

Sherman Emery and Ruth Ward Lee Family Papers

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Summary Information

Repository	Ingalls Library and Museum Archives
Creator	Lee, Ruth Ward, 1917-2011
Creator	Lee, Sherman E.
Title	Sherman Emery and Ruth Ward Lee Family Papers
Date	1860s - 2013
Extent	12.0 Linear feet
General Physical Description note	Collection consists of paper documents, photographs, negatives, film, and slides. Clippings have been transferred to permanent paper. Scrapbooks have been left in tact.
Language	English

Preferred Citation note

The Cleveland Museum of Art Archives, Sherman Emery and Ruth Ward Lee Family Papers, date and short description of document [e.g., letter from Sherman Lee to Ruth Ward Lee, 6 July 1946].

Biographical/Historical note

Sherman Emery Lee (1918-2008) served as the third director of the Cleveland Museum of Art from April 1, 1958 to June 30, 1983, guiding the development of a collection of considerable renown. In total, he worked for the museum for thirty-two years, two as a student volunteer while receiving his doctorate, five as curator of Oriental art, and twenty-five as director and chief curator of Oriental art. Although born in Seattle in 1918, Lee grew up in Brooklyn, New York. He did not develop an interest in art until he enrolled in an art history course at American University in Washington, D.C., during his junior year of college. He received both a bachelor's and master's degree from American University, majoring in history, in 1938 and 1939, respectively. He discovered his true interest in Asian art while enrolled in summer courses at the University of Michigan in 1939. Lee met his wife, Ruth Ward (1917-2011), while at American University. They married in 1938.

After graduating from American University Lee continued his education at Western Reserve University in Cleveland. His first association with the Cleveland Museum of Art was serving as a student volunteer for Howard Hollis, curator of Oriental art. He received his Ph.D. in art history in 1941, with his dissertation *A Critical Survey of American Watercolor Painting*. His first professional position was at the Detroit Institute of Arts as curator of Far Eastern art and curator of decorative arts, which he held from 1941-1946, serving the last two years while in the U.S. Navy in the Pacific theater. In 1946, Howard Hollis asked Lee to join him as an advisor on collections in the Arts and Monuments Division of the Civil Information and Education Section, General Headquarters, Supreme Allied Command in Tokyo. The mandate of the Arts and Monuments Division was to inspect and inventory all works of art as a way to protect and promote the arts in Japan. In this position, Lee was exposed to works of art that he otherwise would never have been able to see, cementing his interest in the art of the Far East. When Hollis left Tokyo in 1947 to become an art dealer in the United States, Lee stayed on and headed the operation. Lee left the Far East in 1948 to work for the Seattle Art Museum, which had a substantial Asian art collection. He returned to Cleveland in 1952 to become curator of Oriental art.

The trustees of the Cleveland Museum of Art appointed Sherman Lee to be the successor to the dynamic William Milliken (director from 1930-1958). Lee had become involved in the administrative duties of the art museum by serving as the museum's liaison to the architects designing an addition to the building, which opened to the public less than a month before Lee officially became director. In late 1957, Leonard Hanna, Jr., already an important museum benefactor, died and left to CMA a bequest valued at twenty-five million dollars. His bequest, mostly in equity, rapidly increased in value to be worth over thirty-six million in 1960, making the Cleveland Museum of Art endowment second in size only to the Metropolitan Museum of Art.

With a wealth of funds at his disposal, Lee began the task of expanding the museum's already respected collection. As chief curator of Oriental art, Lee assembled an Asian art collection of significant repute. The collection was small prior to his arrival, but through his connections in Japan and other Asian countries, as well as his knowledge and connoisseurship, the collection grew exponentially. During the 1950s and 1960s, Asian art was in low demand in America. Lee purchased masterpieces at very reasonable prices. Lee worked personally with a number of dealers in Japan, including Mayuyama &

Co., Setsu Gatodo Co., and Yamanaka & Co. Lee focused on all Far Eastern cultures and styles of art, also building up the museum's Indian and Southeast Asian collections. Because of the Trading with the Enemy Act (amended in 1950, Public Law 857, 81st Congress), however, importing artwork from China was forbidden from 1950-1972. When relations with China reopened, Lee visited Beijing as part of an American art delegation organized by the Committee on Scholarly Communication with the People's Republic of China, the first such delegation since 1949.

