</td>
<td>1969-circa 1990</td>
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<td>36</td>
<td>E, Miscellaneous</td>
<td>1986-1995</td>
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<td>Freedom Ways</td>
<td>1971-1974</td>
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<td>Frey, Thomas</td>
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<td>F, Miscellaneous</td>
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<td>Gammon, Corey</td>
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<td>Grambihler, Lia</td>
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<td>Greenberg, Joseph</td>
<td>1970-1975</td>
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<td>43</td>
<td>Greeting Cards</td>
<td>circa 1997-2003</td>
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<td>Box 1, Folder 44</td>
<td>G, Miscellaneous, 2005, 1970-1974</td>
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<td>Box 1, Folder 45</td>
<td>Hampton University Museum, 1994-2000</td>
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<td>Box 1, Folder 46</td>
<td>Harper &amp; Row Publishers, Inc., 1974</td>
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<td>Box 1, Folder 47</td>
<td>Harwood Art Center, circa 1992-circa 2005</td>
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<td>Oversized card housed in Box 3, Folder 2.</td>
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<td>Box 1, Folder 48</td>
<td>Henderson, Harry, 1994-2000</td>
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<td>Box 1, Folder 49</td>
<td>Hitchcock, Scott, 1992-1999</td>
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<td>Box 1, Folder 50</td>
<td>Hochstein, Rolaine, 1975-1976</td>
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<td>Box 1, Folder 51</td>
<td>Howard University, 1970-1976</td>
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<td>Box 1, Folder 52</td>
<td>H, Miscellaneous, 1973-1997</td>
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<td>Box 1, Folder 53</td>
<td><em>Ida Y Vuelta: 12 New Mexico Artists in France</em>, circa 1996-2000</td>
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<td>Box 1, Folder 54</td>
<td>I-J, Miscellaneous, 1972-2004</td>
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<td>King, Patrick, 1992-2005, 1972-1977</td>
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<td>Box 1, Folder 56</td>
<td>K, Miscellaneous, 1971-1998</td>
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<td>Box 1, Folder 57</td>
<td>Lee-Smith, Hughie and Patricia, 1969-2001</td>
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<td>Box 1, Folder 58</td>
<td>LewAllen Gallery, 1993-1998</td>
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Box 1, Folder 59  L, Miscellaneous, 1970-2005

Box 1, Folder 60  Malcolm X College, circa 1971

Box 1, Folder 61  Mangione, Pat, 1975-1976

Box 1, Folder 62  Midtown Galleries, 1974-1976

Box 1, Folder 63  Miller, Earl, 1970-1974

Box 1, Folder 64  Moore, Lewis Tanner, 1995-2001

Box 1, Folder 65  Museum of African American Art, 1986-1987

Box 1, Folder 66  M, Miscellaneous, 1973-1999

Box 1, Folder 67  National Afro-American Museum & Cultural Center, 1991-2005

Box 1, Folder 68  National Conference of Artists, 1986-1992

Box 1, Folder 69  National Gallery of Art, 1999-2004

Box 1, Folder 70  New Mexico African American Artists Guild, 1994-1999

Box 1, Folder 71  New York City Health and Hospitals Corporation, 1973-1974

Box 1, Folder 72  N, Miscellaneous, 1972-1999

Box 1, Folder 73  Overton, Harvey, 1985-1995
Box 1, Folder 74  Overton, Harvey, 1996-2005
Image(s)

Box 1, Folder 75  O, Miscellaneous, 1995
Image(s)

Box 1, Folder 76  Poui Art Gallery, 1991-1995
Image(s)

Box 1, Folder 77  Proctor, Lee H., 1975-1976
Image(s)

Box 1, Folder 78  Provancher, John and Judy, 1992-2000
Image(s)

Box 1, Folder 79  P, Miscellaneous, 1969-2005
Image(s)

Box 1, Folder 80  R, Miscellaneous, 1999, 1969-1971
Image(s)

Image(s)

Box 1, Folder 82  Schomberg Center for Research in Black Culture, 1999
Image(s)

Box 1, Folder 83  Smithsonian Institution, Anacostia Museum, 1998-2003
Image(s)

Box 1, Folder 84  Swerdloff, Daniel, 2001-2005
Image(s)

Box 1, Folder 85  S, Miscellaneous, 1972-2004
Image(s)

Box 1, Folder 86  T, Miscellaneous, 2004
Image(s)

Box 1, Folder 87  U, Miscellaneous, 1969-2000
Image(s)

Box 1, Folder 88  Western Michigan University, 1969-1977
Image(s)
Box 1, Folder 89  Western Michigan University, 1980-2003
Image(s)

Box 2, Folder 1  Wynberg, Jonathan, circa 1985-circa 1995
Image(s)
Oversized letter housed in Box 3, Folder 3.

