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: 21.1 Linear feet
Creator: Gross, Chaim, 1904-1991
Language: English

Summary: The papers of New York City sculptor and teacher Chaim Gross measure 21.1 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. An unprocessed addition of three sketchbooks was donated in 2020.

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 and 2020 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.

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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 21.1 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 Elisofon, 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 Hirsch, 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.

An unprocessed addition of three sketchbooks was donated in 2020.

Arrangement

The collection is arranged as eight 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)
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

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
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 1, Folder 14</td>
<td>Library Catalog Cards (photocopies) for Publications By/About Chaim Gross, circa 1970s</td>
</tr>
</tbody>
</table>
| 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 Hebal written from Italy, discussing Milton Hebal'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, Elliot 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 |
| Box 1, Folder 17 | Addison Gallery of American Art, 1941-1943, 1959, 1980 |
| Box 1, Folder 18 | Adelphi University, 1977-1980 |
| Box 1, Folder 19 | African-American Institute, 1972-1981 |
| Box 1, Folder 20 | Alva Museum Replicas, Inc., 1958-1980 |
| Box 1, Folder 21 | America-Israel Cultural Foundation, Inc., 1959-1966 |
| 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 |
| Box 1, Folder 27 | American Friends of the Hebrew University, 1971-1981 |
| Box 1, Folder 29 | American-Israel World's Fair Corporation, 1964 |
| Box 1, Folder 30 | American Jewish Committee, 1957-1981 |
| Box 1, Folder 31 | American Jewish Congress, 1961-1985 |
| Box 1, Folder 32 | American Mizrachi Women, 1977-1989 |
| Box 1, Folder 33 | American Society for Technion, Women's Division, circa 1956-circa 1979 |
| Box 1, Folder 34 | Angel, Rivka, circa 1967-circa 1983 |
| Box 1, Folder 35 | Anna L. Werbe Galleries, 1960-1966 |
| Box 1, Folder 36 | Anti-Defamation League Appeal Women's Division, 1971-1983 |
Box 1, Folder 37  Architectural League of New York, 1937-1948, 1964-1965
Box 1, Folder 38  Art In Federal Buildings, Forbes Watson, 1938-1939
Box 1, Folder 39  Art Institute of Chicago, 1941-1957
Box 1, Folder 40  Art Students' League of New York, 1926, circa 1940-1987
Box 1, Folder 41  Art Vivant, Inc., 1973-1978
Box 1, Folder 42  Artists Equity Association, Inc., 1947-1980
Box 1, Folder 43  Artists Welfare Fund, Inc., circa 1973-circa 1982
Box 1, Folder 44  Arts Universal Research Associates, Inc., 1979-1984
Box 1, Folder 45  Associated American Artists, 1941-1977
Box 1, Folder 46  Association for the Help of Retarded Children, 1962-1979
Box 1, Folder 47  Association for Welfare of Soldiers in Israel, circa 1970-1982
Box 1, Folder 48  Atkin, Edith and Sam, circa 1960s-circa 1982
Box 1, Folder 49  Audubon Artists, Inc., 1944-1984
Box 1, Folder 50  Authenticated Graphic Editions Internationale, 1981
Box 1, Folder 51  Avnet, Lester, 1965
Box 1, Folder 52  A, General: Aa-Al, 1948-1984
Box 1, Folder 53  A, General: Ama-American I, 1936-1982
Box 1, Folder 54  A, General: American J-Ams, 1936-1985
Box 1, Folder 55  A, General: An-Aro, 1935-1982
Box 1, Folder 56  A, General: Art-Aru, 1934-1983
Box 1, Folder 57  A, General: As-Av, 1945-1985
Box 1, Folder 58  Baltimore Museum of Art, 1945-1978
Box 1, Folder 59  Barn Gallery Associates, Inc., 1967-1968
Box 1, Folder 60  Barnes Foundation, 1959-circa 1970
Box 1, Folder 61  Barnhard, Esther and Sherwood, circa 1976-circa 1982
Box 1, Folder 62  Bass Museum of Art, 1981-1982
Box 1, Folder 63  Bean, Marshall E., 1966-1971
Box 1, Folder 64  Beckman, Bernie, 1966
Box 1, Folder 65  Begner, Edith and Jacob (Jack), circa 1962-1978
Box 1, Folder 66  Beier, Norman S., 1965-1966
Box 1, Folder 67  Benay, Florence and Marcus/Woodmere Academy, 1968-1982
Box 1, Folder 68  Benk, Lane, 1976-1981
Box 1, Folder 69  Benrus Watch Company, Inc., 1964-1968
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
   Includes a signed copy of Blume's remarks on the presentation of the American
   Academy of Arts and Letters award of merit medal to Gross in 1963.
Box 2, Folder 10  B'Nai B'rith, circa 1961-1966, 1980
Box 2, Folder 11  Boston University, 1977-1980
Box 2, Folder 12  Boyer Galleries, Inc., 1934-1936
Box 2, Folder 13  Brandeis University, circa 1950s-1984
Box 2, Folder 14  Brandywine River Museum of the Brandywine Conservancy, 1976-1977
Box 2, Folder 15  Brenner, Joseph and Ronnie, 1970s
Box 2, Folder 16  Broido, Phoebe, circa 1973-1977
Box 2, Folder 17  Brooklyn Association for Mental Health, Inc., 1961-1978
Box 2, Folder 18  Brooklyn Museum, circa 1930-1979
Box 2, Folder 19  Brown University, 1969-1976
Box 2, Folder 20  Browne, Blanche and Milton, circa 1974-circa 1980
Box 2, Folder 21  Brownstone, Ethel and Lucien, circa 1964-1976
Box 2, Folder 22  Burson-Marsteller Associates, Inc., 1957
Box 2, Folder 23  Butler Institute of American Art, 1957-1962
Box 2, Folder 24  B, General: Ba, 1948-1987
Box 2, Folder 26  B, General: Ber-Bez, 1959-1982
Box 2, Folder 27  B, General: Bg-Bl, 1951-1984
Box 2, Folder 28  B, General: Bn-Bo, circa 1940-1985
Box 2, Folder 29  B, General: Bra-Brot, 1945-1983
Box 2, Folder 30  B, General: Brou-By, 1949-1981
Box 2, Folder 31  Campbell, Jane and Kenneth F., circa 1967-circa 1982
Box 2, Folder 32  Carnegie Institute, 1938-1946
Box 2, Folder 33  Castellon, Fred, circa 1959-circa 1968
Box 2, Folder 34  Central Synagogue, 1967-1978
Box 2, Folder 35  Chrysler Art Museum of Provincetown, 1961-1969
Box 2, Folder 36  Cincinnati Art Museum, 1938, 1977
Box 2, Folder 37  City Art Museum of St. Louis, 1946, 1958
Box 2, Folder 38  City of New York, 1931-1987
Various departments including Board of Education and Office of the Mayor.
Box 2, Folder 39  City University of New York, 1972-1983
Box 2, Folder 40  Clark University, 1965-1966, 1989
Box 2, Folder 41  Clayton, Sandy and Stewart, 1977-1979
Box 2, Folder 42  Cohen, Howard, 1976-1977
Box 2, Folder 43  Cohen, Stephanie Diamond, circa 1959-circa 1979
Box 2, Folder 44  Colby College Art Museum, circa 1959-circa 1976
Box 2, Folder 45  College Art Association, 1933-1936
Box 2, Folder 46  Columbia University, 1951-1982, 1990
Box 2, Folder 47  Conference of Presidents of Major American Jewish Organization, 1973-1982
Box 2, Folder 48  Congregation Addath Jeshurun, 1966-1969, 1982
Box 2, Folder 49  Congregation Beth Achim on Gramercy Park, Brotherhood Synagogue, 1975-1977
Box 2, Folder 50  Congregation Beth El, Detroit, MI (Robert N. Canvasser), 1971-1977
Box 2, Folder 51  Congregation Beth El, South Orange, NJ, 1963-1978
Box 2, Folder 52  Congregation B’Nai Jeshuran, 1965-1975
Box 2, Folder 53  Congregation Emanu-El, San Francisco, 1972
Box 2, Folder 54  Congregation Gates of Heaven (Michael M. Szenes), 1966, 1977-1978
Box 2, Folder 55  Congress of Racial Equality (CORE)/Artists for CORE, 1963-1966
Box 2, Folder 56  Consulate General of Israel in New York, 1976-1978
Box 2, Folder 57  Contemporary American Sculptors Inc., 1948
Box 2, Folder 58  Corcoran Gallery of Art, 1951-1960
Box 2, Folder 59  Cornell University (Andrew Dickson White Museum of Art/Cornell Art Tour), 1964-1965
Box 2, Folder 60  Crane, Winthrop, 1935-1968
Box 2, Folder 61  Cummings, Nathan, 1977-1982
Box 2, Folder 62  Cummington School (Playhouse-in-the-Hills), 1934-1937
Box 2, Folder 63  Cutler, Lois/Medici II Gallery, 1970-1977
Box 2, Folder 64  C, General: C.-Ce, 1942-1989
Box 2, Folder 65  C, General: Ch-Ci, 1939-1982
Box 2, Folder 66  C, General: Ci-Com, 1936-1982
Box 2, Folder 67  C, General: Con-Cu, 1936-1982
Box 2, Folder 68  Deborah Hospital, 1965-1978
| Box 2, Folder 69 | Denholtz, Elaine G., 1965-1967 |
| Box 2, Folder 70 | Diamond, David L., 1967-1976 |
| Box 2, Folder 71 | Diskin Orphan Home of Israel, 1979-1983 |
| Box 2, Folder 72 | Dubiner, Samuel, 1955-1957 |
| Box 2, Folder 73 | Dworsky, Florence, circa 1972-1980 |
| Box 3, Folder 1 | D, General: Da-D.C., 1944-1983 |
| Box 3, Folder 2 | D, General: De, 1936-1982 |
| Box 3, Folder 3 | D, General: Dh-Dy, 1932-1984 |
| Box 3, Folder 4 | E. P. Dutton & Company, Inc., 1974 |
| Box 3, Folder 5 | Educational Alliance, 1931-1970 |
| Box 3, Folder 6 | Educational Alliance, 1971-1989 |
| Box 3, Folder 7 | Eleanor Roosevelt Memorial Foundation, 1963-1964 |
| Box 3, Folder 8 | Elisofon, Eliot and Elin, circa 1942-circa 1948, 1972-1983 |
| Box 3, Folder 9 | Encyclopedia Judaica, 1946-1972 |
| Box 3, Folder 10 | Ernst, Philip A., circa 1942-circa 1971 |
| Box 3, Folder 11 | Eva Lee Gallery, circa 1962-circa 1982 |
| Box 3, Folder 12 | Everett, Elsie and Jack, circa 1970s |
| Box 3, Folder 13 | Everhart Museum, 1958-1960 |
| Box 3, Folder 14 | Everson Museum of Art, 1962-1977 |
| Box 3, Folder 15 | Ezra Academy, 1976 |
| Box 3, Folder 16 | E, General: E. El, 1934-1982 |

