A Finding Aid to the Chaim Gross Papers, 1920-2004, in the Archives of American Art

Stephanie Ashley
The Chaim Gross papers were processed with funding from the Shirley Gorelick Foundation.
2019 July 2
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Collection Overview

Repository: Archives of American Art
Title: Chaim Gross papers
Identifier: AAA.groschai
Date: 1920-2004
Extent: 20.9 Linear feet
Creator: Gross, Chaim, 1904-1991
Language: English
Summary: The papers of New York City sculptor and teacher Chaim Gross measure 20.9 linear feet and date from 1920-2004. The collection provides comprehensive documentation of Gross's career through biographical material, personal and professional correspondence with family, artists, writers, galleries, museums, educational institutions, and religious and philanthropic organizations, writings, personal business records, extensive printed and published material including motion picture film and video recordings of four documentaries, one hundred and fifteen sketchbooks spanning the bulk of Gross's career, and photographs of Gross, his family, many friends and colleagues from the art world, his studio, personal art collection, and works of art.

Administrative Information

Acquisition Information

The Chaim Gross papers were given to the Archives of American Art in a series of accessions by Chaim Gross from 1963-1983. Thirteen postcards were given by Mrs. Irving Marantz in 1975. Mimi Gross donated eight letters and two envelopes in 2005. Additional papers were donated by the Renee and Chaim Gross Foundation in 2016 via Susan Fisher, executive Director, and in 2017 by the Foundation via Sasha Davis, Interim Director and Curator of Collections.

Separated Materials

The Archives of American Art holds the microfilm (Reels D115a, 924, and 925) of ten record books, 1926-1975, containing rough drawings of artworks, dimensions, titles, dates, materials, production locations, and information regarding owners. The record books were returned to the donor after microfilming and are not described in the collection container inventory.

Related Materials

Additional Chaim Gross papers are held by Syracuse University.
Related Materials


Available Formats

Ten record books, 1926-1975 are available on 35mm microfilm reels D115a, 924, and 925 in Archives of American Art offices and through interlibrary loan. Funding for microfilming was provided by the Henry and Lucy Moses Fund, the Lucius N. Littauer Foundation, Inc., the Samuel Bronfman Foundation, and the Louis and Anne Abrons Foundation.

Processing Information

Portions of the collection were loaned for microfilming between 1966 and 1981 and the bulk of the material was subsequently donated. In 1994 the collection acquired to date was processed by Jean Fitzgerald. This portion and all subsequent accessions were merged, fully processed, and described in a finding aid by Stephanie Ashley in 2019.

Preferred Citation


Restrictions

Access to original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Researchers interested in accessing audiovisual recordings in this collection must use access copies. Contact Reference Services for more information.

Conditions Governing Use

One folder of letters, Box 3, Folder 63: permission to reproduce for purposes of publication requires written permission from Mimi Gross.

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Biographical / Historical

New York City sculptor and teacher Chaim Gross (1904-1991) is considered one of America's foremost sculptors, known for his semi-abstract bronzes celebrating the human form, and his pioneering work in direct wood carving. Gross taught for over fifty years at the Educational Alliance Art School and for forty years at the New School for Social Research.

Born in 1904 in Wolowa, Galicia, in what is now the Ukraine, Gross studied at the National Academy of Fine Arts in Budapest in 1919 and at the Kunstgewerbeschule in Vienna in 1920 before immigrating to New York in 1921. He attended the Lower East Side Educational Art School in New York City from
1921-1927 where he began lifelong friendships with artists Moses Soyer, Raphael Soyer, Peter Blume and other important twentieth century artists. Gross also studied with Elie Nadelman at the Beaux-Arts Institute of Design and Robert Laurent at the Art Students League. He began teaching at the Educational Alliance in 1927 where his students included Louise Nevelson.

Gross married Renee Nechin in 1932 and they had two children, Yehuda and Miriam (Mimi). Mimi Gross is a New York-based artist who was married to artist Red Grooms from 1963-1976.

Gross's first solo exhibition was held at Gallery 144 in New York City in 1932, and he began to develop a reputation as a major contemporary sculptor when he joined the Federal Art Project in 1934 and won a commission from the Treasury Department competition for art works for public buildings in 1936. His projects included relief panels for the Federal Trade Commission building in Washington, D. C., and a large-scale family group for the France Overseas and Finnish Buildings at the 1939 New York World's Fair. In 1938 Gross founded the Sculptors Guild with William Zorach and served as the guild's first president. His work began to be acquired by major American museums, including the Whitney Museum of American Art, and the Metropolitan Museum of Art which in 1939 awarded Gross a $3000 purchase prize for his wood sculpture of circus performer Lillian Leitzel.

In 1938 filmmaker Lewis Jacobs produced a thirty minute film, Tree Trunk to Head, of Gross carving a wood sculpture of Renee Gross in his studio. Lewis subsequently produced a seventeen minute film, The Sculptor Speaks, of Gross working in his studio in 1957. That same year Gross published an influential how-to book The Technique of Wood Sculpture, featuring photographs by Eliot Elisofon.

Much of Gross's early work focused on performers such as acrobats and dancers, family groups, and the mother and child bond. The bulk of his work was in wood, particularly hardwoods with a dark or pronounced grain. In the 1940s, after hearing that his brother Pincus and sister Sarah and her family had been murdered by the Nazis, Gross devoted time daily to sketching in his notebooks, producing a visual diary of the emotional trauma involved in processing their horrific fate and navigating his own grief. A collection of the drawings was published in Chaim Gross: Fantasy Drawings (Beechurst Press) in 1956. Gross carved My Sister Sarah – in Memoriam (no. 36) in 1947 and made the first of seven trips to Israel in 1949.

By the late 1950s Gross was working less in direct carving and was focusing primarily on modeling in plaster on an armature for casting in bronze. In 1957 and 1959 he traveled to Rome, Italy, and worked with the Nicci Foundry. Bella Fishko began representing Gross's work after establishing Forum Gallery in New York City in 1961. After 1947 Gross had begun to incorporate more Jewish iconography and Old Testament themes into his work, designing and casting large scale menorahs for synagogues such as Temple Sinai in Pittsburgh and the Menorah Home for the Aged in Brooklyn during the 1960s. He executed six bronze panels, entitled Six Days of Creation, for Temple Sharaay Tefila in New York City in 1964, and Ten Commandments for the International Synagogue at Kennedy Airport in 1970-1971. In 1973 Gross illustrated The Book of Isaiah, published by the Jewish Publication Society of America.

Gross was active in many art-related and philanthropic organizations throughout his life and was the recipient of numerous awards, honors, and honorary degrees. He was elected to membership of the National Institute of Arts and Letters in 1964, became an Academician at the National Academy of Design in 1983, and was inducted into the American Academy of Arts and Letters in 1984. A solo exhibition Chaim Gross: Sculpture and Drawings, was held at the Smithsonian's National Collection of Fine Arts in 1974. In 1977 Gross had three retrospective exhibitions at the Lowe Art Museum at the University of Miami, the Montclair Art Museum, and the Jewish Museum in New York City. Scholar Roberta Tarbell wrote a key essay on Gross for the Jewish Museum exhibition.

In addition to being a professor of sculpture and printmaking at the Educational Alliance Art School and the New School for Social Research, Gross taught at the Brooklyn Museum Art School, the art school of the Museum of Modern Art, and the Art Students League.
Gross had begun collecting African sculpture in the 1930s and was later introduced by art critic Frank Getlein to Warren M. Robbins, who established the Museum of African Art in 1964. Gross gave Robbins several pieces for the museum and connected him with other individuals whose private collections of African art Robbins learned would be key to the success of the museum. A selection from Gross's renowned collection was exhibited at the Worcester Art Museum in The Sculptor's Eye: The African Art Collection of Mr. and Mrs. Chaim Gross in 1976.