Box 2, Folder 2  W, Miscellaneous, 1970-2005
Image(s)

Box 2, Folder 3  Y, Miscellaneous, 1972-2005
Image(s)

Box 2, Folder 4  Unidentified Correspondents, 1970-2005
Image(s)

Box 3, Folder 2  Oversized Harwood Art Center Card scanned with Box 1, Folder 47, circa 1992-circa 2005

Box 3, Folder 3  Oversized Jonathan Wynberg Letter scanned with Box 2, Folder 1, circa 1985-circa 1995

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Series 3: Writings and Notebooks, 1948-circa 2000

0.1 Linear feet (Box 2)

This series includes a student essay written by Reginald Gammon when he was a student at the Pennsylvania Museum of Fine Arts, miscellaneous notes, grant applications, and notebooks containing daily entries and drafts of letters. While the majority of the material is written by Gammon, there is one folder of material that contains the first draft of a research proposal on "The Tattoo as Non-verbal Communication" that was jointly written by Gammon and Lawrence Tyler along with another essay by Tyler.

Additional writings by Gammon in the form of lecture notes and a sound recording of a lecture are found in Series 4, Teaching Files.

This series is arranged chronologically.

The bulk of this series has been digitized with the exception of blank pages of notebooks.

Box 2, Folder 5 Pennsylvania Museum of Fine Arts Essay on Henri Matisse, 1948
Image(s): Pennsylvania Museum of Fine Arts Essay on Henri Matisse

Box 2, Folder 6 Notes, 1963-circa 1995
Image(s)

Box 2, Folder 7 Essays on Tattoos by Lawrence Tyler and Reginald Gammon, circa 1981
Image(s)

Box 2, Folder 8 Grant Applications, 1986-1988
Image(s)

Box 2, Folder 9 Notebooks, circa 1990-circa 2000
Image(s)

Box 2, Folder 10 Notebook, 1993-circa 2000
Image(s)

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0.1 Linear feet (Box 2)

Scattered teaching files consist primarily of material related to Reginald Gammon’s tenure at Western Michigan University and include teaching certifications, lecture notes, 1 sound recording of a lecture, student recommendations, grade books, activity reports regarding teaching appointments and applications for sabbaticals, and an award certificate conferring the status of Professor Emeritus upon Gammon.

This series is arranged chronologically.

The bulk of the series has been digitized, except for duplicates and blank pages of notebooks.

Box 2, Folder 11  Teaching Certifications, 1969-1970
Image(s)

Box 2, Folder 12  Lecture Notes, circa 1970-circa 1990
Image(s)

Box 2, Folder 13  "Black Artists from the Harlem Renaissance to Present", circa 1980-circa 1990
1 Sound cassette

Box 2  Western Michigan University

Box 2, Folder 14  Student Recommendations, 1984-1991
Image(s)

Box 2, Folder 15  Grade Book, 1984-1988
Image(s)

Box 2, Folder 16  Grades and Lectures Notebook, circa 1986
Image(s)

Box 2, Folder 17  Activity Reports, circa 1986-1988
Image(s)

Box 2, Folder 18  Professor Emeritus Recognition Ceremony Program and Certificate, 1991
Image(s)
Series 5: Printed Material, 1955-2005

0.4 Linear feet (Box 2, OV 4)

Printed material consists of exhibition catalogs and announcements, newspaper and magazine clippings, newsletters, periodicals, posters, and source material on jazz. There are many catalogs from exhibitions of African American artists and a catalog *Ida Y Vuelta* which documents Gammon's 1998 exhibition in Rodez, France.

Materials in this series are grouped together by document type and the groupings are arranged alphabetically.