Includes two cards from Ralph and Fanny Ellison
Box 3, Folder 17  E, General: Em-Ez, 1940-1982
Includes 3 letters from sculptor and foundry owner in Rome, Herzl Emanuel; 2 letters from sculptor Jacob Epstein, one regarding a sculpture Epstein purchased from Gross; and a letter and a postcard from Philip Evergood.

Box 3, Folder 18  Fabri, Ralph (Today's Art), 1966-1975

Box 3, Folder 19  Fairleigh Dickinson University, 1967-1970

Box 3, Folder 20  Farber, Antje and Leonard L., circa 1974-1982

Box 3, Folder 21  Fashion Institute of Technology, 1974-1975

Box 3, Folder 22  Federal Art Project, 1939-1941

Box 3, Folder 23  Federal Art Project, 1942-1943

Box 3, Folder 24  Federation of Jewish Philanthropies of New York, 1969-1982

Box 3, Folder 25  Federation of Modern Painters and Sculptors, 1966-1982

Box 3, Folder 26  Feldberg, Stanley and Teddy, circa 1972-circa 1982

Box 3, Folder 27  Ferdman, Guta and Joe, circa 1948-circa 1981

Box 3, Folder 28  Fields, Edward and Eleanor, 1976-1982
Documents sales of tapestries with reproductions of Gross's artwork.