Lee felt it was important to build the museum's collections of European and American paintings, as William Milliken had focused more on decorative arts and sculpture. The museum's contemporary art collection also grew from nearly non-existent to a respectable, if still small and somewhat conservative, collection. Lee believed it was not the museum's place to gamble on new works of art, and wanted to wait and see which artists would have enduring value. He also felt that specialized museums, such as the Museum of Modern Art and the Solomon R. Guggenheim Museum, were appropriate venues for extensive modern and experimental art collections. Nevertheless, he devoted resources toward its development at CMA, creating the position of curator of contemporary art, first held by Edward Henning, in 1962. To aid in the care of artwork, Lee established the conservation department (originally called restoration) in his first year as director, appointing Joseph Alvaraz and Frederick Hollendonner as the museum's first conservators. Lee's collecting philosophy stressed quality above quantity, so while the museum's collection did not rival the size of some of the great eastern art museums, by the time of his retirement in 1983 it was considered one of the best comprehensive collections in the country.

Lee continued CMA's role as an educational institution by expanding the museum's education department. He wanted to cement the relationship between the museum and Western Reserve University where he began serving as an adjunct professor in 1962. Lee first taught at the University of Washington while at the Seattle Art Museum and felt that art museums and universities had much to offer each other. In 1967, Sherman Lee, with Professor Harvey Buchanan of Case Western Reserve University, formalized the museum-university relationship with the creation of a joint graduate program in art history. The program allowed students to use museum resources while obtaining their master's or doctorate in art history, and take classes taught by a combination of museum curators and Case Western faculty. Lee taught and advised many students focusing on Asian art.

Under Lee, the museum continued its tradition of gallery lectures, tours, extension exhibitions, and low-cost art classes for children and adults. The museum reached out to school districts, most notably through the East Cleveland Project, which provided children in depressed neighborhoods the opportunity to work intensively in the museum's studios and galleries. From 1972 to 1974, Sherman Lee chaired the Council on Museum Education in the Visual Arts, whose mission was to aid future museum educators through a study of current museum educational. The results of the council's study were published in 1978 as *The Art Museum as Educator*, with Adele Silver, manager of public information at CMA, serving as one of the editors.

Although Lee had the reputation of being reserved and detached from the surrounding community his support of the educational mission of the museum and his dedication to keeping the permanent collections free and open to the public attest to his commitment to enriching Cleveland's cultural opportunities. He did feel, however, that it was not the museum's place to become a social advocate or to use gimmicks to lure visitors through the museum's doors. He felt that the art museum was a place for looking at and contemplating art, something that required thought and effort on the part of the individual. He did not support "blockbuster" exhibitions chosen simply for their crowd-drawing ability, nor did he believe art

museums should be a forum for political or social issues. His views stood in direct contrast to Thomas Hoving, director of the Metropolitan Museum of Art from 1967 to 1977, who encouraged the expansion of the museum's role and held controversial but "socially conscious" exhibitions. CMA could not remain immune to the social unrest and tensions building in Cleveland, however. The Rodin sculpture *The Thinker*, which graced the steps of the building's original 1916 entrance, was bombed on March 24, 1970. The statue fell victim to a general act of violence against the "establishment". The perpetrators were never identified. The statue was damaged badly enough that restoration work was impossible without compromising its integrity. Lee returned *The Thinker* to its location on the steps without restoration work as enduring evidence of the bombing and respecting Rodin's fascination with accidental effects and damage to his work.

While Lee did not support exhibitions solely for drawing crowds, he did encourage exhibitions that furthered scholarship and demonstrated themes or styles of art. The museum held several important exhibitions each year and was able to devote considerable space to them in a new addition that opened in 1971. In his own field of Asian art, Lee mounted numerous important exhibitions, each with a meticulously written catalog, beginning with *Chinese Landscape Painting* in 1954 and ending with *Reflections of Reality in Japanese Art* in 1983. He also furthered scholarship in the field of Asian art through numerous books and articles, the most important perhaps being *A History of Far Eastern Art*, first published in 1964. The book served as a textbook for courses in Asian art history, one of the first of its kind. In the field of Indian art Lee acquired for the museum a nearly complete manuscript copy of the *Tuti-nama* (*Tales of a Parrot*), tracking down missing pages that had been cut out of the book. He hired scholars Pramod Chandra and Mehmed (Muhammed) Simsar first to publish a complete color facsimile of the manuscript in 1976 and later to provide a complete English translation of the stories.

