



Smithsonian
Archives of American Art

A Finding Aid to the Charles Sheeler
Papers, circa 1840s-1966, bulk
1923-1965, in the Archives of American Art

Jennifer Borland

Funding for processing of this collection was
provided by the Terra Foundation for American Art

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Archives of American Art
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Washington, D.C. 20001
<https://www.aaa.si.edu/services/questions>
<https://www.aaa.si.edu/>

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Collection Overview

Repository:	Archives of American Art
Title:	Charles Sheeler papers
Identifier:	AAA.sheechar
Date:	circa 1840s-1966 (bulk 1923-1965)
Extent:	4.9 Linear feet
Creator:	Sheeler, Charles, 1883-1965
Language:	English
Summary:	The papers of painter, photographer, lithographer and industrial designer Charles Sheeler measure 4.9 linear feet and date from circa 1840s to 1966, with the bulk of the material dating from 1923-1965. The collection documents Sheeler's family, personal life and career through financial and medical records, awards, correspondence, writings, an autobiography, journal and notebooks, scrapbooks, exhibition catalogs and announcements, printed materials, photographs, funeral records and artwork by Sheeler and others. The collection is particularly rich in Sheeler's writings, and also includes Sheeler's industrial designs and manufactured artwork. Notable photographs include Sheeler with Edward Weston, Edward Steichen, and John Marin.

Administrative Information

Provenance

Charles Sheeler's wife Musya initially loaned the papers to the Archives of American Art for microfilming in 1958, 1965, and 1966. In June, 1966, she donated most of the earlier loaned materials. In 1964, Sheeler's friend Howard Lipman donated three photographs of Sheeler with Edward Steichen and John Marin. The third accrual was transferred to the Archives by the Smithsonian American Art Museum and National Portrait Gallery Library in June 1979.

Separated Material

Portions of Sheeler's papers that were originally loaned for microfilming were not included in the later gifts and are available only on microfilm reel NSH-1. A watercolor study microfilmed on reel 1811 was later transferred to the Smithsonian American Art Museum. These materials are not described in the container list of this finding aid.

Related Material

The Archives of American Art holds several collections that are related to Charles Sheeler.

There are two oral history interviews with Sheeler conducted by Mary Bartlett Cowdrey in December 1958, and by Martin Friedman in June 1959. The Archives also has the records of the Macbeth Gallery, which include a substantial amount of correspondence with Sheeler from 1907-1921, and the Downtown Gallery records, which also include correspondence with Sheeler, photographs of Sheeler and his artwork, exhibition publications, clippings, press releases, and audio visual materials dating from 1904-1972.

Also found in the the Archives is a loan of Charles Sheeler letters filmed on reel NY/59-5 containing letters written by Sheeler to his psychologist and art collector, Dr. Helen Boigon, art student George Craven, and friend William Carlos Williams, all dating from 1939-1958. There is a collection of six letters of Sheeler letters addressed to Doris Royce, possibly an art critic, dating from 1949-1957. Miscellaneous manuscript collections include one letter written by Sheeler to E.P. Richardson in 1958, and another letter written to Frank Crowninshield in September, 1939.

Alternative Forms Available

Portions of the collection are available on 35 mm microfilm reels NSH-1-NSH3, 1811-1812 and D10 at Archives of American Art offices, and through interlibrary loan. Researchers should note that the arrangement of the collection as described in this finding aid does not reflect the order of the collection on microfilm.

Processing Information

The collection received preliminary processing prior to microfilming and was filmed as loaned material on reels NSH-1 - NSH-3 and 1811-1812. All of the gift portions were merged and processed as one collection of papers by Jennifer Borland in 2008, with support from the Terra Foundation for American Art.

Preferred Citation

Charles Sheeler papers, circa 1840s-1966, bulk 1923-1965. Archives of American Art, Smithsonian Institution.

Restrictions on Access

The collection is open for research. Use requires an appointment.

Ownership and Literary Rights

The Charles Sheeler 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 copyright laws.

Biographical Note

Painter, photographer, lithographer and designer, Charles Rettew Sheeler Jr. was born on July 16, 1883 to Mary Cunningham Sheeler and Charles Rettew Sheeler in Philadelphia. He attended the School of Industrial Art in Philadelphia from 1900-1903 and the Pennsylvania Academy of the Fine Arts, where he studied under William Merritt Chase. He found early success as a painter and exhibited at the Macbeth Gallery in 1908.

