A Finding Aid to the Hugo Gellert Papers, 1916-1986, in the Archives of American Art

Megan McShea

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Collection Overview

Repository: Archives of American Art
Title: Hugo Gellert papers
Identifier: AAA.gellhugo
Date: 1916-1986
Extent: 6.9 Linear feet
Creator: Gellert, Hugo, 1892-1985
Language: Multiple languages

The collection is in English and Hungarian.

English; Hungarian

Summary: The papers of graphic artist, muralist, and activist Hugo Gellert measure 6.9 linear feet and date from 1916 to 1986. They document his career as an artist and organizer for the radical political left through an interview, legal papers, financial records, family papers, artifacts, correspondence, writings, organizational records, extensive printed materials (many of them illustrated by Gellert), photographs, and artwork.

Administrative Information

Provenance
A portion of the papers were donated in 1970 by Hugo Gellert. Additional papers were donated by Gellert and his wife, Livia Cinquegrana, in 1983 and 1986.

Related Material

The Tamiment Library and Robert F. Wagner Labor Archives at New York University holds additional papers of Hugo Gellert.

Alternative Forms Available
The papers of Hugo Gellert in the Archives of American Art were digitized in 2007 and 2008 and total 7,769 images.

A portion of the printed materials and personal bills and receipts have not been scanned.
Processing Information

The papers were processed to a preliminary level upon accession in 1970, 1983, and 1986. The first accession in 1970 was also microfilmed reel 2812. The papers were merged, reprocessed and described in this finding aid by Megan McShea in 2006, and were digitized in 2007 as part of the Terra Foundation for American Art Digitization Project.

Preferred Citation


Restrictions on Access

The collection has been digitized and is available online via AAA's website.

Ownership and Literary Rights

The Hugo Gellert 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 Note

Graphic artist, muralist, and activist Hugo Gellert was born Hugo Grünbaum in Budapest, Hungary in 1892, the oldest of six children. His family immigrated to New York City in 1906, eventually changing their family name to Gellert.

Gellert attended art school at Cooper Union and the National Academy of Design. As a student, he designed posters for movies and theater, and also worked for Tiffany Studios. A number of student art prizes with cash awards enabled him to travel to Europe in the summer of 1914, where he witnessed the outbreak of World War I, an experience which helped shape his political beliefs. Aesthetically, he was also influenced by a folk revival among Hungarian artists at the time of his trip, and was more impressed, he later said, with the street advertising in Paris than he was with the cubism he saw in the Louvre.

Returning to the United States, Gellert became involved in the Hungarian-American workers' movement, and contributed drawings to its newspaper, Előre (Forward). He remained involved in Hungarian-American art and activism throughout his life, including membership in the anti-fascist group, the Anti-Horthy League. When members of the fascist Horthy government unveiled a statue of a Hungarian hero in New York in 1928, Gellert hired a pilot and dropped leaflets on the group, a stunt for which he was arrested. In the 1950s, Gellert served as director of Hungarian Word, Inc., a Hungarian-language publisher in New York.

Gellert's political commitment and art remained deeply intertwined throughout his life, as he continually sought to integrate his commitment to Communism, his hatred of fascism, and his dedication to civil liberties. Throughout the 1910s and 1920s, he contributed artwork to several magazines of the radical left, including Masses and its successors Liberator and New Masses, both of which featured Gellert's artwork on their inaugural issue. Through Masses, he came to know other radicals such as Mike Gold, John Reed, Louise Bryant, Max Eastman, Floyd Dell, Anton Refregier, William Gropper, Harry Gottlieb, Bob Minor, and Art Young, and with them he followed the events of the Bolshevik revolution in Russia with sympathy and growing political fervor.

His brother, Ernest Gellert, also a socialist and activist, was drafted into the military but refused to serve. He died of a gunshot wound under suspicious circumstances while imprisoned at Fort Hancock,
New Jersey, as a conscientious objector. Traumatized by this event, Gellert fled to Mexico to avoid conscription. In 1920 to 1922, he taught art at the Stelton School in New Jersey, a radical, utopian community school. He participated in the cultural scene of Greenwich Village, working on set designs, publications, and graphic art for political productions. He founded the first John Reed Club in 1929 with a group of Communist artists and writers including Anton Refregier, Louis Lozowick, and William Gropper. Initially, the group held classes and exhibitions, and provided services for strikes and other working-class activism. Later, John Reed Clubs formed around the country and became a formal arm of the United States Communist Party (CPUSA).

In the late 1920s, Gellert became a member of the National Society of Mural Painters (which, partly due to Gellert's activism in the group, became the Mural Artists' Guild local 829 of the United Scenic Artists Union of the AFL-CIO in 1937. Other members included Rockwell Kent, Anton Refregier, Arshile Gorky, and Marion Greenwood). In 1928, he created a mural for the Worker's Cafeteria in Union Square, NY. Later murals include the Center Theater in Rockefeller Center, the National Maritime Union Headquarters, the Hotel and Restaurant Workers' Union Building, NYC, the interior of the Communications Building at the 1939 World's Fair, and the Seward Park Housing Project in 1961.

In 1932, Gellert was invited to participate in a mural exhibition at the Museum of Modern Art, and submitted a political mural about the robber barons of contemporary American politics and industry called *Us Fellas Gotta Stick Together - Al Capone*. The museum attempted to censor the mural, along with the murals of William Gropper and Ben Shahn. Other artists threatened to boycott the exhibition over the censorship and were successful in restoring them to the show.

The cooperation of artists in this controversy foreshadowed a larger protest in 1934, organized by Gellert, Saul Belman, Stuart Davis, and Zoltan Hecht, when Diego Rivera's pro-labor mural was destroyed at Rockefeller Center. After the incident, the group formed the Artists' Committee of Action and continued to fight censorship and advocate for artists' interests and welfare. They also co-published the magazine *Art Front* with the Artists' Union, a labor organization. Gellert served for a time as editor of *Art Front*, and chairman of the Artists' Committee of Action.

Gellert was active in producing both art and strategic policy for the cultural arm of the CPUSA, and he worked to mobilize the non-communist left, often referred to as the Popular Front. In 1933 he illustrated *Karl Marx's Capital in Lithographs*, and in 1935, he wrote a Marxist, illustrated satire called *Comrade Gulliver, An Illustrated Account of Travel into that Strange Country the United States of America*. Other published graphic works include *Aesop Said So* (1936) and a portfolio of silkscreen prints entitled *Century of the Common Man* (1943).

Other artist groups he helped to found and/or run include the American Artist's Congress, a Communist organization founded with Max Weber, Margaret Bourke-White, Stuart Davis, Yasuo Kuniyoshi, Harry Sternberg, and others, which held symposia and exhibitions between 1936 and 1942; the Artists' Coordination Committee, an umbrella group of national organizations which sought protections for federally-employed and unionized artists; Artists for Victory, Inc., which formed in 1942 to mobilize artists in support of the war effort; and the Artists' Council, formed after the war to advocate for artists' welfare and employment.