Box 3, Folder 29  Fine Arts Work Center in Provincetown, Inc., 1968-1987


Box 3, Folder 31  Floch, Joseph and Mimi, circa 1960s, 1982

Box 3, Folder 32  Fogelson, David and Trudye, 1976-1983

Box 3, Folder 33  Forum Gallery/Bella Fishko, circa 1960-circa 1983

Box 3, Folder 34  Forum Gallery/Bella Fishko, 1961-1969

Box 3, Folder 35  Forum Gallery/Bella Fishko, 1970-1975

Box 3, Folder 36  Forum Gallery/Bella Fishko, 1976-1978
Box 3, Folder 37  Forum Gallery/Bella Fishko, 1979-1983

Box 3, Folder 38  Franklin and Marshall College, circa 1969-1984


Box 3, Folder 40  Freund, Chaya, circa 1960s

Box 3, Folder 41  Friendly, Dorothy and Fred, circa 1960-circa 1979

Box 3, Folder 42  F, General: F-Fei, 1940-1980

Box 3, Folder 43  F, General: Fel-Fi, 1931-1983

Box 3, Folder 44  F, General: Fl-Fo, 1945-1983
Includes a January 1945 receipt from Juliana Force for a bronze figure purchased for $500; and three greeting cards from Karl and Lillian Fortess with reproductions of original artwork.

Box 3, Folder 45  F, General: Fra-Fre, 1937-1982

Box 3, Folder 46  G, General: Fri-Fu, 1939-1989

Box 3, Folder 47  Galerie Cote (Victor Rosado), 1980

Box 3, Folder 48  Ganeles, Benjamin and Ruth, circa 1961-circa 1981

Box 3, Folder 49  Ganeles, David P. and Lynn (Hadassah, Ossining-Briarcliff Chapter), circa 1965-circa 1974

Box 3, Folder 50  Garelick's Gallery (Robert Garelick), 1955-1966

Box 3, Folder 51  George Heller Memorial Foundation, Inc., 1965-1967

Box 3, Folder 52  Geva, Shlomo and Zipy, circa 1975-circa 1982

Box 3, Folder 53  Gildenhorn, Alma and Joseph B., 1972-1975

Box 3, Folder 54  Glass Gallery (Wendy Glass), 1968-1982

Box 3, Folder 55  Goldblatt, Noel, circa 1979-circa 1982

Box 3, Folder 56  Goldman, Tillie (American Friends of the Israel Museum Women's Division), circa 1973-1982
Box 3, Folder 57  Goldsheider, Sidney, 1981-1982
Box 3, Folder 58  Golenbock and Barell (Seyour Kleinman, Karen Horney Clinic), 1977-1982
Box 3, Folder 59  Goodrich, Edith and Lloyd, circa 1959-circa 1976
Box 3, Folder 60  Gordon, Ruth (later Herskovitz), circa 1960s-1982
Box 3, Folder 61  Govenar, Sidney A., 1971-1983
Box 3, Folder 62  Graham, Laurie and Richard, 1965-1979
Box 3, Folder 63  Grooms, Mimi, Red and Family, circa 1961-circa 1979
Includes eight letters and two envelopes illustrated by Mimi Grooms, one is oversized and housed in Box 22, Folder 1.
Box 3, Folder 64  Gross, Gershon and Family, circa 1965-circa 1983
Box 3, Folder 65  Gross, Jerome and Marjorie, circa 1975-circa 1982
Box 3, Folder 66  Gross, Renee to Chaim Gross, circa 1970-circa 1972
Box 3, Folder 68  Gutterman, Leslie Yale and Julie, 1978-1981
Box 3, Folder 69  Guttman, Albee and Jerome B., 1970-1982
Box 3, Folder 70  G, General: G.-Geo, 1941-1986
Box 3, Folder 71  G, General: Ger-GI, 1940-1984
Includes three letters, one illustrated, from Eugenie Gershoy in which she expresses her admiration for Gross and references bronzes Gross bought from her; three letters from African art historian J. Werner Gillon; and two postcards from Allan Ginsberg, who delivered a tribute to Gross in 1994 at the American Academy of Arts and Letters.

