



Smithsonian

*National Museum of African American History and Culture*

## Finding Aid for the Art Smith Archive, 1909-2010

Laura Bell (History Associates, Inc.), Ja-Zette Marshburn, Joanne Hyppolite, Nina Elaine Pulley, Julia Hirsch and Earnest Lucious

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## Collection Overview

<b>Repository:</b>	National Museum of African American History and Culture
<b>Title:</b>	Art Smith Archive
<b>Date:</b>	1909-2010 (bulk 1930-1982)
<b>Identifier:</b>	NMAAHC.A2018.110
<b>Creator:</b>	Smith, Art, 1917-1982 (Artist)
<b>Extent:</b>	11 Cubic feet (23 boxes)
<b>Language:</b>	English .
<b>Summary:</b>	<p>Arthur (Art) Smith was one of the leading studio jewelry artists of the mid-twentieth century. Between 1946 and 1977, Arthur Smith worked out of his store, <b>Art Smith</b> in Greenwich Village, New York City creating commissions as well as modern designs for a diverse clientele, for wholesalers across the United States, and for inclusion in crafts and art exhibitions. During his life, Arthur's work was featured in numerous exhibitions across the United States. His legacy was also honored posthumously through additional exhibitions curated by artists, galleries, and museums, and other projects. This archival collection contains biographical materials, a significant amount of Smith's family papers, family photographs, photographs related to Art Smith Jewelry advertisements and exhibitions, original drawings and facsimiles of jewelry drawings and designs, exhibition materials and catalogues, correspondence, clippings about Arthur and jewelry advertisements, business papers, manuscript drafts, oral history interview transcripts and related biographical research materials collected by Charles Russell, Arthur's partner, while writing the biography "Art as Adornment: The Life and Work of Arthur George Smith." The collection provides insight into Arthur Smith's life and family, his work as a jewelry artist, and the preservation of his legacy.</p>

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## Administrative Information

### Processing Information

This collection and finding aid were produced in association with History Associated, Inc. (HAI) represented by archivist Laura Bell. NMAAHC representatives include archivist Ja-Zette Marshburn, curator Dr. Joanne Hyppolite, curatorial intern Nina Elaine Pulley, museum specialist Julia Hirsch and processing archivist Earnest Lucious.

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## Biography

Arthur (Art) George Smith was born in Santa Lucia, Cuba to Jamaican parents James and Mary Smith (née Williams) on October 28, 1917. The couple and their adopted daughter, Ina, had migrated from Jamaica to Cuba for work.

In 1918, James Smith left Cuba for Brooklyn, New York, where he served as an officer in Marcus Garvey's United Negro Improvement Association (UNIA). The family, Mary, Ina, and young Arthur joined him in 1920. Mary and James would later separate. Arthur's mother and sister worked a series of domestic work and tutoring jobs to support the family as well as provide young Art with educational opportunities not traditionally experienced by Black people during the Great Depression.

Smith began to display a talent for fine arts while attending elementary school that continued to flourish in high school leading him a full scholarship to Cooper Union, a private college in New York focused on the study of fine art, architecture, and engineering. Smith was advised to focus on architecture because of the limited opportunities afforded to Black people in the fine arts. He instead chose to explore a variety of art forms and later recalled being most interested in sculpture and decorative arts. He graduated in 1940. The same year, the New Deal work program, National Youth Administration (later Junior Achievement, Inc) allowed Smith to teach youth art courses at the Children's Aid Society in Harlem. There he met Winifred Mason (Chenet), a pioneer in creating African American jewelry. In 1943, Mason hired, trained, and mentored Smith at her shop located in Greenwich Village - then an important enclave for artists, writers, and musicians. It was here that he learned how to transform metals into the wearable art that would come to define the Mid-century Modern jewelry movement.

In 1946, Smith left Mason to open his first shop on Cornelia Street in Little Italy in New York City, but he was forced to relocate because of racial discrimination and violence. He was chased and nearly hit by a white driver and his store's display window was broken twice. Smith opened his second store the following year at 140 W 4th Street in Greenwich Village. Smith initially shared the store, then known as Craft House, with Helen Corn  l   Cuyjet (N  l  ), an African American metalsmith and leather craftswoman. They shared this space for several years before parting ways. He renamed the store, Art Smith Jewelry after himself. Smith's jewelry was dynamic and noted for being lightweight, sinuous, and attentive to line and form. His earlier use of brass and copper enabled him to produce work using affordable materials while still creating unique custom designs. Employing and training up to four apprentices at a time from art schools, Smith was able to produce large quantities of product. His prolific output allowed him to sell his work to national retail stores and boutiques in New York City, Boston, Chicago, and San Francisco. His retail clients included Bloomingdales and Milton Heffling's Inc.

His diverse clientele came from the social scene of Greenwich Villages and nationwide colleges with affiliated art and/or jewelry programs and galleries. He possessed a strong Black client base that transversed multi-disciplinary Black arts scene including artists, writers, dancers, and musicians. Smith designed jewelry for major modern Black dance companies including the Pearl Primus Dance Company, Tally Beatty Dance Company, and Claude Marchant Dance Company. He also sold thousands of dollars-worth of jewelry to outlets such as the Afro-Arts Bazaar in Harlem, operated by Ina Cullen (widow of poet Countee Cullen), Etta Moten Barnett and Estelle Massey Osborn. He was a member of the Neal Salon, a social support network made up largely of Black gay artists and performers in New York City. His various networks included close friends such as choreographer Talley Beatty, visual artists Charles Sebree, Joyce Scott and Camille Billops, and actress Ruth Attaway, and acquaintances such as photographer Gordon Parks and writer Ralph Ellison.