During Lee's directorship, the museum building expanded twice. Marcel Breuer and Associates designed the first expansion, which opened in 1971. It provided new special exhibition space; educational offices, workspace, and classrooms; and a new auditorium. The Breuer addition was so much associated with its educational function that Lee referred to it as the "education wing" as frequently as the "Breuer wing." The addition, with its stark black and white striped exterior, completely changed the north façade of the museum. Lee renovated the former auditorium to become gallery space for the Asian collection and guided the museum through a series of gallery renovations that combined paintings and decorative arts and provided a chronological sequence of the development of Western Art. Peter van Dijk designed the second building project, completed in January 1984 after Lee's retirement. It provided needed book stack and work spaces for the library as well as additional gallery space for eighteenth- and nineteenth-century European and American art. In contrast to the Breuer addition, the new library addition was nestled unobtrusively along the museum's west side between the 1916 building and the Breuer addition. This addition was torn down during the museum's renovation project in the early twenty-first century.

Lee was active in numerous professional groups. He served on governing bodies for many national arts organizations, including the American Arts Alliance, the American Association of Museums, the Association of Art Museum Directors (where he served as president from 1968-1969), the College Art Association, and the JDR 3rd Fund. Additionally, he served on the National Humanities Council, the advisory body for the National Endowment of the Humanities, from 1969-1975. Lee took an interest in politics and periodically testified before congressional committees. In 1977, he testified on behalf of the Association of Art Museum Directors in support of a bill that would curb traffic in stolen cultural property. He was also a proponent of tax incentives for art donations and government indemnity

for artwork in traveling exhibitions. Locally, Lee was involved in the arts scene by supporting local artists through the May Show (the museum's juried art show for local artists), by advising local arts organizations, and by serving as a juror for local art competitions. He supported public arts programs by serving as an advisor for projects such as The City Project - Outdoor Environmental Art, organized by Cleveland State University in 1977, and as a member of the Fine Arts Advisory Council to the Cleveland City Planning Commission.

In addition to general arts organizations, Lee served on the governing bodies for organizations specifically devoted to Asian art. On behalf of the Asia Society, founded by John D. Rockefeller III, Lee organized exhibitions of Asian art at its gallery in New York and lobbied for safeguards against stolen Asian artwork. Internationally, Lee participated in the United States - Japan Conference on Cultural and Educational Interchange (CULCON), founded to foster the growth and exchange of cultural resources between the two countries. Lee organized the exhibition, Masterpieces of World Art from American Collections: From Ancient Egyptian to Contemporary Art, shown in Japan in 1976 to commemorate the United States bicentennial. The Emperor of Japan named Lee a member of the Order of Sacred Treasure for his work on the exhibition. It was one of many honors bestowed upon Lee for his work and scholarship.

Upon his retirement from the Cleveland Museum of Art in 1983, Sherman and Ruth Lee moved to Chapel Hill, North Carolina where they continued to be active in the art world. Sherman served as an adjunct professor both at the University of North Carolina at Chapel Hill and at Duke University, teaching classes in Asian art. He advised the Ackland Art Museum on Asian art acquisitions, and organized exhibitions at various museums, including the National Gallery of Art and the Solomon R. Guggenheim Museum.

Sherman and Ruth Ward Lee met as students at American University in Washington, D.C. Mrs. Lee was the daughter of Inez Weaver Ward and George B. Ward of North Carolina. She attained some notoriety in 1938 when her portrait by Louis Fabian Bachrach was featured in the April 12th issue of Life Magazine as one of America's beauties of the eastern seaboard. Sherman Lee asserted that she "civilized" him and during their seventy-year marriage she was his partner and collaborator, supporting his career and raising their four children, Katharine, Margaret, Elizabeth, and Thomas. Following in her father's footsteps, Katharine Lee Reid served as the sixth director of the Cleveland Museum of Art from 2000-2005. Dr. Lee passed away in 2007. Ruth Ward Lee died in 2011.

