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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

Joseph T. Ryerson & Son, Inc., Chicago
IN PAYMENT OF:

\$ _____ TRAVEL EXPENSE _____
\$ _____ FREIGHT BILL PRO # _____
\$ _____ INVOICE DATED _____
\$ _____ INVOICE NUMBER _____
\$ 855.64 REFUND SEE ATTACHED _____

174682

1/4/82 Krating Bunkers (522.?)
2/3/82 loan 10,000. -
3/5/82 Abramowitz (Ryerson) 3,100. - ^{refund} 855.64
5/6/82 loan 10,000. -
7/30/82 loan 5,000. -

\$35,831

10,000 + → 333 Pauline S. Leslie
+ ???

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

S cell

11/5/81	Rabino witz	5000. -
12/22/81	"	2731. -
1/4/82	Krathig Pinkus	(522.?)
2/3/82	loan	10,000. -
3/5/82	Rabnowitch (Ryzen)	3100. - ^{prepaid} 855.64
5/6/82	loan	10,000. -
7/30/82	loan	5,000. -

\$35,831

10,000 + → 333 Pauline S. Leslie
+ ???

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	Bellamy	II.E.13

RICHARD BELLAMY/OIL & STEEL GALLERY* 30-30 VERNON BLVD BOX 2218 LONG ISLAND CITY, NY 11102 TEL 718 545-5707 FAX 718 545-5709

25 July, 1991

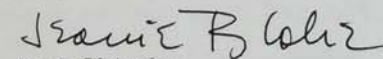
Crozier Fine Arts
630 W. 26 St.
New York City 10001

Dear Josef:

Please be kind enough to give Sebastian Beckwith the Mark di Suvero Hand in the Scull bin for delivery to Stephanie Scull.

Many thanks.

Best,


Jeanie Blake for
Richard Bellamy

*division of HEGDCO

A Chance for South
A diamond opening lead would
have permitted the defenders to take
two tricks in that suit and shift effec-
tively to hearts. However West chose

then, that figure has been surpassed
number of times at private and public
sales. The auction record for a paint-
ing by a living artist is \$1.98 million,
the price paid for de Kooning's "Two

Following is the ticket availabil-
ity, at press time, for Broadway
shows on Friday, Saturday and

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	Bellamy	II.E.13

EPSTEIN AND FURMAN

261 MADISON AVENUE
NEW YORK, N.Y. 10016

ATTORNEYS
867-5090

February 23, 1988

Mr. Dick Bellamy
Oil & Steel Gallery
Box 2218
Long Island City, New York 11102

Dear Dick:

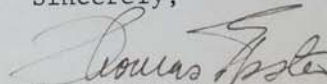
Enclosed is the list of the missing works of art for which Ethel is making claim.

Please peruse same and then call me. The pencilled notes on the side may not be accurate.

Of these works, Ethel acknowledges that numbers 7, 8, 58, 59, 62 and 192 were donated and/or had no value; number 148 was sold and numbers 209, 210 and 211 had not been completed.

Please call me after you have studied the enclosed.

Sincerely,


Thomas Epstein

TE:af
Enclosure

A Chance for South
A diamond opening lead would have permitted the defenders to take two tricks in that suit and shift effectively to hearts. However West chose

by a living artist has been surpassed a number of times at private and public sales. The auction record for a painting by a living artist is \$1.98 million, the price paid for de Kooning's "Two

Following is the ticket availability, at press time, for Broadway shows on Friday, Saturday and

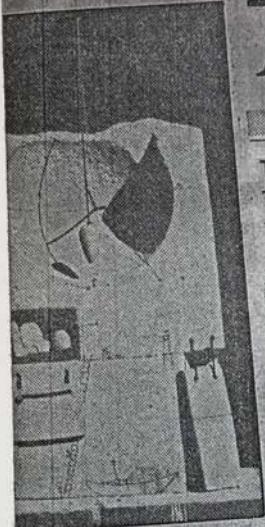
The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Bellamy	II.E.13

AY, MAY 2, 1986

C31

Auctions Rita Reif

Key Pop Art Up for Sale.



"Lemna," a stone sculpture by Gonzalo Fonseca.

one of several younger artists who believe there is still deal to be done with Abstract Expressionism. He wants his murkys to be about gesture and diacy. He wants each painting a personal journey that can only arted as he goes along. But he wants his work to be less seductive than Abstract Expressionist ings, less dependent upon spacture and more dependent for ontent upon the pictorial deci- within it.

ere are few paths through these ings and almost no signs of imy. The paint is so dense that there most no space behind the surface. ough there are alluring shapes textures, the gestures are not ily engaging. The problem Chan- is faced with is the old one of how pake purely gestural painting in ch everything will have a clear ge of purpose and scale. One gion is the appropriateness of a ting's size. With most of the ings in this show, the size feels ng. (Through May 6.)

Has No Equivalent 'Coup de l'Agonie'

SCOTT

which the leader of a winner from dummy forces the second player ruff low to prevent a discard as a coup de l'agonie." There is no Eng- h equivalent.

A fine example is the diagramed al, played recently in a tournament Worcester, England. Sitting South as Col. Keith Palmer of Malvern, ngland, whose final bid of four ades was a calculated overbid hen match points were urgently eeded.

