



Smithsonian
Archives of American Art

A Finding Aid to the Chaim and Dorothy
Koppelman Papers, circa 1930s-2006, bulk
1942-2005, in the Archives of American Art

Joy Weiner

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Archives of American Art
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Collection Overview

Repository:	Archives of American Art
Title:	Chaim and Dorothy Koppelman papers
Identifier:	AAA.koppchai
Date:	circa 1930s-2006 (bulk 1942-2005)
Extent:	4 Linear feet
Creator:	Koppelman, Chaim, 1920-2009
Language:	Multiple languages Most of the collection is in English; some records are in Spanish. English; Spanish
Summary:	The papers of Chaim and Dorothy Koppelman measure 4.0 linear feet and date from circa 1930s-2006, bulk 1942-2005. The collection documents the activities of Chaim Koppelman and his wife, Dorothy Koppelman, as artists and educators, and their affiliation with the Terrain Gallery and the Aesthetic Realism Foundation. Materials include biographical material, correspondence, writings and notes, subject files, teaching files, exhibition files, personal business records, scrapbooks, printed material, sketches, sketchbooks, and photographs.

Administrative Information

Acquisition Information

The collection was donated by Chaim and Dorothy Koppelman in 2006.

Related Materials

The Archives of American Art also holds the Terrain Gallery records of which Dorothy Koppelman is the director.

Processing Information

This collection was processed to a minimal level and a finding aid prepared in 2012 by Joy Weiner. The Archives of American Art has implemented minimal processing tactics when possible in order to increase information about and access to more of our collections.

Minimal processing included arrangement to the series, subseries, and folder levels. Generally, items within folders were simply verified with folder titles, but not arranged further. Folders within boxes were not numbered. The collection was rehoused in archival containers and folders, but not all staples and clips were removed.

Preferred Citation

Chaim and Dorothy Koppelman papers, circa 1930s-2006, bulk 1942-2005. Archives of American Art, Smithsonian Institution.

Restrictions on Access

Use of original papers requires an appointment. Use of archival audiovisual recordings with no duplicate access copy requires advance notice.

Ownership and Literary Rights

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

Biographical Note

Chaim Koppelman (1920-2009) lived and worked in New York as a printmaker, educator, and Aesthetic Realism consultant. Painter, gallery director, Aesthetic Realism consultant, and educator Dorothy Koppelman (1920-) resides and works in New York City.

Chaim Koppelman was born in Brooklyn in 1920. Koppelman studied at the American Artists School with Carl Holty and at the Art Students League with Jose De Creeft and Will Barnet. Simultaneously, he began to study in classes taught by Eli Siegel, critic, poet, and founder of the philosophy Aesthetic Realism. In 1942, Koppelman was drafted in the U.S. Army. Before going overseas in 1943, he married Dorothy Myers. In the army, Koppelman continued his studies in painting and sculpture, where he attended the Art College in Western England, Bristol, and the Beaux Arts School in Reims, France. Chaim Koppelman took part in the Normandy invasion and was awarded the Bronze Star for his service.

After Koppelman returned to New York in 1944, he studied at the Amédée Ozenfant School, where he eventually became Ozenfant's assistant. Around this time, Koppelman turned from painting and sculpture to printmaking. In 1955, Chaim Koppelman, his wife, Dorothy, and other artists and poets studying Aesthetic Realism established the Terrain Gallery. For many years, Koppelman was the head of the gallery's Print Division and then later became an advisory director.

Chaim Koppelman held a number of teaching positions in universities and arts institutions. He lectured at Brooklyn College, the Art Education Department from 1950-1960. In 1959, Koppelman founded the Printmaking Division at the School of Visual Arts, where he served on the school's faculty until 2007. At the Aesthetic Realism Foundation, he taught artists how to relate their artwork and their everyday lives. He wrote: "After having tested his aesthetic concepts in literally thousands of works of different periods, in different styles, in different media, I say that Eli Siegel's Theory of Opposites is the key to what is good or beautiful in art....When Eli Siegel showed that what makes a work of art beautiful—the oneness of opposites—is the same as what every individual wants, it was one of the mightiest and kindest achievements of man's mind."