Scope and Contents note

The personal papers of Ruth and Sherman Lee are a donation from the Lee family. They document the history of both the Lee and Ward families in addition to the relationship between Ruth Ward and Sherman Lee. The collection is organized into six series.

Series One, correspondence, is arranged by general and family correspondence. General correspondence is organized alphabetically by correspondent and chronologically thereunder. This small subseries includes letters that document the Lee's relationship with friends, colleagues, and business associates.

Family correspondence consists primarily of letters between Sherman and Ruth Lee and document their relationship before and during their marriage. Of particular interest are letters documenting Sherman Lee's naval career and his tenure as advisor on collections in the Arts and Monuments Division of the Supreme Allied Command in Tokyo following World War II.

Series two, subject files, is organized into several subseries and includes records related to Sherman Lee's professional associations, his research and writings, and travel. It also includes official records related to his military service and work in the Arts and Monuments Division. The family papers included in series three relate to family and personal history including yearbooks, awards, degrees, and memorials. Ephemeral items in series four include clippings, scrapbooks, directories, and Sherman Lee's dog tags.

Series five is the largest and consists of audio and visual material. A small number of audio tapes, the condition of which is poor, document Lee's lectures as a professor in the Cleveland Museum of Art-Case Western Reserve University joint program in art history. The remaining material in the series consists of photo albums and loose photos of family, friends, and travel. These are arranged chronologically and thereunder by subject or location. The final series includes oversized items and scrapbooks.

Arrangement note

Arranged by series and thereunder by subseries. Generally chronological or by subject. Oversized items are listed individually.

Administrative Information

Publication Information

Ingalls Library and Museum Archives

Conditions Governing Access note

Subject to review by archives staff. For more information or to access this collection contact archives staff at archives2@clevelandart.org.

Immediate Source of Acquisition note

Donated by the family of Ruth and Sherman Lee through Katharine Lee Reid.

Controlled Access Headings

Subject(s)

- Cleveland Museum of Art.
- Lee Family--Genealogy
- Lee, Emery
- Lee, Ruth Ward
- Lee, Sherman E.
- Ruth and Sherman Lee Institute for Japanese Art at the Clark Center
- Supreme Commander for the Allied Powers. Civil Information and Education Section

Correspondence

Collection Inventory

Correspondence 1936-2013		
General Correspondence 1944-2005 0.66 Linear feet		
	Box	Folder
Yuju Abe 1983, 1988	1	1
Chinese Art Society of America 1944	1	2
Cleveland Museum of Art Employees 1941-1991, scattered	1	3
Columbus Institute of Fine Arts 1946	1	4
Detroit Institute of Arts 1946	1	5
Elizabeth M. Finch 1944	1	6
Edward Henning 1983-1993	1	7
Wai-kam Ho 1991	1	8
Internal Revenue Service 1946	1	9

General Correspondence

Sabu Kawahara 2003	1	10
Elizabeth Knight [Orientations Magazine] 1988-2005	1	11
Mathias Komor 1946	1	12
Margot and Paul Mallon 1946-1979	1	13
Mayuyama & Co., Ltd. 1993	1	14
Greta and Severance Millikin 1962-1990, scattered	1	15
National Palace Museum 1980	1	16
Jennifer Neils, Case Western Reserve University 1994	1	17
Ruth and Sherman Lee Institute for Japanese Art at the Clark Center 2002	1	18
Vincent Price [photograph only] undated	1	19
Jim Sanford, University of North Carolina 1983	1	20
Rt. Rev. Msgr. Fulton S. Sheen 1946	1	21
Rabbi Daniel Silver 1990	1	22
Emma Stimson 1950s-19060s	1	23

Family and Personal Correspondence

W.R. Valentiner 1946	2	1
Langdon Warner 1948	2	2
Yamaoka Seibei 1973	2	3
Unidentified Correspondents 1981-2000	2	4
Family and Personal Correspondence 1936-2005		
	Box	Folder
Sherman Lee to Ruth Lee July 1936	2	5
Sherman Lee to Ruth Lee August - December 1936	2	6
Sherman Lee to Ruth Lee July 1937	2	7
Sherman Lee to Ruth Lee August - September 1937	2	8
Sherman Lee to Ruth Lee 1938	3	1
Sherman Lee to Ruth Lee 1930s	3	2
Ruth Lee to others 1942, 1944, and undated	3	3
Sherman Lee to Ruth Lee 1944	3	4