A Chance for South
A diamond opening lead would ave permitted the defenders to take wo tricks in that suit and shift effec- ively to hearts. However West chose

JASPER JOHNS'S "Target," a 1961 version in red, yellow and blue of one of the artist's favorite early icons, is the most important of a number of major Pop Art and Abstract Expressionist works going on view today before their sale next week at Christie's and Sotheby's. Mr. Johns's painting of a bull's-eye, from the period when he was also executing images of flags, numbers and alphabets, is expected to sell for \$2 million, which would be the highest price ever paid at auction for a work by a living artist.

The painting, which has hung since 1978 at the Art Institute of Chicago, on loan from its owner, who has not been identified, will be auctioned Tuesday at 7 P.M. at Christie's, Park Avenue at 59th Street. The sale of 64 artworks, valued at \$6.6 million to \$7.7 million also includes 21 sculptures — one of the largest of such artworks ever offered at auction. Outstanding among them is David Smith's 1963 welded-steel "Voltri-Bolton XXIII," one of 25 works from this series, which was given by the artist to its owner — Sarah Dora Greenberg, daughter of the art critic Clement Greenberg — when she was 1 year old. Christie's expects the rod-and-disk work, suggesting a person half sitting, half standing, to sell for \$1 million.

Commenting on the presale estimate for Mr. Johns's "Target," the art dealer André Emmerich said: "It is a quintessential picture of the period — but \$2 million is high. For the time being at least, inflation is over in the art market. Two, three years ago, one expected automatically new records to be set for spectacular artworks. Now I think that this time is largely over."

But Martha Baer, Christie's specialist in post-World War II art, defended the estimate. "It's not difficult to offer and sell an expensive work of art if it's worth it," she said. A commanding work with an Expressionist treatment of its surface in hot wax, oil paint and newsprint, the Johns painting is one of the few targets that the artist did in this large square, 66 inches by 66 inches. In 1973, this target was sold at Sotheby's in a landmark contemporary art auction of the Robert C. Scull collection, and brought \$125,000.

In 1980, another painting by Mr. Johns, "Three Flags," was sold to the Whitney Museum of American Art for \$1 million, a figure then believed to be the highest price ever paid for a work by a living American artist. Since then, that figure has been surpassed a number of times at private and public sales. The auction record for a painting by a living artist is \$1.98 million, the price paid for de Kooning's "Two



Sotheby's

"Glass V," by Roy Lichtenstein.

soldier with a gun in bright yellow, with black, white and red accents. This large work, 68 inches high and 56 inches wide, is one of five panels from the "Live Ammo" set, which has been broken up. This one, from the collection of the late Carl Stroher, a West German collector who made a fortune in pharmaceuticals, is expected to bring \$400,000 to \$500,000.

"Lichtenstein's early comic strip images have achieved \$1 million and even higher prices in private sales," said Mr. Castelli, who represents the artist. "The comic strip paintings most in demand are those where a girl appears. Some war pictures also are incredibly high in price."

The artist's 1978 painted-bronze sculpture "Glass V" is a man-sized vessel 70 inches tall, one of only three casts completed of this image. It is expected to sell for up to \$300,000.

Miss Mitchell-Innes explained that the inclusion of so many Calder's was not arbitrary. "The Calder's are all different," she said. Of the four consigned by the Solomon R. Guggenheim Foundation, three are differently shaped hanging mobiles, and one is a standing mobile. An extremely wide shallow mobile, measuring 106 inches by 24 inches, comes from the estate of the actress Anne Baxter, and there is a rare painted-wood mobile from the holdings of the late Henrique E. Mindlin, a Brazilian architect. These range in estimates from \$40,000 to \$130,000.

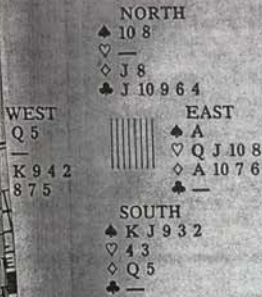
Availability Of Tickets

Following is the ticket availability, at press time, for Broadway shows on Friday, Saturday and

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	Bellamy	II.E.13

chance. He won with the ace, ruffed a heart and threw a diamond on the club ace.

The play of the club king then began East's agony. He correctly ruffed West and South overruffed. The position was now this:



Another heart was led and it was West's turn to have an agonie dilemma. If he had ruffed with the queen, South would have discarded a diamond from dummy and been in full control.

West discarded, dummy ruffed another club winner was led. This time South could discard a diamond score ten tricks whether or not he ruffed with his trump ace.

This offering of the Johns "Targets" follows Sotheby's sale last November of Mr. Johns's "Painting With Ruler and Gray" for \$687,000, the highest price paid at auction for a work by the artist and for a Pop Art work. The painting was a major success in a week of aggressively ambitious contemporary art sales at Christie's and Sotheby's. Buyers were found for only two of eight major works that were expected to sell for \$500,000 to \$2.5 million apiece. The sales that week raised many questions among collectors and dealers about the heady prices sought for post-World War II art.

Leo Castelli, the dealer who has represented Mr. Johns since the 1950's, said this week that he could not predict what would happen at the Christie's sale with the 1961 target painting, which he said was commissioned by Mr. Scull and completed about five years after Mr. Johns's first major targets.

"There are so many collectors who do not have an important Jasper Johns and they would pay any price for the earlier targets, but I do not know what they would pay for this one," Mr. Castelli said. He reported that the most important of Mr. Johns's current paintings were selling for \$600,000 each.