Among the awards Chaim Koppelman received were: two Tiffany Grants, 1956, 1959; New York Artists Equity Annual Awards Honoring Will Barnet, Robert Blackburn, Chaim Koppelman, 1992; and the Purchase Prize, Art Students League in 2005. Koppelman was a member of the National Academy and a member of the Society of American Graphic Artists (SAGA). In 2004, SAGA presented him with the Lifetime Achievement Award. In addition to his solo and group exhibitions at the Terrain Gallery, Chaim Koppelman's work was featured at the Beatrice Conde Gallery, International Print Center (New York), Library of Congress, and Minneapolis Institute of Arts. His prints are in the collections of the Guggenheim

Museum, Museum of Modern Art (New York), Metropolitan Museum of Art, Victoria and Albert Museum in London, and the National Gallery.

In December 2009, Koppelman died at age 89 in New York City.

Born in 1920, Dorothy Koppelman attended Brooklyn College, the Art Students League, and American Artists School where she trained under Joseph Solman. During this time, she began to study poetry, and the relation of art and the self in classes with Eli Siegel, the founder of Aesthetic Realism.

Dorothy Koppelman has had a number of solo and group exhibitions at the Terrain Gallery. She has also shown her paintings at the Atlantic Gallery, Art Gallery of Binghamton, New York, Beatrice Conde Gallery, the Broome Street Gallery, and at MoMA, Brooklyn Museum, Newark Museum, the Whitney Biennial 2006 Peace Tower, the National Academy, and the Butler Art Institute.

Dorothy Koppelman has served on the faculty at several arts institutions: the National Academy, Brooklyn College School of Education, and the School of Visual Arts. She has given presentations on Aesthetic Realism at the Fondazione Piero della Francesca in Italy, and with Carrie Wilson at the 31st World Congress of the International Society for Education through Art (InSEA). On August 16, 2002, in a talk given on Eli Siegel Day in Baltimore, she said, "Eli Siegel explained the true meaning of art for our lives. No one—no scholar, no artist, no person—in all the centuries ever saw this before: that we can learn about ourselves from the very technique of art!...He showed that far from being in a separate world, art has the answer to the trouble in this one."

She is a member of several professional organizations including the American Society of Contemporary Artists and New York Artists Equity. She has received an Honorable Mention from the Brooklyn Society of Artists, 1957; a Tiffany Grant for painting, 1965; and awards from the American Society of Contemporary Artists, 1996, 1999. Dorothy Koppelman's work has been included in the collections of Hampton University, Virginia; Rosenzweig Museum, Durham, North Carolina; New-York Historical Society; Yale University; the National Museum of Women in the Arts, as well as other institutions.

Dorothy Koppelman lives in New York City. She is a consultant on the faculty of the Aesthetic Realism Foundation, where she also teaches the Critical Inquiry, a workshop for artists. She serves on the Board of Directors of the Aesthetic Realism Foundation, and is President of the Eli Siegel/Martha Baird Foundation. She continues her study in classes with Ellen Reiss, Aesthetic Realism Chairman of Education.

Scope and Content Note

The papers of Chaim and Dorothy Koppelman measure 4.0 linear feet and date from circa 1930s-2006, bulk 1942-2005. The collection documents the activities of Chaim Koppelman and his wife, Dorothy Koppelman, as artists and educators, and their affiliation with the Terrain Gallery and the Aesthetic Realism Foundation. Materials include biographical material, correspondence, writings and notes, subject files, teaching files, exhibition files, personal business records, scrapbooks, printed material, sketches, sketchbooks, and photographs.

Scattered biographical material includes resumes, artist's statements, copies of entries in Who's Who directories, and miscellaneous items.