Family and Personal Correspondence

Sherman Lee to Ruth Lee January - March 1945	3	5
Sherman Lee to Ruth Lee April - July 1945	3	6
Sherman Lee to Ruth Lee August - October 1945	3	7
Sherman Lee to Ruth Lee November 1945 - February 1946	3	8
Sherman Lee to Katharine Lee [1945-1946]	3	9
Sherman Lee to Ruth Lee August - December 1946	3	10
Ruth Lee to Sherman Lee January 1945 - August 1946	3	11
Ruth Lee to Sherman Lee September - November 1946	4	1
Family correspondence 1948	4	2
Sherman Lee to Ruth Lee [first trip to Europe] September - November 1953	4	3
Sherman Lee to Ruth Lee September 1958	4	4
Sherman and Ruth Lee August - October 1960	4	5
Sherman and Ruth Lee Marh - April 1962	4	6

Subject Files

Sherman Lee to family June 1963	4	7
Sherman Lee to Ruth Lee May [1965]	4	8
Sherman Lee to Ruth Lee [1974]	4	9
Sherman and Ruth Lee undated	4	10
Sherman Lee with Italico Brass [photo-postcards] to Ruth Lee undated	4	11
Nona Clark [Mrs. Charles M.] 1960-1962	4	12
Ruth Lee to Mr. and Mrs. Emery H. Lee 1944	4	13
Ruth Lee to Mr. and Mrs. Emery H. Lee 1945	4	14
Ruth Lee to Mr. and Mrs. Emery H. Lee 1946, 1948	4	15
Sherman Lee to Mr. and Mrs. Emery H. Lee 1944-1946	5	1
George B. and Inez Weaver Ward 1945, 1958-1959, and undated	5	2
Various correspondents 1946-1947	5	3
Subject Files		

General Subject Files

General Subject Files		
	Box	Folder
Ackland Art Museum 2003	5	4
Address book, professional contacts undated	5	5
Association of Art Museum Directors (AAMD) 1990-1991	5	6
Asia Society Gala 50th Anniversary Dinner 2006	5	7
British Royal Family. Wedding of H.R.H. Elizabeth November 20, 1947	5	8
Freer Gallery of Art 1998	5	9
Japan Society 1999	5	10
Oriental Ceramic Society of Hong Kong 1992	5	11
Ruth and Sherman Lee Institute for Japanese Art at the Clark Center 2000, 2002, 2004	5	12
Symposium. Chinese Art Treasures exhibition 1962	5	13
White House Restoration Project 1961-1962	5	14
The White House 1965-1984 scattered	5	15

Military Service

Military Service

Controlled Access Headings

Subject(s)

- Supreme Commander for the Allied Powers. Civil Information and Education Section

	Box	Folder
U.S. Navy, World War II 1944-1956	6	1
Arts and Monuments Division, Civil Information and Education Section, General Headquarters, Supreme Commander for the Allied Powers, Tokyo. Draft reports on inspections of public collections 1946-1948	6	2
Arts and Monuments Division, Civil Information and Education Section, General Headquarters, Supreme Commander for the Allied Powers, Tokyo. Lists of national treasures and important art objects in private collections in Japan 1946-1948	6	3
Arts and Monuments Division, Civil Information and Education Section, General Headquarters, Supreme Commander for the Allied Powers, Tokyo. List of private collections in Japan 1946-1948	6	4
Arts and Monuments Division, Civil Information and Education Section, General Headquarters, Supreme Commander for the Allied Powers, Tokyo. Personal information 1946-1948	6	5

Nicolas Poussin, "The Holy Family on the Steps", 1981.18

Reminiscences of experience with the Arts and Monuments Division, U.S. General Headquarters, Tokyo 1947-1949	6	6
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Nicolas Poussin, "The Holy Family on the Steps", 1981.18