By the 1950s, Smith's pieces were being featured in *Harper's Bazaar*, *Vogue*, and *The New Yorker*. Both African American community magazines, *Jet* and *Opportunity* published articles on his work. Two of his notable commissions include a brooch for First Lady Eleanor Roosevelt and cufflinks for Duke Ellington. Smith, a longtime Ellington fan, designed the cufflinks as commissioned by Ellington's sister, Ruth, with the first notes of his 1930 hit composition, "Mood Indigo." Smith was also a founding member of the Duke Ellington Society, a fan club that celebrated Ellington artistry and legacy. An avid jazz aficionado, Smith attended concert and dance performances frequently of his friends, associates, and patrons. He also was noted for creating work while listening to music. Jazz music was his muse, and he amassed a considerable music collection dedicated to the art form.

Through his notoriety and social circle, he gained opportunities to teach, create, exhibit and in some cases sell his work to several institutions. These include Morgan State College (now University located in Maryland), Staten Island Museum of Smith and Sciences, Brookfield Craft Center, and the Haystack Mountain School of Crafts (Maine). Smith was also featured in the first NEH-funded "National African American Crafts Jubilee" and the associated "Contemporary African American Crafts" exhibition both taking place in Memphis, TN. In 1979, Smith co-created a work of jewelry with visual artist Joyce Scott, that encapsulated both their respective styles.

Smith met his life partner, Charles Russell in 1973 at The Metropolitan, movie theater in Greenwich Village. Russell, who identified as a white bisexual man, remained his partner until end of Smith's life. Together, the couple moved to a loft in Soho where they often hosted their social events while showcasing Smith's famous jazz collection. By the late 1970s, Smith's health started to decline, and he was forced to close his shop. Smith transitioned to working out of their home on selective commissions. By 1979, the couple moved back to his native Brooklyn where Smith's sister, Ina (who was then in poor health) came to live with them. Smith died of heart failure on February 20, 1982. Charles remained close to Smith's niece Yvonne and sister Ina, the latter continued to live with Charles, as he moved to subsequent locations in New Jersey and Illinois until her death in 1995. Yvonne assisted Charles in managing Smith's estate until her death in 2002. Smith's friend and collaborator, Camille Billops created "The Art Smith Project", a collaborative project including his partner, family, friends, and supporters to actively document and preserve his legacy, his process, and his art. The Project was dedicated to the documentation of Smith's work and process through photography of his jewelry and oral history interviews with his friends and former clients. This also entailed preserving Smith's archives in the Hatch-Billops Collection, Inc. Camille utilized the archive in the exhibition, "Arthur Smith: A Jeweler's Retrospective" at the Jamaica Arts Center in New York. For several years, Camille and Charles both managed requests from museums and galleries to exhibit and licensing of photographs of his work. In 2008, Charles donated nineteen pieces from the Art Smith store, with accompanying archival materials, his store sign and jewelry-making tools, to the Brooklyn Museum in New York.

Posthumously, several major exhibitions recognizing Smith's contribution to midcentury modernist jewelry include "Structure and Ornament: American Modernist Jewelry 1940-1960" at the Fifty-50 Gallery in New York in 1984; "Sculpture to Wear: Art Smith and his Contemporaries," at the Gansevoort Gallery in New York in 1998; "Messengers of Modernism: American Studio Jewelry 1940-1960" at the Montreal Museum of Decorative Arts in 1996; and "From the Village to Vogue: The Modernist Jewelry of Art Smith" at the Brooklyn Museum in 2008.

Charles Russell remained dedicated to his partner's legacy and family. With encouragement from Camille Billops, over the course of two decades, Charles wrote a biography of Art Smith's life. The resulting book, *Art as Adornment: The Life and Work of Arthur George Smith*, was published in 2016. Charles, with assistance of gallerist and artist manager Mark McDonald, continuing to maintain his personal collection and manage Smith's estate, including jewelry loans, and sales. Charles' personal collection of Smith materials along with an additional collection documentation "The Art Smith Project" maintained by the Hatch-Billops Collection, Inc. were donated to NMAAHC in 2018 and 2022 respectively.

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## Biographical Timeline

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1906	James August Smith and Mary Elizabeth Williams wed in Jamaica
1914	James and Mary (Williams) Smith and their adopted daughter Ina, migrate from Jamaica to Santa Lucia, Cuba
October 28, 1917	Arthur George Smith is born in Santa Lucia, Cuba.
1920	Mary, Ina, and Arthur leave Cuba to settle in Brooklyn with James.
1931	As an 8th grader at Brooklyn P.S. No. 3, Arthur wins an ASPCA (American Society for the Prevention of Cruelty to Animals) poster contest. He later recalled this as one of the events that led him to decide to become an artist.
1935	– Arthur attends Cooper Union Day School, he takes a broad array of classes, wanting to expose himself to as many artistic forms as possible. He begins experimenting with three-dimensional art forms through sculpture and decorative design classes.

