



Smithsonian

Archives of American Art

A Finding Aid to the Earle B. Winslow Papers, 1898-1977, in the Archives of American Art

Jean Fitzgerald

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Collection Overview

Repository:	Archives of American Art
Title:	Earle B. Winslow papers
Date:	1898-1977
Identifier:	AAA.winsearl
Creator:	Winslow, Earle (Earle B.), b. 1884
Extent:	0.6 Linear feet
Language:	English .
Summary:	This small collection of the papers of illustrator Earle B. Winslow measures 0.6 linear feet and dates from 1898-1977. The papers consist primarily of 9 sketchbooks and printed materials, such as clippings, exhibition announcements and catalogs, and reproductions of Winslow's artwork. Additional scattered materials include biographical material, letters concerning Winslow's art-related activities during World War II, notes and writings, and photographs of art work.

Administrative Information

Provenance

The Earle B. Winslow papers were donated in 1978 by Mrs. Marsden London, the artist's daughter.

Processing Information

The papers were processed by Jean Fitzgerald in 2007.

Preferred Citation

Earle B. Winslow papers, 1898-1977. Archives of American Art, Smithsonian Institution.

Restrictions on Access

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

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Biographical Note

Earle B. Winslow was born on February 21, 1884 in Northville, Michigan, and several years later his family moved to Grand Rapids. After graduating from Union High School in Grand Rapids, Winslow studied at the Art Institute of Chicago until 1906 when he served a two-year apprenticeship at the Cargills Newspaper Engraving Plant.

In 1909, Winslow married Zenna Pearl, the former model of his Grand Rapids art instructor Mathais J. Alten. He moved his family to Detroit in 1913 where he was employed by the Franklin Press Company, and he attended the Detroit School of Fine Arts.

By 1917, the Winslows had two children, Marshall Ladd and Zenna Mae, and the family moved to Chicago where he continued his studies at the Art Institute of Chicago. The family moved again the following year to New York City, where Winslow studied at the Art Students league with George Bellows and John Sloan. Beginning in 1919, summers were spent in Woodstock where his tutors were John Sloan, Andrew Dasburg, and George Bellows. Classmates in Bellows' classes included Peggy Bacon and Dorothy Varian.

In 1921, Winslow created the "Bingville Bugle" comic strip at the Invisible Ink Studios of Woodstock, New York. It was from this popular publication that singer Bing Crosby took his nickname. When the publication was discontinued in 1924, Winslow was employed at Art Services in New York City. In 1929, he established his own studio at 219 West 14th Street in New York City, and executed the Exide Battery Account for which he won an Art directors Award. He had a solo exhibition at the Macbeth Gallery in April of the same year.

He was a member of the Society of Illustrators, the Artists Guild, the Art Directors Club of New York, and the Salmagundi Club, and did illustrations for *The Saturday Evening Post*, *Cosmopolitan*, *Women's Home Companion*, *Liberty*, and *Outdoor Life*. In 1935, Winslow was honored by the Linweave Paper Company of Springfield, Massachusetts, when they named "Winslow Texture" watercolor paper after him.

During World War II, he was commissioned to do posters and instructional material for the U. S. Marines and the Forestry Service. He also painted 30-minute portraits at the Stage Door Canteen and Seamen's Institute.

In 1948, Winslow became an instructor at Pratt Institute, and at Visual Arts and Cartoon Schools. He gave up his New York City Studio and moved permanently to Woodstock, New York, in 1953.

Earle B. Winslow died on June 21, 1969 in Woodstock, New York.

Scope and Content Note

This small collection of the papers of illustrator Earle B. Winslow measures 0.6 linear feet and dates from 1898-1977. Most of the collection consists of nine sketchbooks and printed materials, such as clippings, exhibition announcements and catalogs, and reproductions of Winslow's artwork. Additional scattered materials include biographical material, including chronologies and military certificates of appreciation; one folder of letters concerning Winslow's art-related activities during World War II; notes and writings primarily concerning Winslow's views on art and a biographical typescript written by his granddaughter, and photographs of miscellaneous art work.