The Renee & Chaim Gross Foundation was created in 1974 at 526 LaGuardia Place, the historic Greenwich Village townhouse which Chaim and Renee Gross purchased in 1962 and renovated to include studio and gallery space with living quarters above. Three years after Gross's death in 1991, the Renee and Chaim Gross foundation opened to the public with a memorial exhibition of the sculptor's work. 526 LaGuardia Place continues to house an extensive collection of Gross's artwork, a photographic archive, and Gross's personal art collection. Gross's work is represented in major museums throughout the United States and abroad, with the Smithsonian's Hirshhorn Museum and Sculpture Garden housing the largest collection of his sculpture in a public museum.

Scope and Contents

The papers of New York City sculptor and teacher Chaim Gross measure 20.9 linear feet and date from 1920-2004. The collection provides comprehensive documentation of Gross's career through biographical material, personal and professional correspondence with family, artists, writers, galleries, museums, educational institutions, and religious and philanthropic organizations, writings, personal business records, extensive printed and published material including motion picture film and video recordings of four documentaries, one hundred and fifteen sketchbooks spanning the bulk of Gross's career, and photographs of Gross, his family, many friends and colleagues from the art world, his studio, personal art collection, and works of art.

Biographical material includes records collated to document awards and honors given to Gross documenting the recognition he received for his lifelong achievements in the last two decades of his career, including from the American Academy of Arts and Letters and the National Academy of Design. The series also includes Gross's birth certificate printed in 1920, some biographical notes and resumes prior to the 1970s, documentation of Gross's business and personal contacts through addresses and business cards, and a motion picture film of a documentary about Gross, Art and the Model, made in 1976 by Thea Bay and edited by Bob Worth.

Personal and professional correspondence constitutes the largest series in the collection and documents all aspects of Gross's prolific career including: personal letters from friends and family such as daughter Mimi Gross and Red Grooms; professional correspondence with galleries, museums, and other art institutions including the Jewish Museum, Metropolitan Museum of Art, the Smithsonian American Art Museum, the Hirshhorn Museum and Sculpture Garden, and the Whitney Museum of American Art; correspondence documenting commissions, loans, and sales of Gross's artwork through galleries including Forum Gallery; and correspondence with synagogues including International Synagogue, Temple Sharaay Tefila, and Temple Sinai, Pittsburgh, and multiple other Jewish organizations such as Hadassah and State of Israel Bonds. Correspondence also documents publications by and about Gross including letters from Abe Lerner, the Jewish Publication Society of America, Chaim Potok, and Harry N. Abrams, Inc.; Gross's work as a teacher including at the Educational Alliance and the New School for Social Research; and the significance of Gross's personal collection of African art through correspondence with Warren M. Robbins, the Smithsonian Museum of African Art, and others. Gross's work for the Works Progress Administration Federal Art Project and Treasury Relief Project, as well as for the 1939 World's Fair, is also documented in this series and includes contracts and correspondence with Ed Rowan.
Correspondence includes many letters from artist friends and colleagues including Isabel Bishop, Peter Blume, Eliot Elisonof, Eugenie Gershoy, Milton Hebald, Lewis Jacobs, Karl Knaths, Arnold Newman, Elias Newman, Saul Rosen, Moses Soyer, Raphael Soyer, Nicholas Sperakis, William and Marguerite Zorach, and many others. Writers and scholars who corresponded with Gross include Samuel French Morse, Jack C. Rich, Shea Tenenbaum, Roberta Tarbell, and others.

Writings primarily consist of a partial draft of Gross's book *The Technique of Wood Sculpture* but also include a copy of his first published article in 1938 in the American Federation of Arts *Magazine of Art*, and a few short writings by Gross on other artists. Writings by others include a memoir of Gross's boyhood written by his brother, poet Naftoli Gross.

Gross's personal business records are scattered, as many transactional records are included with his correspondence. They do include lists of Gross's artwork and his personal art collection, two agreements for rights to use his work, appraisals of twelve of his works of art, and receipts of consignments, sales, loans, and gifts of artwork.

Printed material is a comprehensive and substantial record of Gross's exhibitions, and his prolific engagement in the arts and his community throughout his long career. This series includes announcements and catalogs for many of his exhibitions, brochures and programs for art organizations for which he exhibited, taught, donated to, or was otherwise represented in, notably the Educational Alliance, the New School for Social Research, the Sculptors Guild, Inc., and numerous other private and public museums, galleries, and institutions. Also found is circa one linear foot of clippings about Gross that span his career from newspapers, magazines, and journals, including some Hebrew and Yiddish publications. The series also houses video recordings of the documentaries *Tree Trunk to Head* and *A Sculptor Speaks*, and an NBC broadcast of an interview with Gross entitled *The Two Chaims*, as the motion picture film, *A Sculptor Speaks*.

Sketchbooks provide a unique visual record of Gross's development and the shifting focus of his subject matter from 1933 to right before his death in 1991. They record his early subjects of acrobatic models, family bonds, and landscapes, and the emergence of darker “fantasy” drawings in the wake of the Holocaust and World War II which brought the news of the murder of his brother and sister and her family by the Nazis. The sketchbooks document Gross's travels abroad during the 1960s, and his incorporation of Jewish iconography and Old Testament themes in the 1960s and 1970s. They also illustrate how the constant theme of the celebration of the human form persisted in his work to the end of his life.

Photographs of people and events, although only measuring 0.7 linear feet, provide a rich visual record of Gross's life and his professional and personal relationships from the time he arrived in the United States in 1920 to the late 1980s. The earliest photographs picture Gross with his brothers and with new friends at the Educational Alliance including Moses and Raphael Soyer, Peter Blume, and Elias Newman. There are many photographs of Gross working in his studios, and at the Bedi-Makky Art Foundry in Brooklyn, photographs taken at parties, exhibition openings, receptions, and other events, and photographs of Gross's art collection and exhibition installations. Photographs picture artists such as Hyman Brown, Jose de Creeft, Joseph Hirsh, Moses Soyer, and Raphael Soyer; and gallery owners and collectors including Bella Fishko, Joseph Hirshhorn, Sidney Janis, and Warren M. Robbins. The series also houses photographs of works of art, primarily sculpture, executed by Gross between 1922 and 1987.

**Arrangement**

The collection is arranged as seven series.

- Series 1: Biographical Material, 1920-circa 1991 (0.35 linear feet; Box 1, FC23)
- Series 2: Correspondence, 1926-1997 (8.75 linear feet; Boxes 1-9, 22)
• Series 3: Writings and Notes, 1938-circa 1980s (0.25 linear feet; Boxes 9-10)
• Series 4: Personal Business Records, circa 1936-1982 (0.25 linear feet; Box 10)
• Series 5: Printed Material, 1925-2004 (3.7 linear feet; Boxes 10-14, 22, FC 24)
• Series 6: Sketchbooks, 1933-1991 (6.1 linear feet; Boxes 14-19, 22)
• Series 7: Photographs, circa 1921-circa 1990s (1.5 linear feet; Boxes 20-22)

Names and Subject Terms

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

Subjects:
    Jewish artists
    Sculpture, Modern -- 20th century

Types of Materials:
    Motion pictures (visual works)
    Sketchbooks
    Video recordings

Names:
    Blume, Peter, 1906-1992
    Grooms, Mimi Gross
    Newman, Arnold, 1918-2006
    Robbins, Warren M.
    Soyer, Raphael, 1899-1987

Occupations:
    Art teachers -- New York (State) -- New York
    Sculptors -- New York (State) -- New York
Container Listing


0.35 Linear feet (Box 1, FC 23)

This series includes Gross's birth certificate for 1902, dated 1920; personal stationery and business cards for Gross; addresses for friends and colleagues; biographical accounts and resumes for Gross for the 1930s-1960s; and photocopies of library catalog cards for publications by or about Gross. Records related to awards and honors consist of correspondence, invitations, commemorative programs, and printed material documenting awards and honors that Gross received primarily from the 1970s-1991.