Around 1910 Sheeler took up photography, and by 1912 financially supported himself photographing buildings for local Philadelphia architects. The following year, Sheeler exhibited six paintings at the 1913 Armory Show in New York. In the mid 1910s, Sheeler began to collect American antiques, and by the 1920s was actively acquiring Shaker crafts and furniture.

In 1916, Sheeler was hired by Marius de Zayas of the Modern Gallery in New York to photograph objects and artwork. From 1917-1924, he worked as the staff photographer for the Modern Gallery and moved to New York in 1918. In 1920, Sheeler was hired as a still photographer for *The Arts Magazine*.

In 1926, Sheeler was hired by Edward Steichen to work as a fashion and celebrity photographer for Conde Nast Publications. His photographs were regularly featured in *Vogue* and *Vanity Fair*, but Sheeler also worked as a still life photographer for numerous advertising agencies. The following year, he was commissioned by the advertising firm N.W. Ayer and Son to photograph Ford Motor Company's new plant at River Rouge.

While working as a photographer, Sheeler continued to paint and used the subjects and composition of his photographs as a basis for his painting. His paintings *Skyscrapers*, 1922; *Upper Deck*, 1929; and *American Landscape*, 1930 are examples of Sheeler's technique of merging photographic imagery with painting and his overall precisionist style.

In 1931, upon the advice and guidance of Edith Halpert of the Downtown Gallery, Sheeler began to paint more often and to photograph less. Halpert became Sheeler's primary dealer, and from 1931-1966 regularly exhibited his paintings and drawings. With Halpert's support, Sheeler produced *Classic Landscape*, 1931; *American Interior*, 1934; *Silo*, 1938; *Amoskeag Canal*, 1948; and *Convolutions*, 1952. In addition to Sheeler's partnership with Halpert, his work was exhibited by other galleries and museums throughout the United States and abroad.

In 1939, Sheeler married his second wife, Musya Metas Sokolova (1908-1981) and, in 1942, the couple moved to Irvington-on-Hudson, New York. Sheeler continued to paint and photograph until he suffered a debilitating stroke in 1959. After 1959, Sheeler remained active exhibiting his artwork until his death on May 7, 1965 in Dobbs Ferry, New York.

Scope and Content Note

The papers of painter, photographer, lithographer and industrial designer Charles Sheeler measure 4.9 linear feet and date from circa 1840s to 1966, with the bulk of the material dating from 1923-1965. The collection documents Sheeler's family, personal life and career through financial and medical records, awards, correspondence, writings, an autobiography, journal and notebooks, scrapbooks, exhibition catalogs and announcements, printed materials, photographs, funeral records and artwork by Sheeler and others. The collection is particularly rich in Sheeler's writings, and also includes Sheeler's industrial designs and manufactured artwork. There are photographs of Sheeler with Edward Weston, Edward Steichen, and John Marin.

Biographical materials date from 1875, and 1928-1965, and include funeral records, medical records, insurance, tax, and scattered financial records. There is one folder of records relating to artwork and exhibitions, as well as Sheeler's numerous certificates, prizes and awards, and the condolence book used at his funeral.

Correspondence consists of Sheeler's personal and professional correspondence dating from 1937-1966 with friends, artists, dealers, collectors, photographers, and curators. Notable correspondents include Ansel Adams, Walter and Louise Arensberg, William Lane, Beaumont and Nancy Newhall, George Waters, William Carlos Williams, and Edward Weston. The series also includes correspondence with the Archives of American Art, Sheeler's biographer Constance Rourke, and with publishers, editors, children,

and the general public. Lastly, there are condolence letters written to Musya Sheeler following Sheeler's death in May 1965.

Writings include Sheeler's journal dating from the 1950s-1963 and two notebooks containing notes, addresses, recipes, etc. Also found are Sheeler's writings on artists, drafts for articles, and a manuscript and notes for an autobiography that Sheeler wrote for Harcourt Brace. The autobiography became the basis for Constance Rourke's biography *Charles Sheeler: Artist in the American Tradition* published in 1938. The writing series also includes a short story by Musya Sheeler, and an illustrated short story by friend Dorothy Eidlitz.

The scrapbook series contains two oversize scrapbooks dating from 1930s-1960s that include newspaper and magazine clippings about Sheeler and his artwork, exhibition announcements and brochures, a poem, and a thank you letter from Abby Aldrich Rockefeller.