Gellert maintained his loyalty to the Communist party throughout the post-war period despite growing disillusionment in the Popular Front over the actions of Josef Stalin, and despite the intense anti-communist crusades in the late 1940s and 1950s. He was investigated by the House of Un-American Activities Committee (HUAC) and was nearly deported. He spent a number of years during this period in his wife's native Australia. Returning to the United States in the early 1950s, he threw his efforts into the defense of others who faced prison, deportation, and the blacklist following the HUAC hearings. He established The Committee to Defend V.J. Jerome in 1951 when Jerome, the cultural commissioner of CPUSA, was convicted under the Smith Act. The writer Dorothy Parker was the group's treasurer.
In 1954, Gellert established the Art of Today Gallery in New York City with Rockwell Kent and Charles White to provide an exhibition venue for blacklisted artists. Exhibitions included Maurice Becker, Henry Glintenkamp, Harry Gottlieb, Kay Harris, and Rockwell Kent. Gellert served as the gallery's secretary until it closed in 1957.

In the 1960s until his death in 1985, Gellert continued his activism through involvement in grassroots political organizations. Unlike many of his radical contemporaries, Gellert lived to see the revival of some of the ideas of the progressive era of the thirties in the countercultural years of the late 1960s and early 1970s. There were retrospectives of his work in Moscow in 1967 and in his native Budapest in 1968, and he appeared in Warren Beatty's film *Reds* in 1981.


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**Scope and Content Note**

The papers of graphic artist, muralist, and activist Hugo Gellert measure 6.9 linear feet and date from 1916 to 1986. They document his career as an artist and organizer for the radical left through an oral interview conducted by Sofia Sequenzia, legal papers, financial records, family papers, artifacts, correspondence, writings, organizational records, clippings, exhibition catalogs, various printed materials illustrated by Gellert, pamphlets, periodicals, mass mailings, photographs, and artwork.

Biographical Material includes an audio interview with Gellert; official documents related to memberships, property, and legal matters; financial documents that include bills, receipts, and contracts related to professional activities; papers of Gellert's brothers, Lawrence and Ernest; and artifacts. Correspondence is with other artists, writers, publishers, activists, friends, and family, including Ernest Fiene, Rockwell Kent, Harry Gottlieb, William Gropper, Philip Evergood, Howard Fast, and Jonas Lie. Writings include essays, book projects, notes, and notebooks written by Gellert; and stories and articles by other authors, including typescripts of early twentieth-century Hungarian short stories collected by Gellert.

Organizational Records are related to political and art organizations in which Gellert was an active organizer, officer, and in some cases, a founder. Because of his central role in many of these organizations, records often contain unique documentation of their activities. Records are found for the American Artists Congress, the Art of Today Gallery, the Artists Committee of Action, the Artists Coordination Committee, the Artists Council, Artists for Victory, Inc., the Committee to Defend V.J. Jerome, Hungarian Word, Inc., the National Society of Mural Painters, and other organizations.

Printed materials include a variety of political publications and periodicals with illustrations by Gellert, including *New Masses, Art Front, Magyar Szo*, and *American Dialog*; clippings related to his career, exhibition catalogs, political pamphlets, Hungarian literature, and mass mailings received from political organizations. Photographs contain a few personal photographs but are mostly news and publicity photographs, many of which depict prominent Communists and other newsmakers. Artwork includes sketches, drawings, designs, prints, and production elements for Gellert's artwork, as well as prints and drawings by Philip Reisman, Gyula Derkovits, and Anton Refregier.

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**Arrangement**

The collection is arranged into 7 series:
Names and Subject Terms

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

Subjects:
Artists' writings
Authors -- New York (State) -- New York
Graphic artists -- New York (State) -- New York
Illustrators -- New York (State) -- New York
Muralists -- New York (State) -- New York
Politics in art
Works of art

Types of Materials:
Interviews
Photographs

Names:
American Artists' Congress
Art of Today Gallery (New York, N.Y.)
Artist's Committee of Action (New York, N.Y.)
Artists Coordination Committee (New York, N.Y.)
Artists Council
Artists for Victory, Inc.
Committee to Defend V.J. Jerome
Derkovits, Gyula, 1894-1934
Evergood, Philip, 1901-1973
Fast, Howard, 1914-
Fiene, Ernest, 1894-
Gellert, Ernest
Gellert, Lawrence, 1898-1979
Gottlieb, Harry, 1895-
Gropper, William, 1897-1977
Hungarian Word, Inc.
Kent, Rockwell, 1882-1971
Lie, Jonas, 1880-1940
National Society of Mural Painters (New York, N.Y.)
Refregier, Anton, 1905-
Reisman, Philip, 1904-
Sequenzia, Sofia
Series 1: Biographical Material, 1917-1982

0.5 Linear feet (Box 1 and OV 9)

Items in this series contain biographical information about Hugo Gellert. Family papers related to his brothers, Ernest and Lawrence Gellert, are also found.

An audio recording of an interview with Hugo Gellert, conducted by Sofia Sequenzia, is found on three hour-long audio cassettes, along with a written questionnaire.

Family papers include the drawings and prison testimony of Ernest Gellert, Hugo’s brother who died in a military prison in the United States while imprisoned for insubordination as a conscientious objector in 1917. Also found are lyrics, notes, and a photocopied article related to the work of Lawrence Gellert, who traveled throughout the Southeast United States transcribing and recording folk songs and stories.

Other documents related to Hugo Gellert include Communist Party and International Worker’s Order (IWO) membership cards and other licences and ID’s. Financial records in this series include professional bills, receipts, and contracts related to Gellert’s work as an artist, organizer, and publisher; personal bills and receipts; and various official documents related to property, loans, insurance, and legal issues. The legal issues documented in these records primarily relate to personal debts.

Personal bills and receipts have not been scanned.

Box 1, Folder 1
Audio Interview of Gellert by Sofia Sequenzia and Questionnaire, 1981-1982
(Contains 3 hour-long audio cassettes)
Image(s)

Box 1, Folder 2
Blueprints of Gellert Property, 1928
Image(s)
Oversized material housed in OV 9

Box 1
Family Papers

Box 1, Folder 3
Ernest Gellert WWI Drawings and Prison Testimonial, 1917
Image(s)

Box 1, Folder 4
Lawrence Gellert Collected Folksong Lyrics and Notes, circa 1930-1939
Image(s)

Box 1, Folder 5
Identification, Membership Cards, and Licences, circa 1923-1958
Image(s)

Box 1, Folder 6
Professional Bills, Receipts, and Contracts, circa 1930-1949
Image(s)

Box 1, Folder 7
Professional Bills, Receipts, and Contracts, circa 1930-1949
Box 1, Folder 8  Professional Bills, Receipts, and Contracts, circa 1930-1949
Image(s)

Box 1, Folder 9  Professional Bills, Receipts, and Contracts, circa 1930-1949
Image(s)

Box 1, Folder 10-17  Personal Bills and Receipts, 1928-1962

Box 1, Folder 18  Deeds, Mortgages, Insurance Policies, and Legal Records, circa 1942-1959
Image(s)

Box 1, Folder 19  Deeds, Mortgages, Insurance Policies, and Legal Records, circa 1942-1959
Image(s)

Box 1, Folder 20  Deeds, Mortgages, Insurance Policies, and Legal Records, circa 1942-1959
Image(s)

Box 1  Artifacts

Box 1, Folder 21  Artists' Spatula and Ceramic Tile Samples, undated
Image(s)

Box 1, Folder 22  Buttons, Rubber Stamps, and Typography Calculator, undated
Image(s)

Box 1, Folder 23  Eyeglasses and X-Ray, 1953, undated
(X-ray not scanned)
Image(s)

Box 9 (OV)  Oversized Blueprints of Gellert Property
Oversized material digitized with Box 1, Folder 2

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Series 2: Correspondence, circa 1920-1986

0.8 Linear feet (Boxes 1-2, 8)

This series contains the correspondence of Hugo Gellert. Most of the correspondence is of a professional nature, related to Gellert's activities as an artist, political organizer, and activist. Correspondents include artists, friends, family members, Communist Party and Popular Front leaders, labor union leaders, federal art programs personnel, writers, historians, publishers, Hungarian cultural and political figures, and fellow activists. Significant correspondents in this series include Maurice Becker, William Patterson, Floyd Dell, Philip Evergood, Howard Fast, Mike Gold, Robert Gwathmey, and Rockwell Kent.