Correspondence includes personal correspondence and general correspondence. Personal correspondence mostly consists of Chaim Koppelman's letters written to Dorothy while he was serving in the U.S. Army during World War II. He describes his daily activities, observations on army life, and his travels while stationed in England, France, and Germany. Of interest is Chaim Koppelman's letter to Dorothy describing his meeting Picasso and visiting the artist's studio. Personal correspondence also includes Chaim and Dorothy Koppelman's letters with family and friends. Notable correspondents include

Sari Dienes, Nat Herz, Sheldon Kranz, Amédée Ozenfant, Hilla Rebay, and Theodoros Stamos. Hilla Rebay's letters to Chaim Koppelman discuss museum-related activities at the Solomon R. Guggenheim Foundation, including the Guggenheim's memorial exhibition for Wassily Kandinsky. There is also a file of letters from Eli Siegel to Chaim Koppelman. General correspondence includes mostly incoming letters to Chaim Koppelman from collectors, colleagues, students, and arts institutions. Frequent correspondents include: Associated American Artists, American Federation of the Arts, Audubon Artists, DeCordova and Dana Museum and Park, Pratt Graphics Center and Print Council of America.

Writings and notes contain annotated typescripts and handwritten drafts by Chaim and Dorothy Koppelman. Chaim Koppelman's writings include essays and talks on art, artists, and printmaking based on Aesthetic Realism; also found are some poems. Dorothy Koppelman's writings consist of artist's statements and essay-length pieces that were prepared for Aesthetic Realism talks on the work and lives of artists, held at the Terrain Gallery of the Aesthetic Realism Foundation and other venues. Also found is a sound recording of Chaim Koppelman's 1968 conversation with Richard Anuszkiewicz, Roy Lichtenstein, and Clayton Pond; the artists discuss the influence of the Siegel Theory of Opposites on their work.

Subject files document the activities, projects, and professional affiliations of Chaim and Dorothy Koppelman. Included are materials on exhibitions, applications for fellowships and grants, awards, drafts of writings, donations and acquisitions of artwork by museums. Teaching files provide an overview of the faculty positions held by Chaim and Dorothy Koppelman over the course of their careers. Found are extensive files on Chaim Koppelman's tenure at the School of Visual Arts. Exhibition files chronicle the Koppelmans' solo and group shows at the Terrain and other venues; substantive files contain Chaim Koppelman's correspondence with museums and arts institutions and sales information.

Two scrapbooks contain exhibition-related materials, such as artists' statements, press releases, awards, printed material, and photographs of artwork. Artwork includes sketches and illustrated letters by Chaim Koppelman. There are twenty annotated sketchbooks by Chaim Koppelman and a sketchbook by Dorothy Koppelman. Photographs and snapshots are of Chaim and Dorothy Koppelman; many of the snapshots of Chaim Koppelman and others document his army service while stationed in the United States and Europe. Four photograph albums include black and white photographs of Chaim and Dorothy Koppelman in their studio; included are snapshots of the Koppelmans with family and friends at exhibition openings, gatherings, and on their travels. There are photographs of Regina Dienes, Gerson Lieber, Bernard Olshan, Joseph Solman, and Theodoros Stamos.

Arrangement

The collection is arranged as 12 series:

- Series 1: Biographical Material, 1940-2001 (Box 1; 0.1 linear feet)
- Series 2: Correspondence, 1942-2003 (Box 1; 0.6 linear feet)
- Series 3: Writings and Notes, 1930s-1989, 2005 (Box 1; 0.2 linear feet)
- Series 4: Subject Files, 1942-2004 (Boxes 1-2; 0.8 linear feet)
- Series 5: Teaching Files, 1940s-2006 (Box 2; 0.4 linear feet)
- Series 6: Exhibition Files, 1940s-2005 (Boxes 2-3; 0.6 linear feet)
- Series 7: Personal Business Records, 1944-1969 (Box 3; 3 folders)
- Series 8: Scrapbooks, 1942-2003 (Box 3; 2 folders)
- Series 9: Printed Material, 1937-1971, 2004 (Box 3; 0.25 linear feet)
- Series 10: Artwork, 1933-1949, 1980-2000 (Box 3; 3 folders)
- Series 11: Sketchbooks, 1944-2005 (Boxes 3-4; 0.8 linear feet)
- Series 12: Photographs, 1930-circa 2004 (Box 4; 0.25 linear feet)