- 1936 ca. Arthur begins working with the National Youth Administration (NYA), painting public service signs for the Harlem youth program. While there, he meets noted theater set designer Perry Watkins from the Negro Playwrights Company. Arthur apprentices with Watkins for over a year.
- 1938 At a jazz performance in Harlem, Arthur meets dancer Talley Beatty, an emergent Black choreographer and dancer in Katherine Dunham's company. The two establish a lifelong friendship. Arthur would later design jewelry for several of Beatty's performances as well as those of other Black modern dance companies.
- 1939 As a sophomore at Cooper Union, Art wins the New York World Fair architecture contest.
- 1940 Arthur graduates from Cooper Union with a degree in Advertising Design.
- 1941 Smith starts at the Children's Aid Society under the auspices of the Junior Achievement, Inc., an organization devoted to helping young adults with business pursuits. While there, he meets Winifred Mason, a fellow African American jewelry designer.
- 1943 Smith begins to work as an assistant for Winifred Mason in her store at 133 West 3rd Street in Greenwich Village.
- 1946 Smith opens his first store at 37 Cornelia Street, an Italian neighborhood. He also becomes involved with Craftsmen's Equity, an organization of professional workers in the field of ceramics, jewelry, textiles, and plastics. He becomes its president the following year.
- 1948 Talley Beatty invites Art to join the Neal Salon, a social support group for Black gay artists and musicians.  
Art also publishes an article, "Jewelry Making is My Craft" in National Urban League magazine, Opportunity for the winter edition.
- 1950 Smith's work is featured in Vogue Magazine in the September issue.
- 1951 Smith is noted in the program book of the Pearl Primus Dance Company show, "Dark Rhythms," as having designed the jewelry for the production.
- 1953 Smith publishes an ad for his boutique, Art Smith in May issue of The New Yorker magazine.
- 1957 Arthur sells 70 pieces of jewelry to Bloomingdale's in New York City department store.
- 1958 Smith is injured in a car accident while on a trip . He sustains injuries to his face, specifically his eye. His production slows until he recovers.
- 1959 Talley Beatty's "The Road of the Phoebe Snow" with Smith being a contributor to program.
- 1974 Smith accepts a summer teaching assignment at the Haystack Mountain School of Crafts located in Deer Isle, Maine. From December 1 through 20, he is also featured in The Gallery of Art at Morgan State College in Baltimore's "The Haystack Encounter".
- 1978 Samella Lewis, art historian, educator and artist, publishes her book, Art: African American, featuring both Art Smith and Camille Billops.

1979	In May, the 1st "National African American Crafts Conference & Jubilee" is held in Memphis, sponsored by Shelby State Community College. Smith is the exhibition and teaches a workshop in jewelry-making.  The following month, his work is featured in the Brookfield Craft Center 25th Anniversary Exhibit.
1990	Camille Billops curates the exhibition "Arthur Smith: A Jeweler's Retrospective" at the Jamaica Arts Center, after creating the "Art Smith Project" honoring Arthur Smith's legacy.
2007	Charles donates Art Smith jewelry and archives to the Brooklyn Museum.
2008	The Brooklyn Museum opens the exhibition, "From Brooklyn to Vogue: The Modernist Jewelry of Art Smith".
2016	Charles publishes biography of Art's life and career, <i>Art as Adornment: The Life and Work of Arthur George Smith</i> .

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## Scope and Contents

The Art Smith Archive (1909-2010, bulk dates 1930-1982) documents the life, art and career, and posthumous legacy of Arthur (Art) George Smith (1917-1982), a twentieth century Black, gay, modernist studio jewelry artist. The collection documents Arthur Smith's personal and family life, his professional activities as a jewelry artist based in New York City, and his posthumous legacy. The collection contains family and personal papers and photographs documenting the Smith family's experience emigrating to New York City from Cuba in the early 1900s and their lives in Brooklyn. The collection mainly documents Arthur's work as a jeweler through his drawings and sketches, business papers, clippings and advertisements, numerous photographs and photo boards displaying jewelry for promotion and advertisement, and his exhibitions work. Additionally, Arthur's personal connections and interests in art, jazz, and dance in mid-century New York are represented in the collection through items such as his Wax Records jazz collection and Katherine Dunham Dancers broadside advertisement collected and maintained by Charles Russell, Arthur's partner. The collection also displays the ongoing legacy and study of Arthur Smith's craftsmanship and modernist jewelry style through documentation of a number of posthumous exhibitions and memorializing projects. The collection is comprised of family and biographical personal papers, photographs, business records, correspondence, clippings and periodicals, artwork, jewelry artifacts and prototypes, and collected music recordings. The collection also includes oversized photographs, drawings, and designs, and other items.

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## Arrangement

Series 1: Biographical Materials, 1909-2003

Subseries 1.1: Family Papers, 1909-2003

Subseries 1.2: Family Photographs, 1920-1995, undated

Subseries 1.3: Personal Photographs, 1934-1982

Subseries 1.4: Personal Papers, circa 1942-1982

Series 2: Professional Activities, circa 1946-2003

Subseries 2.1: Business Records and Jewelry Designs, circa 1947-1980

Subseries 2.2: Professional Photographs of Jewelry and Art Smith, circa 1946-2003, undated

Subseries 2.3: Exhibition Records, 1948-1981

Series 3: Advertisements and Periodicals, 1949-2008

Series 4: Legacy and Memorialization, 1982-2010

Subseries 4.1: Posthumous Exhibitions and Estate Management, circa 1985-2010

Subseries 4.2: Hatch-Billops Collection Projects, 1974-1990

Subseries 4.3: Writing and Biography Research, 1982-2010

Series 5: Books and Exhibition Catalogues, 1970-2006

Series 6: Jewelry Artifacts, circa 1979-1980, undated

Series 7: Music Collection, circa 1946-1949, undated

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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:

- African American art
- African American art museum curators
- African American artisans
- African American artists
- African American artists as teachers
- American studio craft movement
- Art, Modern -- 20th century
- Jewelry -- Design

### Names:

- Billops, Camille, 1933-2019
- Boatwright, Ruth Ellington, 1915-2004
- Ellington, Duke, 1899-1974
- Primus, Pearl, (dancer)



## Container Listing

### Biographical Materials, 1909-2003

**Scope and Contents:** The Biographical Materials series (1909-2003) documents the history of Arthur Smith's parents and family when he was young, throughout his lifetime, and posthumously after his funeral when Charles Russell, Arthur's partner, lived with and cared for Ina Smith Gordon, Arthur Smith's sister. The series includes several family photographs, notably photographs from two family albums. Additionally, this series documents Arthur Smith's personal life through photographs and correspondence with friends such as Talley Beatty, and items related to his interests in jazz, dance, and art. The series also documents Charles Russell's personal interests and life with Arthur, and his activities after Arthur's death in 1982.