Letters from individuals involved in leftist political organizations and activities are common throughout the series. In addition to Gellert's fellow Communists and Socialists, a wide variety of political groups are represented, including those concerned with artists' employment and welfare issues, anti-fascist organizations, organized labor, watchdog groups and defense committees for civil liberties during the McCarthy era, advocates for jailed Mexican artist David Siqueiros, and American civil rights groups. Also found is correspondence with editors of publications for which Gellert supplied illustrations, and letters concerning exhibitions and murals.

Noteworthy items found in correspondence include a lengthy letter written by John Dos Passos enclosed with a circa 1930s letter from Carlo Tresca, a draft of an essay by Carl Sandburg with a 1942 letter, and an original New Year's card by Gellert for 1951. Drafts of outgoing letters from 1946 contain a number of sketches of Australian landscapes by Gellert.

See Appendix for names of selected individuals, organizations, and publications found in Series 2.

Letters received are interfiled with drafts of outgoing letters in chronological order. Undated correspondence that can be estimated within a decade is filed at the end of each decade with "circa" dates. Additional undated correspondence is filed at the end of the series. Outgoing drafts are common in correspondence and often have estimated dates.

Additional correspondence is found in the Organizational Records series. Additional cards made by Gellert are filed with Artwork. See series description for further details.

Appendix: Selected Individuals, Organizations, and Publications in Series 2

The following is an index to selected individuals, publications, and organizations represented in the Correspondence in Series 2. This index is not comprehensive.

Additional correspondence is found with Series 4, Organizational Records, and is described in the container listing for that series. Letters which were mass mailings from dozens of political organizations can also be found in Series 5, Printed Materials.

- American Civil Liberties Union (ACLU): 1935 (Lucille Milner)
- American Committee Against Fascist Oppression in Germany: 1934 (Louis Gibarti)
- American Committee for the Protection of the Foreign Born: 1962 (Annette Provinzano)
- American League against War and Fascism: 1937 (Albert Prentis)
- American Magazine: 1935
- American Russian Institute: 1952 (Irene Miller, Holland Roberts)
- Americans for Democratic Action: 1956 (Edward D. Hollander)
- An American Group: 1940 (to Clifton Woodrum)
- Aptheker, Herbert: 1959
- Arms, John Taylor: 1952 (see also Series 4)
- Artists Conference of the Americas: 1939
- Artists League of America: 1942 (Dan Koerner)
- Artists' Cooperative Group: 1943 (B. Nuno)
• Association des Ecrivants et Artistes Revolutionnaires: 1933 (R. Ginsburger)
• Balch, Earle: 1932
• Bauch, Solomon "Stan": 1941
• Becker, Maurice: 1951-1953, 1961, undated
• Berkowitz, Harry: 1954
• Bonnefet, Clarence E.: 1937
• Bramer, Nan: 1952
• Breines, Simon: 1947, 1971
• Bromsen, Archibald: 1940 (labor lawyer)
• Brook, Alex: 1939
• Buck, Pearl: 1953
• Caswell, Edward: 1960
• Chiostergi, Alessandro L.: 1937
• Citizen's Committee for Constitutional Liberties: 1962 (Miriam Friedlander)
• Citizens Emergency Defence Committee: 1953 (Sam Kanter)
• Civil Rights Congress: 1953 (William L. Patterson)
• Committee for Social Re-Education: 1934 (Jose Vallon)
• Committee to End Sedition Laws: 1955 (Allan D. McNeil)
• d'Harnoncourt, Rene: 1946
• Davidson, Jo: 1944, 1945 (Independent Voters Committee of Artists, Writers, and Scientists)
• Davis, Ben Jr.: 1942, undated
• Decker, W.J.: 1956
• Dell, Floyd: 1930
• Dinnerstein, Harvey: 1960 (catalog)
• Direction: 1942 (Marguerite Tjader Harris)
• Dorner, Hannah: 1943
• Dos Passos, John: circa 1930s
• Dow, Hume: 1947
• Durus, Alfred (a.k.a. Alfred Kemeny): 1935-1936
• Einhorn, Nat: 1955
• Ellis, Ethel: 1959 (re: Fred Ellis)
• Emergency Civil Liberties Committee: 1957-1958
• Engel, Michael: 1962 (Audobon Artists)
• Evergood, Philip: 1955, 1961 (See also Series 4)
• Fast, Howard: 1951, 1954, 1955
• Fiene, Ernest: 1939
• Fine Arts Federation, NY: 1935
• Fitelson, H. William: 1934 (entertainment lawyer, artists guilds)
• Foreman, Clark: 1958
• Fossum, Sydney: 1943
• Friedlander, Miriam: 1962
• Gainer, Morris: 1955
• Garabedian, John: 1962 (Hudson Guild Theater Workshop)
• Garcia, J. Uriel: 1943
• Garst, Robert: 1951
• Gibarti, Louis: 1934
• Ginsburger, R.: 1933
• Gold, Mike: see Granich, Mike
• Granich, Grace: 1954
• Granich, Mike (a.k.a. Mike Gold, born Irving Granich): 1956
• Greenbaum, Dorothea: 1940 (Sculptor's Guild)
• Gropper, William: 1951
• Gwathmey, Robert: 1959, undated
• Hall, Rob: 1952
• Hardy, Lewis: 1955
• Harris, Marguerite Tjader: 1942
• Hars, Laszlo: 1953, 1955
• Hartley, Paul: 1944 (National Art Foundation)
• Hecht, Rosa: 1955
• Henri Barbusse Memorial Committee: 1937
• Hollander, Edward D.: 1956
• International Bureau of Revolutionary Artists: 1935-1936 (Alfred Durus, a.k.a. Alfred Kemeny)
• Joint Committee to Defend WPA Workers: 1941, 1942 (Ronald Shilen)
• Jones, Alec: 1955, 1958
• Kantor, Sam: 1953
• Karolyi, Michael, Count: 1941, 1946
• Kauffer, Edward McKnight: 1945
• Kent, Rockwell: 1937, 1944, 1952-1953 (See also Series 4)
• Klonsky, Bob: 1955
• Koerner, Dan: 1942
• Kohn, Robert D.: 1935 (architect)
• Kovalski, Stanislaw: 1955 (Polish embassy)
• Ksnyik, Andras: 1978
• Laffitte, Jean: 1955
• Lie, Jonas: 1939
• Lorber, Dr. Herman "Harry": circa 1930s
• Mabry, Thomas D.: 1942 (Graphics Div, Office of War Information)
• Macagy, Jermayne: 1955
• Magyar Jüvo (Hungarian Daily Journal): 1952 (Alex Rosner), 1953
• Mainstream: 1962
• Maldonado, R.: 1978 (Smithsonian Labor History Project)
• Manship, Paul: 1939, undated
• Marceau, Henri: 1946
• Marquardt, Virginia: 1978
• Maruki, Toshiko and Iri: 1960
• Masses and Mainstream: 1952 (Samuel Sillen), 1954 (Joe)
• McNeil, Alan D: 1955
• Michelson, Herman: 1934
• Milner, Lucile: 1935
• Moore, Sam: 1953
• Nagy, Janos: 1956
• National Association of Women Painters and Sculptors: 1940 (Bianca Todd)
• National Council of American Soviet Friendship: 1943 (Hannah Dorner)
• National Council of the Arts, Sciences, and Professions: 1952 (Nan Bramer)
• National Maritime Union: 1944 (Louis Oguss, M. Hedley Stone)
• New Masses: 1934 (Sean, Herman Michelson)
• New World Review: 1952 (Jessica Smith)
• New York Committee for the Protection of the Foreign Born: 1955 (Alec Jones)
• Nuno, B.: 1943
• Oguss, Louis: 1944
• Oldham, John and Ray: circa 1930s
• Ottley, Roi: 1943 (National CIO Committee)
• Patrás, Pal: 1955
• Patterson, William L.: 1953-1954
• People’s World: 1956 (W.J. Decker)
• Perlo, Ellen: 1984
• Perrot, Paul: 1960 (Corning Museum)
• Philadelphia Forum of Social Sciences: 1955 (Bob Klonsky)
• Popper, Lilly: 1953-1954
• Prentis, Albert: 1937
• Provisional Workers and People's Committee for May Day: 1955 (Morris Gainer), 1960 (Max Rosen)
• Putnam and Sons: 1935 (Quintin Rossi)
• Reed, Alman: 1955
• Reisman, Philip: 1962, circa 1960s
• Rickey, George: 1937
• Rosen, Max: 1955
• Rosner, A.: 1952, 1959
• Rosner, Deak: 1955
• Rossen, John: 1955
• Rossi, Quintin: 1935
• Royce, Edward: 1955
• Sandburg, Carl: 1942
• Sapiro, Aaron: 1932
• Schappes Defense Committee: 1941 (Morris U. Shappes)
• Schoen, Eugene: 1932, 1934
• Schwartz, Morris: 1951
• Selsam: 1951
• Sequenza, Sofia: 1983
• Shields, T.A. "Art": 1959
• Shillen, Ronald: 1942
• Siegelbaum, Portia: 1978
• Sillen, Samuel: 1952
• Smith, Jessica: 1952
• Soglow, Otto: 1942
• Solomon: Dave: 1954 (New Talents Gallery), 1956
• Starobin, Joseph: 1955
• Steffens, Lincoln: 1934 (journalist)
• Stone, M. Hedley: 1944
• Street, Julian Jr.: 1940
• Tandy, W. Lou: 1953
• Time: 192-
• Todd, Bianca: 1940 (See also Series 4)
• Tresca, Carlo: circa 1930s (anarchist)
• Turner, Jeannette S.: 1957-1960
• Tyler, Hugh: 1939 (WPA)
• Vallon, Jose: 1934
• Van Rensselaer, Sylvia: 1944 ("Portrait of America Competition" report)
• Weber, Max: 1953 (See also Series 4)
• Weyhe Gallery: 1947
• Wilson, Steve: 1959 (Progressive Lithographers)
• The Worker: 1952 (Rob Hall)
• World Council of Peace: 1955 (Jean Laffitte)
• World: 1925
• Zigrosser, Carl: 1937
• Zorach, Bill: 1942
• Zundel, Eugenia: 1957, 1959
• Zurier, Rebecca: 1984, circa 1980s
Box 1, Folder 25  Correspondence, 1930-1931
Image(s)
Oversized material housed in Box 8