Names and Subject Terms

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

Subjects:

Art -- Study and teaching
Artists' studios
Gallery owners -- New York (State) -- New York
Printmakers -- New York (State) -- New York
Prints -- Technique
World War, 1939-1945

Types of Materials:

Illustrated letters
Photographs
Scrapbooks
Sketchbooks
Sketches
Sound recordings

Names:

American Federation of Arts
Anuszkiewicz, Richard
Associated American Artists
Audubon Artists (New York, N.Y.)
DeCordova and Dana Museum and Park
Dienes, Sari
Herz, Nat, 1920-1964
Kandinsky, Wassily, 1866-1944
Koppelman, Dorothy
Kranz, Sheldon
Lichtenstein, Roy, 1923-1997
Ozenfant, Amédée, 1886-1966
Picasso, Pablo, 1881-1973
Pond, Clayton, 1941-
Pratt Graphics Center
Print Council of America
Rebay, Hilla, 1890-1967
School of Visual Arts (New York, N.Y.)
Siegel, Eli, 1902-
Solomon R. Guggenheim Foundation
Stamos, Theodoros, 1922-1997
Terrain Gallery

Container Listing

Series 1: Biographical Material, 1940-2001

0.1 Linear feet (Box 1)

Scattered biographical material on Chaim Koppelman and Dorothy Koppelman includes: resumes, an artist's statement, an induction order by the United States Army, and entries in *Who Is Who* directories. Miscellaneous items consist of a receipt documenting Chaim Koppelman's attendance at the Municipal Art School in Bristol, England and Dorothy Koppelman's transcript of grades from Brooklyn College. Interspersed among the files are letters and clippings.

Materials are arranged by subject and thereafter in chronological order.

Chaim Koppelman

- | | |
|-----------------|--|
| Box 1, Folder 1 | Resumes, circa 1975-1987 |
| Box 1, Folder 2 | United States Induction Order, 1942 |
| Box 1, Folder 3 | Entry in <i>Print World</i> Directory, 1985-2000 |
| Box 1, Folder 4 | Miscellaneous Biographical Material, 1940-1942 |

Dorothy Koppelman

- | | |
|-----------------|---|
| Box 1, Folder 5 | Resumes, circa 1963-circa 1998 |
| Box 1, Folder 6 | Award from Brooklyn Society of Artists, 1960 |
| Box 1, Folder 7 | Entries in <i>Who's Who</i> Directories, 1975, 1980 |
| Box 1, Folder 8 | Miscellaneous Biographical Material, 1940-1942 |

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Series 2: Correspondence, 1942-2003

0.6 Linear feet (Box 1)

This series contains personal and general correspondence.

Personal correspondence includes holiday and greeting cards, postcards, telegrams, an address book, artwork, scattered receipts, clippings, exhibition announcements and photographs. Also found are many illustrated letters and sketches by Chaim Koppelman and others.

Much of personal correspondence consists of love letters between Chaim and Dorothy Koppelman. Also found is Chaim and Dorothy Koppelman's correspondence with family and friends. Chaim's letters to Dorothy and others provide a detailed view of his life in the army and include references to his art studies at Art College in Western England and at the L'Ecole des Beaux Arts in France and to the paintings and sculptures that he has completed. There are letters from Eli Siegel to Chaim Koppelman.