Materials in this collection include photographs, documents, correspondence, maps, medical records, emigration records, personal finance records, an art book created by Arthur Smith related to Frank Shay, and a large broadside advertising a Katherine Dunham Dancers performance.

This series is arranged in four subseries:

Subseries 1.1: Family Papers, 1909-2003

Subseries 1.2: Family Photographs, 1920-1995, undated

Subseries 1.3: Personal Photographs, 1934-1982

Subseries 1.4: Personal Papers, circa 1942-1982

### Family Papers, 1909-2003

Box 1, Folder 1	Mary Smith's Birth Certificate and Marriage Certificate, 1909-1918
Box 1, Folder 2	Smith Family Emigration Permits for James, Mary, and Ina, 1914
Box 1, Folder 3	Mary Smith's Emigration Permits, Receipts for S.S. Siboney, 1914-1920
Box 1, Folder 4	British Passport of Mary Smith, 1920
Box 12, Folder 1	City of New York Certificate of Completion of Elementary School, 1931 June 29
Box 12, Folder 2	Cooper Union Day Art School Certificate Presented to Arthur George Smith, 1940 June 6
Box 11, Folder 1	Hand-lettered Artbook Featuring Poems by Frank Shay and Illustrations, circa 1942-1946
Box 1, Folder 5	Certificates of Naturalization for Mary Smith and Ina Gordon, 1947-1954
Box 1, Folder 6	Medical Records for Mary Elizabeth Smith, 1972
Box 1, Folder 7	Nursing Home and Finance Records for Mary Smith, 1974

Box 1, Folder 8	Death and Funeral Records for Mary Smith, 1975
Box 1, Folder 9	Mary Elizabeth Smith Grave Marker Order Forms, 1976-1978
Box 1, Folder 10	Cypress Hills Cemetery Deed, 1953-1956
Box 1, Folder 11	Ina Gordon Consolidated Laundries Service Anniversaries, 1968-1970
Box 1, Folder 12	Health and Housing Documents for Ina Gordon, 1974-1975
Box 1, Folder 13	Art Smith Funeral Guest Book and Funeral Planning Materials, 1981-1982
Box 1, Folder 14	Art Smith Funeral Program and Thank you Note, 1982
Box 1, Folder 15	Obituaries and Clippings, Art Smith's Death, 1982
Box 12, Folder 3	Oversized Newspaper Obituaries for Art Smith, 1982 February 22
Box 1, Folder 16	Correspondence - Charles Russell, 1982-1988
Box 1, Folder 17	Condolence Letters Sent to Charles and Ina Smith, 1982
Box 1, Folder 18	Letter of Condolence from Howard Evans, Haystack, 1982
Box 1, Folder 19	Letters and Photographs Sent to Ina Gordon, 1991-1993
Box 1, Folder 20	Art Smith Memorial Inscription, 1987
Box 1, Folder 21	Location Survey for House on North Luzerne Ave, Baltimore, MD, 1987
Box 1, Folder 22	Airline Ticket Receipts for Charles Russell and Ina Gordon, 1990
Box 1, Folder 23	Funeral Arrangements for Ina Smith Gordon in Illinois, 1995
Box 1, Folder 24	Listing Details for House in Glen Ellyn, Illinois, circa 1995
Box 1, Folder 25	Yvonne O'Neal Memorial Service, 2002
Box 1, Folder 26	Letter to Charles Russell on Yvonne O'Neal's Estate, 2003 January 30

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### Family Photographs, 1920-1995

Box 1, Folder 27	Studio Portraits of Art Smith, circa 1930-1940s
Box 1, Folder 28	Photographs of Young Ina Smith, circa 1921

Box 1, Folder 29	Studio Portrait of Mary Smith, circa 1960s
Box 1, Folder 30	Collected Family Photos of Mary Elizabeth Smith, circa 1940-1970s
Box 1, Folder 31	Studio Portraits - Yvonne O'Neal, undated
Box 1, Folder 32	Confirmation Portrait of Yvonne, undated
Box 1, Folder 33	Portrait of Yvonne O'Neal as a Young Girl, circa 1950
Box 1, Folder 34	Photographs of Yvonne O'Neal and Her Mother, circa 1940-1970s
Box 1, Folder 35	Photographs of Ina Gordon, circa 1950-1995
Box 1, Folder 36	Studio Portrait of Ina Gordon, circa 1960s
Box 1, Folder 37	Graduation Portrait of Audrey, circa 1950
Box 1, Folder 38	Photographs of Mary [or Muriel], undated
Box 2, Folder 1	Unidentified Photographs of Family and Friends, 1920-1970
Box 2, Folder 2	Photographs - Charles and Family, undated
Box 2, Folder 3	Family Photographs Album 1, Page 1, undated
Box 2, Folder 4	Family Photographs Album 1, Page 2, undated
Box 2, Folder 5	Family Photographs Album 1, Page 3, undated
Box 2, Folder 6	Family Photographs Album 1, Page 4, circa 1960s
Box 2, Folder 7	Family Photographs Album 1, Page 5, circa 1930s
Box 2, Folder 8	Family Photographs Album 1, Page 6, undated
Box 2, Folder 9	Family Photographs Album 1, Page 7, 1959-1964
Box 2, Folder 10	Family Photographs Album 1, Page 8, undated
Box 2, Folder 11	Family Photographs Album 1, Page 9, circa 1960s
Box 2, Folder 12	Family Photographs Album 1, Page 10, undated
Box 2, Folder 13	Family Photographs Album 1, Page 11, circa 1964
Box 2, Folder 14	Family Photographs Album 1, Page 12, undated