The bulk of this series has been digitized, except for any duplicates. Exhibition catalogs and other publications have had their covers, title pages, and relevant pages digitized.

Box 2, Folder 19 Articles and Clippings about Reginald Gammon, 1963-2005

Box 2, Folder 20 Clippings and Newsletters About other Topics, 1976-2005

Box 2, Folder 21 Exhibition Announcements, 1972-2006

Box 2 Exhibition Catalogs

Box 2, Folder 22 *Afro-American Artists: New York and Boston*, 1970

Box 2, Folder 23 *African American Artists*, 1999

Box 2, Folder 24 *African American Artists II*, 2000

Box 2, Folder 25 *Ben Nicholson: A Retrospective Exhibition*, 1955

Box 2, Folder 26 *Blacks: USA* : 1973, 1973

Box 2, Folder 27 *Contemporary Black Artists*, 1969

Box 2, Folder 28 *Ida Y Vuelta*, 1998

Box 2, Folder 29 *Locating the Spirit: Religion and Spirituality in African-American Art*, 1999
Box 2, Folder 30  

Box 2, Folder 31  
*Rackstraw Downes*, 1987

Box 2, Folder 32  
*A Realist View: Paintings, Drawings and Sculpture by 11 Americans*, 1961

Box 2, Folder 33  
*Reginald Marsh*, 1973

Box 2, Folder 34  
*Seven Artists at Tyler Graphics Ltd.*, 1979

Box 2  
Periodicals

Box 2, Folder 35  
*Hugo Gellert*, 1981

Box 2, Folder 36  
*The International Review of African American Art*, 2005

Box 2, Folder 37  
*New Orleans Art Review*, 2004

Box 2, Folder 38  
Posters, 1963-circa 1990

Most posters were designed by Reginald Gammon. Oversized posters housed in OV 4.

Box 2, Folder 39  
Source Material on Jazz, circa 1980-circa 2000

Box 2, Folder 40  
*The Twittering Machine*, 1991

Cover of book illustrated by Reginald Gammon

Box OV 4  
Oversize Posters scanned with Box 2, Folder 38, 1963-circa 1990

*Return to Table of Contents*

0.2 Linear feet (Box 2-3)
0.01 Gigabytes (ER04)

Photographic materials include photographs, slides, digital photographs, negatives, and contact sheets. There are portrait photographs of Gammon and of Gammon in school, in the Navy, in various studios, and with family and friends. There are some photographs of his artwork and assorted events.

Photographs of Reginald Gammon are at the beginning of the series. The rest of the photographs are sorted loosely by subject, such as photographs of family, friends, studios, artwork, and so forth. Whenever possible the photographs are arranged chronologically within each grouping and folder, though there are many undated photographs throughout the series.

The bulk of this series has been digitized except for duplicates and blank versos of photographs.

Box 2, Folder 41  Reginald Gammon Portraits, circa 1970-2002
   Image(s)

Box 2, Folder 42  Reginald Gammon Snapshots, 1931, 1962-1999
   Image(s)

Box 2, Folder 43  Reginald Gammon at Various Studios, circa 1960-2003
   Image(s)

Box 2, Folder 44  Reginald and Janice Gammon, circa 1960-circa 2001
   Image(s)

Box 2, Folder 45  Junior High School Class Photograph, 1936
   Oversized photograph housed in Box 3, Folder 4.

Box 2, Folder 46  Navy Training Camp Photographs, circa 1943-1945
   Image(s)
   Oversize photograph housed in Box 3, Folder 5.

Box 2, Folder 47  Navy Photographs of Guam, 1945
   Image(s)

Box 2, Folder 48  Undated Family Photographs, circa 1927-circa 1980
   Image(s)

Box 2, Folder 49  Family Photographs, circa 1927-circa 1945
   Image(s)

Box 2, Folder 50  Family Photographs, circa 1950-circa 1990
   Image(s)