Additional printed materials date from 1923-1966 and document Sheeler's numerous exhibitions, notably his partnership with Edith Halpert and the Downtown Gallery. Found here are clippings, copies of magazines, exhibition announcements and catalogs, museum bulletings, books, and miscellaneous items.

Photographs date from circa 1840s-1963 and include photographs of Sheeler's family, of Sheeler, and of Sheeler with friends and colleagues. There is one daguerreotype, two ambrotypes, and two tintypes of Sheeler's family and of Sheeler as a child. There are copyprints of these originals. Additional photographs are of Sheeler's mother and father (or possibly Sheeler's grandparent), of Sheeler, of Sheeler with his wife Musya, Sheeler with William Lane, Sheeler with Edward Weston, and Sheeler with Edward Steichen and John Marin. The series also includes photographs of Sheeler's collection of Shaker furniture, and photographs of exhibitions.

Artwork by Sheeler dates from circa 1930s-1960s and includes artifacts of manufactured pieces based on his industrial designs. Found are a glass tumbler, salt and pepper shakers, a tea spoon, fabrics designed by Sheeler, and sketches. The series also includes a drawing by Peggy Bacon and a photograph by Minor White.

Arrangement

The collection is arranged into seven series. Materials are arranged by material type and chronologically or alphabetically thereafter:

- Series 1: Biographical Materials, 1875, 1928-1965 (Boxes 1, 5, OV10; 0.6 linear feet)
- Series 2: Correspondence, 1937-1966 (Box 1; 0.5 linear feet)
- Series 3: Writings, circa 1930s-1965 (Boxes 1-2 ; 0.4 linear feet)
- Series 4: Scrapbooks, 1930s-1960s (Boxes 2, 6; 0.4 linear feet)
- Series 5: Printed Material, 1923-1966 (Boxes 2-4, 7; 1.5 linear feet)
- Series 6: Photographs, circa 1840s-1963 (Box 4, OV11; 0.4 linear feet)
- Series 7: Artwork, circa 1930s-1960s (Boxes 4-5, 8-9, OV12-OV14; 1.1 linear feet)

Names and Subject Terms

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

Subjects:

Industrial designers -- New York (State) -- New York

Lithographers -- New York (State) -- New York
Painters -- New York (State) -- New York
Photographers -- New York (State) -- New York
Works of art

Types of Materials:

Artifacts
Awards
Journals (accounts)
Photographs
Scrapbooks
Writings

Names:

Adams, Ansel, 1902-1984
Archives of American Art
Arensberg, Louise S. (Louise Stevenson), 1879-1953
Arensberg, Walter, 1878-1954
Bacon, Peggy, 1895-1987
Downtown Gallery (New York, N.Y.)
Eidlitz, Dorothy
Halpert, Edith Gregor, 1900-1970
Lane, William H.
Newhall, Beaumont, 1908-1993
Newhall, Nancy Wynne.
Rourke, Constance, 1885-1941
Sheeler, Musya
Sheeler, Musya, 1908-1981
Waters, George
Weston, Edward, 1886-1958
White, Minor
Williams, William Carlos, 1883-1963

Container Listing

Series 1: Biographical Materials, 1875, 1928-1965

(Boxes 1, 5, OV10; 0.6 linear feet)

Biographical materials include funeral records from the Cunningham family--the family of Sheeler's mother, and a pathology report on Sheeler's father. Also found are a few scattered records concerning Sheeler's medical insurance, dietary meal plan, financial and tax records, property, and one folder concerning artwork and exhibitions. The series also includes Sheeler's numerous awards and prizes, and the condolence guest book used at his funeral.

Items are arranged by date.

Box 1, Folder 1	Cunningham Family Funeral Records 1875, 1928
Box 1, Folder 2	Father's Pathology Report 1938
Box 1, Folder 3	Artwork and Exhibition Records 1939, 1955, 1965
Box 1, Folder 4	Awards and Prizes 1945, 1957, 1962 <i>(See Box 5, and OV10)</i>
Box 1, Folder 5	Financial and Tax Records 1956-1957
Box 1, Folder 6	Hallmark Art Award 1957
Box 1, Folder 7	Press Release: Philadelphia Museum School of Art, Alumni Award 1957
Box 1, Folder 8	Appeal to Congress: National Council on the Arts and Government circa 1957
Box 1, Folder 9	Insurance and Medical Records circa 1957 1928
Box 1, Folder 10	National Institute of Arts and Letters, Certificate of Membership 1963
Box 1, Folder 11	National Institute of Arts and Letters, Member Handbook 1965
Box 1, Folder 12	Funeral Condolence Guest Book 1965
Box 5 (hol), Folder 1	The Norman Wait Harris Prize 1945 <i>(medal)</i>
Box 5 (hol), Folder 2	Alumni Award, Philadelphia Museum School of Art 1957 <i>(trophy)</i>
Box 5 (hol), Folder 3	American Academy of Arts and Letters 1962 <i>(medal)</i>
Box 5 (hol), Folder 4	Philadelphia Fine Arts Festival Award 1962 <i>(silver plate)</i>