Box 2, Folder 15	Family Photographs Album 1, Page 13, circa 1950s-1960s
Box 2, Folder 16	Family Photographs Album 1, Page 14, circa 1940s-1970s
Box 2, Folder 17	Family Photographs Album 1, Page 15, undated
Box 2, Folder 18	Family Photographs Album 1, Page 16, circa 1984
Box 2, Folder 19	Family Photographs Album 1, Page 17, circa 1985
Box 2, Folder 20	Family Photographs Album 1, Page 18, 1970, undated
Box 2, Folder 21	Family Photographs Album 1, Page 19, 1984, undated
Box 2, Folder 22	Family Photographs Album 1, Page 20, 1985, undated
Box 2, Folder 23	Family Photographs Album 2, Page 1, undated
Box 2, Folder 24	Family Photographs Album 2, Page 2, undated
Box 2, Folder 25	Family Photographs Album 2, Page 3, undated
Box 2, Folder 26	Family Photographs Album 2, Page 4, undated
Box 2, Folder 27	Family Photographs Album 2, Page 5, circa 1969
Box 2, Folder 28	Family Photographs Album 2, Page 6, circa 1969
Box 2, Folder 29	Family Photographs Album 2, Page 7, circa 1940s
Box 2, Folder 30	Family Photographs Album 2, Page 8, undated
Box 2, Folder 31	Family Photographs Album 2, Page 9, 1964, undated
Box 2, Folder 32	Family Photographs Album 2, Page 10, 1969, undated
Box 2, Folder 33	Family Photographs Album 2, Page 11, undated
Box 2, Folder 34	Family Photographs Album 2, Page 12, undated
Box 2, Folder 35	Family Photographs Album 2, Page 13, undated
Box 2, Folder 36	Family Photographs Album 2, Page 14, undated
Box 2, Folder 37	Family Photographs Album 2, Page 15, undated
Box 2, Folder 38	Family Photographs Album 2, Page 16, undated

Box 2, Folder 39      Family Photographs Album 2, Page 17, 1964, undated

Box 2, Folder 40      Family Photographs Album 2, Page 18, 1964, undated

Box 2, Folder 41      Family Photographs Album 2, Page 19, undated

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### Personal Photographs, 1934-1982

Box 2, Folder 42      Photographs of Art Smith as Young Man with Friends, 1934-1938

Box 2, Folder 43      Photographs, Art Smith with Talley Beatty and Friends, undated

Box 2, Folder 44      Photographs of Art Smith and others at Peters' Home in Norwich, CT, ca. 1978

Box 2, Folder 45      Fire Island Photographs, Art Smith, Charles Russell, and others, 1975

Box 2, Folder 46      Photographic Slides, Arthur with Friend, Jewelry, New York [Prov.], 1975

Box 2, Folder 47      Photographs of Art Smith at home with parrot, Marcus and Beach, ca. 1975-1976

Box 2, Folder 48      Photographs and Negatives-Art Smith and Charles Russell at Home, 99 Prince Street, 1977

Box 2, Folder 49      Photographs of Art Smith, Charles Russell, Ina at Peters' home, ca. 1978

Box 2, Folder 50      Photographs of Art Smith with Friends and Family, 1980-1982

Box 2, Folder 51      Photographic Slides-Art Smith with Family, Friends in Brooklyn, 1978-1982

Box 3, Folder 1      Photographs-Parkside Ave. Block Party, ca. 1980

Box 3, Folder 2      Photographs, Charles Russell and Camille Billops, undated

Box 3, Folder 3      Photographs, Art Smith and Lillian Sykes at Duke Ellington gravesite , 1982

Box 3, Folder 4      Assorted Negatives and Contact Sheets-Beach Images, Jewelry Photos, Newspaper Ads, Cartoons, Gay Life and Personal Interests, undated

Box 3, Folder 5      Photographs of Arthur at O'Neal Wedding, ca. 1966

Box 3, Folder 6      Photographs of the Elna Lawn Dancers, ca. 1940-1959

Box 3, Folder 7      Contact Sheets and Negatives of Billie Holiday, undated

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## Personal Papers , circa 1942-1982

Box 3, Folder 8	Letters and Photographs from Marc, 1942-1947
Box 3, Folder 9	Letter from Yvonne to Arthur Smith, undated
Box 3, Folder 10	Letter from Talley Beatty, 1959
Box 3, Folder 11	Letters Sent to Art Smith, 1974
Box 3, Folder 12	Letters and Notes Sent to Art Smith, 1980-1982
Box 3, Folder 13	Art Smith's Address Book, undated
Box 3, Folder 14	Addresses and Contacts [for Mailing List], circa 1970s
Box 3, Folder 15	Collected Postcards - "Cleo's" and Arthur Singer Artwork, circa 1978
Box 3, Folder 16	Notes and Clippings - Radio and Music Broadcasting, undated
Box 3, Folder 17	Clippings - Newport Jazz Festival, 1976 July
Box 12, Folder 4	Village Voice article, "Newport Fires Up to a Warm Glow", 1976 July 19
Box 3, Folder 18	Duke Ellington Society New York Chapter, circa 1989
Box 3, Folder 19	Flyers and Admission Forms for the Talley Beatty Dance Recital, 1960
Box 3, Folder 20	Clippings - Talley Beatty and Alberta Hunter, 1977
Box 3, Folder 21	Collected New York City Maps, 1970s
Box 3, Folder 22	Invitation to the Consecration of the Erol Beker Chapel of the Good Shepard, 1977
Box 14, Folder 1	Katherine Dunham Dancers, "Bal Negre," at the Geary Theater, San Francisco, Broadside, 1948
Box 12, Folder 5	Souvenir Program: A Katherine Dunham Gala, 1979 January 15
Box 14, Folder 2	Harper's Bazaar spread mounted on board featuring Art Smith earrings, undated
Box 3, Folder 23	Photostatic Copies of Arthur Smith Medical Records from The Roosevelt Hospital (f. 1 of 2), 1958
Box 3, Folder 24	Photostatic Copies of Arthur Smith Medical Records from The Roosevelt Hospital (f. 2 of 2), 1958