Roy Lichtenstein's paintings were chosen for the covers of both Christie's and Sotheby's catalogues and each house is also offering a major sculpture by the artist. At Christie's, Mr. Lichtenstein's "Red Painting," a 1965 work of bold brush strokes in scarlet on a blue-dotted screened background, is expected to sell for up to \$700,000. The artist's "Modern Sculpture With Velvet Rope" — brass poles linked by red velvet rope inspired by the barriers in Art Deco movie houses — is expected to sell for up to \$250,000.

The auction at Sotheby's, York Avenue at 72d Street, next Monday night at 7 is a smaller sale with 57 works valued at from \$4 million to \$5 million. Lucy Mitchell-Innes, Sotheby's specialist in contemporary art, said the subdued quality of the sale, both in the type of works offered and the estimates of the prices expected, was intentional. "There are no very high-risk works in this sale as there were last November," she said. The auction includes eight Calder's, four Lichtensteins, four Hofmanns and three Rothkos.

Sotheby's catalogue cover shows Mr. Lichtenstein's "TZING," a comic strip war painting depicting a

British Rock Band

The Three Johns, a British rock band, will perform tonight at the World, 254 East Second Street (674-3348). The set begins at 1 A.M.; tickets are \$15.

report being sold out at press time have tickets available because of weather conditions or because of ticket returns.

A Chorus Line: Friday, some mezzanine and balcony seats; Saturday matinee, some in all sections; Saturday night, some orchestra, balcony and mezzanine seats.

Benefactors: Some in all sections for all performances.

Big Deal: All sections for all performances.

Big River: Friday, limited orchestra seating; Saturday and Sunday matinees, limited seating in all sections; Saturday night, sold out.

Biloxi Blues: All sections for all performances.

The Boys in Autumn: All sections for all performances.

Brighton Beach Memoirs: All sections for all performances.

Cats: Sold out.

42d Street: All sections for all performances.

The House of Blue Leaves: Friday, rear loge only. All seats for all other performances.

I'm Not Rappaport: Friday and Saturday matinee, all sections; Saturday night, some orchestra and mezzanine seats.

La Cage aux Folles: Saturday night, rear mezzanine only; some seats in all sections for all other performances.

Lily Tomlin: Friday, some mezzanine seats; Saturday matinee, all sections; Saturday night, sold out.

Long Day's Journey Into Night: Saturday night, orchestra and some mezzanine seating; all seats for all other performances.

Loot: Friday night and Saturday matinee, limited seating in all sections; Saturday night, rear mezzanine only.

Oh! Calcutta!: All sections for all performances.

Precious Sons: All sections for all performances.

Singin' in the Rain: Some in all sections for all performances.

Social Security: Saturday night, mezzanine only; all seats for all other performances.

Song & Dance: Friday, all sections. Saturday night, mezzanine only; Saturday matinee, some orchestra and mezzanine seating.

Sweet Charity: Friday and Sunday matinee, all seats in all sections. Saturday matinee, rear mezzanine only; Saturday night, some seats in the mezzanine.

The Flying Karamazov Brothers: Final performances on Sunday. Tickets available for all performances.

The Mystery of Edwin Drood: Saturday night, some orchestra and mezzanine seating; all sections for all other performances.

The Petition: All sections for all performances.

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 day only

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Art: For

THE NEW YORK TIMES, PRINTED

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	Bellamy	II.E.13

16 December, 1961

Mr. James Tucker
Weatherspoon Art Gallery
University of No. Carolina
Walker Ave. at Reiver St.
Greensboro, N.C. 27412

Dear James Tucker:

I am writing this letter shortly after we spoke and am assuming that Kevin Tuttle will be picking up the paintings described below on Friday for transport to the Weatherspoon Art Gallery, even though I have not yet been in contact with Tuttle.

I have just spoken with the Art Dealers' Association and they will require, for processing the appraisal of these works, three 8x10" black/white's of each. I hope you would be willing to supply these photographs. Scull said to me he would pay for them though I think, considering his generosity, that if the Weatherspoon were to assume the cost, it would be appropriate. The photographs should be sent to me.

The works that Robert C. Scull is offering to the Weatherspoon Art Gallery as a donation are listed below:

- 1 - ROBERT RAUSCHBACH: Five Faces, 1961, oil on canvas, 66 x 68"
- 2 - VERNIE BLOSSUM: Twin Expiration, 1962, oil on canvas, 36 1/2 x 32"
- 3 - JOHN CLEM CLARKER: The Honorable Mrs. Grand, after Gainsborough, 1967, oil on canvas, 60 x 60"
- 4 - GEORGE DEZSI: Multiple Image Male, 1963, oil on canvas, 40x36"
- 5 - ALEXANDER HAY: White Space, 1967, spray lacquer on canvas with stencil
63 13/63 x 64 3/8"
- 6 - GARY KUEHN: Fractured Female Relief, 1967, cast aluminum, 48 x 24 x 12"
- 7 - TADAOKI KAWAYAMA: Untitled, 1963, oil on canvas, 43 1/2 x 31 1/2"
- 8 - BOYNE LANDFIELD: John's Day, 1960, 36x36"
- 9 - LEE LOZANO: Pool, 1965, oil on canvas, 6 x 12"