Box OV10, Folder

Philadelphia Fine Arts Festival Award 1962
(*certificate*)

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Series 2: Correspondence 1937-1966

(Boxes 1; 0.5 linear feet)

Sheeler's personal and professional correspondence from 1937-1966 includes correspondence with friends, artists, and collectors, including William Carlos Williams, Beaumont and Nancy Newhall, George Waters, Ansel Adams and Edward Weston, Walter and Louise Arensberg, and William Lane. The series also includes correspondence with Sheeler's biographer Constance Rourke, publishers, editors, curators, letters from children, letters from public, and television producers. There are condolence letters written to Musya Sheeler following Sheeler's death in May 1965.

Letters are arranged alphabetically by author. In a few cases, letters are grouped by subject.

Box 1, Folder 13	Adams, Ansel and Virginia 1956, 1958-1962
Box 1, Folder 14	Archives of American Art 1957-1959, 1965
Box 1, Folder 15	Arensberg, Walter and Louise 1938
Box 1, Folder 16	<i>Art in America</i> , Letter to the Editor 1955
Box 1, Folder 17	Children's Letter to Sheeler 1964-1965
Box 1, Folder 18	Craven, George 1957
Box 1, Folder 19	Edwards, Ralph 1953
Box 1, Folder 20	Friedman, Martin 1959
Box 1, Folder 21	Harrison, Laurence 1949
Box 1, Folder 22	Hayes, Bartlett Jr. 1952, 1966, 1968
Box 1, Folder 23	Institution for Physical Medicine 1965 (<i>thank you letters for donations in Sheeler's name</i>)
Box 1, Folder 24	Kepes, Gyorgy 1958-1959 Image(s)
Box 1, Folder 25	Lane, William and Jean, circa 1954
Box 1, Folder 26	Letter Drafts 1944, circa 1958-1959
Box 1, Folder 27	<i>Life Magazine</i> 1938
Box 1, Folder 28	Lipman, Jean 1959
Box 1, Folder 29	McAlpin, David and Sally 1951
Box 1, Folder 30	Meyer, Eugene and Agnes 1957-1958, 1964
Box 1, Folder 31	Miscellaneous Sheeler circa 1938, 1951, 1955-1959

Box 1, Folder 32	Newhall, Beaumont and Nancy 1957-1958
Box 1, Folder 33-34	Rourke, Constance 1937-1938 (2 folders)
Box 1, Folder 35	Royce, Doris 1958
Box 1, Folder 36	Schoener, Allon 1951
Box 1, Folder 37	Sheeler, Charles 1955
Box 1, Folder 38-45	Charles Sheeler Death 1965 May-August (8 folders)
Box 1, Folder 46	Sheeler, Musya circa 1965
Box 1, Folder 47	Sloan, Samuel 1937-1938
Box 1, Folder 48	<i>Time Magazine</i> 1953
Box 1, Folder 49	Warring, Helen circa 1958
Box 1, Folder 50	Waters, George 1952, 1954, 1966
Box 1, Folder 51	Wells, Donald 1958-1959
Box 1, Folder 52	Weston, Edward circa 1950
Box 1, Folder 53	Williams, William Carlos 1938, 1944, 1946, circa 1949, 1950, 1957-1959, 1960

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Series 3: Writings, circa, 1930s-1965

(Boxes 1-2; 0.4 linear feet)

Writings date from circa 1930s-1965 and include Sheeler's journal dated from circa 1950s-1963. The journal includes poems, writings, transcribed correspondence, transcribed articles (which were later published), and a paper delivered at a symposium on photography held at the Museum of Modern Art in October 1950. Two notebooks dating from about the same time includes miscellaneous notes and writings, addresses, and recipes. Additional writings by Sheeler include an article that he wrote for *Arts Magazine*, writings on artists, and a manuscript version of his autobiography, along with notes and drafts. The autobiography manuscript was commissioned by publisher Harcourt Brace in 1937, in which Sheeler outlines his career from his time at the School of Industrial Art in Philadelphia through the mid 1930s. The manuscript was not published, but was used as the basis for Constance Rourke's biography *Charles Sheeler: Artist in the American Tradition* published by Harcourt the following year.