This series includes a silent motion picture film *Art and the and Model*, shot by Thea Bay in Provincetown and edited by Bob Worth (1976).

Material documenting awards and honors was compiled prior to donation and the basic original collation has been retained. Additional records related to individual awards and honors can be found in Series 2: Correspondence and Series 5: Printed Material.

Box 1, Folder 1  Addresses and Business Cards, circa 1930s-circa 1990s
Box 1, Folder 2  Awards and Honors, circa 1970-circa 1991
Box 1, Folder 3  Awards and Honors, 1944-1945
Box 1, Folder 4  Awards and Honors, 1970-1972
Box 1, Folder 5  Awards and Honors, 1973-1974
Box 1, Folder 6  Awards and Honors, 1975-1977
Box 1, Folder 7  Awards and Honors, 1978-1979
Box 1, Folder 8  Awards and Honors, 1980-1982
Box 1, Folder 9  Awards and Honors, 1983-1984
Box 1, Folder 10  Awards and Honors, 1985-1991
Box 1, Folder 11  Biographical Accounts and Resumes, circa 1935-circa 1960s
Box 1, Folder 12  Chaim and Renee Gross Business Cards and Stationery, undated
Box 1, Folder 13  Chaim Gross Birth Certificate for 1902, 1920
Box 1, Folder 14  Library Catalog Cards (photocopies) for Publications By/About Chaim Gross, circa 1970s

Box FC 23  Motion Picture Film, *Art and the Model*, 1976
*1 Film reel (Silent; 16mm)*

Box 1, Folder 15  Travel Cards and Notes, circa 1940s-circa 1980

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Series 2: Correspondence, 1926-1997

8.75 Linear feet (Boxes 1-9, 22)

Gross's personal and professional correspondence constitutes a rich and substantive record of all aspects of his career and is with family members; friends and colleagues including many artists, architects, writers, and scholars; galleries, museums and other art institutions; synagogues and multiple Jewish philanthropic organizations; publishers; and educational institutions. The correspondence is primarily incoming with scattered outgoing letters from Gross and occasionally Renee Gross. There is often overlap between professional and personal correspondence as relationships with colleagues span many years and often developed a personal tone. Renee Gross's work with philanthropic organizations is also documented to some extent.

Correspondence with family includes five letters from Renee to Chaim Gross, a folder of letters from daughter Mimi Gross and Red Grooms, including eight illustrated letters written while traveling in Italy, Macedonia, Greece, and Yugoslavia in the 1960s, and letters from extended family members.

The series contains a significant amount of correspondence with artists including: twelve letters and cards from Eliot Elisofon containing accounts of his travels in Africa in 1972-1973; letters from Richard and Laurie Graham, recording their impressions of Italy and discussing Graham's success; and four letters from Milton and Cecille Hebald written from Italy, discussing Milton Hebald's work and Gross's work being cast at the Nicci Foundry. Letters and postcards from filmmaker Lewis Jacobs relate to the printing of *Tree Trunk to Head* and *The Sculptor Speaks*. Letters from photographer Arnold Newman include two from Florida in the early 1940s where Newman was establishing a portrait studio. Letters from Elias Newman and Moses Soyer include descriptions of their experiences as young students at the Educational Alliance Art School.

In addition to correspondence from artists in the named files, general correspondence files for each letter also house many social replies, postcards, and scattered business and personal letters from artists including: Philip Evergood, Eugenie Gershoy, Harry Glassgold, Louis Held, Edward and Jo Hopper, Mervin Jules, Maurice Kallis, Jacob Kainen's wife Ruth Kainen, Yasuo Kuniyoshi, Robert Laurent, Michael Lawrence, Legh Myers, George Nobe, Eliot Offner, Abraham Rattner and Esther Gentle, Girolamo Piccoli, Charles Salerno, Satyajit Shergil, Mia Solow, May Stevens, Paul Suttman, Hans Va de Bovenkamp, Egon Weiner, Warren Wheelock, Jean Woodham, Hale Woodruff, Herbert and Laura Ziegler, and Marguerite and William Zorach.

Correspondence with architects, writers, and scholars include letters from Chaim Potok in his capacity as editor with the Jewish Publication Society of America, referencing the publication of *The Book of Isaiah*; letters from Jack C. Rich related to his published writings on sculpture; letters from Yiddish writer and poet Shea Tenenbaum; and a folder of letters from art historian Roberta K. Tarbell, who wrote the essay for Gross's 1977 retrospective at the Jewish Museum.

Correspondence with publishers documents the publication of books about Gross or featuring his work. Letters from Beechurst Press, Inc., include the contract for *Fantasy Drawings* in 1956; related correspondence with Indiana University includes letters from Alfred Kinsey and the Institute for Sex Research referencing Gross's drawings included in the book and used in research at the institute. Correspondence with Harry N. Abrams, Inc., documents the publication of *Chaim Gross* by Frank Getlein (1974) and *Chaim Gross: Watercolors and Drawings* by Alfred Werner (1979).

Correspondence with noted book designer Abe Lerner, relates to design work Lerner did for publications containing artwork by Gross, primarily for the Jewish Publication Society of America, including *The Book of Isaiah* and a book on Gross's *Ten Commandments*. Correspondence with printer Marcel Salinas documents Salinas's assistance in the production of Gross's suite of lithographs for *The Jewish Holidays* in 1969.
Gross's work for the Works Progress Administration is documented through correspondence, contracts, payment vouchers, and related documentation. The Federal Art Project correspondence includes a copy of Gross's Government Services Administration transcript of employment up to September 1940 and letters relating to Gross's winning entry for the competition to execute artwork for the Post Office in Irwin, Pennsylvania. The Treasury Relief Art Project files document Gross's commissions for the Post Office Department building and the Apex Building in Washington, D. C. The files include scattered personal letters from Ed Rowan and Forbes Watson. The New York World's Fair (1939) folder contains a contract for Gross's work for the France Overseas and Finnish Buildings, and related correspondence and financial records. Also documented are Gross's participation in juries for national competitions and his work as a consultant for the selection of sculptors to execute work on federal buildings.

Correspondence with museums and galleries provides documentation of commissions and sales of Gross's artwork, many solo and group exhibitions in which he was represented, and multiple loans and gifts to various museums. These include Gross's 1977 retrospective at the Jewish Museum, exhibitions at the Smithsonian's American Art Museum, the Hirshhorn Museum and Sculpture Garden, and the Whitney Museum of American Art. Correspondence with Bella Fishko and Forum Gallery documents Forum Gallery's representation of Gross's artwork from 1961 through the early 1980s and indicates the lucrative nature of Gross's exhibitions during that period. Letters include account statements, appraisals, records of sales and gifts of Gross's work, and copies of correspondence relating to loans of work for exhibitions at other galleries and museums.