Box 4, Folder 1  G, General: God-Gol, 1936-1987
Box 4, Folder 2  G, General: Goo-Gou, 1939-1983
Box 4, Folder 3  G, General: Gra-Gri, 1935-1986
Box 4, Folder 5  Hadassah, 1964-1979
Box 4, Folder 7  Hadassah Medical Organization, 1965-1979
Box 4, Folder 8  Hadassah, Nassau Region, 1977-1979
Box 4, Folder 9  Hadassah, New York Chapter, 1965-1991
Box 4, Folder 10  Hadassah, Pascack Valley Chapter, 1966-1973
Box 4, Folder 11  Hadassah, Various Chapters and Magazine, 1964-1974
Box 4, Folder 12  Halban, Peter (Mishkenot Sha'ananim Jerusalem), 1975
Box 4, Folder 13  Harmon, Lily, circa 1970-circa 1982
Box 4, Folder 14  Harris, Arthur (Art Harris Gallery), 1971-1974
Box 4, Folder 15  Harriton, Abe and Estelle, 1976-1982
Box 4, Folder 16  Harry N. Abrams, Inc., 1965-1982
Box 4, Folder 17  Haus der Kunst, Munchen, 1980-1982
Box 4, Folder 18  Hebdal, Cecille and Milton, circa 1965-1968
Box 4, Folder 19  Hebrew Home for the Aged, 1965-1984
Box 4, Folder 20  Hebrew Teachers College, 1967
Box 4, Folder 21  Hebrew Union College-Jewish Institute of Religion, 1971-1990
Box 4, Folder 22  Hebrew University of Jerusalem (Eliyahu Honig), 1964-1983
Box 4, Folder 23  Hecht, Reuben R., 1968-1981
Box 4, Folder 24  Heimbach, Sylvia, 1979
Box 4, Folder 26  Heritage Plantation of Sandwich, 1976-1977
Box 4, Folder 27  Hersey, Irwin and Marcia, circa 1970s
Box 4, Folder 28  Hertz, Richard C., 1972-1977
Box 4, Folder 29  Hiatt, Frances and Jacob, circa 1965-1982
Box 4, Folder 30  High School of Music and Art, 1941-1970
Box 4, Folder 31  Hillcrest Jewish Center, 1969-1981
Box 4, Folder 32  Hirsch, Joe, 1959-1969
Box 4, Folder 33  Hise, Albert/The Massilon Museum, 1939-1976
Detailed letters from Massilon Museum director Albert Hise provide information about the museum's development of their collection of Gross's artwork.
Box 4, Folder 34  Hurwitz (Hurwood), David Lyon, 1968, 1980-1984
Includes a photograph of Theresa Bernstein and William Meyerowitz in their studio and a photograph of Woldemar Neufeld
Box 4, Folder 35  Hyman, D. Jay, 1964-1967
Box 4, Folder 36  Hyman, Irwin H., 1963-1968
Box 4, Folder 38  H, General: Ham-Hay, 1939-1982
Box 4, Folder 40  H, General: Hi-Ho, 1939-1983
Box 4, Folder 41  H, General: Hu-Hy, 1942-1980
Box 4, Folder 42  Ilson, Aaron B. and Sylvia, 1967-1979
Box 4, Folder 43  Indiana University, 1941-1972
Box 4, Folder 44  Ingersoll, R. Sturgis, 1960-1972
Box 4, Folder 45  Institute of Contemporary Art, 1951-1978
Box 4, Folder 46  International Council of Jewish Women (Marilyn Shubin), 1978
Box 4, Folder 47  International Sculpture Center, 1986-1987
Box 4, Folder 48  International Synagogue, 1966-1982
Box 4, Folder 49  Israel Education Fund, 1966-1968
Box 4, Folder 50  Israeli Embassy/Independence Ball, circa 1964-1985
Box 4, Folder 51  Israel Museum, 1965-1982
Box 4, Folder 52  I, General, 1945-1988
Box 4, Folder 53  Jacobs, Lewis and Lilian, 1940-circa 1970
Box 4, Folder 54  Jesselson, Erica (Shaare Zedek), circa 1979-1983
Box 4, Folder 55  Jewish Community Center, Bayonne, NJ, 1969-1974
Box 4, Folder 56  Jewish Community Center of Rhode Island, 1971
Box 4, Folder 57  Jewish Community Center on the Palisades, 1978-1980
Box 4, Folder 58  Jewish Community Center, Worcester, MA, 1963-1966
Box 4, Folder 59  *Jewish Currents*, 1970-1987
Box 4, Folder 60  Jewish Museum, 1947-1967
Box 4, Folder 61  Jewish Museum, 1974-1979
Box 4, Folder 63  Jewish Theological Seminary of America, 1947, 1968-1987
Box 4, Folder 64  Jewish Welfare Board, 1982
Box 4, Folder 65  John Jay College of Criminal Justice, Public Art Preservation Committee, 1974-1980
Box 4, Folder 66  John Simon Guggenheim Memorial Foundation, 1936-1986
Box 4, Folder 67  Judaic Heritage Society, 1972-1980
Box 4, Folder 68  J, General: J.-Ja, 1942-1982
Box 4, Folder 69  J, General: Je, 1948-1997
1997 item is an empty envelope
Box 4, Folder 70  J, General: Jo-Ju, 1939-1983
Box 4, Folder 71  Kalamazoo Institute of Arts, 1961-1962
Box 4, Folder 72  Kaminsky, David, 1976-1984
Box 4, Folder 73  Kandell, Suki, 1965-1979
Box 4, Folder 74  Kaplan, Ethel and Julius, 1970-1974
Box 4, Folder 75  Kaplan, J. M., 1950-1967
Box 4, Folder 76  Karen Horney Clinic, 1958-1982
Box 4, Folder 77  Kauvar, Charles and Sara, circa 1969-circa 1972
Box 4, Folder 78  Kessler, Seymour, 1978-1981
Box 4, Folder 79  Klein, Cele and Harris, 1969-1976
Box 4, Folder 80  Kleinberg, Barbara (Bobbie), 1966-1974
Box 4, Folder 81  Kleinman, Seymour, 1974-1982
Box 4, Folder 82  Knaths, Karl, 1963-1968
Letters relate to an exchange of artwork between Knaths and Gross.
Box 5, Folder 1  Koehler, John O., circa 1970s-1980
Box 5, Folder 2  Kolleck, Teddy, 1973-1984
Box 5, Folder 3  Kolliner, Beatrice and Melville, circa 1940s-circa 1970s
Box 5, Folder 4  Kopman, Benjamin, 1937-1959
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Box 5, Folder 5  Krasnow, Carrie and Howard, 1980-1983

