



Smithsonian
Archives of American Art

A Finding Aid to the Sam Gilliam Papers,
1957-1989, in the Archives of American Art

Ashley Boykins

Funding for the processing of this collection
was provided by the Henry Luce Foundation.

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Archives of American Art
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<https://www.aaa.si.edu/services/questions>
<https://www.aaa.si.edu/>

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Collection Overview

Repository:	Archives of American Art
Title:	Sam Gilliam papers
Identifier:	AAA.gillsam
Date:	1957-1989
Extent:	7.9 Linear feet
Creator:	Gilliam, Sam
Language:	English
Summary:	The papers of contemporary Color Field painter and educator Sam Gilliam measure 7.9 linear feet and date from 1957 to 1989. The papers include biographical material, correspondence, writings, business records, printed material, subject files, a scrapbook, artwork, and photographic material that document Gilliam's life from his time as a student through his teaching, professorial, and artistic career. The collection highlights Gilliam's close involvement with the art institutions, racial politics, and artistic innovation taking place in 1960s through 1980s America, specifically in Washington D.C.

Administrative Information

Acquisition Information

The Sam Gilliam papers were donated to the Archives of American Art by Sam Gilliam in 1989.

Processing Information

The collection received a preliminary level of processing and was catalogued by O. Evans in 1991. The collection was minimally reprocessed and a finding aid prepared by Ashley Boykins, supervised by Rayna Andrews with funding from The Henry Luce Foundation, in 2018.

Preferred Citation

Sam Gilliam papers, 1957-1989. Archives of American Art, Smithsonian Institution.

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.

Conditions Governing Use

Authorization to publish, quote, or reproduce must be obtained from Sam Gilliam.

Biographical / Historical

Sam Gilliam (1933-) is an African-American artist based in Washington, D.C. He was born in Tupelo, Mississippi and raised in Louisville, Kentucky where he began painting as a child, eventually attending the University of Louisville where he received his B.A. in Fine Art and M.A. in Painting. He went on to teach art to high school students in the Washington D.C. public school system, and university-level students at the Corcoran School of Art, the Maryland Institute College of Art (MICA), the University of Maryland, and Carnegie Mellon University. His numerous grants and awards include the 1971 Solomon Guggenheim Memorial Foundation Fellowship and multiple Honorary Doctoral degrees.

As an artist, Gilliam is best known for his three-dimensional draped and suspended paintings, covered with large fields of poured paint, pigment, and colorful staining influenced by the movement and colors of Abstract Expressionist painters. Gilliam went on to become a part of the Washington Color School of painters, where his creation of free-form works flourished. He created many public works that incorporated new materials such as custom designed metal forms, quilted canvas, and textiles; his works often included subtle social commentaries through their titling. His suspended paintings cemented Gilliam as an innovative and influential presence in 20th century American art.

Scope and Contents

The papers of contemporary Color Field painter and educator Sam Gilliam measure 7.9 linear feet and date from 1957 to 1989. The papers include biographical material, correspondence, writings, business records, printed material, subject files, a scrapbook, artwork, and photographic material that document Gilliam's life beginning as a student, through to his teaching, professorial, and artistic career based in Washington D.C. The collection highlights Gilliam's close involvement with the art institutions, racial politics, and artistic innovation taking place in 1960s through 1980s America, specifically in Washington D.C., and showcases the planning and creation of the large scale three-dimensional paintings Gilliam is best known for as a member of the Washington Color School of painting.

Biographical material includes resumes, passports, exhibition lists, artists' statements and essays, interview transcripts and recordings. Also included are audio recordings of conversations between Sam Gilliam and artist Benny Andrews, between Gilliam and artist Rockne Krebs, as well as recordings of a 1968 interview conducted by Dorothy Gilliam.

Correspondence spans over 20 years and includes letters to and from museums and galleries such as the Philadelphia Museum of Art, the Studio Museum in Harlem, Carl Solway Gallery, collectors, artists including David Driskell, friends, family, students, and fans.

Writings include notes, statements, and essays by and about Gilliam, writings by university students of Gilliam, and writings related to Gilliam's artwork and public commissions including measurements for artworks, material research, and information regarding prints created for the private home of Walter Mondale.

Business records primarily include the daily records of activities kept by Sam and Dorothy Gilliam's secretary, Debby, from 1973 to 1978. Also present are resumes for a studio assistant for Gilliam, certificates of originality, legal documents, receipts and invoices, a record of donated paintings, financial records, ledgers, contracts, records and paperwork for the Gilliam's company Enterprise 101, and miscellany.