Box 3, Folder 25	Assorted Health Care Records, 1963-1979
Box 3, Folder 26	Art Smith's Notebook, Used During Illness, circa 1980s
Box 3, Folder 27	Personal Finance and Housing Records, 1973-1977
Box 3, Folder 28	Art Smith Telephone Account, 1973-1975
Box 3, Folder 29	Insurance Statement, Burglary, 1973 May 25

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## Professional Activities, (bulk 1946-2003)

**Scope and Contents:** The Professional Activities series (circa 1946-2003) documents Arthur Smith's work as a studio jewelry artist throughout his life with the addition of photographs taken of his jewelry posthumously. A significant portion of the series documents Arthur's business including client interactions and correspondence with wholesalers relating to his Art Smith Jewelry store, sketches and drawings of jewelry, publicity and advertising planning, loans for exhibitions, his cufflinks patent, and business finances. Notably the series includes a facsimile of an "Illustrated Catalogue" of Arthur's designs and a sketch of his collaborative design with artist and friend Joyce Scott, among other original drawings. This series also contains photographs documenting both Arthur in his shop and his jewelry for use in exhibitions and advertisements. Photographs of jewelry as objects are also included showing work related to cataloging the individual pieces. Large photo boards showing pieces of jewelry and models wearing jewelry present in this series may have been hung in Art Smith's shop, his home, and/or used in exhibitions. Notable photographers represented include Peter Basch and Lida Moser. Some personal photographs appear to be mixed in photographs that appear to be related to Arthur's work. Lastly, this series includes a significant amount of materials related to Arthur's exhibitions, workshops, and teaching endeavors. The series documents his involvement in "OBJECTS: USA" in 1968-1969, the exhibition of his work at Brookfield Craft Center, his work with the Harlem Research Center, his involvement in "The Haystack Encounter: Summer 1974," and his workshop at the First National African American Crafts Conference and Jubilee in 1979, among others.

Materials in this series include photographs, drawings and designs, exhibition catalogues and ephemera, correspondence, business and financial records, event ephemera, and loose notes and notebooks.

This series is arranged in three subseries:

Subseries 2.1: Business Records and Jewelry Designs, circa 1947-1980

Subseries 2.2: Professional Photographs of Jewelry and Art Smith, circa 1946-2003, undated

Subseries 2.3: Exhibition Records, 1948-1981

### Subseries 2.1: Business Records and Jewelry Designs, circa 1947-1980

Box 3, Folder 30	Business Records - Photography and Publicity Plans, 1948-1950
Box 3, Folder 31	Business Records - Photography and Publicity Plans, 1948-1951
Box 3, Folder 32	Exhibitions - 'PIC of the Shops' Facsimile, 1948
Box 3, Folder 33	Business - Questionnaire, Institute of Contemporary Art, 1949
Box 3, Folder 34	Art Smith Illustrated Catalogue, undated
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Box 6, Folder 19	Brochure for Art Smith Jewelry, Museum of Contemporary Crafts, 1969
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UMBC Black American Crafts Workshop and Letter from Joyce Scott, 1981

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## Advertisements and Periodicals, (bulk 1946-2003)

**Scope and Contents:** The Advertisements and Periodicals series (1949-2008) includes magazines, periodicals, and clippings related to jewelry advertisements, articles about Arthur Smith's work and his exhibitions, posthumous exhibitions, collected newspapers related to both Arthur's and Charles Russell's personal interests such as jazz music and world events, and the lives and obituaries of friends. The series mainly contains clippings and periodicals advertising Art Smith's Jewelry and his work throughout his life. A significant portion of the series includes full newspaper editions, and magazine volumes with articles about posthumous exhibitions and Arthur's work. Notable periodical and magazines represented in the series include JET Magazine, Ebony, Vogue, and The New Yorker, among others. This series contains a significant number of oversized materials.

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Box 7, Folder 20	Metalsmith Magazine feature article: "Goldsmith / Silversmith / Art Smith", 1987
Box 7, Folder 21	ARTnews Magazine, 1989 November
Box 7, Folder 22	Vogue Magazine article, "Silver Streak: Jeweler Art Smith's modern masterpieces are on show in an upcoming retrospective.", 2007 December



Box 7, Folder 23	Ornament Magazine article, "American Studio Jewelry: 1940-1960", 1996
Box 7, Folder 24	Collected Obituaries and Clippings, 1995-1996
Box 18, Folder 1	Life magazine: Too Much Jewelry feature (full magazine), 1952 November 24
Box 18, Folder 2	Life magazine: Too Much Jewelry feature (excerpts), 1952 November 24
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Box 12, Folder 8	Newspaper - Antiques and the Arts Weekly Featuring Art Smith Jewelry Article, 2008

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## Legacy and Memorialization, 1982-2010