Correspondence with Warren Robbins documents Robbins's efforts to engage the involvement of artists in establishing the Museum of African Art. Purchases of Gross's work in the early 1940s by museums as prominent as the Metropolitan Museum of Art and the Museum of Modern Art, are also documented here, as are Gross's gifts and loans to both museums, his involvement with the Museum of Modern Art's education committee, and his loans from his personal collection to the National Gallery of Art's first exhibition of African art in 1970.

References to many commissions and projects appear throughout the series, including Gross's six bronze panels entitled Six Days of Creation for Temple Sharray Tefila in New York City, and his Ten Commandments for the sanctuary of the International Synagogue at John F. Kennedy Airport, New York. Correspondence with Harold and Kitty Ruttenberg relates to commissions for Temple Sinai in Pittsburgh and others and is notable also in that it includes relatively frequent replies from Renee and Chaim Gross which provide details about events in their lives and Gross's career. Correspondence with the United Nations documents Gross's commissions for watercolors and serigraph prints reproduced in three first day covers and stamps issued for the United Nations.

Correspondence also documents Gross's work as an educator with the Educational Alliance, and with the New School for Social Research where Gross acted in various capacities, including as a teacher, donor, and jury member, and worked to support the school's plan to establish an expanded art center program with residential facilities to serve as a resource for the whole of New York City.

Gross's involvement in many societies and associations is also documented, including his donations to, and service on the board of trustees of the Fine Arts Work Center in Provincetown and the Provincetown Art Association; his election to associate and academician of the National Academy of Design; and his membership in the National Institute of Arts and Letters. Correspondence with the Sculptor's Guild Inc., and with Fimi Samour, documents the guild's activities during the 1950s-early 1980s, including exhibitions, memberships, and financial status. Sculptors Guild correspondence includes letters from artist Renata Schwebel.

Correspondence is arranged alphabetically. Individuals and organizations represented in five or more items are arranged in named files; others are arranged alphabetically in general files for each letter. Files for correspondents with no given surname, or whose names are illegible or unidentified, are arranged toward the end of the series, followed by condolence letters written to Renee Gross on the death of Chaim Gross.
Box 1, Folder 16  A La Reine Margot (Margot and Rebecca), circa 1960-circa 1972
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Box 1, Folder 18  Adelphi University, 1977-1980
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Box 1, Folder 22  America-Israel Cultural Foundation, Inc., 1967-1983
Box 1, Folder 23  American Academy and Institute of Arts and Letters, 1963-1985
Box 1, Folder 24  American Committee for Shaare Zedek Hospital, 1978-1981
Box 1, Folder 25  American Federation of Arts/Magazine of Art, 1935-circa 1965
Box 1, Folder 26  American Friends of the Hebrew University, 1959-1970
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Box 1, Folder 61  Barnhard, Esther and Sherwood, circa 1976-circa 1982
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Box 1, Folder 70  Berman, Allan and Jean R., circa 1973-circa 1975
Box 1, Folder 71  Berman, Muriel M and Philip I., 1972-1980
Box 1, Folder 72  Berney, Joseph H. and Phyllis, circa 1979-circa 1987
Box 2, Folder 1  Bernstein, Alice and Bo, circa 1960-1969
Box 2, Folder 2  Bernstein, Alice and Bo, 1970-1976
Documents Bernstein's patronage of Gross's work, including his $50,000 gift to the University of Rhode Island which was used to purchase Gross's *Performers* in 1972.
Box 2, Folder 3  Bernstein, Irwin L. (Tiny), circa 1958-circa 1982
Box 2, Folder 4  Biddle, George, 1947-1967
Box 2, Folder 5  Bikel, Theodore, circa 1961-circa 1972
Box 2, Folder 6  Birch, John and Dorothy, 1930s-1970s
Box 2, Folder 7  
Birmingham Museum of Art, 1966

Box 2, Folder 8  
Bishop, Isabel, circa 1950s-circa 1982

Box 2, Folder 9  
Blume, Peter, 1940, 1963, 1974-1982  
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Series is arranged as two sub-series.

- 3.1: Writings and Notes by Gross, 1938-circa 1970s
- 3.2: Writings and Notes by Others, circa 1950s-circa 1980s

3.1: Writings and Notes by Gross, 1938-circa 1970s

Writings and notes by Gross include a review and a copy of the American Federation of Arts publication *Magazine of Art* for December 1938 featuring Gross's first published article. Writings and notes about other artists are drafts of short statements about artists including Federico Castellon, Robert Matta, Bernard Simon, Moses Soyer, and Harvey Weiss, possibly written as recommendations or for announcements or catalogs. Also found are drafts of chapters for Gross's how-to book *The Technique of Wood Sculpture*, with draft labels and photos of artwork to be featured in the book.

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Box 10, Folder 7  *The Technique of Wood Sculpture*, Photos of Artwork, circa 1950s
Box 10, Folder 8  *The Technique of Wood Sculpture*, Photos of Artwork, circa 1950s

3.2: Writings and Notes by Others, 1950s-circa 1980s

Writings by others about Gross include remarks made at dedications of his sculpture, and on other occasions when he received awards and include copies of essays by John I. H. Baur and Carol Drisko. Writings by Gross's brother, poet Naftoli Gross, include a typescript of a childhood memoir recalling Chaim's boyhood and coming to America, and poems about Gross.

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Series 4: Personal Business Records, circa 1936-1982

0.25 Linear feet (Box 10)

The series includes lists of Gross’s drawing and sculpture, and of his private art collection with insurance values.

Lists of loans and loan agreements include many compiled by Forum Gallery, with dates of execution and dimensions of artwork. Some lists include prices and insurance values.

Agreements include one with Maurice A. Melford granting Melford the rights to reproduce *Secret and Acrobats*; and an agreement granting permission to use photographs in a film.

Receipts are for consignments, sales, loans, and gifts of artwork, as well as shipping receipts, and receipts for supplies. Appraisals are for twelve works of art by Gross for various recipients.

Miscellaneous records include a 1942 statement on taxes which relates to Gross’s monetary prize for his contribution to the Artists for Victory exhibition at the Metropolitan Museum of Art.

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Printed material is arranged by type and chronologically thereafter. Series is arranged as two subseries.

- 5.1: Printed Material About Gross, 1925-2001
- 5.2: Printed Material About Others, 1942-2004

5.1: Printed Material About Chaim Gross, 1925-2001

Printed material provides a comprehensive survey of the numerous exhibitions, teaching opportunities, professional events, and philanthropic endeavors in which Gross participated throughout his career.

Announcements and catalogs are for solo and group exhibitions, lectures and symposia, award dinners, openings and receptions, dedications of sculpture, and other special events. Brochures and programs are for books and films by or about Gross, tours of his studio, and events at which Gross was honored or at which his artwork was presented or dedicated. Additional printed material relating to awards and honors received by Gross can be found in Series 1: Biographical Material and Series 2: Correspondence. Copies of catalogs for Sculptors Guild exhibitions from the 1930s to 2001 can also be found here.

Art school brochures are for schools in which Gross taught, including the Cumington School, the Brooklyn Museum Art School, and the New Art School, established by Gross, Raphael and Moses Soyer, and Alexander Dobkin at 567 Sixth Avenue in New York City in 1939. They also include brochures for art programs in which Gross taught or otherwise participated, and auction catalogs for auctions for which Gross contributed artwork.

Brochures and programs are for dinners and award ceremonies in which Gross was honored or at which his artwork was presented or dedicated. Also found are brochures for Gross's books and films, and brochures for tours of his studio. Copies of catalogs for Sculptors Guild exhibitions from the 1930s to 2001 can also be found here.