Printed materials include photocopies, exhibition announcements, magazines, and clippings regarding exhibitions, specific artworks, and commissions, and Gilliam and/or his then-wife, Dorothy Gilliam.

The subject file series contains letters, photographic material, business records, sketches, and printed materials concerning specific galleries, public art commissions, arts organizations, workshops, teaching positions, Gilliam's studio, art suppliers, and other topics.

A disbound scrapbook contains photographs, notes, and printed material related to Gilliam and his studio practice.

The artwork series includes sketches, personal notes, and small preparatory drawings by Gilliam.

Photographic material includes negatives, slides, and transparencies of artworks, Gilliam in his studio, and Gilliam and staff preparing museum and gallery exhibition spaces. Also included are records of student artwork, and photos and slides of artwork sent to Gilliam by students and aspiring artists.

Arrangement

This collection is arranged as 9 series.

- Series 1: Biographical Material, 1958-1988, (Box 1; 0.8 linear feet)
- Series 2: Correspondence, 1965-1989, (Boxes 1-2; 0.6 linear feet)
- Series 3: Writings, 1962-1988, (Box 2; 0.4 linear feet)
- Series 4: Business Records, 1957-1986, (Boxes 2-3; 1.0 linear foot)
- Series 5: Printed Material, 1962-1987, (Boxes 3-4; 1.0 linear foot)
- Series 6: Subject Files, 1963-1988, (Boxes 4-7; 2.2 linear feet)
- Series 7: Scrapbook, 1958-1968, (Box 7; 0.2 linear feet)
- Series 8: Artwork, 1970-1980, undated, (Boxes 7-9; 0.4 linear feet)
- Series 9: Photographic Material, 1960-1985, (Boxes 8-9; 0.3 linear feet)

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
Color-field painting -- Washington (D.C.)
Painting, Modern -- 20th century -- Washington (D.C.)
Washington Color School (Group of artists)

Types of Materials:

Interviews
Photographs
Prints
Scrapbooks
Sketches
Sound recordings
Transcripts

Names:

Andrews, Benny, 1930-2006

Carl Solway Gallery
Driskell, David C.
Gilliam, Dorothy Butler, 1936-
Krebs, Rockne, 1938-2011
Mondale, Walter F., 1928-
Philadelphia Museum of Art
Studio Museum in Harlem

Occupations:

Educators -- Washington (D.C.)
Painters -- Washington (D.C.)

Container Listing

Series 1: Biographical Material, 1958-1988

0.8 Linear feet (Box 1)

Biographical material includes resumes, passports, exhibition lists, artist statements and essays by and about Gilliam, interview transcripts, and audiovisual material. The audiovisual material includes recordings of a group interview conducted by Dorothy Gilliam with artists Bob Field, Rockne Krebs, Gene Davis, Walter Hopps, and Sam Gilliam concerning the Washington Gallery of Modern Art in Washington, D.C. Also included are audio recordings of *Portrait with Sam Gilliam*, circa 1978, from the WBOE-FM radio series *Black Art in America*, and sound recordings of conversations between Gilliam and artists Benny Andrews and Rockne Krebs.

Box 1, Folder 1	List of Exhibitions, 1963-1976
Box 1, Folder 2	Resumes, 1985-1988
Box 1, Folder 3	Passports, 1968-1983
Box 1, Folder 4-8	Writing on Gilliam, 1960-1979
Box 1, Folder 9	Notes on Resumes, circa 1958-1982
Box 1, Folder 10	Resumes, 1978-1980
Box 1, Folder 11	List of Exhibitions, 1977-1984
Box 1, Folder 12	Lists of Exhibitions and Film Strips, circa 1985
Box 1, Folder 13	<i>Sam & Rockne Interview Recording, 1965</i> <i>1 Sound tape reel</i>
Box 1, Folder 14	Interviews Conducted by Dorothy Gilliam Concerning Washington Gallery of Modern Art, Recordings, 1968 <i>3 Sound tape reels</i> Dorothy Gilliam interviews Walter Hopps, Bob Field, Gene Davis, and Sam Gilliam related to workshop program at Washington Gallery of Modern Art. Doug M refers to Doug Michels, later of Ant Farm fame, who conducted community architecture workshops. Also included is an interview with Rockne Krebs.
Box 1, Folder 15	<i>Hanging Loose with Sam Gilliam</i> , Interview Transcript, circa 1972
Box 1, Folder 16	Sam Gilliam in Conversation with Benny Andrews, Recording, 1974 <i>1 Sound cassette</i>