**Scope and Contents:** The Legacy and Memorialization series (1982-2010) documents the activities of Charles Russell, the Hatch-Billops Collection, and other museums and private collections that exhibited Arthur Smith's work or contributed to projects memorializing his legacy as an artist. The series contains materials created as Charles responded to exhibitions and museum permission requests for the inclusion of ArtSmith Jewelry pieces or photographs, including correspondence sent to Charles with copies of exhibition catalogues and books which are in Series 5, Books and Exhibition Catalogues. The series also includes facsimiles of oral history interview transcripts created by the Hatch-Billops Collection during the "Art Smith Project" in addition to several copies of the exhibition catalogue for the Arthur Smith: A Jeweler's Retrospective exhibition curated by Camille Billops at the Jamaica Arts Center in 1990. Charles and Yvonne O'Neal, Arthur's niece, contributed to the "Art Smith Project" with Camille Billops between 1986 and 1989 before the exhibition. Lastly, the series documents the research materials, preliminary drafts, facsimiles of Arthur's drawings, notes, collected jewelry information, and correspondence related to Charles's writing of the biography, *Art as Adornment: The Life and Work of Arthur George Smith*.

The series is arranged in three subseries:

Subseries 4.1: Posthumous Exhibitions and Estate Management, circa 1985-2010

Subseries 4.2: Hatch-Billops Collection Projects, 1974-1990

Subseries 4.3: Writing and Biography Research, 1982-2010

### Posthumous Exhibitions and Estate Management, 1985-2010

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Box 8, Folder 4	Cranbrook Art Museum Mailers: "Messengers of Modernism", 1996
Box 8, Folder 5	Correspondence Between Gene Shaw and Charles Russell, circa 1985-1999
Box 8, Folder 6	Gansevoort Gallery Press Kit for "Intimate Sculpture Exhibition", 1997
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Box 8, Folder 12	Correspondence - The Museum of Fine Arts, Boston to Charles Russell, 2010
Box 12, Folder 10	League of N.H. Craftsman celebrates 75th Anniversary, Connecticut Valley Spectator Article, 2008 September 25
Box 8, Folder 13	Assorted Rights and Permissions Requests, 2008-2010
Box 8, Folder 14	Payment and Receipts Regarding Jewelry Sales, 2009-2010
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Box 8, Folder 16	Gift of Art Smith Jewelry to Brooklyn Museum [with CD-ROM], 2007-2008
Box 8, Folder 17	Brooklyn Museum - From the Village to Vogue: The Modernist Jewelry of Art Smith exhibit catalogues (6 copies) (f. 1 of 3), 2008-2009
Box 8, Folder 18	Brooklyn Museum - From the Village to Vogue: The Modernist Jewelry of Art Smith exhibit catalogues (6 copies) (f. 2 of 3), 2008-2009
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### Hatch-Billops Collection Projects, 1974-1990

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Box 8, Folder 26	Art Smith Project, Oral History Transcript: Interview of Marie M. Spatz, 1987
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Box 9, Folder 1	Art Smith Project, Oral History Transcript: Interview of Shirley Perry, Arthur Mones, and Janet Carter, undated
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Box 9, Folder 5	Art Smith Project, Oral History Transcript: Interview of Verna Smalls, John Carlis, and Dorothy Cropper, undated
Box 9, Folder 6	Art Smith Project, Oral History Transcript: Interview of Yvonne O'Neal, 1987
Box 9, Folder 7	Art Smith Project, Oral History Transcript: Interview of John T. Wynne, 1988
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Box 9, Folder 10	"Arthur Smith: A Jeweler's Retrospective" Exhibition Catalogue (f. 2 of 4), 1990
Box 9, Folder 11	"Arthur Smith: A Jeweler's Retrospective" Exhibition Catalogue (f. 3 of 4), 1990
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## Writing and Biography Research, 1982-2010

Box 9, Folder 14	Letters to Charles Russell from Joyce Scott and others, 1982-2009
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Box 9, Folder 16	Art Smith Sketchbook - Facsimiles, 2002
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Box 9, Folder 19	Information about Frank Shay Found for Book, 2007 December 31

Box 9, Folder 20	ArtSmith Jewelry --The Legacy Collection chapter list, 2008 February 18
Box 9, Folder 21	Research and Reference Materials for "Art as Adornment", circa 2000s
Box 9, Folder 22	Christmas Letter and Photographs of Roosevelt Van Williams, 1970s
Box 9, Folder 23	Photograph and Negative - Roosevelt Van Williams, undated
Box 9, Folder 24	New York Times Article 'The Restaurant Where Duck Reigns Supreme' Facsimile, 1975
Box 9, Folder 25	Charles Russell Contacts Related to Art Smith, circa 1980s
Box 9, Folder 26	Jewelry Businesses Contact Information, Charles Russell Notes, circa 2005
Box 9, Folder 27	Correspondence - Russell's Work on Art Smith Collection, 2009
Box 9, Folder 28	"Art as Adornment" Research Materials and Partial Draft, 2006-2007
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## Books and Exhibition Catalogues, 1970-2006

**Scope and Contents:** The Books and Exhibition Catalogues series (1970-2006 ) contains bound volumes documenting both Arthur Smith's work and art exhibitions during his life, and exhibitions that included his work posthumously. Notable titles in this series include "OBJECTS: USA: Works by Artist Craftsmen in Ceramic, Enamel, Glass, Metal, Plastic, Mosaic, Wood, and Fiber" by Lee Nordness, and several copies of "Messengers of Modernism: American Studio Jewelry 1940-1960" by Toni Greenbaum and Martin Eidelberg. Several books were sent to Charles Russell with correspondence and notes regarding permissions to use pieces of Art Smith Jewelry or photographs of jewelry pieces in exhibitions and related publications. These notes were separated from the bound volumes and are in Series 4 Legacy and Memorialization, Subseries 4.1 Posthumous Exhibitions and Estate Management.