The series also includes a motion picture film and a video recording of the documentary *A Sculptor Speaks*, and video recordings of *Tree Trunk to Head* and an NBC broadcast of *The Two Chaims*, featuring an interview with Chaim Gross.

News clippings and articles provide a comprehensive survey of the publicity Gross received over the course of his career from the early 1930s to the 1990s and include multiple articles on Gross in English, Hebrew, and Yiddish newspapers, magazines, and journals.

The series includes a copy of the book *The Sculpture Relief of the Ten Commandments* by Gross and Rabbi Israel Mowshowitz published by International Synagogue in 1973; and *Improvisations* published in 1953 and 1955 for the Artists Equity Masquerade Ball with reproductions of artwork by Gross. Reproductions of artwork include two posters for a Sculptors Guild Carnival with artwork by Gross, and a holiday card designed by Chaim Gross and signed by Chaim and Renee Gross.

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<td>Announcements and Catalogs, 1977</td>
</tr>
<tr>
<td>Box 11, Folder 13</td>
<td>Announcements and Catalogs, 1977</td>
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<tr>
<td>Box 11, Folder 14</td>
<td>Announcements and Catalogs, 1978-1979</td>
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<tr>
<td>Box 11, Folder 15</td>
<td>Announcements and Catalogs, 1980-1981</td>
</tr>
<tr>
<td>Box 11, Folder 16</td>
<td>Announcements and Catalogs, 1982-1984</td>
</tr>
<tr>
<td>Box 11, Folder 17</td>
<td>Announcements and Catalogs, 1985-1987</td>
</tr>
<tr>
<td>Box 11, Folder 18</td>
<td>Announcements and Catalogs, 1988-1989</td>
</tr>
<tr>
<td>Box 11, Folder 19</td>
<td>Announcements and Catalogs, 1990-1991</td>
</tr>
<tr>
<td>Box 11, Folder 20</td>
<td>Announcements and Catalogs, Educational Alliance, 1925-1946</td>
</tr>
<tr>
<td>Box 11, Folder 21</td>
<td>Announcements and Catalogs, Educational Alliance, 1953-1991</td>
</tr>
<tr>
<td>Box 11, Folder 22</td>
<td>Announcements, Catalogs, Clippings on Juries and Panels, circa 1946-1983</td>
</tr>
<tr>
<td>Box 11, Folder 23</td>
<td>Art School Brochures, circa 1930s</td>
</tr>
<tr>
<td>Box 11, Folder 24</td>
<td>Art School Brochures, 1940s</td>
</tr>
</tbody>
</table>
Box 11, Folder 25  Art School Brochures, 1971-1986
Box 11, Folder 26  Art School Brochures, Educational Alliance, 1974-1983
Box 11, Folder 27  Art School Brochures, New School for Social Research, 1954-1962
Box 11, Folder 29  Book, *The Sculpture Relief of the Ten Commandments*, 1973
Box 11, Folder 30  Brochures and Programs, undated
Box 11, Folder 31  Brochures and Programs, 1941-1965
Box 11, Folder 32  Brochures and Programs, 1965-1972
Box 11, Folder 33  Brochures and Programs, 1973-1975
Oversized material housed in Box 22, Folder 2
Box 11, Folder 34  Brochures and Programs, 1976-1995
Box 11, Folder 35  Brochures and Programs, American Academy and National Institute of Arts and Letters, 1956-1981
Box 11, Folder 36  Brochures and Programs, Educational Alliance, 1954-1992
Box 12, Folder 1  Catalogs, Sculptors Guild, 1938
Box 12, Folder 2  Catalogs, Sculptors Guild, 1941, 1948
Box 12, Folder 3  Catalogs, Sculptors Guild, 1952-1955
Box 12, Folder 4  Catalogs, Sculptors Guild, 1962-1963
Box 12, Folder 5  Catalogs, Sculptors Guild, 1964, 1966
Box 12, Folder 6  Catalogs, Sculptors Guild, 1967-1968
Box 12, Folder 7  Catalogs, Sculptors Guild, 1970-1974
Box 12, Folder 8  Catalogs, Sculptors Guild, 1975-1979
Box 12, Folder 9  Catalogs, Sculptors Guild, 1980s
<table>
<thead>
<tr>
<th>Box 12, Folder 10</th>
<th>Catalogs, Sculptors Guild, 1980s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 12, Folder 11</td>
<td>Catalogs, Sculptors Guild, 2001</td>
</tr>
<tr>
<td>Box 12, Folder 12</td>
<td>Documentary Film, <em>A Sculptor Speaks</em>, 1956</td>
</tr>
<tr>
<td></td>
<td>1 Film reel (16mm)</td>
</tr>
<tr>
<td></td>
<td>1 videocassettes (vhs) (Copy of motion picture film original)</td>
</tr>
<tr>
<td></td>
<td>Motion picture film reel housed in FC 24</td>
</tr>
<tr>
<td>Box 12, Folder 13</td>
<td>Documentary Film, Copy, <em>Tree Trunk To Head</em> (1938), 1995</td>
</tr>
<tr>
<td></td>
<td>1 videocassettes (vhs)</td>
</tr>
<tr>
<td>Box 12, Folder 14</td>
<td><em>Improvisations</em>: Artists Equity Masquerade Ball, 1953</td>
</tr>
<tr>
<td>Box 12, Folder 15</td>
<td><em>Improvisations</em>: Artists Equity Masquerade Ball, 1955</td>
</tr>
<tr>
<td>Box 12, Folder 16</td>
<td>NBC Broadcast of <em>The Two Chaims</em>, 1983</td>
</tr>
<tr>
<td></td>
<td>1 Videocassette (Scotch UCA 30 videocassette)</td>
</tr>
<tr>
<td>Box 12, Folder 17</td>
<td>News Clippings/Articles, circa 1930s-circa 1990s</td>
</tr>
<tr>
<td>Box 12, Folder 18</td>
<td>News Clippings/Articles, circa 1930s-circa 1990s</td>
</tr>
<tr>
<td>Box 12, Folder 19</td>
<td>News Clippings/Articles, circa 1929</td>
</tr>
<tr>
<td>Box 12, Folder 20</td>
<td>News Clippings/Articles, 1934-1935</td>
</tr>
<tr>
<td></td>
<td>Oversized material housed in Box 22 Folder 2</td>
</tr>
<tr>
<td>Box 12, Folder 21</td>
<td>News Clippings/Articles, 1936</td>
</tr>
<tr>
<td>Box 12, Folder 22</td>
<td>News Clippings/Articles, 1937</td>
</tr>
<tr>
<td>Box 12, Folder 23</td>
<td>News Clippings/Articles, 1937</td>
</tr>
<tr>
<td>Box 12, Folder 24</td>
<td>News Clippings/Articles, 1938-1939</td>
</tr>
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<td></td>
<td>Oversized material housed in Box 22, Folder 2</td>
</tr>
<tr>
<td>Box 12, Folder 25</td>
<td>News Clippings/Articles, 1940</td>
</tr>
<tr>
<td>Box 12, Folder 26</td>
<td>News Clippings/Articles, 1941</td>
</tr>
<tr>
<td>Box 12, Folder 27</td>
<td>News Clippings/Articles, 1942</td>
</tr>
<tr>
<td></td>
<td>Includes photocopies of two photos of <em>In Memoriam of Capt. Colin Kelly</em></td>
</tr>
<tr>
<td></td>
<td>including one of Gross standing next to the plaster cast. Notes attached to</td>
</tr>
</tbody>
</table>
the documentation indicate that the plaster was never cast, and was missing, presumed destroyed.