- Box 1, Folder 17 *Sam Gilliam in Residence*, Recordings, 1980
1 videocassettes (u-matic) (Shot list included in case)
1 videocassettes (vhs)
- Box 1, Folder 18 *Portraits in Black*, Interview Transcript, 1982
- Box 1, Folder 19 *Portraits in Black*, Recording, 1982
1 videocassettes (u-matic)
1 videocassettes (vhs)
WETA program #107 *Portraits in Black: Sam Gilliam*
- Box 1, Folder 20 *Black Art in America* Radio Series — *Portrait of Sam Gilliam* Episode, Recording
and Transcript, circa 1978
1 Sound tape reel (Includes interview questions.)
- Box 1, Folder 21 *Voices in the Wind*, Interview Transcript, undated
- Box 1, Folder 22 Custody Statement by Dorothy Gilliam, 1982

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Series 2: Correspondence, 1965-1989

0.6 Linear feet (Boxes 1-2)

Correspondence includes letters to and from museums such as the Philadelphia Museum of Art and the Studio Museum in Harlem, and galleries including the Carl Solway Gallery, Middendorf/Lane Gallery, Fendrick Gallery, Hamilton Gallery, and Robert L. Kidd & Associates. Also present is correspondence with collector Donald A. Brown, artists David Driskell, Stephen Frietch, Keith Morrison, and Martin Puryear, as well as letters from friends, family, students, and fans.

Box 1, Folder 23	Letters, 1965-1973
Box 1, Folder 24	Letters, 1968-1981
Box 1, Folder 25	Letters, 1970-1987
Box 1, Folder 26	Letters, 1974
Box 1, Folder 27	Letters, 1976
Box 1, Folder 28	Letters, January 1977-August 1977
Box 1, Folder 29	Letters, September 1977-December 1977
Box 1, Folder 30	Letters, January 1978-March 1978
Box 1, Folder 31	Letters, April 1978-December 1978
Box 1, Folder 32	Letters, January 1979-June 1979
Box 1, Folder 33	Letters, August 1979-December 1979
Box 1, Folder 34	Letters, 1974-1983
Box 1, Folder 35	Letters, January 1980-April 1980
Box 1, Folder 36	Letters, May 1980-August 1980
Box 1, Folder 37	Letters, September 1980-December 1980
Box 1, Folder 38	Letters, January 1981-February 1981
Box 1, Folder 39	Letters, March 1981-May 1981
Box 1, Folder 40	Letters, June 1981-September 1981

Box 1, Folder 41	Letters, October 1981-December 1981
Box 1, Folder 42	Letters, January 1982-February 1982
Box 1, Folder 43	Letters, March 1982-April 1982
Box 1, Folder 44	Letters, May 1982-July 1982
Box 1, Folder 45	Letters, August 1982-September 1982
Box 2, Folder 1	Letters, October 1982
Box 2, Folder 2	Letters, November 1982
Box 2, Folder 3	Letters, December 1982
Box 2, Folder 4	Letters, circa 1982, 1983
Box 2, Folder 5-6	Letters, January 1983
Box 2, Folder 7	Letters, February 1983
Box 2, Folder 8	Letters, March 1983
Box 2, Folder 9	Letters, April 1983
Box 2, Folder 10	Letters, May 1983
Box 2, Folder 11	Letters, June 1983
Box 2, Folder 12	Letters, July 1983-August 1983
Box 2, Folder 13	Letters, September 1983
Box 2, Folder 14	Letters, October 1983
Box 2, Folder 15	Letters, November 1983
Box 2, Folder 16-17	Letters & Photo Slides, December 1983
Box 2, Folder 18	Letters, 1984

Box 2, Folder 19	Letters, 1985
Box 2, Folder 20	Letters, January 1986-April 1986
Box 2, Folder 21	Letters, May 1986-December 1986
Box 2, Folder 22	Letters, 1987-1989

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Series 3: Writings, 1962-1988

0.4 Linear feet (Box 2)

Writings include essays, statements, and articles including *Afro-American Abstraction* and *Alternatives for Black Artists*. A speech given by Gilliam entitled *The Transformation of Nature through Nature*, texts connected to the Coalition of Washington Artists and the American Academy and Institute of Arts and Letters, and work from former students of Gilliam are found here along with thirteen folders of personal notes, written by Gilliam.