Box 10, Folder 5	"OBJECTS: USA: Works by Artist Craftsmen in Ceramic, Enamel, Glass, Metal, Plastic, Mosaic, Wood, and Fiber" by Lee Nordness [Hardcover], 1970
Box 10, Folder 4	"Jewelry in Europe and America, New Times, New Thinking," [Paperback], 1996
Box 10, Folder 6	"The Museum of Fine Arts, Montreal" Catalogue [Paperback], 2001
Box 10, Folder 7	"Crafting a Collection: Contemporary Craft in the Museum of Fine Arts, Houston" Catalogue [Paperback], 2006
Box 10, Folder 3	"Montreal Museum of Fine Arts - Les Messagers du Modernisme Bijoux artistiques aux Etats-Unis de 1940 a 1960," [Paperback], 1996
Box 10, Folder 2	"Messengers of Modernism: American Studio Jewelry 1940-1960," [Paperback, English] (2 copies), 1996
Box 10, Folder 1	"Messengers of Modernism: American Studio Jewelry 1940-1960," [Hardcover, English], 1996

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## Music Collection, circa 1946-1949

**Scope and Contents:** The Music Collection series (1946-1949, undated) primarily contains shellac and vinyl records from Arthur Smith's personal jazz collection. An avid jazz enthusiast, Arthur collected records from some of his favorite performers including Duke Ellington, the Al Hall Quintet, Jimmy Jones, and others throughout his life. A significant portion of this series is made up of thirty-two 10-inch shellac 78 rpm records from the Wax Records recording company founded by Al Hall in 1946. These records include only two songs, one on side A and another on side B of the record itself. The Wax Records company operated from 1946-1948 before it was purchased by Atlantic Records in 1949. This series includes several duplicate copies of several Wax Records. One of the Wax Records is broken, and the small fragments are housed with the remaining records. The series also includes the original records sleeves with hand-written notes, and one loose undated note written by Charles Russell about Arthur's collection of Wax Records.

Box 23, Folder 1	Note from Charles Smith, "Wax Records", undated
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Box 23, Folder 9	Lynn, Jimmy Jones, Al Hall, and Bill Clark/Jimmy Jones - Empty Space/What's New (Copy 1), 1948
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Box 23, Folder 13	Jimmy Jones - Bakiff/New York City Blues, 1948
Box 23, Folder 14	The Kid Boppers - The Arcade Cantana/Operation Bop (Copy 2), circa 1946-1949
Box 23, Folder 15	The Kid Boppers - The Arcade Cantana/Operation Bop (Copy 3), circa 1946-1949

Box 23, Folder 16	The Kid Boppers - The Arcade Cantana/Operation Bop (Copy 4), circa 1946-1949
Box 23, Folder 17	Lawrence Brown, Harry Carney, Johnny Hodget, Billy Strayhorn, Billy Taylor Jr. - Why Was I Born/Triple Play, circa 1946-1949
Box 23, Folder 18	Lynn, Jimmy Jones, Al Hall, and Bill Clark/Jimmy Jones - Empty Space/What's New (Copy 2), 1948
Box 23, Folder 19	Lynn, Jimmy Jones, Al Hall, and Bill Clark/Jimmy Jones - Empty Space/What's New (Copy 3), 1948
Box 23, Folder 20	Al Hall Quintet - Am I Blue/Emaline (Copy 2), 1946
Box 23, Folder 21	Denzil Best's Wax Quintet/Ben Webster's Wax Quintet - All Alone/As Long as I Live, 1946
Box 23, Folder 22	Jimmy Jones - Lover Man/Claire de Lune, circa 1946-1949
Box 23, Folder 23	Jimmy Jones/Jimmy Jones, Al Hall, and Bill Clark - On a Torquoise Cloud/When I Walk with You (Copy 2), 1946
Box 23, Folder 24	Hot Club of France - Topsy/Blues of Primitive, circa 1946-1949
Box 23, Folder 25	Jimmy Jones Quintet/Jimmy Jones, John Levy, Denzil Best - Five O'Clock Drag/ New World A-Coming, 1946
Box 23, Folder 26	Lynn, Jimmy Jones, Al Hall, and Bill Clark/Jimmy Jones - Empty Space/What's New (Copy 4), 1948
Box 23, Folder 27	Al Hall Quintet - Blues in My Heart/Rose of the Rio Grande, 1946
Box 23, Folder 28	Otto Hardwick Quartet/Al Hall Quartet - Come Sunday/Lazy River (Copy 3), 1946
Box 23, Folder 29	Haitian Folk Song - Haiti Cherie/Dodo Titite, circa 1946-1949
Box 23, Folder 30	Johnny Hodges, Jimmy Jones, Billy Taylor/Lawrence Brown, Harry Carney, Johnny Hodges, Jimmy Jones, Billy Taylor, Billy Strayhorn - You're Driving Me Crazy/Key Largo (Copy 1), circa 1946-1949
Box 23, Folder 31	Johnny Hodges, Jimmy Jones, Billy Taylor/Lawrence Brown, Harry Carney, Johnny Hodges, Jimmy Jones, Billy Taylor, Billy Strayhorn - You're Driving Me Crazy/Key Largo (Copy 2), circa 1946-1949



Box 23, Folder 32

Johnny Hodges, Jimmy Jones, Billy Taylor/Lawrence Brown, Harry Carney, Johnny Hodges, Jimmy Jones, Billy Taylor, Billy Strayhorn - You're Driving Me Crazy/Key Largo (Copy 3), circa 1946-1949

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