Box 1, Folder 26  Correspondence, 1932-1933
Image(s)

Box 1, Folder 27  Correspondence, 1934
Image(s)

Box 1, Folder 28  Correspondence, 1935
Image(s)

Box 1, Folder 29  Correspondence, 1936-1937
Image(s)

Box 1, Folder 30  Correspondence, 1939
Image(s)

Box 1, Folder 31  Correspondence, circa 1930-1939
Image(s)

Box 1, Folder 32  Correspondence, 1940-1941
Image(s)

Box 1, Folder 33  Correspondence, 1942
Image(s)

Box 1, Folder 34  Correspondence, 1943
Image(s)

Box 1, Folder 35  Correspondence, 1944
Image(s)

Box 1, Folder 36  Correspondence, 1945
Image(s)

Box 1, Folder 37  Correspondence, 1946
Image(s)

Box 1, Folder 38  Correspondence, 1947-1948
Image(s)

Box 1, Folder 39  Correspondence, 1949
Box 1, Folder 40  Correspondence, circa 1940-1949
Image(s)

Box 1, Folder 41  Correspondence, 1950 January-August
Image(s)

Box 1, Folder 42  Correspondence, 1950 September-December
Image(s)

Box 1, Folder 43  Correspondence, 1951
Image(s)

Box 1, Folder 44  Correspondence, 1952 January-September
Image(s)

Box 1, Folder 45  Correspondence, 1952 September-December
Image(s)

Box 1, Folder 46  Correspondence, 1953 February-July
Image(s)

Box 1, Folder 47  Correspondence, 1953 July-December
Image(s)

Box 1, Folder 48  Correspondence, 1954 January-August
Image(s)

Box 1, Folder 49  Correspondence, 1954 August-November
Image(s)

Box 1, Folder 50  Correspondence, 1955 January-March
Image(s)

Box 1, Folder 51  Correspondence, 1955 April-September
Image(s)

Box 1, Folder 52  Correspondence, 1955 September-December
Image(s)

Box 2, Folder 1  Correspondence, 1956
Image(s)

Box 2, Folder 2  Correspondence, 1957 January-February
Box 2, Folder 3  Correspondence, 1957 March-December
Image(s)

Box 2, Folder 4  Correspondence, 1958
Image(s)

Box 2, Folder 5  Correspondence, 1959 January-July
Image(s)

Box 2, Folder 6  Correspondence, 1959 July-December
Image(s)

Box 2, Folder 7  Correspondence, circa 1950-1959
Image(s)

Box 2, Folder 8  Correspondence, 1960 January-May
Image(s)

Box 2, Folder 9  Correspondence, 1960 May-December
Image(s)

Box 2, Folder 10  Correspondence, 1961
Image(s)

Box 2, Folder 11  Correspondence, 1962, 1968
Image(s)

Box 2, Folder 12  Correspondence, circa 1960-1969
Image(s)

Box 2, Folder 13  Correspondence, 1971-1979
Image(s)

Box 2, Folder 14  Correspondence, 1980-1983
Image(s)

Box 2, Folder 15  Correspondence, 1984-1986
Image(s)

Box 2, Folder 16  Correspondence, circa 1980-1989
Image(s)

Box 2, Folder 17  Correspondence, undated
Box 2, Folder 18  Correspondence, undated
Image(s)

Box 8  Oversized Item from Correspondence
Oversized material digitized with Box 1, Folder 25

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0.7 Linear feet (Box 2)

This series includes essays, short stories, notes, lists, notebooks, and a play. Most writings are by Hugo Gellert. Articles and stories by other authors, particularly Hungarian are also found.