General correspondence contains mostly incoming letters to Chaim Koppelman from collectors, students, colleagues, and various arts institutions. Letters relate to exhibitions, sales of artwork, course assignments, requests for biographical information and recommendations. Attachments to letters include curriculum vitae, exhibition schedules, invoices, receipts, a loan agreement, and clippings. There are some letters from Dorothy Koppelman and Adja Yunkers.

Personal Correspondence

Box 1, Folder 9-18	Chaim and Dorothy Koppelman Correspondence, 1942-1949
Box 1, Folder 19	Eli Siegel Letters to Chaim Koppelman, 1942-1945
Box 1, Folder 20-23	Chaim Koppelman Correspondence, 1950-1994
Box 1, Folder 24	Loose Envelopes, 1942-1945

General Correspondence

Box 1, Folder 25-27	Correspondence, 1971-2003
Box 1, Folder 28	Loose Envelopes, 1958-1968

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Series 3: Writings and Notes, 2005, 1930s-1989

0.2 Linear feet (Box 1)

This series includes annotated typescripts and handwritten drafts of writings and notes. Many of the writings by Chaim and Dorothy Koppelman were prepared for talks at the Terrain Gallery, Laurel Gallery, and other venues. Interspersed among the writings are artist's statements and scattered printed material. A file of poems by Chaim Koppelman includes his letters to Eli Siegel; many of the letters are illustrated.

Writings by others consists of a few poems by Louis Dienes.

Writings and notes are arranged by subject and filed within folders in chronological order.

By Chaim Koppelman

Box 1, Folder 29	On Various Artists, 1949-circa 1950s
Box 1, Folder 30	Gallery Talks and Discussions, 1949,1959
Box 1, Folder 31	"A Twentieth Century Direction for Art and Criticism," , circa 1950s
Box 1, Folder 32	"Why Aesthetic Realism Matters As to Art," , 1959, 1956
Box 1, Folder 33	Artist's Statements, 1951-circa 1954
Box 1, Folder 34	"On Art and the Family," , 1954
Box 1, Folder 35	On Printmaking, circa 1959-1960
Box 1, Folder 36	Relevance of the Siegel Theory of Opposites to the Work of Roy Lichtenstein, Clayton Pond, and Richard Anuszkiewicz, 1968 <i>1 Sound tape reel</i>
Box 1, Folder 37	"This is the Way I See Aesthetic Realism," , 1969
Box 1, Folder 38	"Napolean Accompanied," , 2005
Box 1, Folder 39	Poems by Chaim Koppelman and Eli Siegel, 1943-1945

By Dorothy Koppelman

Box 1, Folder 40	Various Essays on Art, circa 1950s-1961
Box 1, Folder 41	Artist's Statements, 1930s-1989
Box 1, Folder 42-43	By Others, 1944-1945

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Series 4: Subject Files, 1942-2004

0.8 Linear feet (Boxes 1-2)

Subject files reflect Chaim and Dorothy Koppelman's projects, memberships, and professional interests. Files contain correspondence, biographical information, receipts, annotated checklists, price lists, entry forms, press releases, printed material, clippings, brochures, catalogs, photographs, and slides.

Materials are arranged by subject and thereafter in chronological order.

Box 1, Folder 44	American Society of Contemporary Artists - Dorothy Koppelman, 1993-2003
Box 1, Folder 45	Anchorage, Alaska, 1972
Box 1, Folder 46	Art Correspondence, 1980s-1987
Box 1, Folder 47	Art for Peace, 1969, 1965
Box 1, Folder 48	Artist's Frame Shop Gallery, 1972-2002
Box 1, Folder 49	Associated American Artists - Chaim Koppelman, 1972-1973
Box 1, Folder 50	Atelier 17 - Chaim Koppelman, 1954-1955, 1990
Box 1, Folder 51	Audubon Society, 1996-1998
Box 1, Folder 52	Binghamton Print International, 1994-2000
Box 1, Folder 53	Robert Blackburn Workshop, 1950s-2000
Box 1, Folder 54	Brooklyn Museum Gift - Chaim Koppelman, 1992
Box 1, Folder 55	Brooklyn Museum - New Prints, 1968-1970
Box 1, Folder 56	498 Broome Street Studio, New York, NY, 1963-2000
Box 1, Folder 57	Broome Street Graphics Workshop, 1958-1975
Box 1, Folder 58	Comments on Chaim Koppelman's Work, 1950s-2000
Box 1, Folder 59	Creative Artists Program Service, Inc., 1966, 1975-1977
Box 2, Folder 1	Guggenheim Fellowships - Chaim Koppelman, 1958-1973
Box 2, Folder 2	Guggenheim Gift - Chaim Koppelman, 1942, 1988