Box 5, Folder 6  Kroll, Leon, 1950-circa 1971

Box 5, Folder 7  K, General: K.-Kam, 1942-1981

Box 5, Folder 8  K, General: Kan-Kay, 1942-1983

Box 5, Folder 9  K, General: Ke-Ki, 1942-1988

Box 5, Folder 10  K, General: Kl, 1946-1982

Box 5, Folder 11  K, General: Kn-Ko, 1939-1982

Box 5, Folder 12  K, General: Kr-Kw, 1936-1981

Box 5, Folder 13  LaFair, Claude and Isadore, circa 1960s

Box 5, Folder 14  La Jolla Art Center, 1962-1967

Box 5, Folder 15  Landau, Norman J., circa 1969-1981

Box 5, Folder 16  Lawrence Gallery/Sidney Lawrence, 1952, 1973-1975

Box 5, Folder 17  Leo N. Levi National Arthritis Hospital, 1973-1985

Box 5, Folder 18  Lerner, Abe, circa 1962-circa 1975

Box 5, Folder 19  Levene, Roslyn, circa 1970s

Box 5, Folder 20  Licht, Dotty and Frank, 1972-1982

Box 5, Folder 21  Limited Arts Limited, 1973-1976

Box 5, Folder 22  List, Albert A., 1961-1967

Box 5, Folder 23  Livingston, Mimi S., 1977-1980

Box 5, Folder 24  Long Beach Friends of Hofstra, 1972

Box 5, Folder 25  Long Island Jewish-Hillside Medical Center, 1971-1983

Box 5, Folder 26  Lothrop, Stanley, 1933-1939
Box 5, Folder 27  Lubavitch Youth Organization, 1969-1982
Box 5, Folder 28  Lyons, Leonard and Sylvia, circa 1967-circa 1977
Box 5, Folder 29  Lyss, Esther and Stanley, circa 1970s
Box 5, Folder 30  L, General: L.-La, 1935-1983
Box 5, Folder 31  L, General: Lea-Len, 1944-1983
Box 5, Folder 32  L, General: Leo-Ley, 1929-1982
Box 5, Folder 33  L, General: Li, 1935-1988
Box 5, Folder 34  L, General: Lo-Lu, 1941-1989
Box 5, Folder 35  M. H. De Young Memorial Museum, 1948-1949
Box 5, Folder 36  M. Snower & Company, 1953-1959
Box 5, Folder 37  Manhattan IHB League, 1969-1981
Box 5, Folder 38  Manhattanville College, 1968-1971
Box 5, Folder 39  Mann, Sylvia, 1965-1979
Box 5, Folder 40  Marble Arch Gallery, Inc., 1960-1961
Box 5, Folder 41  Maril, Herman, circa 1967-circa 1976
Box 5, Folder 42  Massachusetts College of Art/John Baker, 1978-1982
Box 5, Folder 43  Maurice Pine Free Public Library, 1981-1983
Box 5, Folder 44  Maza, Gabriel, 1973-1980
Box 5, Folder 45  McMahon, Audrey, circa 1936-circa 1974
Box 5, Folder 46  Meilach, Dona Z., 1967-1972
Box 5, Folder 47  Melford, Maurice A., Sculpture in Replica, 1948-1951
Box 5, Folder 48  Menninger Foundation, 1978-1983
Box 5, Folder 49  Menorah Home and Hospital for Aged and Infirm, 1964-1967
Box 5, Folder 50  *Menorah Journal*, 1943-1950
Box 5, Folder 51  Metropolitan Museum of Art, circa 1940-1992
Box 5, Folder 52  Miami Beach Festival of the Arts, 1979-1980
Box 5, Folder 53  Michigan State University, 1969-1973
Box 5, Folder 54  Miller, Marjorie S., circa 1971-1981
Box 5, Folder 55  Milwaukee Art Center, 1960, 1980-1982
Box 5, Folder 56  Miron, Issachar and Tsipora, circa 1970-1983
Box 5, Folder 57  Mitchell, Jan, circa 1956-circa 1974
Box 5, Folder 58  Montclair Art Museum, 1945, circa 1976-circa 1980s
Box 5, Folder 59  Moskowitz, Charlotte and Lionel, circa 1963-circa 1978
Box 5, Folder 60  Mount Sinai Medical Center, 1976-1980
Box 5, Folder 61  Mowshowitz, Israel, 1967-1978
Box 5, Folder 62  Munson-Williams Proctor Institute, 1941-1943, 1962-1963, 1985
Box 5, Folder 63  Museum of Art of Ogunquit, 1961-1965
Box 5, Folder 64  Museum of Modern Art, 1934-1949
Box 5, Folder 66  Museum of Primitive Art, circa 1959-circa 1972
Box 5, Folder 67  Myerson, Bess, circa 1966-1980
Box 5, Folder 68  M, General: M.-Mao, 1961-1989
Box 5, Folder 69  M, General: Mar-Maz, 1940-1983
Box 5, Folder 70  M, General: Mc-Me, 1934-1982

Box 5, Folder 71  M, General: Mi, 1957-1982
Includes two letters with a sketch from architect Lester J. Millman who built bases for Gross's sculpture.

Box 5, Folder 72  M, General: Mo-My, 1934-1983
Includes a three-page letter from poet Samuel French Morse.