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- 10- RAYMOND PARKER: Untitled (Two Large Form), 1966, oil on canvas, 69 x 67"
- 11- RAYMOND PARKER: Untitled (Three Large Forms), 1966, oil on canvas, 75 x 76"
- 12- KEITH SONNEN: Untitled wall sculpture, 1966, copper screening & gauze, 81 x 108"
- 13- RICHARD SMITH: Bellamy, 1961, oil on canvas, 70 x 70"
- 14- JOHN TREDDLE: Art 66, 1971, acrylic on canvas, 7 x 110"
- 15- NEIL WILLIAMS: Quadratic Reciprocity, 1963, litho on canvas, 60x120"
- 16- PHILIP WOFFORD: La Fontaine, 1970, acrylic on canvas, 61 x 64"

Sincerely yours,

Richard Bellamy
Director

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RICHARD BELLAMY
GAL & STEEL GALLERY
BOX 2218
30-40 VERNON BLVD.
LONG ISLAND CITY, NY 11102
(718) 546-5707

22 April, 1987

Mr. Tom Epstein
261 Madison Ave.
New York City 10016

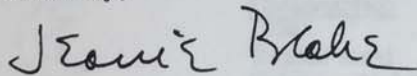
Dear Mr. Epstein:

Here's the final addition to the Scull inventory list (using our numbers):

- #55+56 : Fahlstrom the two pieces are in fact one work valued at \$10,000.-
- #123 : Wesselmann the work is broken in two and therefore no longer has any value
- #145 not Fahlstrom but GIANFRANCO BARUCHELLO and has no value.

I hope this is clear.. if not, please call us.

Sincerely,



Jeanie Blake
for Richard Bellamy

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SCULL APPRAISAL

Paintings from 1978 Appraisal
not included on current list

Key, copy of...

*Cell
Bellamy
See list +*

Lowell

7. **MILET ANDREJEVIC**
David
1971
Oil on canvas
18 x 26 inches

Donald

8. **MILET ANDREJEVIC**
Mars and Venus
1970/72
Oil on canvas
40 x 50 inches

On 1984 appraisal

1:47 43

16. **RICHARD ARTSCHWAGER**
Dyptych
1965
Formica on wood
39 1/2 x 92 inches

*See price of
Sale*

misdocumented

22. **LEE BONTECOU**
Untitled Drawing P-2
1963
On muslin
39 x 36 inches

*Sorty 1984
see # 17 at 46-48*

(E)

27. **JOHN CHAMBERLIN**
Construction
1958
Welded steel
Height: 21 3/4 inches

Bella, Value

29. **DAN CHRISTENSEN**
"CB"
1968/69
Acrylic on canvas
9 x 20 feet (rolled up)

*at Hebrew
worthless*

1978 valuations

*16
22
27
28*

*29
30
41
42*

*46
52
90
94*

*97
116
125
132
155*

*156-159
198
203-4
209-11*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

SCULL APPRAISAL

Paintings from 1978 Appraisal
not included on current list

30. DAN CHRISTENSEN
"O"
1968
Acrylic on canvas
8 x 12 feet

Album 3rd list

33. WILLIAM CROZIER
Paradigm of a Sexual Being
1968/70
Bronze cast #1
24 x 51 x 9 inches

Proton Crozier warehouse # 28 in 1984 then 11701 Sochet

41. WILLEM DE KOONING
Untitled, 1957
1957
Oil on paper
18 x 23 inches

Edel 1/3 E

Sold? then not auction price

42. WALTER DE MARIA
Ball Piece
1964
Aluminum sculpture
3 1/16 x 5 1/8 inches

Edel 1/3 E?

Museum list - "Ball"

46. WALTER DE MARIA
Water, Water, Water
1964/65
Pencil drawing
19 7/8 x 15 7/8 inches

Edel 1/3 E

Sold

52. MARK DI SUVERO
Bach Piece
1961
Wood on steel
52 x 26 x 22 1/2 inches

Edel 1/3 E

Sold then 4 w auto

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

SCULL APPRAISAL

Paintings from 1978 Appraisal
not included on current list

- Donated* 58. ~~DAN FLAVIN~~
~~Untitled~~
~~1964~~
Drawing for painted wall piece *Work*
 - Donated* 59. ~~DAN FLAVIN~~
~~Untitled~~
~~1964~~
Drawing for diagonal wall piece *Work*
 - Collected* 60. OYVIND FAHLSTROM
Package, 1962 (First Version)
1962
Three panels *Original work ? ?*
 - Donated* 62. PAUL FRAZIER
Untitled
1963
Ink on paper *Work*
 - 7 68. JASPER JOHNS
Black Flag
Signed and dated '60
Lithograph, numbered 9/23
17 1/2 x 26 1/2 inches *Donated to University of ...*
 - Donated* 74. JASPER JOHNS
Device
1962
Lithograph, signed, numbered 2/6
29 1/2 x 20 inches
 - 88. JASPER JOHNS
Two Flags (Double Flags)
Signed and dated '62, numbered 7/30
17 x 13 inches *Work*
- CAC the record*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SCULL APPRAISAL

Paintings from 1978 Appraisal
not included on current list

90. DON JUDD
Untitled, 1965
Aluminum
40 x 72 x 51 inches
See 1978 appraisal + 1984
94. AARON KURILOFF
H.K. Short Test
1964
Construction
copy? work?
97. ALFRED LESLIE
Untitled Drawing Constance West #3
1969
Charcoal and pencil
30 x 40 inches
see 106? at 100? copy work?
106. ROBERT MORRIS
Untitled
Wall piece with red
73 x 7 x 1 3/4 inches
left in sketch at G.H. Kelly
113. ROBERT MORRIS
Box with Lock (Bronze)
1963
Bronze cast 1/1
13 x 7 1/2 x 3 1/2 inches
see 106? at 100? copy work?
116. BRUCE NAUMAN
Copper Template of the Left Rear of My Body
1967
Bronze
See 1978 appraisal
125. YOKO ONO
Box of Smile
Stainless steel
see 106? at 100? copy work?
- see 78 in 1984*
- copy work?*
- left in sketch at G.H. Kelly*
- see 106? at 100? copy work?*
- see 1978 appraisal*
- see 106? at 100? copy work?*