The series also includes a short story by Musya Sheeler, and a short story illustrated with photographs of the Sheelers' by friend Dorothy Eidlitz.

Items are arranged by date.

Box 1, Folder 54	Journal circa 1950s-1963
Box 1, Folder 55	Notebook circa 1950s-1963 <i>(contains addresses and food recipes)</i>
Box 1, Folder 56	Notebook circa 1950s-1963 <i>(contains writings and notes)</i>
Box 1, Folder 57	Article for <i>Arts Magazine</i> , circa 1925
Box 1, Folder 58	Autobiography Manuscript circa 1937
Box 2, Folder 1-3	Autobiography Notes and Drafts circa 1937 <i>(3 folders)</i>
Box 2, Folder 4-5	Writings on Brueghel and Mantegna circa 1940s-1950s <i>(2 folders)</i>
Box 2, Folder 6	Miscellaneous Writings circa 1930s-1950s
Box 2, Folder 7	Writings by Musya Sheeler circa 1942-1960s
Box 2, Folder 8	Writings by Dorothy Eidlitz 1953 <i>(1 of 2)</i>
Box 2, Folder 9	Writings by Dorothy Eidlitz 1953 <i>(2 of 2)</i>

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Series 4: Scrapbooks, 1930s-1960s

(Boxes 2, 6; 0.4 linear feet)

Two oversize scrapbooks dating from 1930-1960s contain newspaper clippings featuring Sheeler, his artwork or exhibitions, magazine clippings, and exhibition announcements, a poem, a thank you card from Abby Aldrich Rockefeller regarding Sheeler's commissioned painting of Bassett Hall, and a condolence letter from John Davidson Rockefeller regarding the death of Sheeler's father.

Items are arranged by date.

Box 2, Folder 10 Scrapbook Fragments circa 1930s-1960s

Box 6 (sol), Folder Scrapbook circa 1930s-1960s
(dismantled)

Box 6 (sol), Folder Scrapbook circa 1930s-1960s
(dismantled)

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Series 5: Printed Material, 1923-1966

(Boxes 2-4, 7; 1.5 linear feet)

Printed materials are extensive and dates from 1923-1966. Found are exhibition catalogs, announcements, brochures and museum bulletins that document the numerous exhibitions in which Sheeler participated. The series also includes art journals and magazines that featured Sheeler's artwork or published his writings. The newspaper clippings are also extensive, and document Sheeler's career and personal interests. The clippings often featured Sheeler's wife Musya and friends including William Carlos Williams and Agnes Meyer.

Books in the series include *Egyptian Statues*, and *The Great King?King of Assyria*, published by the Metropolitan Museum of Art. The Metropolitan publications are illustrated with Sheeler's photography and examples of his work as a still photographer.

Miscellaneous printed materials include a publicity packet for the television program "The Artists Eye" which featured Sheeler in 1963, an invitation to John Fitzgerald Kennedy's Presidential Inaugural and the funeral eulogy for his friend Eugene Meyer.

The series is arranged into seven subseries:

- Subseries 5.1: Exhibition Catalogs, 1946-1966
- Subseries 5.2: Exhibition Announcements, 1946-1966
- Subseries 5.3: Museum Bulletins, 1949-1963
- Subseries 5.4: Books, 1945-1946, 1959
- Subseries 5.5: Journals and Magazines, 1923-1966
- Subseries 5.6: Newspaper Clippings, 1931-1966
- Subseries 5.7: Miscellaneous Printed Materials, 1959-1965

5.1: Exhibition Catalogs 1946-1966

Box 2, Folder 11	<i>Contemporary American Painting</i> , Whitney Museum of American Art 1949-1950
Box 2, Folder 12	<i>40 American Painters: 1940-1950</i> , University of Minnesota 1951
Box 2, Folder 13	<i>Sheeler: Retrospective Exhibition</i> , University of California Art Galleries 1954
Box 2, Folder 14	<i>Creative Photography</i> , University of Kentucky 1956
Box 2, Folder 15	<i>American Artists Paint the City</i> , Art Institute of Chicago 1956
Box 2, Folder 16	<i>Contemporary American Painting and Sculpture</i> , University of Illinois 1957
Box 2, Folder 17	<i>Edward Wales Root: 1888-1956 An American Collector</i> , Munson-Williams-Proctor Arts Institute 1957
Box 2, Folder 18	<i>William Merritt Chase: A Retrospective Exhibition</i> , Parish Art Museum 1957
Box 2, Folder 19	<i>Seventy Photographers: Look at New York</i> , Museum of Modern Art 1957-1958
Box 2, Folder 20	<i>1913 Armory Show: In Retrospect</i> , Amherst College 1958
Box 2, Folder 21	<i>American Art: From the William Lane Foundation</i> , Currier Gallery of Art 1958