Box 2, Folder 3	International Graphic Society, 1955-1967
Box 2, Folder 4	Chaim Koppelman - Awards and Collections, 1954-1973
Box 2, Folder 5	Chaim Koppelman - Collections, 1966-2000
Box 2, Folder 6	Dorothy Koppelman's Articles, 1999-2000
Box 2, Folder 7	Museum Acquisitions, 1956-1998
Box 2, Folder 8	Museum of Modern Art, 1960-1964
Box 2, Folder 9	National Academy of Design, 1977-2004
Box 2, Folder 10	National Academy of Design - Edvard Munch, 1995
Box 2, Folder 11	New York State Council on the Arts, 1967-1968
Box 2, Folder 12	Ozenfant School of the Fine Arts, 1977, 1946-1953
Box 2, Folder 13	Picasso Article by Chaim Koppelman, 2001
Box 2, Folder 14	Picasso's <i>Man With a Lamb</i> , 1958
Box 2, Folder 15	The Print Club, 1987-1988
Box 2, Folder 16	School of Visual Arts, 1962
Box 2, Folder 17-18	Society of American Graphic Artists, circa 1950s-2004, undated
Box 2, Folder 19	Studio 82, 82 West 3rd Street, New York, NY, 1946-1949
Box 2, Folder 20	Tiffany Foundation Award, 1965-1967
Box 2, Folder 21	<i>Underground</i> , Correspondence and Reviews, 1966-1967
Box 2, Folder 22	United States Information Agency, 1968
Box 2, Folder 23	Veterans' Artists' League, 1942-1947
Box 2, Folder 24	Weyhe Gallery, 1946-1955

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Series 5: Teaching Files, 1940s-2006

0.4 Linear feet (Box 2)

Teaching files of Chaim and Dorothy Koppelman include: biographical information, letters, memoranda, syllabi, course outlines, lesson plans, teaching notes, drafts of lectures, student papers, class assignments, a supervision report, a contract, printed material, and photographs. Among the printed materials are clippings, brochures for classes and lectures, announcements, invitations, and exhibition catalogs. A notebook contains Chaim Koppelman's teaching notes and lectures for his art education classes at New York University; interspersed among the pages are sketches.

Files are arranged in alphabetical order and thereafter in chronological order.

Box 2, Folder 25	Arts for Classes for Children - Chaim and Dorothy Koppelman, 2006, 1950-1951
Box 2, Folder 26	Art of Drawing as Art, 1985-2004
Box 2, Folder 27	Brooklyn College, 1948-1962
Box 2, Folder 28	Brooklyn College - Dorothy Koppelman Art Class, 1963
Box 2, Folder 29	National Academy of Art School, 1983-1999
Box 2, Folder 30-31	New York University - Chaim Koppelman, 1947-1975
Box 2, Folder 32	Other Schools - Chaim Koppelman, 1946-1951, 1970s
Box 2, Folder 33	Rhodes School - Chaim Koppelman, 1950-1959
Box 2, Folder 34-36	School of Visual Arts, 2005, 1940s-1996
Box 2, Folder 37	State University Teachers College at New Paltz, 1952-1958

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Series 6: Exhibition Files, 1940s-2005

0.6 Linear feet (Boxes 2-3)

This series documents solo and group exhibitions of Chaim and Dorothy Koppelman. Files include biographical material, correspondence, price lists, sales of artwork, loan agreements, a contract, receipts, printed material, and photographs. Materials represent Chaim Koppelman's professional affiliations with American Federation of Arts, Associated American Artists, Pratt Center for Contemporary Printmaking, and Print Council of America. Included are photographs of Chaim Koppelman, Marthe Ozenfant, and others at an exhibition opening; also included are photographs of artwork.