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SCULL APPRAISAL

Paintings from 1978 Appraisal
not included on current list

127. **EDUARDO PAOLOZZI**
Robot
1956
Bronze
Height: 19 inches

Handwritten notes:
"I would like to see the original work" (circled)
"original work?"

132. **LARRY POONS**
Untitled (The Enforcer)
Drawing
11 x 9 inches

Edith has

Handwritten notes:
"LARRY POONS" in 1978
"LARRY POONS" in 1978

133. **LARRY POONS**
Untitled (The Enforcer)
Drawing
11 x inches

Handwritten notes:
"LARRY POONS" in 1978

148. **GEORGE SEGAL**
Untitled
1964
Pastel drawing
18 x 12 inches

Handwritten notes:
"Same as 149"

Sold

149. **GEORGE SEGAL**
Untitled
1964
Pastel drawing
18 x 12 inches

Handwritten notes:
"SOLD" (circled)
"PULLER"
"re 1978 appraisal"
"how described"

150. **GEORGE SEGAL**
Untitled
1964
Pastel drawing
18 x 12 inches

Sold

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

SCULL APPRAISAL

Paintings from 1978 Appraisal
not included on current list

151. **GEORGE SEGAL**
Untitled
1964
Pastel drawing
18 x 12 inches
155. **THEODOROS STAMOS**
White Field III
1958
Oil on canvas
60 x 72 inches
156. **MYRON STOUT**
Three Round Forms
1956
Charcoal on paper
25 1/4 x 19 1/4 inches
157. **MYRON STOUT**
Untitled Drawing
Pencil
9 1/4 x 7 1/8 inches
158. **MYRON STOUT**
Untitled (Femalized Anchor)
Pencil drawing
6 1/2 x 53 1/4 inches
159. **MYRON STOUT**
Untitled (Two White Eggs)
Pencil drawings, two white eggs on block
8 x 5 inches
192. **ANDY WARHOL**
Tiny Seven Cent Stamp
1962
Oil on canvas

*name is 148 - Call Bellamy
sold? see 149-150*

orig. washes?

25 sold

All value + description in 78

Call Bellamy

gift done

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SCULL APPRAISAL

Paintings from 1978 Appraisal
not included on current list

198. TOM WESSELMANN
Drawing - Still Life
1962
Crayon drawing
49 x 49 inches

Sold?

203. PETER YOUNG
#8 Acrylic Carved Beads

Crozier warehouse

Billy

204. PETER YOUNG
#12 Acrylic Carved Beads

Crozier warehouse

209. WILLIAM CROZIER
Nancy
1973
Bronze

Crozier warehouse

see 1974

210. WILLIAM CROZIER
Bella
1973
Bronze

Crozier warehouse

211. WILLIAM CROZIER
Untitled
1973
Bronze

Crozier warehouse

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

STONEHENGE ASSET MANAGEMENT
285 CENTRAL PARK WEST
NEW YORK, NEW YORK

February 1974

March 13, 1980

Robert Scull
Elton Op. Corp.
1959 3 Ave.
New York, N.Y. 10029

Mr. Robert G. Scull
1010 Fifth Avenue
New York, New York

Dear Bob: **Memo:** Received \$6,000 from Robert Scull for
William Crozier.

Please find enclosed **Billing follows** for the creation of the art based fund,
or more correctly, corporation which we discussed several weeks ago. When
you have had the opportunity to digest it, give me a call and we can get together
again to discuss it further.

Incidentally, I visited that Atelier which I mentioned was for sale. It was the
Shorewood Atelier which I am sure you know. It was an interesting visit but
I am doubtful as to its profit potential.

I look forward to hearing from you.

Best regards,

ab

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STONEHENGE ASSET MANAGEMENT
285 CENTRAL PARK WEST
NEW YORK, NEW YORK

6 February 1974

Mr. Robert C. Scull
1010 Fifth Avenue
New York, New York

Dear Bob;

Please find enclosed--at last--the plan for the creation of the art based fund, or more correctly, corporation which we discussed several weeks ago. When you have had the opportunity to digest it, give me a call and we can get together again to discuss it further.

Incidentally, I visited that Atelier which I mentioned was for sale. It was the Shorewood Atelier which I am sure you know. It was an interesting visit but I am doubtful as to its profit potential.

I look forward to hearing from you.

Best regards,

Phil Zuckerman

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PLAN FOR THE CREATION OF AN ART-BASED INVESTMENT CORPORATION BY MR. ROBERT C. SCULL AND STONEHENGE ASSET MANAGEMENT

OBJECTIVE

The objective of the joint venture between Robert C. Scull and Stonehenge Asset Management is to aid the arts through the formation of an investor-owned, art-based investment corporation, hereinafter in this writing called Public Art Investment Corporation, or P. A. I. C.