- Box 2, Folder 22 *Cinquante-Cinq ans de la Peniture Contemporaine Americaine*, Meltzer Gallery 1958
(French)
- Box 2, Folder 23 *Realisme Americain*, Whitney Museum of American Art 1958
(French)
- Box 2, Folder 24 *Sheeler: Recent Paintings*, Downtown Gallery 1958
- Box 2, Folder 25 *American Line: 100 Years of American Drawing*, Addison Gallery of American Art 1959
- Box 2, Folder 26 *American Painting and Sculpture*, Exhibited in Moscow 1959
(Russian)
- Box 2, Folder 27 *Contemporary American Painting and Sculpture* 1959, University of Illinois,
- Box 2, Folder 28 *Sheeler: A Retrospective Exhibition*, New Gallery, Massachusetts Institute of Technology 1959
- Box 2, Folder 29 *The Precisionist View in American Art*, Walker Art Center 1960
- Box 2, Folder 30 *64th American Exhibition: Painting and Sculpture*, Art Institute of Chicago 1961
- Box 2, Folder 31 *Charles Sheeler, Retrospective Exhibition*, Allentown Art Museum 1961
- Box 2, Folder 32 *Art Since 1950*, Seattle's World's Fair 1962
- Box 2, Folder 33 *1913 Armory Show: 50th Anniversary Exhibition 1963*, Munson-Williams Proctor Arts Institute 1963
- Box 2, Folder 34 *New Tradition: Modern Americans Before 1940*, Corcoran Gallery 1963
- Box 2, Folder 35 *In Focus: A Look at Realism in Art*, Memorial Gallery, Rochester 1964-1965
- Box 2, Folder 36 *Art in the Home*, Loch Haven Art Center, Orlando Florida 1965
- Box 2, Folder 37 *Six Decades of American Art*, Leicester Galleries, London 1965
- Box 2, Folder 38 *Art of the United States: 1670-1966*, Whitney Museum of American Art 1966

5.2: Exhibition Announcements 1946-1966

- Box 2, Folder 39 *Charles Sheeler: Recent Paintings*, Downtown Gallery 1946
- Box 2, Folder 40 *Sheeler: From the William Lane Foundation*, Downtown Gallery 1956
- Box 2, Folder 41 *Charles Sheeler*, Katonah Gallery 1960
- Box 2, Folder 42 *Charles Sheeler: Tempera on Plexiglas*, Downtown Gallery 1965

Box 2, Folder 43 *Sheeler: (1883-1965) Exhibition*, Downtown Gallery 1966

5.3: Museum Bulletins 1949-1963

Box 2, Folder 44 *The Currier Gallery of Art* 1949 April

Box 2, Folder 45 *Archives of American Art* 1960-1963

Box 2, Folder 46 *Philadelphia Museum Bulletin: The Shakers and Their Crafts* 1963

5.4: Books 1945-1963

Box 2, Folder 47 *Egyptian Statues*, Metropolitan Museum of Art 1945

Box 2, Folder 48 *Egyptian Statues*, Metropolitan Museum of Art 1946

Box 2, Folder 49 *The Great King...King of Assyria*, Metropolitan Museum of Art 1946
(See Box 7)

Box 2, Folder 50 *Sight and Insight* 1956
(by Alexander Eliot)

Box 7 (sol), Folder
1-2 *The Great King...King of Assyria*, Metropolitan Museum of Art 1946
(2 copies)

5.5: Journals and Magazines 1923-1966

Box 2, Folder 51 *The Arts* 1923 May
(See Box 7)

Box 2, Folder 52 *Life Magazine*, 1938 August
(See Box 7)

Box 2, Folder 53 *Fortune Magazine* 1939 April
(See Box 7)

Box 2, Folder 54 *Fortune Magazine* 1940 December
(See Box 7)

Box 2, Folder 55 "Power: Six Paintings by Charles Sheeler," *Fortune Magazine* 1940 December
(See Box 7)