Gellert's writings include two full-length typescripts, for Baron Munchausen, His Famous 'Mein Kampf', and Comrade Gulliver, An Illustrated Account of Travel into that Strange Country the United States of America. Other prose writings by Gellert include brief essays on a wide array of historical, political, and biographical topics, as well as writings related to exhibitions. Most of these writings are untitled, but examples of titles that are present include "Siqueiros in Jail," "War," The Role of the Communist Artist," and "Charles White, His Portfolio." Prose writings in the Hungarian language are filed separately.

Proposals and applications consist mainly of biographical information about Gellert and one page of an application for Robert Gwathmey. Notes include lists of names, agendas, supplies, recipes for art media, and expenses. Some of the notes are in Hungarian, and scattered notes in handwriting other than Gellert's are also found. Sketches are common throughout the notes. Notebooks contain contacts, appointments, writings, sketches, and other records.

Writings by other authors include articles in English and stories in Hungarian by various authors, filed alphabetically by author. These writings are typically typescripts, and include seven stories by the Hungarian realist writer Zsigmond Móricz. The unsigned typescripts filed at the end of the series may or may not be by Hugo Gellert.

Additional writings are found in the Organizational Records and Artwork series, including an autobiographical essay in a 1950 sketchbook.

Box 2

Writings by Hugo Gellert

Box 2, Folder 19

Baron Munchausen: His Famous Tale 'Mein Kampf', circa 1930-1939

Image(s): Baron Munchausen: His Famous Tale 'Mein Kampf,'

Box 2, Folder 20

Comrade Gulliver: An Illustrated Account of Travel into that Strange Country, the USA, 1935

Image(s)

Box 2, Folder 21

Comrade Gulliver: An Illustrated Account of Travel into that Strange Country, the USA, 1935

Image(s)

Box 2, Folder 22

Prose Writings in English, circa 1930-1970

Image(s)

Box 2, Folder 23

Prose Writings in English, circa 1930-1970

Image(s)

Box 2, Folder 24

Prose Writings in English, circa 1930-1970

Image(s)

Box 2, Folder 25

Prose Writings in English, circa 1930-1970
<table>
<thead>
<tr>
<th>Box 2, Folder 26</th>
<th>Prose Writings in English, circa 1930-1970</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 2, Folder 27</td>
<td>Prose Writings in Hungarian, undated</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 2, Folder 28</td>
<td>Prose Writings in Hungarian, undated</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 2, Folder 29</td>
<td>Prose Writings in Hungarian, undated</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 2, Folder 30</td>
<td>Prose Writings in Hungarian, undated</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 2, Folder 31</td>
<td>Proposals and Applications, circa 1936-1953</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 2, Folder 32</td>
<td>Lists of Artwork, circa 1930-1960</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 2, Folder 33</td>
<td>Notes, circa 1930-1969</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 2, Folder 34</td>
<td>Notes, circa 1930-1969</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 2, Folder 35</td>
<td>Notes, circa 1930-1969</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 2, Folder 36</td>
<td>Notes, circa 1930-1969</td>
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<td></td>
<td>Image(s)</td>
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<tr>
<td>Box 2, Folder 37</td>
<td>Notes, circa 1930-1969</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 2, Folder 38</td>
<td>Notes, circa 1930-1969</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td>Box 2, Folder 39</td>
<td>Notes, circa 1930-1969</td>
</tr>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Oversized material housed in Box 8</td>
</tr>
</tbody>
</table>
Box 2, Folder 40  Notes, circa 1930-1969
Image(s)

Box 2, Folder 41  Notes, circa 1930-1969
Image(s)

Box 2, Folder 42  Notes, circa 1930-1969
Image(s)

Box 2, Folder 43  Notebook, circa 1941
Image(s)
Contains sketches

Box 2, Folder 44  Notebook, circa 1949
Image(s)

Box 2, Folder 45  Notebook, circa 1955
Image(s)
Contains sketches

Box 2  Writings by Others

Box 2, Folder 46  Articles, circa 1962, 1970, undated
Image(s)
Box 2, folders 46-47 include "Jo Davidson" by Van Wyck Brooks, "China Report" by John Chen, an article on the sentence of David Alfaro Siqueiros and Filomeno Mata by Victor Rico Galan, "Second Culture" by Gaylord C. LeRoy, "The Ballad of Gheorghe Doja" by Constantin Palade, and "Facts on New York Labor" by Victor Perlo

Box 2, Folder 47  Articles, circa 1962, 1970, undated
Image(s)

Box 2, Folder 48  Stories in Hungarian, 1916, undated
Image(s)
Authors include Jenő Heltai, Zsigmond Móricz, and István Tömörkény (Box 2, Folders 48-50)

Box 2, Folder 49  Stories in Hungarian, 1916, undated
Image(s)

Box 2, Folder 50  Stories in Hungarian, 1916, undated
Image(s)

Box 2  Unsigned Typescripts
Box 2, Folder 51  Prose Writings in English, undated
   Image(s)
   Includes "Chalcography in Hungary," "Political Indifference - Political Death,"
   and untitled essays on the federal art program, artist Robert Minor, and
   fragments of an essay on the John Reed Club

Box 2, Folder 52  Prose Writings in Hungarian, undated
   Image(s)

Box 2, Folder 53  Untitled Three-Act Play in English, circa 1930-1939
   Image(s)

Box 8  Oversized Writings
   Oversized material digitized with Box 2, Folders 27 and 39
Series 4: Organizational Records, circa 1920-1977

1 Linear foot (Boxes 3, 8, and OV 9)

This series contains documents related to political and art organizations for which Gellert was an active organizer, officer, and in some cases, a founder. Because of his central role in many of these organizations, records often contain unique documentation of their activities.

Typical records found include incoming and outgoing correspondence, membership records, petitions, reports, open letters to public figures in multiple drafts, accounting records, records related to exhibitions, publicity in various forms, meeting agendas and minutes, and Gellert's original notes and writings. Documents are arranged by organization, with records for each organization filed roughly in chronological order. Names of significant correspondents found in this series are listed in a note under the folder heading in which it appears.

Printed material related to organizations for which no original records are found are filed in the Printed Material series.

Box 3, Folder 1  American Artists Congress, circa 1936-1937, 1942
   Image(s)
   Box 3, folders 1-2 include letters of Grace Clements, G. Merangel, Stuart Davis, Thomas Parker

Box 3, Folder 2  American Artists Congress, circa 1936-1937, 1942
   Image(s)

Box 3, Folder 3  American Artists Congress, circa 1937-1937, 1942
   Image(s)
   Includes a 1936 pamphlet of cartoons defending the Works Progress Administration

Box 3, Folder 4  American Artists Congress, Conference Proceedings, First American Artists Congress against War and Fascism, 1936
   Image(s)

Box 3, Folder 5  Art of Today Gallery, 1954-1958
   Image(s)
   Box 3, folders 5-14 include letters of Rockwell Kent, Sally Kent, Hilda Simpson, John Kingsbury, Robert Shinn, Clark Foreman, Emil Zinn, and Eleanor Brown

Box 3, Folder 6  Art of Today Gallery, 1955 January-April
   Image(s)

Box 3, Folder 7  Art of Today Gallery, 1955 April-July
   Image(s)