Exhibition materials can also be found in Series 2: Correspondence, Series 4: Subject Files, Series 8: Scrapbooks, and Series 12: Photographs.

Files were kept in the order that they were maintained by Chaim and Dorothy Koppelman. Materials are arranged by subject and thereafter filed in chronological order.

Box 2, Folder 38-42	Chaim Koppelman Exhibitions, 1949-2000
Box 2, Folder 43	Chaim Koppelman Exhibition Correspondence, 1950-1967
Box 2, Folder 44	Chaim Koppelman - Price Lists, 1940s-1966, undated
Box 3, Folder 1-7	Dorothy Koppelman Exhibitions, 1950s-2005
Box 3, Folder 8	Dorothy Koppelman Exhibitions - Photographs of Artwork, 1950s-1970s
Box 3, Folder 9-11	Chaim and Dorothy Koppelman Exhibitions, 1956-2005

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Series 7: Personal Business Records, 1944-1969

3 Folders (Box 3)

This series houses scattered business records mostly relating to the Terrain Gallery. Included is a copy of an agreement between the founding members of the Terrain Gallery to form a domestic corporation for the purpose of purchasing a five-floor building at 20 West 16th Street, New York, for use as a home and exhibition space.

Materials include: correspondence, a lease, typescripts and handwritten reports of expenses, receipts, clippings, and a photograph of Chaim and Dorothy Koppelman at the 20 West 16th Street building.

Personal Business Records are arranged by subject and filed within folders in chronological order.

Box 3, Folder 12	Incorporation of Terrain Realty Group, 20 West 16th Street, New York, NY, 1954-1959
Box 3, Folder 13	Financial Documents re 20 West 16th Street and 39 Grove Street, New York, NY, 1954-1969
Box 3, Folder 14	Martha Beard - Lease for Apartment at 355 East 72nd Street, New York, NY, 1944-1947

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Series 8: Scrapbooks, 1942-2003

2 Folders (Box 3)

Two scrapbooks provide a partial overview of the Chaim and Dorothy Koppelman exhibition history. Scrapbooks contain a variety of documentation: biographical information, artist's statements, press releases, awards, printed material, and photographs of artwork. Printed material includes clippings of exhibition announcements, articles, and reviews; also found are some rare exhibition catalogs.

The scrapbooks were dismantled.

Scrapbooks are arranged in chronological order.

Box 3, Folder 15 Chaim and Dorothy Koppelman Exhibition Scrapbook (Dismantled), 1942-2003

Box 3, Folder 16 Dorothy Koppelman Exhibition Scrapbook (Dismantled), 1961-2003

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Series 9: Printed Material, 2004, 1937-1971

0.25 Linear feet (Box 3)

Printed material includes newspaper clippings and art magazines from Chaim Koppelman's high school, and a few newsletters distributed by the United States Army Corps. An issue of the high school art magazine includes Chaim Koppelman's article on WPA art. A reproduction of a woodcut and sketch drawn by Koppelman in his teens is also included.

Among the miscellaneous items are: a reproduction of a book plate designed by Chaim Koppelman, an article on Chaim and Dorothy Koppelman and the Terrain Gallery members, and an *Artist's Proof* featuring Chaim and Dorothy's work.

Printed material can be found in all the series with the exception of Series 10: Artwork, and Series 11: Sketchbooks.

Files are arranged by format and then filed in chronological order.