Box 2, Folder 51  Photographs with Friends, circa 1960-1979
<table>
<thead>
<tr>
<th>Box 2, Folder 52</th>
<th>Photographs with Friends, circa 1980-circa 2001</th>
</tr>
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<tbody>
<tr>
<td>Box 2, Folder 53</td>
<td>Photographs of Artwork, circa 1950-circa 1980</td>
</tr>
<tr>
<td></td>
<td>Possibly photographs of artwork for advertisements</td>
</tr>
<tr>
<td>Box 2, Folder 54</td>
<td>Photographs of Artwork, &quot;Black and White Storyboard&quot;, circa 1960-circa 1990</td>
</tr>
<tr>
<td>Folder ER04</td>
<td>Images of Artwork, &quot;Slides of Some Sold Works&quot;, Digital Photographs, 2007 0.01 Gigabytes (100 computer files)</td>
</tr>
<tr>
<td>Box 2, Folder 56</td>
<td>Boxing Night at North Michigan Avenue, Chicago, circa 1980-circa 1989</td>
</tr>
<tr>
<td>Box 2, Folder 57</td>
<td>Kalamazoo Institute of Art Gospel Concert, 1983</td>
</tr>
<tr>
<td>Box 2, Folder 58</td>
<td>MacDowell Colony Studio, 2006</td>
</tr>
<tr>
<td>Box 3, Folder 4</td>
<td>Oversize Junior High School Class Photograph scanned with Box 2, Folder 45, 1936</td>
</tr>
<tr>
<td>Box 3, Folder 5</td>
<td>Oversize Navy Training Center Group Photograph scanned with material from Box 2, Folder 46, 1944</td>
</tr>
</tbody>
</table>

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Series 7: Artwork, 1937-circa 1999

0.5 Linear feet (Box 2-3)

Artwork consists of sketches in several medium, preliminary collage pieces, storyboards and print mockups for book and advertising illustrations.

The materials in this series are arranged alphabetically by type of artwork.

This series has been digitized in its entirety.

Box 2, Folder 59
Collage, circa 1970-circa 1990
Image(s)
Oversized collage housed in Box 3, Folder 6.

Box 2, Folder 60
Ink Drawings, circa 1946-circa 1999
Image(s)
Oversized material housed in Box 3, Folder 7.

Box 2, Folder 61
Marker Sketches, circa 1950-circa 1999
Image(s)
Oversized material housed in Box 3, Folder 8.

Box 2, Folder 62
Paint Sketches, 1937-circa 1999
Image(s)
Oversized material housed in Box 3, Folder 9.

Box 2, Folder 63
Pencil Drawings, circa 1950-circa 1999
Image(s)
Oversized material housed in Box 3, Folder 10.

Box 2, Folder 64
Print Mockups (1 of 4), circa 1950-circa 1999
Image(s)
Oversized material housed in Box 3.

Box 2, Folder 65
Print Mockups (2 of 4), circa 1950-circa 1999
Image(s)

Box 2, Folder 66
Print Mockups (3 of 4), circa 1950-circa 1999
Image(s)

Box 2, Folder 67
Print Mockups (4 of 4), circa 1950-circa 1999
Image(s)
Oversize material housed in Box 3, Folder 11.

Box 2, Folder 68
Storyboard for *The Cat Who Was Different*, circa 1960-circa 1980
Image(s)
Oversized material housed in Box 3, Folder 12.

Box 2, Folder 69  
Storyboard for *Let's Find Out About Firemen*, circa 1962

Image(s)
Oversized material housed in Box 3, Folder 13.

Box 3, Folder 6  
Oversize Collage scanned with Box 2, Folder 59, circa 1970-circa 1990

Box 3, Folder 7  
Oversize Ink Drawings scanned with material from Box 2, folder 60, circa 1946-circa 1999

Box 3, Folder 8  
Oversize Marker Sketches scanned with material from Box 2, Folder 61, circa 1950-circa 1999

Box 3, Folder 9  
Oversize Paint Sketches scanned with material from Box 2, Folder 62, circa 1950-circa 1999

Box 3, Folder 10  
Oversize Pencil Drawings scanned with material from Box 2, Folder 63, circa 1950-circa 1999

Box 3, Folder 11  
Oversize Print Mockups scanned with material from Box 2, folder 67, circa 1950-circa 1999

Box 3, Folder 12  
Oversize Storyboard *The Cat Who Was Different* scanned with material from Box 2, folder 68, circa 1960-circa 1980

Box 3, Folder 13  
Oversize Storyboard for *Let's Find Out About Firemen* scanned with Box 2, Folder 69, circa 1962