Box 12, Folder 28  News Clippings/Articles, 1943-1944
Box 12, Folder 29  News Clippings/Articles, 1944-1945
Box 13, Folder 1   News Clippings/Articles, 1946
Oversized material housed in Box 22, Folder 2
Box 13, Folder 2   News Clippings/Articles, 1946-1947
Box 13, Folder 3   News Clippings/Articles, 1948-1952
Oversized material housed in Box 22, Folder 2
Box 13, Folder 4   News Clippings/Articles, 1953-1954
Box 13, Folder 5   News Clippings/Articles, 1955-1956
Box 13, Folder 6   News Clippings/Articles, 1956
Box 13, Folder 7   News Clippings/Articles, 1957
Box 13, Folder 8   News Clippings/Articles, 1958-1959
Box 13, Folder 9   News Clippings/Articles, 1959
Box 13, Folder 10  News Clippings/Articles, 1960-1962
Box 13, Folder 11  News Clippings/Articles, 1962
Box 13, Folder 12  News Clippings/Articles, 1963
Oversized material housed in Box 22, Folder 2
Box 13, Folder 13  News Clippings/Articles, 1964
Box 13, Folder 14  News Clippings/Articles, 1965-1966
Box 13, Folder 15  News Clippings/Articles, 1967-1969
Box 13, Folder 16  News Clippings/Articles, 1970-1974
Box 13, Folder 17  News Clippings/Articles, 1975-1977
Box 13, Folder 18  News Clippings/Articles, 1980-1984
Box 13, Folder 19  News Clippings/Articles, 1987-1996
Box 13, Folder 20  News Clippings/Articles in Yiddish/Hebrew, circa 1920s-circa 1980s
Box 13, Folder 21  News Clippings/Articles in Yiddish/Hebrew, 1928-1937
Box 13, Folder 22  News Clippings/Articles in Yiddish/Hebrew, 1940-1942
Box 13, Folder 23  News Clippings/Articles in Yiddish/Hebrew, 1943-1946
Box 13, Folder 24  News Clippings/Articles in Yiddish/Hebrew, 1950-1965
Box 13, Folder 25  News Clippings/Articles in Yiddish/Hebrew, 1966-1969
Box 13, Folder 26  News Clippings/Articles in Yiddish/Hebrew, 1970-1974
Box 13, Folder 27  News Clippings/Articles in Yiddish/Hebrew, 1976-1978
Box 13, Folder 28  News Clippings/Articles in Yiddish/Hebrew, 1980-1985
Box 13, Folder 29  Press Releases, 1963-1982
Box 13, Folder 30  Reproductions of Artwork, undated
Box FC 24  Documentary Film, A Sculptor Speaks from Box 12, Folder 12
Box 22, Folder 2  Oversized Brochures and Programs from Box 11, Folder 33; News Clippings/Articles from Box 12, Folder 24 and Box 13, Folders 3 and 12

5.2: Printed Material About Others, 1942-2004
Printed material about others includes announcements and catalogs for Moses and Raphael Soyer and others, and printed material on African arts.

Box 13, Folder 31  Announcements and Catalogs, undated
Box 13, Folder 32  Announcements and Catalogs, 1942-1969
Box 13, Folder 33  Announcements and Catalogs, 1972-1979
Box 13, Folder 34  Announcements and Catalogs, 2004
Box 13, Folder 35  Brochures and Programs, 1965, 1975
Box 13, Folder 36  Printed Material on African Arts, 1957, 1970-1973
Box 13, Folder 37  Printed Material on African Arts, 1974-1977
Box 13, Folder 38  Printed Material on African Arts, 1977-1979
Box 14, Folder 1  Printed Material on African Arts, 1981-1983
Box 14, Folder 2  Press Releases, circa 1960s-1978
Box 14, Folder 3  Reproductions of Artwork, undated

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Series 6: Sketchbooks, 1933-1991

6.1 Linear feet (Boxes 14-19, 22)

This series comprises 115 sketchbooks produced by Gross between 1933 and 1991. The earliest sketchbooks are primarily figure and head studies interspersed with landscape sketches. Themes include the mother and child bond and models in acrobatic poses. There are sketches of Renee Gross with baby Mimi, Raphael Soyer, and Concetta Scaravaglione.

Beginning in 1944 Gross's sketchbooks take on a much darker tone with sketches characterized by bird-like and serpentine creatures of a mythological nature combined with human forms, images of war, Hebrew iconography, and recurring motifs of subjects pierced with long shards and nails, many dripping tears. A selection of Gross's sketches from this period were published in the book *Chaim Gross: Fantasy Drawings* by Beechurst Press, Inc. in 1956. These types of images continue to dominate the sketchbooks through the mid-1950s, and begin to diminish thereafter. Sketchbooks from the 1960s are characterized by figure and head studies, Jewish iconography, and vibrant and colorful sketches of travels abroad. The sketchbooks from 1965-1966 includes sketches of William and Marguerite Zorach.

"Fantasy drawings" reappear in the late 1970s-1980s, and the bird and teardrop motifs are revisited, although the drawings are less violent in nature. The 1987-1988 sketchbook includes sketches indicative of self-examination in the face of grief and mortality, such as those expressing Gross's grief on the death of life-long friend Raphael Soyer, and self-portrait sketches.

Sketches are in pencil, ink and wash, and watercolor. Many are annotated with notes on art and addresses of friends and contacts. Sketchbooks include a handful of sketches by others including one by Eliot Elisofon and several by Raphael Soyer and Mimi Gross.

Also found at the end of the series is a 1977 signed and numbered print (2 of 100) by Gross, entitled *Happy Mother*.

Sketchbook are arranged chronologically with one sketchbook per folder.