Arrangement

The collection has been arranged into 6 series:

- Series 1: Biographical Material, circa 1944-1969 (Box 1; 1 folder)
- Series 2: Letters, circa 1943-1977 (Box 1; 2 folders)
- Series 3: Sketchbooks, circa 1898-1925 (Box 1; 9 folders)
- Series 4: Notes and Writings, circa 1969 (Box 1; 4 folders)
- Series 5: Printed Material, circa 1928-1976 (Box 2; 17 folders)

- Series 6: Photographs, circa 1959-1964 (Box 2; 5 folders)
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Names and Subject Terms

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

Subjects:

Painters -- New York (State) -- Woodstock
Printmakers -- New York (State) -- Woodstock
World War, 1939-1945 -- Art and the war

Types of Materials:

Photographs
Sketchbooks

Container Listing

Series 1: Biographical Material, circa, 1944-1969

(Box 1; 1 folder)

Scope and Contents: Biographical material consists of a chronology of Winslow's life and certificates of appreciation from military organizations, including the Club for Merchant Seamen and the U.S.O club.

Box 1, Folder 1 Biographical Material, 1944-1969, undated

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Series 2: Letters, circa, 1943-1977

(Box 1; 2 folders)

Scope and Contents: Letters include a typescript of a letter from Charles Dana Gibson praising Winslow's work, and letters concerning Winslow's art work used by the military forces during World War II. There is also a draft of a letter from Winslow's daughter to Bing Crosby and a letter to Winslow's daughter concerning the exhibition "American Illustration."

Box 1, Folder 2 Letters, 1943, undated

Box 1, Folder 3 Letters, 1944-1977

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Series 3: Sketchbooks, circa, 1898-1925

(Box 1; 9 folders)

Scope and Contents Sketchbooks contain pencil, ink, and pastel studies of various subjects.

Contents:

Box 1, Folder 4	Sketchbook 1, undated
Box 1, Folder 5	Sketchbook 2, undated
Box 1, Folder 6	Sketchbook 3, undated
Box 1, Folder 7	Sketchbook 4, undated
Box 1, Folder 8	Sketchbook 5, undated
Box 1, Folder 9	Sketchbook 6, 1898
Box 1, Folder 10	Sketchbook 7, 1906
Box 1, Folder 11	Sketchbook 8, 1925
Box 1, Folder 12	Sketchbook 9, 1925

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Series 4: Notes and Writings, circa, 1969

(Box 1; 4 folders)

Scope and Contents: This series consists of notes concerning Winslow's views on art, a typescript written by his granddaughter, Caroline London, and lists of books.

Box 1, Folder 13	Notes of Winslow's Thoughts on Art, undated
Box 1, Folder 14-15	Typescript: "America Illustrated" by Caroline London, 1969 (2 folders)
Box 1, Folder 16	Lists of Books, 1969

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Series 5: Printed Material, circa, 1928-1976

(Box 2; 17 folders)

Scope and Contents: Printed material consists of clippings, exhibition announcements and catalogs, reproductions of art work and miscellaneous printed material.

Box 2, Folder 1	Clippings, 1928-1970, undated
Box 2, Folder 2	Exhibition Announcements and Catalogs, 1930-1976, undated
Box 2, Folder 3-15	Reproductions of Art Work by Winslow, undated (13 folders)
Box 2, Folder 16	Reproductions of Art Work by Others, undated
Box 2, Folder 17	Miscellaneous Printed Material, undated

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Series 6: Photographs, circa, 1959-1964

(Box 2; 5 folders)

Scope and Photographs are of miscellaneous art work.

Contents:

Box 2, Folder 18-21	Photographs of Miscellaneous Art Work, 1959-1963, undated (4 folders)
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Box 2, Folder 22	Photographs of Art Work for a Text Book, 1964
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