Box 2, Folder 23	<i>Afro-American Abstraction</i> , 1971, 1980
Box 2, Folder 24	<i>Alternatives for Black Artists</i> , 1980-1981
Box 2, Folder 25	American Academy and Institute of Arts & Letters, undated
Box 2, Folder 26	<i>Art in Washington</i> , 1984
Box 2, Folder 27	Coalition of Washington Artists, 1986
Box 2, Folder 28	India, 1968-1971
Box 2, Folder 29	New Sculpture, Yuriko Yamaguchi, 1979-1982
Box 2, Folder 30	Poems, undated
Box 2, Folder 31	Statements on Art, 1962-1967, 1979-1982
Box 2, Folder 32	Statement by Sam Gilliam, undated
Box 2, Folder 33	Assorted, <i>The Transformation of Nature through Nature</i> Speech by Sam Gilliam, 1979, 1985, 1987-1988
Box 2, Folder 34	University of Maryland Master's Thesis, 1979
Box 2, Folder 35	Vice-President Mondale on Sam Gilliam Prints for his Private Residence, 1977
Box 2, Folder 36	Washington D.C. Convention Center Commission, 1984
Box 2, Folder 37	Assorted, 1973-1976
Box 2, Folder 38	Assorted, 1973, 1977-1979, 1982
Box 2, Folder 39	Notes, undated

Box 2, Folder 40	Notes, undated
Box 2, Folder 41	Notes, <i>Workshop</i> , undated
Box 2, Folder 42	Notes, 1979-1988
Box 2, Folder 43	Notes, 1979, 1982-1986
Box 2, Folder 44	Notes, circa 1971
Box 2, Folder 45	Notes, 1974, 1980
Box 2, Folder 46	Notes, circa 1986
Box 2, Folder 47	Notes, circa 1975
Box 2, Folder 48	Notes, 1978, 1982
Box 2, Folder 49	Notes, 1982
Box 2, Folder 50	Notes, 1973
Box 2, Folder 51	Notes, 1969, 1973, 1977-1978

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Series 4: Business Records, 1957-1986

1 Linear foot (Boxes 2-3)

Business records primarily include daily records of activities kept by Sam and Dorothy Gilliam's secretary, Debby, from 1973 to 1978. In addition to these documents are resumes for a studio assistant for Gilliam, certificates of originality, legal documents, travel itineraries, documents related to Gilliam's service in the US Army, receipts and invoices, a record of paintings donated, in-transit, and on-loan; financial records, ledgers, contracts, and records and paperwork connected to the Gilliam's company Enterprise 101, as well as miscellany.

Box 2, Folder 52-54	Ledgers, 1974
Box 2, Folder 55-57	Ledgers, 1975
Box 2, Folder 58-60	Ledgers, 1976
Box 2, Folder 61	Taxes, 1967
Box 2, Folder 62	Taxes, 1969
Box 2, Folder 63	Trusts for Family, 1975-1977
Box 2, Folder 64	Trusts for Family, 1978-1980
Box 2, Folder 65-67	Taxes, 1976
Box 2, Folder 68-69	Taxes, 1977
Box 2, Folder 70	Taxes, 1978
Box 3, Folder 1	Taxes, 1978
Box 3, Folder 2-4	Taxes, 1979
Box 3, Folder 5-10	Taxes, 1980
Box 3, Folder 11	Taxes, 1981
Box 3, Folder 12	Taxes, undated
Box 3, Folder 13	Taxes, Notes for Rita, 1975-1978
Box 3, Folder 14	US Army, 1957, 1977

Box 3, Folder 15	Paintings in Transit and On Loan, 1970-1980
Box 3, Folder 16	Receipt Book, 1980-1982
Box 3, Folder 17	Times Square Subway Complex, 1986
Box 3, Folder 18	Donated Paintings, 1979
Box 3, Folder 19	Employee Hours, 1971, 1974
Box 3, Folder 20	Irving Newman, 1979-1980
Box 3, Folder 21-23	Certificates of Originality, 1966, 1977-1983
Box 3, Folder 24-25	Assorted, 1979, 1981, 1988, 1981, 1988
Box 3, Folder 26	Receipts and Invoices, 1978-1985
Box 3, Folder 27	Receipts and Invoices, 1966-1972
Box 3, Folder 28	Receipts and Invoices, 1973-1977
Box 3, Folder 29	Receipts and Invoices, 1978-1980
Box 3, Folder 30-32	Receipts and Invoices, 1981
Box 3, Folder 33	Receipts and Invoices, 1982-1983
Box 3, Folder 34	Receipts and Invoices, 1984-1989
Box 3, Folder 35	Contacts, 1973, undated
Box 3, Folder 36	Contacts, 1975
Box 3, Folder 37	Contracts, 1976
Box 3, Folder 38	Contracts , 1978-1981
Box 3, Folder 39	Contracts, 1982-1986
Box 3, Folder 40-41	Assorted, 1971-1986
Box 3, Folder 42	Debby's Daily Records, October 1973-December 1973