Box 2, Folder 56 *Pageant* 1947 June

Box 2, Folder 57 *Reader's Digest* 1951 February

Box 3 (hol), Folder 1 *Art in America* 1954 October

Box 3 (hol), Folder 2 *Art in America* 1955 October

Box 3 (hol), Folder 3 *Art News* 1955 Summer

- Box 3 (hol), Folder 4 *Aperture*1956 Vol. 4 No. 3
- Box 3 (hol), Folder 5 *Art in America*1956 Spring
- Box 3 (hol), Folder 6 *American Artist*1959 January
- Box 3 (hol), Folder 7 *Art in America*1960 No. 3
- Box 3 (hol), Folder 8 *Art in America*1965 No. 1
- Box 3 (hol), Folder 9 *Journal of the Archives of American Art*, 1965 April
- Box 3 (hol), Folder 10 *New Hampshire Profiles*1966 May
- Box 7 (sol), Folder 3 *Life Magazine*, 1938 August
- Box 7 (sol), Folder 4 *Fortune Magazine*1939 April
- Box 7 (sol), Folder 5 *Fortune Magazine*1940 December
- Box 7 (sol), Folder 6 "Power: Six Paintings by Charles Sheeler," *Fortune Magazine*1940 December

5.6: Newspaper Clippings 1931-1966

- Box 3 (hol), Folder 11 Clippings 1931, 1938
- Box 3 (hol), Folder 12 Clippings 1947, 1953-1954
- Box 3 (hol), Folder 13 Clippings 1955-1958
- Box 3 (hol), Folder 14 Clippings 1959
- Box 3 (hol), Folder 15 Clippings 1960-1962
- Box 3 (hol), Folder 16 Clippings 1963
- Box 3 (hol), Folder 17 Clippings 1965-1966

5.7: Miscellaneous Printed Material 1959-1965

- Box 4 (hol), Folder 1 Eugene Meyer Eulogy 1959
- Box 4 (hol), Folder 2 John Fitzgerald Kennedy Presidential Inaugural Invitation 1961
- Box 4 (hol), Folder 3 *America: The Artists Eye*1963
(publicity packet)
- Box 4 (hol), Folder 4 Unused Appointment Calendar 1963
- Box 4 (hol), Folder 5 Rockefeller Memorial Windows Brochure circa 1965

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Series 6: Photographs, circa 1840s-1963

(Box 4, OV11; 0.4 linear feet)

Photographs date from circa 1840s-1963 and include photographs of Sheeler's family, of Sheeler, and of Sheeler with friends and colleagues. There is one daguerreotype and two ambrotypes of unidentified women (possibly Sheeler's relatives) and of a young child (possibly Sheeler). Two tintypes depict unidentified woman and Charles Sheeler as a child. There are copyprints of these originals.

Additional photographs are of Sheeler's mother and father (or possibly Sheeler's grandparents), of Sheeler, of Sheeler with his wife Musya, Sheeler with William Lane, Sheeler with Edward Weston, and Sheeler with Edward Steichen and John Marin. The series also includes photographs of Sheeler's collection of Shaker furniture, and photographs of exhibitions.

Items are arranged by subject and date.

Box 4 (hol), Folder 6	Unidentified Women (possibly Sheeler's relatives), circa 1840s-1880s
Box 4 (hol), Folder 7	Sheeler Parents or Grandparents, circa 1880s-1900s
Box 4 (hol), Folder 8	Sheeler's Boyhood Home, circa 1800s-1910s
Box 4 (hol), Folder 9	Charles Sheeler, circa 1883-1958
Box 4 (hol), Folder 10	Sheeler with Wife Musya, 1947, 1961
Box 4 (hol), Folder 11	Unidentified Friends, circa 1950s
Box 4 (hol), Folder 12	Sheeler with Edward Weston, 1954 (<i>photographs by George Waters</i>)
Box 4 (hol), Folder 13	Sheeler with William Lane, 1958 (<i>photographs by Musya Sheeler</i>)
Box 4 (hol), Folder 14	Sheeler with Edward Steichen and John Marin, 1958 (<i>see OV11</i>)
Box 4 (hol), Folder 15	Sheeler with Others, 1961
Box 4 (hol), Folder 16	Sheeler's Shaker Furniture Collection, 1962 <i>The Shakers: Their Arts and Crafts</i>)
Box 4 (hol), Folder 17	Exhibition Photographs, <i>The Shakers: Their Arts and Crafts</i> , 1962 (<i>exhibited at the Philadelphia Museum of Art</i>)
Box 4 (hol), Folder 18	Photographs of a Sheeler Exhibition, circa 1963 (<i>possibly a retrospective</i>)
Box OV 11, Folder	Sheeler with Edward Steichen and John Marin, 1958 (<i>three photographs</i>)