Conditions Governing Access note

1. Open to archives staff only. Open to archives staff only.

	Box	Folder
Correspondence 1984-1987 and 1994	6	7
Newspaper clippings 1984-2013	6	8
Summary documents 1980-1981	6	9
Transaction documents and summary June 15, 1983	6	10
Settlement documents 1987	7	1
Research and Writing		
	Box	Folder
Chinese language and history lessons undated	7	2
Japanese language notebook undated	7	3
Research notebooks undated	7	4

Travel

Sherman Lee. "A Critical Survey of American Watercolor Painting" 1941	7	5
Sherman Lee. "History of Far Eastern Art". Corrections undated	7	6
Articles and offprints 1950s	7	7
Articles and offprints 1960s	7	8
Articles and offprints 1970s	8	1
Articles and offprints 1980s	8	2
Articles and offprints undated	8	3
Notes for talks undated	8	4
Travel		
	Box	Folder
Ruth Lee. China diary undated	8	5
Egypt and Greece [1978]	8	6
Europe 1959	8	7
Italy and France undated	8	8

Family Papers

Japan with Cleveland Museum of Art trustees and Evan Turner 1982	9	1
Japan. Customs receipts 1987	9	2
Japan 1997-1998	9	3
Japan undated	9	4
Japan. Travel diary undated	9	5
Japan. Collectibles undated	9	6
Ruth and Sherman Lee. Passports 1993, 1995	9	7
Family Papers		
Lee and Ward Family Ancestries		
	Box	Folder
J. Montgomery Seaver. Lee Family Records. Philadelphia: American Historical Genealogical Society 1929	10	1
Amasa Johnson. Scrapbook Nineteenth century	10	2
Loose items removed from Amasa Johnson scrapbook 19th and early 20th centuries	10	3

Sherman and Ruth Ward Lee

Emory H. Lee. Federal Communications Commission, New York, NY. Reminiscences and tributes, 1921-1957, on the occasion of his retirement [includes loose items] 1957	10	4
Sherman and Ruth Ward Lee		
	Box	Folder
Birth certificates [includes Emory Lee] 1896, 1917, 1918	10	5
Sherman Lee. Baby book 1917-1918	10	6
Sherman Lee. Birth certificate and membership card to the National Society of the Children of the American Revolution 1926-1927	10	7
Ruth Ward Lee. Seventh grade completion certificate, Buncombe County, North Carolina School District 1929	11	1
Sherman Lee. P.S. 119 graduation exercises program and schoolday memories book 1930	11	2
Ruth Ward Lee. Central High School yearbook, Washington, D.C. 1933	11	3
Ruth Ward Lee. American University yearbook, Washington, D.C. 1936	11	4
Sherman Lee. Western High School yearbook, Washington, D.C. 1934	11	5
Sherman Lee. American University yearbook, Washington, D.c. 1936	11	6

Sherman and Ruth Ward Lee

Ruth Ward Lee. Bachelor of Arts degree, American University 1937	12	1
Sherman Lee. American University yearbook 1937	12	2
Sherman Lee. American University yearbook 1938	12	3
Sherman Lee. Bachelor of Arts degree, American University 1938	12	4
Sherman Lee. Doctor of Philosophy, Western Reserve University 1941	12	5
Ruth Ward Lee. American University class of 1937 50th anniversary reunion 1987	12	6
Ruth Lee. Honors 1937, 1990	12	7
Sherman Lee. Awards, honors, medals 1960s - 1990s	12	8
Sherman Lee. Honorary degrees 1966, 1981, 1999	12	9
Celebrating the Lees [compiled by William Clark] undated	13	1
Ruth Ward Lee. 80th birthday celebration 1997	13	2
Sherman Lee. 80th birthday celebration 1998	13	3
Orientations Magazine honoring Sherman Lee 2005	13	4

Ephemera

Sherman Lee. Memorials 2008-2009	13	5
Ruth Lee. Memorials and other material 2011	13	6
Sherman and Ruth Lee. Pensions, wills, trusts, and other personal financial documents 1954-2011	13	7
Conditions Governing Access note		
Open to archives staff only.		
Ephemera		
	Box	Folder
Business cards undated	13	8
Daily diary 1981	13	9
Greeting card organizer undated	14	1
Phone directory undated	14	2
Miscellaneous ephemera undated	14	3
Clipping scrapbook 1953-1957	14	4
Clipping scrapbook. Exhibitions 1982-1983	14	5