Box 3, Folder 43	Debby's Daily Records, January 8, 1974-February 26, 1974
Box 3, Folder 44	Debby's Daily Records, 1976
Box 3, Folder 45	Debby's Daily Records, March 1974-May 1974
Box 3, Folder 46	Debby's Daily Records, June 1974-December 1974
Box 3, Folder 47	Debby's Daily Records, 1975-1976
Box 3, Folder 48	Debby's Daily Records, 1977
Box 3, Folder 49	Debby's Daily Records, 1978
Box 3, Folder 50	Instructions for Replacement Secretary Job, 1974-1975
Box 3, Folder 51	Itineraries, 1979-1980
Box 3, Folder 52	Legal Services for the Arts, 1981
Box 3, Folder 53	Museum Consultants International, undated
Box 3, Folder 54-58	Other People's Resumes, 1973-1975, 1983, 1983
Box 3, Folder 59	Skidmore, Owings, & Merrill, 1979-1980
Box 3, Folder 60	Washington New Art Association, 1985
Box 3, Folder 61	Washington New Art Association, 1986
Box 3, Folder 62	Assorted, 1972, 1975
Box 3, Folder 63	Enterprise 101, 1981-1982
Box 3, Folder 64	Enterprise 101, 1980-1981
Box 3, Folder 65	Enterprise 101, 1980-1983
Box 3, Folder 66	Enterprise 101, 1981
Box 3, Folder 67	Enterprise 101, 1980

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Series 5: Printed Material, 1962-1987

1 Linear foot (Boxes 3-4)

Printed materials include photocopies, exhibition announcements, magazines, and newspaper clippings regarding museum openings, personal profiles on Gilliam and Dorothy Gilliam, materials related to Gilliam serving on the jury for the National Council on the Arts fellowship, his public art commissions, specific artworks such as *Autumn Surf*, his appearance at the Venice Biennale, receipt of the Guggenheim and National Endowment for the Arts fellowships, as well as exhibition press for Gilliam and other African-American artists including Lou Stovall.

Box 3, Folder 68	Clippings, 1966-1968
Box 3, Folder 69	Clippings, 1969-1974
Box 3, Folder 70	Assorted, undated
Box 3, Folder 71	Assorted, 1970-1974
Box 3, Folder 72	Clippings, 1975-1977
Box 3, Folder 73	Clippings, 1978-1979
Box 3, Folder 74	Clippings, 1980-1984
Box 4, Folder 1-2	Photocopies, 1980-1984
Box 4, Folder 3	Photocopies, 1968-1969
Box 4, Folder 4	Photocopies, 1975-1978
Box 4, Folder 5	Photocopies, 1979
Box 4, Folder 6	Photocopies, 1980
Box 4, Folder 7	Photocopies, circa 1980
Box 4, Folder 8	Photocopies, 1981
Box 4, Folder 9	Photocopies, 1982
Box 4, Folder 10	Photocopies, 1983
Box 4, Folder 11	Photocopies, 1984-1986

Box 4, Folder 12	Exhibition Announcements, undated
Box 4, Folder 13	Exhibition Announcements, 1973, undated
Box 4, Folder 14	Exhibition Announcements, 1963-1974
Box 4, Folder 15	Exhibition Announcements, 1975-1976
Box 4, Folder 16	Exhibition Announcements, 1977-1978
Box 4, Folder 17	Exhibition Announcements, 1979-1980
Box 4, Folder 18	Exhibition Announcements, 1981-1983
Box 4, Folder 19	Exhibition Announcements, 1984-1986
Box 4, Folder 20	Exhibition Announcements, 1987
Box 4, Folder 21	Assorted, 1976-1978, undated
Box 4, Folder 22	Assorted, undated
Box 4, Folder 23-24	Assorted, 1978-1983
Box 4, Folder 25	Assorted, 1962, 1970, 1975-1977
Box 4, Folder 26-27	Assorted, 1977
Box 4, Folder 28	Assorted, 1978-1979
Box 4, Folder 29	Assorted, 1980-1982
Box 4, Folder 30	Assorted, 1981
Box 4, Folder 31	Assorted, 1983
Box 4, Folder 32	Assorted, 1984-1986
Box 4, Folder 33-34	Magazines, undated
Box 4, Folder 35-36	Magazines, 1970
Box 4, Folder 37	Magazines, 1972