Box 14, Folder 4  Sketchbook, 1933
Box 14, Folder 5  Sketchbook, 1933
Box 14, Folder 6  Sketchbook, 1933
Box 14, Folder 7  Sketchbook, 1933
Box 14, Folder 8  Sketchbook, 1934
Box 14, Folder 9  Sketchbook, 1934
Box 14, Folder 10 Sketchbook, 1934
Box 14, Folder 11 Sketchbook, 1934-1935
Box 14, Folder 12 Sketchbook, circa 1935
| Box 14, Folder 13 | Sketchbook, 1936 |
| Box 14, Folder 14 | Sketchbook, 1936 |
| Box 14, Folder 15 | Sketchbook, 1937 |
| Box 14, Folder 16 | Sketchbook, 1938 |
| Box 14, Folder 17 | Sketchbook, 1938 |
| Box 14, Folder 18 | Sketchbook, 1938 |
| Box 14, Folder 19 | Sketchbook, 1938-1939 |
| Box 14, Folder 20 | Sketchbook, circa 1939 |
| Box 14, Folder 21 | Sketchbook, 1939 |
| Box 14, Folder 22 | Sketchbook, 1939 |
| Box 14, Folder 23 | Sketchbook, 1939 |
| Box 14, Folder 24 | Sketchbook, 1940 |
| Box 14, Folder 25 | Sketchbook, 1940 |
| Box 14, Folder 26 | Sketchbook, 1940 |
| Box 14, Folder 27 | Sketchbook, circa 1941 |
| Box 14, Folder 28 | Sketchbook, 1941 |
| Box 14, Folder 29 | Sketchbook, 1941 |
| Box 15, Folder 1 | Sketchbook, 1942 |
| Box 15, Folder 2 | Sketchbook, 1942 May |
| Box 15, Folder 3 | Sketchbook, 1943 |
| Box 15, Folder 4 | Sketchbook, 1944-1945 |
| Box 15, Folder 5 | Sketchbook, 1945-1946 |
Box 15, Folder 6    Sketchbook, 1946
Box 15, Folder 7    Sketchbook, 1946-1947
Box 15, Folder 8    Sketchbook, 1946-1947
Box 15, Folder 9    Sketchbook, 1948-1950
Box 15, Folder 10   Sketchbook, France, 1949
Box 15, Folder 11   Sketchbook, 1949
Box 15, Folder 12   Sketchbook, 1950
Box 15, Folder 13   Sketchbook, 1951
Box 15, Folder 14   Sketchbook, 1952
       includes sketches by Mimi Gross
Box 15, Folder 15   Sketchbook, 1953
Box 15, Folder 16   Sketchbook, 1954
Box 15, Folder 17   Sketchbook, 1954
Box 16, Folder 1    Sketchbook, 1954-1955
Box 16, Folder 2    Sketchbook, 1955
Box 16, Folder 3    Sketchbook, 1955-1958
Box 16, Folder 4    Sketchbook, 1956
Box 16, Folder 5    Sketchbook, 1957
Box 16, Folder 6    Sketchbook, 1957-1958
Box 16, Folder 7    Sketchbook, 1958
Box 16, Folder 8    Sketchbook, 1958-1960
Box 16, Folder 9    Sketchbook, 1959
<table>
<thead>
<tr>
<th>Box 16, Folder 10</th>
<th>Sketchbook, 1959</th>
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<tbody>
<tr>
<td>Box 16, Folder 11</td>
<td>Sketchbook-Israel, Paris, Rome Spain, 1959</td>
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<tr>
<td>Box 16, Folder 12</td>
<td>Sketchbook-Israel, Istanbul, Paris, Rome, 1959</td>
</tr>
<tr>
<td>Box 16, Folder 13</td>
<td>Sketchbook-Amsterdam, Rome, 1959-1960</td>
</tr>
<tr>
<td>Box 16, Folder 14</td>
<td>Sketchbook, 1960</td>
</tr>
<tr>
<td>Box 16, Folder 15</td>
<td>Sketchbook, 1961</td>
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<tr>
<td>Box 16, Folder 16</td>
<td>Sketchbook, 1961</td>
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<tr>
<td>Box 16, Folder 17</td>
<td>Sketchbook, Acapulco, 1961</td>
</tr>
<tr>
<td>Box 16, Folder 18</td>
<td>Sketchbook, 1962-1963</td>
</tr>
<tr>
<td>Box 16, Folder 19</td>
<td>Sketchbook, 1963</td>
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<tr>
<td>Box 16, Folder 20</td>
<td>Sketchbook, 1963-1964</td>
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<td>Box 17, Folder 1</td>
<td>Sketchbook, 1964</td>
</tr>
<tr>
<td>Box 17, Folder 2</td>
<td>Sketchbook, 1964-1965</td>
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<tr>
<td>Box 17, Folder 3</td>
<td>Sketchbook, 1964-1966</td>
</tr>
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<td>Box 17, Folder 4</td>
<td>Sketchbook, 1965</td>
</tr>
<tr>
<td>Box 17, Folder 5</td>
<td>Sketchbook, 1965-1966</td>
</tr>
<tr>
<td>Includes sketches by Moses Soyer</td>
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</tr>
<tr>
<td>Box 17, Folder 6</td>
<td>Sketchbook, 1965-1966</td>
</tr>
<tr>
<td>Box 17, Folder 7</td>
<td>Sketchbook, 1965-1966</td>
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<tr>
<td>Box 17, Folder 8</td>
<td>Sketchbook, 1966-1967</td>
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<tr>
<td>Box 17, Folder 9</td>
<td>Sketchbook, 1966-1967</td>
</tr>
<tr>
<td>Box 17, Folder 10</td>
<td>Sketchbook, 1967-1968</td>
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Box 17, Folder 11  Sketchbook, Africa, 1967-1968
Box 17, Folder 12  Sketchbook, 1968
Box 17, Folder 13  Sketchbook, Jerusalem, Israel, 1968
Box 17, Folder 14  Sketchbook, Paris, France, 1968
Box 17, Folder 15  Sketchbook, Paris, New York, Spain, Canary Isles, 1969-1970
Box 17, Folder 16  Sketchbook, 1969-1971
Box 17, Folder 17  Sketchbook, Paris, 1970
Box 17, Folder 18  Sketchbook, Yugoslavia, 1970
Box 18, Folder 1  Sketchbook, Barcelona and France, 1971
Box 18, Folder 2  Sketchbook, 1971-1973
Box 18, Folder 3  Sketchbook, 1974
Box 18, Folder 4  Sketchbook, 1975, 1979
Oversized sketchbook housed in Box 22, Folder 3; includes 2 sketches by Raphael Soyer and 1979 news clipping
Box 18, Folder 5  Sketchbook, Jerusalem, 1975
Box 18, Folder 6  Sketchbook, 1975-1976
Includes sketches of Raphael Soyer
Box 18, Folder 7  Sketchbook, 1976-1978
Box 18, Folder 8  Sketchbook, 1977
Box 18, Folder 9  Sketchbook, 1978
Box 18, Folder 10  Sketchbook, 1978-1979
Box 18, Folder 11  Sketchbook, 1978-1980
Box 18, Folder 12  Sketchbook, 1979
Box 18, Folder 13  Sketchbook, 1979
Box 18, Folder 14  Sketchbook, 1979-1980
Box 18, Folder 15  Sketchbook, 1980
Box 18, Folder 16  Sketchbook, 1980-1981
Box 18, Folder 17  Sketchbook, 1981-1983
Box 18, Folder 18  Sketchbook, 1982-1983
Box 19, Folder 1  Sketchbook, 1983
Box 19, Folder 2  Sketchbook, 1984
Includes sketch by Raphael Soyer and of Soyer by Gross
Box 19, Folder 3  Sketchbook, 1984-1985
Box 19, Folder 4  Sketchbook, 1985
Box 19, Folder 5  Sketchbook, 1985-1986
Box 19, Folder 6  Sketchbook, 1985-1989
includes sketch by Raphael Soyer
Box 19, Folder 7  Sketchbook, 1986-1987
Box 19, Folder 8  Sketchbook, 1987-1988
Includes sketch of Raphael Soyer day before his death
Box 19, Folder 9  Sketchbook, 1988
Box 19, Folder 10  Sketchbook, 1988-1989
Box 19, Folder 11  Sketchbook, 1989
Box 19, Folder 12  Sketchbook, 1989-1990
Box 19, Folder 13  Sketchbook, 1990
Box 19, Folder 14  Sketchbook, 1990
Box 19, Folder 15  Sketchbook, 1990
Box 19, Folder 16  Sketchbook, 1990-1991
Box 19, Folder 18  Loose Sketches, circa 1940s-circa 1970s
Box 19, Folder 19  Signed Print *Happy Mother*, 1977
                  Oversized print housed in OV 23
Box 22, Folder 3   Oversized Sketchbook, 1975, 1979 from Box 18, Folder 4
Box OV 23         Oversized Signed Print *Happy Mother* from Box 19, Folder 19

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Series 7: Photographs, circa 1921-circa 1990s

1.5 Linear feet (Boxes 20-22)

Photographs are arranged as two series.