Box 3, Folder 8  Art of Today Gallery, circa 1954-1958
<table>
<thead>
<tr>
<th>Box 3, Folder 9</th>
<th>Art of Today Gallery, 1955 August-December</th>
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<tbody>
<tr>
<td>Box 3, Folder 10</td>
<td>Art of Today Gallery, 1956 January-September</td>
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<tr>
<td>Box 3, Folder 11</td>
<td>Art of Today Gallery, 1956 October-December</td>
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<td>Box 3, Folder 12</td>
<td>Art of Today Gallery, 1957-1958</td>
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<tr>
<td>Box 3, Folder 13</td>
<td>Art of Today Gallery, circa 1954-1958</td>
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<tr>
<td>Box 3, Folder 14</td>
<td>Art of Today Gallery, circa 1954-1958</td>
</tr>
<tr>
<td>Box 3, Folder 15</td>
<td>Art of Today Gallery, Log Books, 1955-1956</td>
</tr>
<tr>
<td>Box 3, Folder 16</td>
<td>Art of Today Gallery, Log Books, 1955-1956</td>
</tr>
<tr>
<td>Box 3, Folder 17</td>
<td>Art of Today Gallery, Amalgamated Bank Book and Receipt Book, 1955-1957</td>
</tr>
<tr>
<td>Box 3, Folder 18</td>
<td>Artists Committee of Action, circa 1934-1935</td>
</tr>
<tr>
<td>Box 3, Folder 19</td>
<td>Artists Committee of Action, circa 1934-1935</td>
</tr>
<tr>
<td>Box 3, Folder 20</td>
<td>Artists Committee of Action, circa 1934-1935</td>
</tr>
<tr>
<td>Box 3, Folder 21</td>
<td>Artists Committee of Action, circa 1934-1935</td>
</tr>
</tbody>
</table>
Box 3, Folder 22  Artists Committee of Action, circa 1934-1935

Box 3, Folder 23  Artists Committee of Action, circa 1934-1935

Box 3, Folder 24  Artists Coordination Committee, 1935-1936

Box 3, Folder 25  Artists Coordination Committee, 1937

Box 3, Folder 26  Artists Coordination Committee, 1937

Box 3, Folder 27  Artists Coordination Committee, 1938

Box 3, Folder 28  Artists Coordination Committee, 1938

Box 3, Folder 29  Artists Coordination Committee, 1939

Box 3, Folder 30  Artists Coordination Committee, 1940

Box 3, Folder 31  Artists Coordination Committee, 1940

Box 3, Folder 32  Artists Coordination Committee, 1940

Box 3, Folder 33  Artists Coordination Committee, 1941

Box 3, Folder 34  Artists Coordination Committee, circa 1935-1941
Image(s)

Box 3, Folder 35  Artists Coordination Committee, circa 1935-1941
Image(s)

Box 3, Folder 36  Artists' Council, U.S.A., circa 1945-1946
Image(s)
Includes letters of Max Weber, José de Creeft, Thomas Hart Benton, and Carol Janeway

Box 3, Folder 37  Artists for Victory, Inc., 1941-1942
Image(s)
Box 3, folders 37-41 include letters of Rockwell Kent, Chester Price, John Taylor Arms, Marie Kirkwood, Jim Eglen, Thomas C. Parker, and Erwin Barrie

Box 3, Folder 38  Artists for Victory, Inc., 1943-1944
Image(s)

Box 3, Folder 39  Artists for Victory, Inc., 1945-1946
Image(s)

Box 3, Folder 40  Artists for Victory, Inc., circa 1941-1946
Image(s)

Box 3, Folder 41  Artists for Victory, Inc., circa 1941-1946
Image(s)
Oversized material housed in Box 8

Box 3, Folder 42  Committee to Defend V. J. Jerome, circa 1951-1956
Image(s)
Box 3, folders 42-44 include letters of Joseph North, Philip Evergood, Sara Gottlieb, and Rockwell Kent

Box 3, Folder 43  Committee to Defend V. J. Jerome, circa 1951-1956
Image(s)

Box 3, Folder 44  Committee to Defend V. J. Jerome, circa 1951-1956
Image(s)

Box 3, Folder 45  Committee to Defend V. J. Jerome, Bank Records, 1951-1954
Box 3, Folder 46  Committee to Defend V. J. Jerome, Published Writings by Jerome, 1947, 1951-1953
Image(s)
Includes article "Let Us Grasp the Weapon of Culture," and booklet "Culture in a Changing World, a Marxist Approach"

Box 3, Folder 47  Communist Party, circa 1931-1977
Image(s)

Box 3, Folder 48  Hungarian Word, Inc., 1953-1962
Image(s)

Box 3, Folder 49  Hungarian Word, Inc., 1953-1962, 1977
Image(s)

Box 3, Folder 50  Independent Voters Committee of the Arts, Sciences, and Professions (ASP), circa 1944-1954
Image(s)
Oversized material housed in Box 8

Box 3, Folder 51  John Reed Clubs, circa 1929-1934
Image(s)
"Proposals for Activities of John Reed Clubs"

Box 3, Folder 52  National Society of Mural Painters (Mural Artists Guild), circa 1936-1941
Image(s)

Box 3, Folder 53  National Society of Mural Painters (Mural Artists Guild), 1937-1938
Image(s)

Box 3, Folder 54  National Society of Mural Painters (Mural Artists Guild), 1939-1941
Image(s)

Box 3, Folder 55  National Society of Mural Painters (Mural Artists Guild), circa 1936-1941
Image(s)

Box 3, Folder 56  New York City Art Commission, 1939
Image(s)

Box 3, Folder 57  New York City Council for Art Week, 1940
Image(s)

Box 3, Folder 58  United American Artists (formerly the Artists' Union), circa 1930-1940
Box 3, Folder 59 Other Organizations' Records, circa 1934-1962

Box 8 Oversized Organizational Records
Oversized material digitized with Box 3, Folders 41 and 50

Box 9 (OV) Oversized Organizational Records
Oversized material digitized with Box 3, 31

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Series 5: Printed Materials, circa 1920-1986

3 Linear feet (Boxes 4-6, 8, and OV 9)

This series contains newspaper clippings, exhibition catalogs, magazines, maps, pamphlets, greeting cards, brochures, mailings, flyers, posters, and books. Printed materials with artwork or writings by Hugo Gellert are filed under his name, as are documents promoting his public appearances and other activities. The remainder of the series is filed by type of material. Although the bulk of the printed materials series has been scanned, some clippings, announcements, invitations, maps, pamphlets, printed short stories, and publicity and mailings were not. Not scanned or partially scanned material is noted at the folder title.

Gellert's illustrations are found in a wide variety of publications such as books, magazines, pamphlets, flyers, and publicity for various organizations. These materials are arranged by title, type of document, or organization. Serial publications that Gellert helped to produce are filed under the heading "Gellert periodicals." Photocopied clippings contain additional published Gellert illustrations and cartoons.

Exhibition catalogs, announcements, and invitations are primarily for exhibitions in which Gellert was not a participant. Pamphlets are mostly political tracts. Multiple pamphlets are filed by publisher, and single instances are filed chronologically under a miscellaneous heading. Multiple periodicals are filed by title, with single instances filed chronologically as well.