Box 4, Folder 38 Magazines, 1974

Box 4, Folder 39 Magazines, 1981

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Series 6: Subject Files, 1963-1988

2.2 Linear feet (Boxes 4-7)

The subject files series includes background information for a variety of projects including Gilliam's Art-in-Architecture commission for the Atlanta Airport, a work called *Sculpture with a "D"*, created for the Davis subway station in Cambridge Massachusetts, and a Philadelphia Museum of Art commission. Also included are a complete collection of artist's protestations and correspondence regarding a controversial 1979 exhibition at Artists Space, and files concerning Gilliam's exhibitions at the Corcoran Gallery of Art, Fendrick Gallery, Art Park, The Brooklyn Museum, Brandywine Museum of Art, the Studio Museum in Harlem, and Galerie Darthea Speyer. Additional files include insight into Gilliam's process of art supply research and purchasing, with materials from purveyors such as Golden, Philip Fibers, and Rohm Hass. Documents related to Gilliam's years of teaching, and records from his own education and acceptance of his Honorary Doctorate degrees are also included.

Box 4, Folder 40	Art-in-Architecture Atlanta Commission, Blueprints, circa 1978
Box 4, Folder 41	Art-in-Architecture Atlanta Commission, Writings, 1979
Box 4, Folder 42	Art-in-Architecture Atlanta Commission, Letters, 1978-1979
Box 4, Folder 43	Art-in-Architecture Atlanta Commission, Printed Material, 1978-1980
Box 4, Folder 44	Art-in-Architecture Atlanta Commission, Business Records, 1979
Box 5, Folder 1	Art in Embassy, Letters and Printed Material, 1974-1980
Box 5, Folder 2	Art in Embassy, Printed Material, 1967
Box 5, Folder 3	Arts on the Line, Letters, 1980-1983
Box 5, Folder 4-5	Arts on the Line, Business Records, 1980-1983
Box 5, Folder 6	Art Park, Letters and Business Records, 1977
Box 5, Folder 7-8	Art Park, Printed Material, 1974-1977
Box 5, Folder 9	Art Park, Writings and Photographic Material, 1977
Box 5, Folder 10	Art Park, Writings, 1975, 1977
Box 5, Folder 11-12	Art Space, 1979
Box 5, Folder 13	The Artists' Foundation, Letters, 1981
Box 5, Folder 14	The Artists' Foundation, Writings and Printed Material, 1981

Box 5, Folder 15	Atlanta Airport Commission, Letters and Business Records, 1980
Box 5, Folder 16	Atlanta Airport Commission, Writings and Printed Material, 1980
Box 5, Folder 17	Marion Barry, Letters and Printed Material, 1978
Box 5, Folder 18	Marion Barry, Writings, 1986
Box 5, Folder 19	Barry Richard Gallery, 1982
Box 5, Folder 20	Brandywine, Letters, 1978-1983
Box 5, Folder 21	Brandywine, Writings, 1977-1983
Box 5, Folder 22	Brandywine, Writings, Business Materials, and Printed Material, 1978, 1981
Box 5, Folder 23	Brooklyn Museum of Art, Writings, 1977
Box 5, Folder 24	Brooklyn Museum of Art, Letters, 1977
Box 5, Folder 25-26	Brooklyn Museum of Art, Printed Material, 1977
Box 5, Folder 27	Cambridge Subway Commission, Letters, 1980
Box 5, Folder 28-29	Cambridge Subway Commission, Business Records, 1980
Box 5, Folder 30-31	Cambridge Subway Commission, Writings, 1980
Box 5, Folder 32-34	Cambridge Subway Commission, Printed Material, 1967-1968
Box 5, Folder 35	Cambridge Subway Commission, Blueprints, 1979
Box 5, Folder 36-37	Corcoran, Writings, 1969-1972
Box 5, Folder 38	Corcoran, Letters and Business Records, 1968-1981
Box 5, Folder 39	Corcoran, Clippings, 1968-1972
Box 5, Folder 40	Corcoran, Printed Material, 1969, 1980
Box 5, Folder 41	Corcoran, 10+10+10 Show, 1982-1983