Box Photo Drawer 8, Folder	Unidentified Older Woman, circa 1840s-1880s (<i>daguerreotype</i>)
Box Photo Drawer 8, Folder	Unidentified Woman, circa 1840s-1880s (<i>ambrotype</i>)
Box Photo Drawer 8, Folder	Unidentified Woman, circa 1840s-1880s (<i>ambrotype</i>)
Box Photo Drawer 8, Folder	Unidentified Woman, circa 1840s-1880s (<i>tintype</i>)
Box Photo Drawer 8, Folder	Young Child (possibly Charles Sheeler), circa 1884 (<i>ambrotype</i>)
Box Photo Drawer 8, Folder	Charles Sheeler as a Boy, circa 1886 (<i>tintype</i>)

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Series 7: Artwork, circa 1930s-1960s

(Boxes 4-5, 8-9, OV12-OV14; 1.1 linear feet)

The artwork series consists of art works by Sheeler and others, which date from circa 1930s-1960. The series is particularly rich documenting Sheeler's industrial designs, fabrics and manufactured objects. Artwork by Sheeler includes oversize sketches, industrial designs, fabrics and manufactured objects. The series also includes a drawing by Peggy Bacon (a gift for Sheeler's birthday), and an art photograph by Minor White. There is also a copy negative and copy print for this photograph.

The industrial designs are dated circa early 1930s, and were possibly commissioned by Samuel M. Kootz Associates. They include designs for a flower pot stand, cream and sugar set, sandwich tray, smoking stand, and a wood rack. The fabrics are in a variety of types and patterns including, knitted wool, linen, and printed rayon (or silk). The objects include a glass tumbler manufactured by the Steuben Glass Company, and a salt and pepper shaker set and silver tea spoon, both possibly manufactured by Revere Copper and Brass Inc. The fabrics and manufactured objects were exhibited at the Downtown Gallery's *Practical Manifestations in Art*, in December 1934.

A copy negative and copy print have been created for Minor White's photograph, which are filed with the original.

The series is arranged into two subseries:

- Subseries 7.1: Artwork by Sheeler, circa 1930s-1960s
- Subseries 7.2: Artwork by Others, circa 1940s-1960s

7.1: Artwork by Sheeler circa 1930s-1960s

Box 4 (hol), Folder 19	Industrial Designs, circa 1930s (See OV 12-OV 13)
Box 4 (hol), Folder 20	Glass Tumbler, circa 1934 (See Box 5)
Box 4 (hol), Folder 21	Salt and Pepper Shaker Set circa 1934 (See Box 5)
Box 4 (hol), Folder 22	Silver Tea Spoon, circa 1934 (See Box 5)
Box 4 (hol), Folder 23	Fabrics, circa 1933-1934 (See Boxes 8-9)
Box 4 (hol), Folder 24	Pen and Ink Sketch (probably by Sheeler), circa 1940s-1960s
Box 4 (hol), Folder 25	Sketches, circa 1950s-1960s (See OV14)
Box 5 (hol), Folder 5	Glass Tumbler, circa 1934
Box 5 (hol), Folder 6	Salt and Pepper Shaker Set circa 1934
Box 5 (hol), Folder 7	Silver Tea Spoon, circa 1934

Box 8 (sol), Folder	Fabrics, circa 1933-1934
Box 9 (sol), Folder	Fabrics, circa 1933-1934
Box OV 12, Folder	Design for a Flower Pot Stand, circa 1930s
Box OV 13, Folder	Design for a Cream and Sugar Set, circa 1930s
Box OV 13, Folder	Design for a Sandwich Tray, circa 1930s
Box OV 13, Folder	Design for a Smoking Stand, circa 1930s
Box OV 13, Folder	Design for a Wood Rack circa 1930s
Box OV 14, Folder	Sketches, circa 1950s-1960s

7.2: Artwork by Others circa 1930s-1960s

Box 4 (hol), Folder 26	Drawing by Peggy Bacon, circa 1940s-1960s
Box 4 (hol), Folder 27	Photograph by Minor White, circa 1940s-1950s

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