Box 5, Folder 73  Nassau County Museum of Fine Arts, 1978-1986

Box 5, Folder 74  Nathan, Ann, circa 1971-1973

Box 6, Folder 1  National Academy of Design, 1969-1989

Box 6, Folder 2  National Association of Women Artists, 1967, 1985-1989

Box 6, Folder 3  National Broadcasting Company, Inc., 1958-1963

Box 6, Folder 4  National Council of Jewish Women, 1956-1982

Box 6, Folder 5  National Council on Art in Jewish Life, 1979-1983

Box 6, Folder 6  National Emergency Civil Liberties Committee, 1968-1980

Box 6, Folder 7  National Gallery of Art, 1969-1981

Box 6, Folder 8  National Institute of Arts and Letters, 1950-1976

Box 6, Folder 9  National Multiple Sclerosis Society, 1967

Box 6, Folder 10  National Tay-Sachs and Allied Diseases Association, 1968-1979

Box 6, Folder 11  Nechin, Sam, circa 1970s

Box 6, Folder 12  New School for Social Research, 1948-1982

Box 6, Folder 13  New York Board of Rabbis, 1966-1984

Box 6, Folder 14  New York Enthusiasts, Inc., 1948-1959, 1974

Box 6, Folder 15  New York Society for Ethical Culture, Art Auction, 1962-1970
Box 6, Folder 16  New York University, 1940-1985
Box 6, Folder 17  New York World's Fair (1939), 1938-1939
Box 6, Folder 18  Newark Museum, 1940-1977
Box 6, Folder 19  Newman, Arnold and Augusta, 1943-1944, circa 1974-circa 1982
Box 6, Folder 20  Newman, Elias, 1948-1981
Box 6, Folder 21  Nicci, Giovanni and Angelo/Nicci Foundry, 1958-1968
Box 6, Folder 22  Norton Gallery and School of Art, 1940-1978
Box 6, Folder 23  Northside Center for Child Development, 1960-1964
Box 6, Folder 24  N, General: N.-Na, 1942-1987
Box 6, Folder 26  N, General: New-Nu, 1942-1984
Box 6, Folder 27  Odes, Richard and Shirley, circa 1964-circa 1976
Box 6, Folder 28  Oestreicher, Gerard, 1959-1974
Box 6, Folder 29  Old Dominion College, 1968-1969
Box 6, Folder 30  Oreck, Sandra Zahn, circa 1973-1980
Box 6, Folder 31  Orzac, Bebe and Edward, circa 1970s
Box 6, Folder 32  O, General, 1945-1980
Box 6, Folder 33  Packard, Henriette (Henriette Lehman), circa 1964-circa 1983
Box 6, Folder 34  Packard, Henriette (Henriette Lehman), 1964-1974
Box 6, Folder 35  Packard, Henriette (Henriette Lehman), 1975-1983
Box 6, Folder 36  Palley, George T., 1950-1970
Box 6, Folder 37  Parrish Art Museum, 1981-1982
Box 6, Folder 38  Paulson, Rosalind B. (Rosalind B. Stevens), circa 1963-circa 1982
Box 6, Folder 39  Peerce, Alice K. and Jan, circa 1954-circa 1967
Box 6, Folder 40  Pennsylvania Academy of the Fine Arts, 1942-1965, 1984-1986
Box 6, Folder 41  Peso, 1974-1979
Box 6, Folder 42  Peter M. David Gallery, Inc. (Bonnie Sussman), 1974-1975
Box 6, Folder 43  Philadelphia Museum of Art, 1942-1980
Box 6, Folder 44  Philadelphia Museum of Judaica, 1980-1982
Box 6, Folder 45  Philharmonic Symphony of Westchester, Inc., 1965-1974
Box 6, Folder 46  Phoenix Art Museum, 1969-1980
Box 6, Folder 47  Piskor, Frank P., 1966-1981
Box 6, Folder 48  Pollack, Jerry and Marcia, 1963-1980
Box 6, Folder 49  Poses, Jack and Lillian, circa 1974-circa 1982
Box 6, Folder 50  Posner, Judith, 1978-1982
Box 6, Folder 51  Potok, Chaim, 1969-1976
Box 6, Folder 52  Press, Freda, 1972-1981
Box 6, Folder 53  Primoff & Primoff, 1963-1965
Box 6, Folder 54  Propp, Enia Alter, 1976-1980
Box 6, Folder 55  Provincetown Art Association, 1939, 1959-1990
Box 6, Folder 56  P, General: P.-Pa, 1939-1983
Box 6, Folder 57  P, General: Pe-Ph, 1947-1984
Box 6, Folder 58  P, General: Pi-Pl, 1944-1983
Box 6, Folder 59  P, General: Po-Py, 1948-1983
Box 6, Folder 60  Queens College, 1938-1980
Box 6, Folder 61  Q, General, circa 1960s
Box 6, Folder 62  Rabinowitz, Stanley, 1972-1977
Box 6, Folder 63  Reform Congregation Keneseth Israel, 1970
Box 6, Folder 64  Reiss-Davis Clinic for Child Guidance, 1960-1967
Box 6, Folder 65  Rhode Island School of Design, 1964-1971
Box 6, Folder 66  Rich, Jack C., 1946-1970
Box 6, Folder 67  Richmond, Howard S., circa 1971-1983
Box 6, Folder 68  Richmond, Lawrence, 1956-1978
Box 6, Folder 69  Robbins, Anita and Norman B., circa 1967-1983
Box 6, Folder 70  Robbins, Warren/Museum of African Art, circa 1963-circa 1982
Box 6, Folder 71  Robbins, Warren/Museum of African Art, 1963-1975
Box 6, Folder 72  Robbins, Warren/Museum of African Art, 1976-1983
Box 6, Folder 73  Robinson, Edward G. and Jane, circa 1964-1979
Box 6, Folder 74  Robinson Galleries, Inc., 1939-1942
Box 6, Folder 75  Rosen, Saul, 1949-1979
Box 6, Folder 76  Royal Society of Arts, 1968-1975
Box 6, Folder 77  Ruder & Finn Incorporated, 1964-1983
Box 6, Folder 78  Rutgers University, 1961-1980
Box 7, Folder 1  Ruttenberg, Harold J. and Kitty, 1967-1970
Box 7, Folder 2  Ruttenberg, Harold J. and Kitty, 1971-1975
Box 7, Folder 3  Ruttenberg, Harold J. and Kitty, 1976-1983
Box 7, Folder 4  R, General: R.-Red, 1941-1983
Box 7, Folder 5  R, General: Ree-Ri, 1938-1982
Box 7, Folder 6  R, General: Rob-Rose, 1941-1982
Box 7, Folder 7  R, General: Rosen-Rossmore, 1946-1983
Includes four cards and notes from May Tabak Rosenberg with original drawings by Patia Rosenberg.
Box 7, Folder 8  R, General: Rost-Ry, 1935-1981
Box 7, Folder 9  Saint John, Robert and Ruth, circa 1970s-1982
Box 7, Folder 10  Saint Paul Art Center, 1963-1967
Box 7, Folder 11  Salinas, Marcel, 1968-1973
Box 7, Folder 12  Samour, Fimi, 1972-1977
Box 7, Folder 13  Sandman, Edna, circa 1970s
Box 7, Folder 14  Sapinsley, Milton C., circa 1970s
Box 7, Folder 15  Saypol, Grace/Sisterhood of Temple Israel, 1970-1974
Box 7, Folder 16  Schaeffer, Freda and Harry, circa 1960s-circa 1978
Box 7, Folder 17  Schimmel, Michael, 1965-1979
Box 7, Folder 18  Schneider, Ruth R., 1974-1977
Box 7, Folder 19  Scholastic Awards/Scholastic Magazines, Inc., 1951-1966
Box 7, Folder 20  Sculptors Guild Inc., circa 1956-1983
Box 7, Folder 21  Seawright, Sandy (Nashville Banner), 1976-1977
Box 7, Folder 22  Sex Information and Education Council of the U. S. (SIECUS), 1970-1972
Box 7, Folder 23  Shaifer, Norman (Custom Color Communications), 1972-1979
Box 7, Folder 24  Shapiro, Sadie, 1965-1978
Box 7, Folder 25  Shinkle, Jackson L., 1973
Box 7, Folder 26  Shore Studio Galleries, 1955-1961
Box 7, Folder 27  Simon, Bernard, 1964-1976
Box 7, Folder 28  Singer, Alma and Isaac Bashevis, circa 1971-1982
Box 7, Folder 29  Sklar, Albert L., 1973-1981
Box 7, Folder 30  Sklaroff, Robert and Family, circa 1970s-circa 1980
Box 7, Folder 31  Skowhegan School of Painting and Sculpture, circa 1947-1983
Box 7, Folder 32  Slosberg, Helen S., circa 1962-circa 1977
Box 7, Folder 33  Smithsonian Institution, 1968-1987
Box 7, Folder 34  Smithsonian Institution, American Art Museum, 1958-1974
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Series 3: Writings and Notes, 1938-circa 1980s