The concept of utilizing a profit-making investment corporation to aid ~~unknown but gifted~~ living artists is unique. All other art investment corporations or art funds to date have specialized in periods reflecting popular demand and then only in the purchase and resale of acknowledged masters. In this respect, P. A. I. C. would be singularly different. As a venture capitalist endeavor which aims to collect the works of creative artists working at the threshold of new visual perceptions, P. A. I. C. would be a trend-setter rather than a trend-follower within the art investment community. As a risk-taker that searches for new talent solely according to the dictates of aesthetic standards, P. A. I. C. would be a leader as a "patron of the arts" and a model for other art investment ventures of the future.

The premise underlying the above objective is that the profit motive can--and should--accrue to the benefit not only of the corporation's shareholders, but also to the benefit of those artists without whose pure talent such a corporate endeavor would be totally impossible. Therefore, P. A. I. C. would seek to create the broadest possible exposure for those artists whose works are held by the corporation. Such means as travelling exhibitions, seminars and museum donations would open avenues of communication between art-oriented investors and selected artists, as well as augment the awareness of the general public to new directions in contemporary art.

HISTORICAL PERSPECTIVE

The recognition of art as an exceptional investment medium is not a recent occurrence. For centuries, along with land, gold, and precious jewels, art has proven to be an enduring and successful investment. Largely this is because art and other non-paper investment forms have an inherent advantage over common stock--namely that analysis and appraisal can be applied to a completed fact rather than to anticipated results. What is more, the limited quantity of fine art, together with the intangible and inestimable aesthetic value placed on visually pleasing creations, has given art, as a money-making commodity, an edge that cannot be challenged by traditional (stocks and bonds) investment instruments.

OLITSKI

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Stonehenge

ORGANIZATIONAL STRUCTURE

In order to achieve the stated objective, avoid the structural weaknesses of previous unsuccessful funds and to provide the opportunity for leveraged growth for the organizers, the recommended organizational structure would call for the formation of two distinct yet related corporations.

The first, the publicly-owned art investment corporation, P.A.I.C., mentioned in the Objective, would utilize its assets directly in the purchase, promotion and preservation of its art holdings. The initial operating capital, plus monies needed to cover the cost of organization and incorporation, would be raised by the staff of Stonehenge, Mr. Zinke and Mr. Browning.

The second, hereinafter referred to as Art Advisors, Inc., would be a joint venture between Mr. Scull (owning 66 2/3% of its stock) and Stonehenge (33 1/3%). Art Advisors, Inc. would act as advisors to and administrators for P.A.I.C. under a ten-year management contract. Such contract would call for a 1-1/2% annual management fee plus a performance bonus of 20% of net realized profits on sales from the P.A.I.C. portfolio. The management fee would be utilized to cover clerical, secretarial, legal and other administrative costs and would essentially return little or no profit to the organizers.

The performance bonus would work to the long-term benefit of both the shareholders of P.A.I.C. and the Advisors in that such a bonus would only be paid when P.A.I.C. realized gains.

While it is difficult to predict the magnitude or timing of future profits, the potential gains accruing to both the stockholders of P.A.I.C. and to the management of Art Advisors, Inc. can be seen from the following example. If over the ten-year period of the contract between P.A.I.C. and Art Advisors, Inc., the Advisor was able to double the original \$5 million portfolio on a realized basis, the shareholders would show a gain of \$4 million or 80% and the Advisors would have earned a performance bonus of \$1 million. Such performance targets, considering the proposed method of operation, are not inconceivable. Further, any additional funding over the period would increase the base on which profits might be realized.

Housing the advisory and administrative functions in a separate corporate identity allows the organizers several advantages. The first is the ability to maintain a philosophical integrity beyond the possible infringement of the Directors of P.A.I.C. The most important advantage, however, lies in the leveraging potential of any advisory service. As a separate corporation, Art Advisors, Inc. can earn additional management fees and performance bonuses by acting as advisors to collectors or would-be collectors. Once an advisory operation has

10/25/72
PA 10/21/72 2 204.80
4 324.80
3392

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Stonehenge

The recent swelling of popular demand for almost any kind of art--old or new--reflects not only an increasing awareness of art as a hedge against economic uncertainty, but also a growing public appreciation of art per se. Yet the priceless quality of many fine works--to say nothing of the steep prices commanded by works of even lesser stature--has left many such treasures out of reach of innumerable would-be investors. A public art corporation timed and priced to suit the needs of an art-oriented but dollar-conscious public, could therefore fulfill an important need within the market place for art.

Such has been the case abroad with several art-based corporations. Two corporations in particular, ARTEMIS and MODARCO, have been quite successful. Their shares are not, however, registered with the S.E.C. and are thus not available for investment by American citizens.

ARTEMIS, financed principally with Rothschild monies, has maintained a policy of strict secrecy with regard to its dealings, so the extent of its success cannot be appraised. MODARCO is publicly-traded and therefore provides a good indication of the potential returns of such a venture.

In the three years since its original underwriting in the amount of \$3 million by two Geneva banks--Banque de Paris et des Pays-Bas (Suisse) and Banque du Rhone, and a second \$3 million offering in 1973 taken by the Agnelli family and the Marenca group of bankers and investors of Rome, its stock price traded in Geneva, has advanced from the original \$100 to \$155 per share and the book value of the portfolio has doubled to approximately \$12 million. Specializing in the Modern movement, MODARCO emphasizes in its portfolio such artists as Picasso, Miro and Gris.