Publicity and mailings received by Gellert are arranged chronologically and include mass mailings such as form letters, flyers, newsletters, bulletins, announcements, circulars, press releases, reports, and other printed materials related to various labor, political, and art organizations. Some of the issues addressed in this material include the Spanish Civil War, advocacy for victims of McCarthyism, May Day demonstrations, civil rights, Soviet-American friendship, Cuba, organized labor, and education. Also found here are scattered programs for cultural events.

Printed materials related to organizations in which Gellert was a principal organizer are found in the Organizational Records series. Exhibition catalogs for the Art of Today Gallery are also found with Organizational Records.

Box 4, Folder 1  Clippings, circa 1934-1955
Image(s)

Box 4, Folder 2  Clippings (Photocopies of originals dated 1923-1982), circa 1986
Image(s)

Box 4, Folder 3  Exhibition Catalogs, Announcements, and Invitations, 1929-1939
Image(s)
Oversized material housed in Box 8.

Box 4, Folder 4  Exhibition Catalogs, Announcements, and Invitations, 1940-1948
Image(s)

Box 4, Folder 5  Exhibition Catalogs, Announcements, and Invitations, 1950-1953
Image(s)

Box 4, Folder 6  Exhibition Catalogs, Announcements, and Invitations, 1954
Box 4, Folder 7  
Exhibition Catalogs, Announcements, and Invitations, 1955
Image(s)

Box 4, Folder 8  
Exhibition Catalogs, Announcements, and Invitations, 1956-1963, 1985
Image(s)

Box 4, Folder 9  
Exhibition Catalogs, Announcements, and Invitations, circa 1929-1985
Image(s)

Box 4, Folder 10  
Gellert Appearances and Publicity, circa 1930-1955
Image(s)

Box 4, Folder 11  
Gellert Article on Art Young in ALA News, 1944
Image(s)

Box 4  
Gellert Illustrations

Box 4  
Miscellaneous Gellert Illustrations

Box 4, Folder 12  
Illustrations, circa 1927-1959
Image(s)

Box 4, Folder 13  
Halftone Printing Block, undated

Box 4, Folder 14  
Proofs, circa 1920-1959
Image(s)

Box 4, Folder 15  
*Aesop Said So* and *Comrade Gulliver*, circa 1935-1936
Image(s)
Proofs of illustrations for books by Gellert

Oversized material housed in Box 8

Box 4, Folder 16  
*Elore*, 1921
Image(s)
Hungarian-language Newspaper

Oversized material housed in Box 8

Box 4, Folder 17  
*Fasizmus*, undated
Image(s)
Anti-Horthy League Pamphlet

Box 4, Folder 18  
*The Fraternal Outlook*, 1939
Box 4, Folder 19  Greeting Cards, circa 1937-1960

Box 4, Folder 20  "Lionel Atwill in The Outsider", circa 1929

Box 4, Folder 21  Jefferson School of Social Science Catalogs, 1952-1956

Box 4, Folder 22  Magyarok Amerikában, 1951

Box 4, Folder 23  May Day Committee, 1951-1959

Box 4, Folder 24  Mindentudó Kalendárium, 1955

Box 4, Folder 25  New World Review, 1951

Box 4, Folder 26  New York World, circa 1926-1927

Box 4, Folder 27  Pearson's, 1922-1923

Box 4, Folder 28  The President's Speech Illustrated by 19 Artists, 1944

Box 4, Folder 29  Tavasz a Dunán, 1956

Box 4, Folder 30  The Worker, 36 Years, Drawings, 1960

Box 4  Gellert Periodicals

Box 4, Folder 31  American Dialog, 1964-1969
Box 4, Folder 32  
*American Dialog*, 1971-1972
Image(s)

Box 4, Folder 33  
*Art Front*, 1934-1936
Image(s)
Oversized material housed in Box 8

Box 4, Folder 34  
*Magyar Szó* (Hungarian Word), 1953-1959, 1963
Image(s)
Oversized material housed in Box 8

Box 4, Folder 35  
*New Masses*, 1926, 1933-1945
Image(s)
Oversized material housed in Box 8

Box 4, Folder 36  
Greeting Card Series, circa 1933
Image(s)

Box 4, Folder 37  
Hungarian Short Stories, 1953, undated

Box 4, Folder 38  
List of Artist Contributors to *The Masses, Liberator, or New Masses*, undated
Image(s)

Box 4, Folder 39  
Maps, circa 1950

Box 4  
Pamphlets  
(*Covers only scanned*)

Box 4, Folder 40  
Pamphlets General File, 1935-1979
Image(s)

Box 4, Folder 41  
Pamphlets General File, 1935-1979
Image(s)

Box 4, Folder 42  
Pamphlets General File, 1935-1979
Image(s)

Box 4, Folder 43  
Pamphlets General File, 1935-1979
Image(s)

Box 5, Folder 1  
American Committee for Protection of Foreign Born, circa 1953-1959
Image(s)

Box 5, Folder 2  
Artists' Equity Association, 1961
Box 5, Folder 3  Communist Party, circa 1948-1950
Image(s)

Box 5, Folder 4  Foreign Languages Publishing House (Moscow), 1956-1957
Image(s)

Box 5, Folder 5  Hungarian Bulletin, 1949-1954
Image(s)

Box 5, Folder 6  National Council of American-Soviet Friendship, circa 1943-1962
Image(s)

Box 5, Folder 7  New Century Publishers, 1945-1954
Image(s)

Box 5, Folder 8  New Century Publishers, 1954-1961
Image(s)

Box 5, Folder 9  United Committee of South Slavic Americans, circa 1943-1946
Image(s)

Box 5, Folder 10  Workers' Library Publishers, 1935-1943
Image(s)

Box 5, Folder 11  Union-related Pamphlets, 1937-1985
Image(s)

Box 5, Folder 12  United States Government, 1935-1941
Image(s)

Box 5, Folder 13  United States Government, 1945
Image(s)

Box 5  Periodicals
(Covers only scanned)

Box 5, Folder 14  Periodicals General File, 1918-1921
Image(s)

Box 5, Folder 15  Periodicals General File, 1922-1925
Image(s)

Box 5, Folder 16  Periodicals General File, 1931-1934
Box 5, Folder 17  Periodicals General File, 1935-1941
Box 5, Folder 18  Periodicals General File, 1950-1951
Box 5, Folder 19  Periodicals General File, 1953-1956
Box 5, Folder 20  Periodicals General File, 1962
Box 5, Folder 21  American Contemporary Art, 1944
Box 5, Folder 22  Amnesty Trumpet, 1954
Box 5, Folder 23  Bulletin of the World Council of Peace, 1956-1963
Box 5, Folder 24  The Lamp, 1952-1959
Box 5, Folder 25  Latin American Facts, 1951
Box 5, Folder 26  The Masses, 1916
Box 5, Folder 27  Masses and Mainstream, 1950-1951
Box 5, Folder 28  Masses and Mainstream, 1952
Box 5, Folder 29  Masses and Mainstream, 1953-1956
Box 5, Folder 30  Mainstream, 1958-1961
Box 5, Folder 31  New Hungary, 1953-1955
Image(s)

Box 5, Folder 32-36  Publicity and Mailings, circa 1930-1940

Box 6, Folder 1-26  Publicity and Mailings, 1941-1986, undated

Box 6, Folder 27  Song books and Song sheets, circa 1932-1958
           Image(s)

Box 8  Oversized Printed Materials
       Oversized material digitized with Box 4, Folders 9, 15-16, and 33-35, and Box 5, Folder 26

Box 9 (OV)  Oversized Printed Materials
            Oversized material digitized with Box 4, Folder 26

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Series 6: Photographs, circa 1920-1959

0.5 Linear feet (Boxes 6-7)

This series consists of personal photographs, news and publicity photographs, and photographs of works of art. Most of the personal photographs are snapshots, and most are unidentified. There are also two sets of group portraits with Gellert pictured, but other individuals are unidentified.