- 7.1: Photographs of People and Events, circa 1921-circa 1980s
- 7.2: Photographs of Works of Art, circa 1930s-circa 1990s

7.1: Photographs of People and Events, circa 1921-circa 1980s

Photographs of people and places include portraits of Gross; photographs of Gross at home with his art collection, with family, in his studio, at the foundry, and at exhibition openings, parties, and gatherings in his home and elsewhere; and photographs of Gross with friends, artists, art collectors, and others. Portraits are by Linda Kleban-Kleineman, Marvin P. Lazarus, Arnold Newman, Carl van Vechten, Max Waldman, and others. Photos of Gross in his studio include at least two taken by Eliot Elisofon that were used in Gross’s book *The Technique of Wood Sculpture*.

Photographs of the Gross family include Gross with his two brothers shortly after reuniting in the United States circa 1921; family portraits of Gross, Renee, and their children; a photograph of Mimi Gross with Red Grooms and their daughter Saskia taken by Arnold Newman; and two photographs of Arnold Newman with Mimi Gross and Red Grooms.

Photographs of Chaim Gross in the studio span entire his career from the 1930s to the 1980s and include images of Gross's Grand Street studio in Soho, purchased in 1963, and of his home and studio at 526 LaGuardia Place. There are photographs of Gross working on sculpture for the 1939 World's Fair, working on *Six Days of Creation* for Temple Shaaray Tefila in New York City, circa 1966, and with his sculpture at the Bedi-Makky Art Foundry in Greenpoint, Brooklyn. Photographs from the 1960s include some take by Dena (Dinah Rubenstein). One 1944 photograph includes an image of photographer Marion Palfi posing for another artist.


Photographs of art-related events include Gross participating in symposia, juries, art demonstrations, auctions, awards dinners, and other events and include John Hovaness; Adolph Gottlieb and Nelson Rockefeller at an Educational Alliance Art School celebration; Vincent Glinsky at a Sculptors Guild member benefit; and Golda Meir receiving the sculpture *Mother Israel* at a Bonds for Israel dinner in 1974.

Gross is also pictured with art collectors and gallery owners such as Bella and Sol Fishko, Sidney Janis, Gus Newman, Warren Robbins, and Helena Rubenstein; and other prominent people including Barbara Streisand and Abba Eban, an Israeli diplomat and politician and a scholar of the Arabic and Hebrew languages; and Leonard Harris interviewing Gross for a circa 1967 television program.

Photographs of Chaim Gross with artists include: Richard Avedon, Peter Blume, Hyman Brown (posing for Gross), Alexander Dobkin, Joseph Hirsch (possibly with Ernest Fine and Sol Wilson), Al Hirschfield, Karl Knaths (posing for Gross), Jack Levine, Louise Nevelson, Anthony Quinn, and Herman Rose. There is also a photograph of Gross with William Zorach, Helen Keller, and Anne Sullivan at a 1938 Sculptor's Guild outdoor exhibition in which Helen Keller is admiring one of Gross's sculptures. Photographs of Gross with Isaac, Moses, and Raphael Soyer include a portrait of Gross, Moses Soyer and L. Riebuck,
1924, by Richard Alan Fox; a photo of Gross with Arnold Newman and Raphael Soyer; and a photo of Joseph Stella posing for Moses Soyer.


Photographs are arranged by subject and chronologically thereafter.

Box 20, Folder 1  Chaim Gross, circa 1940s-circa 1980s
Oversized photos housed in Box 22, Folder 5

Box 20, Folder 2  Chaim Gross Family, circa 1921-circa 1980

Box 20, Folder 3  Chaim Gross at Bedi-Makky Art Foundry, Greenpoint, Brooklyn, 1973-1981

Box 20, Folder 4  Chaim Gross at Educational Alliance Art School, 1922

Box 20, Folder 5  Chaim Gross at Home with Art Collection, circa 1950s-circa 1980s
Oversized photos housed in Box 22, Folder 4

Box 20, Folder 6  Chaim Gross in His Studio, circa 1930s
Oversized photo housed in Box 22, Folder 5

Box 20, Folder 7  Chaim Gross in His Studio, 1933-1937

Box 20, Folder 8  Chaim Gross in His Studio, 1938-1940

Box 20, Folder 9  Chaim Gross in His Studio, 1942-1944

Box 20, Folder 10  Chaim Gross in His Studio, circa 1950s

Box 20, Folder 11  Chaim Gross in His Studio, circa 1950s-circa 1960s

Box 20, Folder 12  Chaim Gross in His Studio, 1970s

Box 20, Folder 13  Chaim Gross in His Studio, 1970s
Box 20, Folder 14  Chaim Gross in His Studio, 1980s
Box 20, Folder 15  Chaim Gross in His Studio Working on Six Days of Creation, circa 1966
Box 20, Folder 16  Chaim Gross's Studio, circa 1930s-circa 1950s
Box 20, Folder 17  Chaim Gross on Provincetown Beach with Others, 1944
Box 20, Folder 18  Chaim Gross, Photographs by Bernard Gotfryd, circa 1960s-circa 1970s
Box 20, Folder 19  Chaim Gross with Art Collectors and Gallery Owners, circa 1930s-circa 1980s
Box 20, Folder 20  Chaim Gross with Artists, 1926-1982
Box 20, Folder 21  Chaim Gross with Artists, Isaac, Moses, and Raphael Soyer, circa 1920s-circa 1980s
Oversized photo housed in Box 22, Folder 5
Box 20, Folder 22  Chaim Gross with Others, 1960s
Box 20, Folder 23  Exhibition Installations, circa 1960s
Box 20, Folder 24  Exhibition Installations, circa 1932-1939
Box 20, Folder 25  Exhibition Installations, Associated American Artists Gallery, 1942, circa 1960s
Oversized photos housed in Box 22, Folder 6
Box 20, Folder 26  Exhibition Installations, Duveen-Graham Gallery (1957), 1957
Box 20, Folder 28  Exhibition Installations, Forum Gallery (1967), 1967
Box 20, Folder 29  Exhibition Installations, Jewish Museum, Jewish Theological Seminary (1977), 1977
Box 20, Folder 31  Exhibition Openings/Receptions, circa 1953-circa 1980s
Box 20, Folder 32  Exhibition Openings/Receptions, 1970-1976
Box 20, Folder 33  Exhibition Openings/Receptions, 1977
Box 20, Folder 34  Exhibition Openings/Receptions, Photos by David Lyon Hurwitz, 1982
Box 20, Folder 35  Other Events, circa 1940s-circa 1960s
Box 20, Folder 36  Other Events, circa 1960s-1980s
Box 20, Folder 37  Parties at Gross's Home, circa 1950s-circa 1960s
Box 20, Folder 38  Parties at Gross's Home, circa 1970s
Box 20, Folder 39  Parties at Gross's Home, 1967, 1982
Box 22, Folder 4  Oversized Chaim Gross at Home with Art Collection from Box 20, Folder 5
Box 22, Folder 5  Oversized Chaim Gross from Box 20, Folder 1; Chaim Gross in His Studio from Box 20, Folder 6; Chaim Gross with Artists Isaac, Moses, and Raphael Soyer from Box 22, Folder 5
Box 22, Folder 6  Oversized Exhibition Installations from Box 20, Folder 25

7.2: Photographs of Works of Art, circa 1930s-circa 1990s

Photos of Gross's works of art primarily document sculpture executed between 1922 and the 1980s. Additional photos include sculpture installations, Gross's commissions *Six Days of Creation* and *Ten Commandments*, some of his Works Progress Administration works, stained glass windows, and watercolors and drawings.

Photographs are arranged by subject and are roughly chronological thereafter.

Box 20, Folder 40  Installations, circa 1951-circa 1965
Box 20, Folder 41  Installations, 1972-circa 1986
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