Box 5, Folder 42	Cranbrook Academy of Art Museum, Letters and Business Material, 1977-1978
Box 5, Folder 43	Cranbrook Academy of Art Museum, Writings and Printed Material, 1977-1978
Box 5, Folder 44	Cultural Alliance of Greater Washington, Printed Material, 1978-1979
Box 5, Folder 45	Cultural Alliance of Greater Washington, Letters, 1979-1980
Box 5, Folder 46	Cultural Alliance of Greater Washington, Writings, 1978
Box 5, Folder 47	Dade County Commission, Writings and Photographic Material, circa 1977
Box 5, Folder 48	Dade County Commission, Letters, 1978-1983
Box 5, Folder 49	Dade County Commission, Printed Material, 1977-1978
Box 5, Folder 50-51	Dakar Senegal, Photographs, 1982
Box 5, Folder 52	Dakar, Senegal, Writings, 1982
Box 5, Folder 53	Dakar, Senegal, Letters, 1982
Box 5, Folder 54	Detroit Hospital Commission, Printed Material and Business Records, 1980
Box 5, Folder 55	Detroit Hospital Commission, Letters, 1979-1980
Box 5, Folder 56	Fabric Workshop, 1977
Box 5, Folder 57	Fendrick Gallery, Floor Plans, 1975
Box 5, Folder 58	Fendrick Gallery, Letters and Business Records, 1965-1978
Box 5, Folder 59	Fendrick Gallery, Letters, 1979-1983
Box 5, Folder 60	Fendrick Gallery, Printed Material, 1975-1977
Box 5, Folder 61	Fendrick Gallery, Printed Material, 1978-1980
Box 5, Folder 62	Galerie Darthea Speyer, Letters, 1970-1972
Box 5, Folder 63	Galerie Darthea Speyer, Letters, 1973
Box 5, Folder 64	Galerie Darthea Speyer, Letters, 1974-1978

Box 5, Folder 65	Galerie Darthea Speyer, Letters, 1979-1983
Box 5, Folder 66	Galerie Darthea Speyer, Business Records, 1973-1979
Box 5, Folder 67	Galerie Darthea Speyer, Printed Material, 1978, 1982-1983
Box 5, Folder 68	General Services Administration and Art-in-Architecture, 1976, 1978, 1980
Box 5, Folder 69	Guggenheim Foundation, Letters, 1971-1982
Box 5, Folder 70	Guggenheim Foundation, Writings, AV Material, and Printed Material, 1971-1983 <i>1 Sound cassette</i> <i>Includes sound cassette, correspondence, writings, and printed material.</i> Recording of Sam Gilliam recommending Valerie Hollister for a Guggenheim Fellowship
Box 6, Folder 1	Illinois Art Council, 1980-1981
Box 6, Folder 2	International Sculpture Center, Letters, 1979
Box 6, Folder 3-6	International Sculpture Center, Writings, 1979
Box 6, Folder 7	JB Speed Art Museum, 1974-1976
Box 6, Folder 8	Nexus Gallery, 1981-1982
Box 6, Folder 9	NJ State Commission, 1980
Box 6, Folder 10	New Arts Examiner, Printed Material, 1983-1985
Box 6, Folder 11	Nyagoma's Gallery, Letters and Writings, 1981-1982
Box 6, Folder 12	New Arts Examiner, Writings, 1984-1985
Box 6, Folder 13	Nyagoma's Gallery, Printed Material, 1978-1982
Box 6, Folder 14	Ohio Arts Council, 1980-1981
Box 6, Folder 15	Philadelphia Museum of Art, Photographs, 1966
Box 6, Folder 16	Philadelphia Museum of Art, Letters and Business Records, 1974-1975
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Box 6, Folder 19	Pyramid Prints, The Print Club, and <i>Intro to Papermaking</i> at the Pennsylvania State University, 1972-1982
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Box 6, Folder 33	Studio Museum of Harlem, 1982-1983
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Box 6, Folder 35	Philip Fibers, Printed Material, 1975, 1977
Box 6, Folder 36-38	Rohm Haas, Printed Material, 1975-1983
Box 6, Folder 40	Textile, Paper, and Specialty Dye Sourcing, Arlington Woodworking and Lumber Co., Printed Material, 1975-1978
Box 6, Folder 41	Utrecht Artist Material Sourcing, Printed Material, 1976, 1978-1981
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Box 6, Folder 43	Colored Canvas Samples; Fabric Dye, Treated Canvas, and Drill Sourcing, Printed Material, 1963, 1974-1979