The bulk of the photographs are publicity and news photographs, including photos from news agencies and file photos of public figures. Public figures include well-known American communists such as Earl Browder, Tom Mooney, Eugene Debs, Upton Sinclair, and Paul Robeson, as well as famous industrialists and mainstream politicians such as J.P. Morgan, Dwight Eisenhower, Herbert Hoover, and Robert Moses. Some of the photographs appear reproduced in the various publications Gellert helped to produce. Several news photographs are marked "D.W." or "Daily Worker." A few of those pictured were also subjects of Gellert's murals and illustrations. Others remain unidentified. Subjects with multiple photographs are listed in the folder headings, and single instances are filed in miscellaneous files.

Photographs of works of art include murals by Gellert at Seward Park, a mural by Pablo O'Higgins in Mexico, and Philip Guston's mural for the 1939 World's Fair. Set pieces with illustrations by Gellert are shown during a performance, which may have taken place at the 1945 San Francisco conference of the United Nations.

Box 6

Personal Photographs

Box 6, Folder 28
Group Portraits with Gellert Pictured, circa 1930-circa 1950
Image(s)

Box 6, Folder 29
Family, circa 1938
Image(s)

Box 6, Folder 30
Friends, circa 1930-1959
Image(s)
Included are photographs of Carl Schwartz, Julia Schwartz, Irving Fierson, Nancy Fierson, Dolores Gold, Max Bachner, Jenny Bachner, and other unidentified people

Box 6, Folder 31
Unidentified Buildings, circa 1957-1958
Image(s)

Box 6

Publicity and News Photographs

Box 6, Folder 32
Earl Browder, circa 1930-1940
Image(s)

Box 6, Folder 33
Ben Davis, 1943-1948
Image(s)

Box 6, Folder 34
John Gates, circa 1940-1950
Box 6, Folder 35  
Tom Mooney, circa 1934-1942  
Image(s)

Box 6, Folder 36  
Paul Robeson, circa 1928-1950  
Image(s)

Box 6, Folder 37  
Upton Sinclair, circa 1930-1939  
Image(s)

Box 6, Folder 38  
Harry Winston, circa 1940-1950  
Image(s)

Box 6, Folder 39  
Miscellaneous Public Figures, circa 1920-1959  
Image(s)


Box 6, Folder 40  
Miscellaneous Public Figures, circa 1920-1959  
Image(s)

Box 6, Folder 41  
Miscellaneous Public Figures, circa 1920-1959  
Image(s)

Box 6, Folder 42  
Miscellaneous Public Figures, Unidentified, circa 1920-1959  
Image(s)

Box 6, Folder 43  
Miscellaneous Public Figures, Unidentified, circa 1920-1959

Box 6, Folder 44  
Unidentified People, undated  
Image(s)

Box 6, Folder 45  
Australian Livestock, circa 1950-1959

Box 6, Folder 46  
Eastern European Culture, circa 1950-1959  
Image(s)

Box 6, Folder 47  
Eastern European Culture, circa 1950-1959  
Image(s)

Box 6, Folder 48  
Eastern European Culture, circa 1950-1959
Box 6, Folder 49  
Eastern European Culture, circa 1950-1959  
Image(s)

Box 7, Folder 1  
Seward Park Slum Clearance Project, circa 1957  
Image(s)

Box 7, Folder 2  
Theater Production of E. Chodorov's *Decision*, 1944  
Image(s)

Box 7  
Photographs of Works of Art

Box 7, Folder 3  
Gellert's Seward Park Murals, circa 1961  
Image(s)

Box 7, Folder 4  
Theater Performance with Gellert Set Pieces, circa 1945  
Image(s)

Box 7  
Works of Art by Others

Box 7, Folder 5  
Murals, 1933, 1939  
Image(s)

Box 7, Folder 6  
Sculpture and Paintings, circa 1920-1959  

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Series 7: Artwork, 1927-1981

0.4 Linear feet (Box 7, OV 10)

Artwork includes silkscreen prints, lithographs, woodcuts, sketches, drawings, doodles, designs, sketchbooks, layouts for printed materials, and other print production elements. Artwork is by Hugo Gellert and others, including Philip Reisman, Gyula Derkovits, Anton Refregier.

Artwork that is part of identifiable, titled projects is filed first, including sketches for Gellert's 1934 book Karl Marx's Capital in Lithographs, and a set of silkscreen prints that he issued as a portfolio entitled Century of the Common Man in 1943. General files for sketches, sketchbooks, layouts, and prints filed after them. Sketches, drawings, and designs include a wide variety of material, from loose sketches and doodles to finished drawings, as well as text design, technical drawings, and floor plans. Notes and writings are common among the sketches and sketchbooks, and the sketchbook dated 1950 also contains a handwritten, autobiographical essay.

Layouts and prints production elements include sketches, prints, typography, brownprints, photostats, and prints in various states.

Box 7, Folder 7  "American Student Delegation to Russia," Silkscreen Poster, 1927
Image(s)
Oversized material housed in OV 10

Box 7, Folder 8  Karl Marx's Capital in Lithographs, Sketches, circa 1933-1934
Image(s)

Box 7, Folder 9  Karl Marx's Capital in Lithographs, Sketches, circa 1933-1934
Image(s)

Box 7, Folder 10  Unidentified Portrait, 1937
Image(s)
Oversized material housed in OV 10

Box 7, Folder 11  Century of the Common Man, Silkscreen Prints, circa 1943
Image(s)
Oversized material housed in OV 10

Box 7, Folder 12  Monoprints, undated
Image(s)

Box 7, Folder 13  Sketches, Drawings, and Designs, circa 1939-1981
Image(s)

Box 7, Folder 14  Sketches, Drawings, and Designs, circa 1939-1981
Image(s)

Box 7, Folder 15  Sketches, Drawings, and Designs, circa 1939-1981
Box 7, Folder 16  Sketches, Drawings, and Designs, circa 1939-1981  Image(s)  Oversized material housed in OV 10

Box 7, Folder 17  Sketchbooks, 1950, undated  Image(s)  Two volumes

Box 7, Folder 18  Sketchbooks, undated  Image(s)

Box 7, Folder 19  Layouts and Print Production Elements, circa 1940-1954  Image(s)  Oversized material housed in OV 10

Box 7, Folder 20  Layouts and Print Production Elements, circa 1953-1954  Image(s)

Box 7  Artwork by Others

Box 7, Folder 21  "Stones" by Philip Reisman, circa 1933  Image(s)

Box 7, Folder 22  "1514," Woodcuts by Gyula Derkovits, circa 1928-1929  Image(s)

Box 7, Folder 23  "Sword into Plowshare," Woodcut by Anton Refregier, circa 1933  Image(s)

Box 7, Folder 24  Unsigned Prints, 1937, undated  Image(s)  The first print is by Charles White, the last print is by Alexander Stavenitz

Box 10 (OV)  Oversized Artwork  Oversized material digitized with Box 7, Folders 7, 10-11, 16, and 19

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