Ephemera

Clipping scrapbook. "Against Deconstruction" 1980s-1990s	14	6
Clipping scrapbook 1990s	15	1
Clipping scrapbook 1990s-2000s	15	2
Loose clippings 1930s-1940s	15	3
Loose clippings 1958	15	4
Loose Clippings 1960s	15	5
Loose clippings 1970s	15	6
Loose clippings 1980-1982	15	7
Loose clippings 1983	15	8
Loose clippings 1984-1989	15	9
Loose clippings. Daedalus Fall 1985	16	1
Loose clippings 1990s	16	2
Loose clippings 2000s	16	3
loose clippings undated	16	4

Audio-Visual

NHK BS Special. Pacific War and Art Historians 2017	16	5
		Box
Sherman Lee. Medals and military dog tags 1940s		17
Audio-Visual		
Audio Tapes		
		Box
Lecture audio tapes undated		18
Lecture audio tapes undated		19
Lecture audio tapes undated		20
Photographs		
		Box
The Ruth and Sherman Lee Institute for Japanese Art at the Clark Center photo album 2000		21
Travel photo album. Sicily 1975		21
Travel photo album. Japan 1976		22
Travel photo album. Japan 1983		22

Deconstructed photo albums and loose photographs

Deconstructed photo albums and loose photographs 1970s-1980s	
	Box
Deconstructed photo album 1970s	23
Ingalls Library groundbreaking 1982	23
Retirement party 1983	23
Reflections of Reality in Japanese Art opening events 1983	23
Japan/Yoseido fire 1984	23
Jerusalem trip 1984	23
Katharine Lee Reid wedding 1984	23
Christmas 1984	23
Miscellany 1984-1986	23
Bahamas 1992	24
Cambodia 1969	24
Canada [fishing] 1983	24

Deconstructed photo albums and loose photographs

Cornwall 1991	24
England 1990	24
Iceland [fishing] 1986	24
Ireland 1971, 1972	24
Israel and Herodium 1984	25
Japan 1976	25
Japan [Setsu Party] 1981	25
Japan 1983	25
Japan 1984	25
Japan [hagi fishing] 1986	25
Japan [Suchow-Hangchow] 1987	25
Japan 1988	25
Japan 1989	25
Japan 1990	25

Deconstructed photo albums and loose photographs

Japan 1991	25
Japan 1992-1993	26
Japan 1996	26
Japan travel duplicates and unsorted images various	26
Norway 1989	26
Paul and Margot Mallon, La Jaille, France 1960s	26
Scotland 1988	26
Sicily 1975	26
Wisconsin [fishing] 1984	26
Family ancestors undated	27
Emery Lee family photo album 1920s-1930s	27
Emery Lee retirement 1957	27
Sherman Lee youth about 1917-1939	27

Films

Sherman Lee youth through U.S. Navy service and post-war service in Japan about 1939-1947 28

Sherman Lee and family 1940s-1970s 29

Sherman Lee and family 1980s-2000s 30

Sherman Lee and family 2000s 31

Films 1942-1975

	Cannister	Reel
Katharine and Margaret Lee 1942-1949	32	1

	Canister	Reel
Mother's Day 1975	32	2

La Jaille, France [Margot and Paul Mallon] July 21, 1977	32	3
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	Cannister	Reel
La Jaille, France [Margot and Paul Mallon] July 21, 1977	32	4

Oversized Material

	Box
Scrapbook 1941-1971	33

Oversized Material

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Scrapbook 1972-1986

New York Herald newspaper April 15, 1865

Photomontage of Sherman Lee and CMA staff undated

Photograph of Katharine Lee Reid at the Virginia Museum of Fine Arts about 1995

Internal Revenue Service Certificate of Appreciation to Sherman Lee May 16, 1997

Portrait of Ruth Ward about 1939

Portrait of Ruth Ward Lee and daughters about 1950

Sherman Lee Honorary Doctor of Humane Letters, Case Western Reserve University May 16, 1999

Portrait proofs of Sherman Lee by Moffett Studio 1961

Ruth Ward High School Diploma June 21, 1933

Portrait of Sherman Lee by Fabian Bachrach undated