Box 3, Folder 17	Chaim Koppelman Writings and Prints, <i>Expressions</i> James Madison High School, 1937-1939
Box 3, Folder 18	Clippings, James Madison High School, 1937-1938
Box 3, Folder 19	Newsletters - United States Army Corp., 1943
Box 3, Folder 20	Miscellaneous Printed Material, 2004, 1957-1971

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Series 10: Artwork, 1933-1949, 1980-2000

3 Folders (Box 3)

Sketches, in ink, pen, and watercolors depict figure and animal studies. A file of illustrated letters was found with the artwork and includes handmade holiday cards by Chaim Koppelman.

Artwork can also be found in Series 1: Correspondence, Series 3: Writings and Notes, and Series 5: Teaching Files.

Artwork is arranged by format and thereafter filed in chronological order.

Box 3, Folder 21-23 Sketches by Chaim Koppelman, 1933-1949, 1980-2000

Box 3, Folder 24 Illustrated Letters by Chaim Koppelman, 1943-1945

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Series 11: Sketchbooks, 1944-2005

0.8 Linear feet (Boxes 3-4)

This series contains 20 annotated sketchbooks by Chaim Koppelman and an annotated sketchbook by Dorothy Koppelman. Sketches are in pen, pencil, ink, and watercolors, depicting portrait studies, figures, animals, objects, and landscapes.

Sketchbooks are arranged in chronological order.

Box 3	By Chaim Koppelman
Box 3, Folder 25	Sketchbook 1, 1944-1987
Box 3, Folder 26	Sketchbook 2, 1949
Box 3, Folder 27	Sketchbook 3, 1949-1950
Box 3, Folder 28	Sketchbook 4, 1950-1999
Box 3, Folder 29	Sketchbooks 5-8, 1961-1997
Box 3, Folder 30	Sketchbook 9, 1976-1988
Box 3, Folder 31	Sketchbooks 10-11, 1980-1985
Box 3, Folder 32	Sketchbooks 12-13, 1983-1989
Box 3, Folder 33	Sketchbooks 14-16, 1986-2001
Box 3, Folder 34	Sketchbooks 17-18, 1994-2005
Box 4, Folder 1	Sketchbook 19, 1996-1999
Box 4	By Dorothy Koppelman
Box 4, Folder 2	Sketchbook, 1949-1975

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Series 12: Photographs, 1930s-circa 2004

0.25 Linear feet (Box 4)

Loose photographs are of Chaim and Dorothy Koppelman, their daughter, Ann, and other family members; also included are many snapshots of Chaim Koppelman, his army buddies, and acquaintances taken when he was in the army.

There are four photograph albums. Two albums contain photographs and snapshots of Chaim during World War II, Chaim and Dorothy Koppelman in their studio, at exhibition installations and other events with friends and colleagues. Included are snapshots of Louis and Regina Dienes, Gerson Lieber, James Mellon, Bernard Olshan, Joseph Solman, and Theodoros Stamos. Of interest are photographs of Chaim Koppelman's sculptures and paintings completed while serving in the army. Also found are photographs of Chaim and Dorothy Koppelman with members of the Terrain Gallery in their living space at 16 West 20th Street in New York City. Interspersed among the album pages are scattered printed materials.

Two photograph albums contain photographs of Chaim Koppelman's artwork.

Photographs are arranged in chronological order. One photograph album was dismantled.

Box 4, Folder 3	Photographs of Friends, 1940s
Box 4, Folder 4	World War II Photographs of Chaim and Dorothy Koppelman and French Friends, 1943-1945
Box 4, Folder 5	Photograph Album 1: Chaim and Dorothy Koppelman in the Studio and at Exhibition Openings and Events with Colleagues (Dismantled), 1930s, 1942-1998
Box 4, Folder 6	Photograph Album 2: Chaim and Dorothy Koppelman and Colleagues, undated
Box 4, Folder 7-8	Photograph Albums 3-4: Chaim Koppelman Artwork, circa 2004

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