0.25 Linear feet (Boxes 9-10)

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.

Box 9, Folder 48  Writings About Other Artists, circa 1950s-circa 1970s
Box 9, Folder 49  Published Article, 1938
Box 9, Folder 50  Review of Unidentified Publication, undated
Box 10, Folder 1  Statements about Projects and Work, circa 1950s-circa 1970s
Box 10, Folder 2  *The Technique of Wood Sculpture*, Chapter Drafts, circa 1950s
Box 10, Folder 3  *The Technique of Wood Sculpture*, Labels for Photographs, circa 1950s
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Box 10, Folder 5  *The Technique of Wood Sculpture*, Labels for Process, circa 1950s
Box 10, Folder 6  *The Technique of Wood Sculpture*, Labels for Wood Sculpture, circa 1950s
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.

Box 10, Folder 9  Artist Statements, circa 1950s-circa 1970s
Box 10, Folder 10  Notes, undated
Box 10, Folder 11  Writings About Gross, circa 1950s-circa 1980s
Box 10, Folder 12  Writings About Gross by Naftoli Gross, circa 1950s-circa 1970s

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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.

| Box 10, Folder 13 | Agreements, 1948, circa 1960 |
| Box 10, Folder 14 | Appraisals, circa 1950s-circa 1980s |
| Box 10, Folder 15 | Certificates of Appointment to Provincetown Art Commission, 1965-1972 |
| Box 10, Folder 16 | Lists of Artwork, circa 1960s-circa 1982 |
| Box 10, Folder 17 | Lists, Miscellaneous, circa 1940s-circa 1960s |
| Box 10, Folder 18 | Lists of Loans/Loan Agreements, circa 1949-1976 |
| Box 10, Folder 19 | Lists of Loans/Loan Agreements, 1977 |
| Box 10, Folder 20 | Lists of Loans/Loan Agreements, 1978-1982 |
| Box 10, Folder 21 | Miscellaneous, circa 1936-circa 1982 |
| Box 10, Folder 22 | Receipts, circa 1930s-circa 1980s |
| Box 10, Folder 23 | Receipts, 1939-1965 |
| Box 10, Folder 24 | Receipts, 1967-1982 |

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Series 5: Printed Material, 1925-2004

3.7 Linear feet (Boxes 10-14, 22, FC 24)

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.

Box 10, Folder 25 Announcements and Catalogs, undated
Box 10, Folder 26 Announcements and Catalogs, circa 1920s
Box 10, Folder 27 Announcements and Catalogs, circa 1930s
Box 10, Folder 28 Announcements and Catalogs, 1935-1939
Box 10, Folder 29  Announcements and Catalogs, circa 1940s
Box 10, Folder 30  Announcements and Catalogs, 1940-1941
Box 10, Folder 31  Announcements and Catalogs, 1942
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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
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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
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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
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Box 12, Folder 9  Catalogs, Sculptors Guild, 1980s
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Box 12, Folder 11  Catalogs, Sculptors Guild, 2001
Box 12, Folder 12  Documentary Film, *A Sculptor Speaks*, 1956
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  1 Videocassettes (VHS) (Copy of motion picture film original)
  Motion picture film reel housed in FC 24
Box 12, Folder 13  Documentary Film, Copy, *Tree Trunk To Head* (1938), 1995
  1 Videocassettes (VHS)
Box 12, Folder 14  *Improvisations*: Artists Equity Masquerade Ball, 1953
Box 12, Folder 15  *Improvisations*: Artists Equity Masquerade Ball, 1955
Box 12, Folder 16  NBC Broadcast of *The Two Chaims*, 1983
  1 Videocassette (*Scotch UCA 30 videocassette*)
Box 12, Folder 17  News Clippings/Articles, circa 1930s-circa 1990s
Box 12, Folder 18  News Clippings/Articles, circa 1930s-circa 1990s
Box 12, Folder 19  News Clippings/Articles, circa 1929
Box 12, Folder 20  News Clippings/Articles, 1934-1935
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  Oversized material housed in Box 22, Folder 2
Box 12, Folder 25  News Clippings/Articles, 1940
Box 12, Folder 26  News Clippings/Articles, 1941
Box 12, Folder 27  News Clippings/Articles, 1942
  Includes photocopies of two photos of *In Memoriam of Capt. Colin Kelly*
  including one of Gross standing next to the plaster cast. Notes attached to
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
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<td>Printed Material on African Arts, 1957, 1970-1973</td>
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<td>Box 13, Folder 37</td>
<td>Printed Material on African Arts, 1974-1977</td>
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<td>Box 13, Folder 38</td>
<td>Printed Material on African Arts, 1977-1979</td>
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<tr>
<td>Box 14, Folder 1</td>
<td>Printed Material on African Arts, 1981-1983</td>
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<tr>
<td>Box 14, Folder 2</td>
<td>Press Releases, circa 1960s-1978</td>
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<td>Box 14, Folder 3</td>
<td>Reproductions of Artwork, undated</td>
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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.