These results must be contrasted with the many unsuccessful attempts at collective art investment, particularly in the United States. The most common reasons for failure, aside from acquiring poor quality art, were the tendencies to purchase quality works whose values were already well exploited in the market place and the failure to organize properly. Particularly inappropriate organizational forms include open-ended and close-ended investment companies. Open-ended investment companies (i.e. "mutual funds") are subject to the redemption of publicly-held shares at any time at the net asset value of those shares. The fund could thus be forced to sell holdings at the least propitious time in order to meet redemption calls. Alternatively, close-ended investment companies, while not subject to redemption, face difficulty in increasing the size of the fund and usually sell at a discount from their net asset value.

In undertaking an art venture, it is therefore imperative to organize in such a way as to avoid structural inhibitions to success and to provide financial flexibility, philosophical autonomy and incentives to growth.

10/25/72 - 1 - PA 11/21/72 2 204.80
4 324.80
3392

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Stonehenge

been organized and staffed, there is little additional cost involved in advising additional clients, hence additional revenues from these clients flow essentially to the bottom line. Again Stonehenge would assume responsibility for soliciting these additional clients.

METHOD OF OPERATIONS

Once P. A. I. C. was fully funded through the efforts of Stonehenge, the Advisors, in the person of Mr. Scull, would assume responsibility for assembling, exhibiting and preserving the P. A. I. C. collection. He would exercise sole discretion as to the timing of both purchases and sales and would be charged with the task of ensuring that the collection and the artists whose works were included in the collection, received the widest possible exposure to scholarly criticism, the art-media, the shareholders of P. A. I. C. and the public - at large.

Stonehenge, through the Advisors, would maintain offices for and would carry out administrative, legal and financial functions for P. A. I. C. and for the Advisors. Stonehenge would manage the P. A. I. C. monies that Mr. Scull was withholding from the market or had not yet invested. Stonehenge would handle all investor-related problems, would maintain contacts and correspondence, aid Mr. Scull with any arrangements he might require, represent the corporation to the public, and in every way possible, free Mr. Scull to attend to the business of investing.

Lastly, Stonehenge would seek additional clients for Art Advisors, Inc. so as to enhance the profit-making potential of this venture.

SUMMARY

We feel that the profit-motive can be applied to the medium of art in order to effect a greater general awareness of the creative genius of today's contemporary artists, to benefit those artists directly, to provide a participation in the highest quality art for the greatest number of shareholders and to allow a reasonable return to the organizers of an investor-owned, public art corporation.

10/25/72
154
152
10/25/72
2204.80
4324.80
3392
M.A. 11/26/72

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Richard Bellamy c/o

4324.80
3392
932.80

3/9/72

Robert C. Scull
Georgica Rd
Easthampton, New York

Invoice: works by MILET ANDREJEVIC. all paintings oil on canvas unless otherwise noted

✓	"Time Reveals the Truth—Portrait of Robert Scull", 1971-2; 40" x 50" egg tempera	\$1200.00
✓	"Study for Time Reveals the Truth", 1971; 18" x 24"	640.00
✓	"The Fall of Icarus" ^{III} , 1971; 24" x 28"	880.00
	"The Three Ages of Man", 1970; 21" x 25" XX N.p.d. 12/26	880.00
12/26 ✓	"Central Park", 1971; 24" x 30"	880.00
✓	"Hope Watching the New Generation", 1971; 24" x 30"	880.00
✓	"David", 1971; 18" x 26"	640.00
12/26 ✓	"Mars & Venus" 1970-72; 40" x 50"	1200.00
12/26 ✓	Bachus Resting", 1971; 21" x 25"	800.00
✓	"Alexander & Diogenes", 1970-71; 40" x 50"	1200.00
12/26 ✓	"Mars & Venus", 1970; 13" x 17"; egg tempera (under glass)	320.00

10,091.20
571.20

nyc city & state sales tax 6%

12/26 Balance 992.80

9,520
602.30
5,712.00

9520.00
TAX 571.20
10912.00

5,712 MA.
- 1,840 pd. MA. 3/24
3,872 due Miller

10/25 750 RB
750 NG

12/26 714 NG
714 RB

JUNE 1,520
2,352 due Miller
580
1,772

10,091.20
1,950.40 pd.
8,140.80

10/25/72 2,201.80
Pd 10/21/72
4,324.80

20 pd. M.A. 12/26/72

3392

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

MEMO from
Robert C. Scull

12 September, 1973

Mr. Richard Bellamy
Box 929 Ansonia Station
New York, New York 10023

Re: Andrejevic Invoices

Dear Mr. Bellamy:

As per our telephone conversation of this morning, enclosed please find photostatic copies of eleven invoices, and a copy of your invoice dated 9 March, 1972.

Please note that all have been paid, as of date and check number noted on separate invoices.

We are mailing you today, under separate cover, a check in the amount of \$4,333.50, for the DiSuvero drawings.

Thank you.

Very truly yours

Diane Lazrovitch
Secretary

d1
Enc. 12

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

Richard Bellamy c/o
NOAH GOLDOWSKY INC • 1078 MADISON AVENUE • NEW YORK, N. Y. 10028
3/9/72

Robert C. Scull
Georgica Rd
Easthampton, New York

Invoice: works by MILET ANDREJEVIC. all paintings oil on canvas unless otherwise noted.