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Box 6, Folder 48	Harry Ulman, 1977-1980
Box 6, Folder 49-50	University of Louisville Honorary Doctorate, Photos, 1980
Box 6, Folder 51	University of Louisville Honorary Doctorate, Letters, 1980
Box 6, Folder 52	University of Louisville Honorary Doctorate, 1980
Box 6, Folder 53	University of Louisville Honorary Doctorate, Printed Material, 1980
Box 6, Folder 54	University of Maryland, Letters, 1978-1981
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Box 6, Folder 56	University of Massachusetts, Letters, 1977-1978
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Box 7, Folder 4	Washington Project for the Arts, Writings, Artwork, and Photographic Material, circa 1982
Box 7, Folder 5	Wadsworth Atheneum, Letters, 1972-1974
Box 7, Folder 6	Wadsworth Antheneum, Writings, undated
Box 7, Folder 7	Wadsworth Antheneum, Printed Material, 1974
Box 7, Folder 8	Washington University in St. Louis, Printed Material and Photographic Material, 1980-1982
Box 7, Folder 9	Washington University in St. Louis, Floor Plans and Business Records, 1981
Box 7, Folder 10	Washington University in St. Louis, Letters, 1980-1981

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Series 7: Scrapbook, 1958-1968

0.2 Linear feet (Box 7)

This disbound scrapbook contains photographs, collages, notes, free-form sketches, and printed material related to Gilliam's life and work.

Box 7, Folder 11-18 Scrapbook, 1958-1968

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Series 8: Artwork, 1970-1980

0.4 Linear feet (Boxes 7-9)

The artwork series includes sketches, personal notes, and small preparatory drawings by Gilliam in pencil and colored pencil, as well as small-scale paintings. Short writings by Gilliam of personal reflection and about his artistic process are interspersed throughout.

Box 7, Folder 19	Artwork, undated
Box 7, Folder 20	Artwork, undated
Box 7, Folder 21	Artwork, undated
Box 8, Folder 1	Artwork, undated
Box 8, Folder 2	Artwork, undated
Box 8, Folder 3	Artwork, undated
Box 8, Folder 4	Artwork, undated
Box 8, Folder 5	Cartoons for the Los Angeles African-American Museum, undated
Box 9, Folder 1	Sketchbook 1, 1973-1976, 1980
Box 9, Folder 2	Sketchbook 2, 1970-1972
Box 9, Folder 3	Sketchbook 3, 1970-1971, 1974
Box 9, Folder 4	Sketches, undated

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Series 9: Photographic Material, 1960-1985

0.3 Linear feet (Boxes 8-9)

Photographic materials include photographs, slides, and transparencies of Gilliam's artwork, personal studio, exhibition preparation, and exhibition spaces, including preparation photographs for Gilliam's installation on the exterior of the Philadelphia Museum of Art. There are formal portraits of Gilliam, a portrait of Gilliam and one of his daughters, and candid photographs of Gilliam at work in his studio. Also included are records of student artwork and photos and slides of artwork sent to Gilliam by art students and aspiring artists.

Box 8, Folder 6	Negatives and Transparencies of Artworks, undated
Box 8, Folder 7	Personal Photographs, undated
Box 8, Folder 8	Artworks, 1969, 1983-1985
Box 8, Folder 9	Artwork Slides, 1970-1979
Box 8, Folder 10	<i>Autumn Surf</i> photography by Paul Hoffman, 1973, 1977
Box 8, Folder 11	Exhibition Photographs, 1982
Box 8, Folder 12	Exhibition Photographs and Contact Sheets, 1981
Box 8, Folder 13	Exhibition Images, Phoenix Gallery, undated
Box 8, Folder 14	Student Artwork, undated
Box 8, Folder 15	<i>J.K. Waddams</i> & Photocopies, circa 1970
Box 8, Folder 16	Glen Michaels Sculptures, Photo Slides, 1982-1983
Box 8, Folder 17	Glen Michaels Sculptures, Photo Slides, 1983
Box 8, Folder 18	<i>The Last Gangster</i> Multi-Media Student Project, 1978
Box 8, Folder 19	Assorted, 1984-1985
Box 9, Folder 5	Portraits of Sam Gilliam, In-Studio Slides and Prints, circa 1972

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