Sketchbooks 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 |
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| Box 16, Folder 7 | Sketchbook, 1958 |
| Box 16, Folder 8 | Sketchbook, 1958-1960 |
| Box 16, Folder 9 | Sketchbook, 1959 |
Box 16, Folder 10    Sketchbook, 1959
Box 16, Folder 11    Sketchbook-Israel, Paris, Rome Spain, 1959
Box 16, Folder 12    Sketchbook-Israel, Istanbul, Paris, Rome, 1959
Box 16, Folder 13    Sketchbook-Amsterdam, Rome, 1959-1960
Box 16, Folder 14    Sketchbook, 1960
Box 16, Folder 15    Sketchbook, 1961
Box 16, Folder 16    Sketchbook, 1961
Box 16, Folder 17    Sketchbook, Acapulco, 1961
Box 16, Folder 18    Sketchbook, 1962-1963
Box 16, Folder 19    Sketchbook, 1963
Box 16, Folder 20    Sketchbook, 1963-1964
Box 17, Folder 1     Sketchbook, 1964
Box 17, Folder 2     Sketchbook, 1964-1965
Box 17, Folder 3     Sketchbook, 1964-1966
Box 17, Folder 4     Sketchbook, 1965
Box 17, Folder 5     Sketchbook, 1965-1966
Includes sketches by Moses Soyer
Box 17, Folder 6     Sketchbook, 1965-1966
Box 17, Folder 7     Sketchbook, 1965-1966
Box 17, Folder 8     Sketchbook, 1966-1967
Box 17, Folder 9     Sketchbook, 1966-1967
Box 17, Folder 10    Sketchbook, 1967-1968
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
<p>| 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 |
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| Box 19, Folder 14 | Sketchbook, 1990 |</p>
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<td>Box 19, Folder 18</td>
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| 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 his entire 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 taken 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

Box 20, Folder 42  _Off-Spring_ in Home of Arnold Newman, circa 1950s

Box 20, Folder 43  Sculpture Executed 1922-1929, circa 1930s-circa 1950s

Box 20, Folder 44  Sculpture Executed 1930-1932, circa 1930s-circa 1950s

Box 20, Folder 45  Sculpture Executed 1933-1934, circa 1930s-circa 1950s

Box 20, Folder 46  Sculpture Executed 1935, circa 1930s-circa 1950s
Box 20, Folder 47  Sculpture Executed 1937-1939, circa 1930s-circa 1950s
Box 20, Folder 48  Sculpture Executed 1940, circa 1940s-circa 1950s
Box 20, Folder 49  Sculpture Executed 1941-1943, circa 1940s-circa 1950s
Box 20, Folder 50  Sculpture Executed 1944-1945, circa 1940s-circa 1950s
Box 20, Folder 51  Sculpture Executed 1946-1947, circa 1940s-circa 1950s
Box 20, Folder 52  Sculpture Executed 1948-1949, circa 1940s-circa 1950s
Box 20, Folder 53  Sculpture Executed 1950-1951, circa 1950s-circa 1960s
Box 20, Folder 54  Sculpture Executed 1952, circa 1950s-circa 1960s
Box 20, Folder 55  Sculpture Executed 1953, circa 1950s-circa 1960s
Box 20, Folder 56  Sculpture Executed 1954, circa 1950s-circa 1960s
Box 20, Folder 57  Sculpture Executed 1955, circa 1950s-circa 1960s
Box 20, Folder 58  Sculpture Executed 1956, circa 1950s-circa 1960s
Box 20, Folder 59  Sculpture Executed 1957, circa 1950s-circa 1960s
Box 20, Folder 60  Sculpture Executed 1958, circa 1950s-circa 1960s
Box 20, Folder 61  Sculpture Executed 1959, circa 1950s-circa 1960s
Box 20, Folder 63  Sculpture Executed 1962, circa 1960s-circa 1970s
Box 20, Folder 64  Sculpture Executed 1963-1964, circa 1960s-circa 1970s
Box 20, Folder 65  Sculpture Executed 1965-1966, circa 1960s-circa 1970s
Box 20, Folder 66  Sculpture Executed 1965-1966, circa 1960s-circa 1970s
Box 20, Folder 1  Sculpture Executed 1967-1968, circa 1960s-circa 1970s
Box 21, Folder 2  Sculpture Executed 1969-1971, circa 1960s-circa 1970s
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<th>Sculpture Executed 1971-1972, circa 1970s-circa 1980s</th>
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<td>Sculpture Executed 1973, circa 1970s-circa 1980s</td>
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<td>Sculpture Executed 1974-1976, circa 1970s-circa 1980s</td>
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<td>Box 21, Folder 6</td>
<td>Sculpture Executed 1977-1979, circa 1970s-circa 1980s</td>
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<td>Box 21, Folder 7</td>
<td>Sculpture Executed 1980-1983, circa 1980s-circa 1990s</td>
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<td>Box 21, Folder 8</td>
<td>Sculpture Executed 1984-1987, circa 1980s-circa 1990s</td>
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<td>Box 21, Folder 9</td>
<td>Sculpture Execution Dates Unknown, circa 1930s-circa 1980s</td>
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<td>Box 21, Folder 10</td>
<td>Stained Glass Windows, Executed 1974, circa 1974-circa 1980s</td>
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<td>Box 21, Folder 11</td>
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<td>Box 21, Folder 13</td>
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<td>Box 21, Folder 15</td>
<td>WPA Commissions, circa 1930s-circa 1940s</td>
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Series 8: Unprocessed Addition, 1949-1951

0.2 Linear feet (Box 25)

The Unprocessed Addition is comprised of three sketchbooks.

Box 25 Unprocessed Addition, 1949-1951

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