✓ 1	"Time Reveals the Truth—Portrait of Robert Scull", 1971-2; 40" x 50" egg tempera <i>pd 3/24/72 # 3654 \$1200.00</i>	\$1200.00 ✓
✓ 2	"Study for Time Reveals the Truth", 1971; 18" x 24" <i>pd 3/24/72 # 3655 \$678.40</i>	640.00 ✓
3	"The Fall of Icarus", 1971; 24" x 28" <i>pd 10/19/72 # 3946 932.80</i>	880.00 880.00 ✓
4	"The Three Ages of Man", 1970; 21" x 25" <i>pd 11/24/70 # 4058 \$708.25</i>	880.00 ✓
5	"Central Park", 1971; 24" x 30" <i>pd 12/22/72 # 4059 (932.80)</i>	880.00 ✓
✓ 6	"Hope Watching the New Generation", 1971; 24" x 30" <i>pd 6/1/72 # 3735 \$932.80</i>	880.00 ✓
✓ 7	"David", 1971; 18" x 26" <i>pd 6/1/72 # 3736 \$678.40</i>	640.00 ✓
8	"Mars & Venus" 1970-72; 40" x 50" <i>pd 12/22/72 # 4060 (1272.00)</i>	1200.00 ✓
9	Bachus Resting", 1971; 21" x 25" <i>pd 12/22/72 # 4061 (848.00)</i>	800.00 ✓
10	"Alexander & Diogenes", 1970-71; 40" x 50" <i>pd 10/19/72 # 3947 \$1272.00</i>	1200.00 ✓
11	"Mars & Venus", 1970; 13" x 17"; egg tempera (under glass) <i>pd 12/22/72 # 4062 \$339.20</i>	320.00
		9,520.00
	nyc city & state sales tax 6%	571.20
		10,091.20

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

1078 madison avenue, new york, n.y.10028
telephone: (212) 249-9409

9 March, 1972

Mr. Robert C. Scull
Georgica Road
Easthampton, New York

MILET ANDREJEVIC

TIME REVEALS THE TRUTH- PORTRAIT OF ROBERT SCULL
1971-72
40" x 50"
Egg tempera

	\$1,200.00
Sales Tax - 6%	<u>72.00</u>
	\$1,272.00

pd. 3/24/72 ck. # 3654

**Richard
Bellamy**

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

16 madison avenue, new york, n.y. 10028
telephone: (212) 249-9409

9 March, 1972

Mr. Robert C. Scull
Georgica Road
Easthampton, New York

MILET ANDREJEVIC

STUDY FOR TIME REVEALS THE TRUTH
1971
18" x 24"
Oil on Canvas

	\$640.00
Sales Tax - 6%	<u>38.40</u>
	\$678.40

pd. 3/24/72 ok. # 3656

**Richard
Bellamy**

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

1078 madison avenue, new york, n.y.10028
telephone: (212) 249-9409

9 March, 1972

Mr. Robert C. Scull
Georgica Road
P. O. Box 309
East Hampton, New York 11937

MILET ANDREJEVIC

THE FALL OF ICARUS (No. 3)
Oil on Canvas
1971
24" x 28"

	\$880.00
6% Sales Tax	<u>52.80</u>
Total	\$932.80

pd. 19 October 1972 # 3946

**Richard
Bellamy**

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

1078 madison avenue, new york, n.y.10028
telephone: (212) 249-9409

Ref #
301

April 17, 1970

Mr. Robert C. Scull
Georgica Road
P.O.Box 309
East Hampton, New York 11937

MILET ANDREJEVIC

"The Three Ages of Man"
Oil on Canvas, 1969-70
40"x50"

\$675

N.Y. State Sales
Tax 33.25

\$708.25

pd 9/29/70 #2900

**Richard
Bellamy**

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1078 madison avenue, new york, n.y.10028
telephone: (212) 249-9409

9 March, 1972

Mr. Robert C. Scull
Georgica Road
P. O. Box 309
East Hampton, New York 11937

MILET ANDREJEVIC

CENTRAL PARK
Oil on Canvas
1971
24" x 30"

\$880.00

6% Sales Tax

52.80

Total

\$932.80

John 12/22/72 # 4059

**Richard
Bellamy**

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

1078 madison avenue, new york, n.y.10028
telephone: (212) 249-9409

Mr. Robert C. Scull
Georgica Road
Easthampton, New York

MILET ANDREJEVIC

HOPE WATCHING THE NEW GENERATION
1971
24" x 30"
Oil on Canvas

	\$880.00
Sales Tax - 6%	52.80
	<hr/>
	\$932.80

PAID JUNE 1, 1972 \$3735

**Richard
Bellamy**

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

1078 madison avenue, new york, n.y.10028

telephone: (212) 249-9409

Mr. Robert C. Scull
Georgica Road
Easthampton, New York

MILET ANDREJEVIC

DAVID
1971
18" x 26"
Oil on Canvas

Sales Tax - 6%

\$640.00

38.40

\$678.40

PAID

JUNE 1, 1972

#3736

**Richard
Bellamy**

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

1078 madison avenue, new york, n.y.10028
telephone: (212) 249-9409

9 March, 1972

Mr. Robert C. Scull
Georgica Road
P. O. Box 309
East Hampton, New York 11937

MILET ANDREJEVIC

MARS AND VENUS
Oil on Canvas
1970-72
40" x 50"

	\$1,200.00
6% Sales Tax	<u>72.00</u>
Total	\$1,272.00

pd 12/22/72 # 4060

**Richard
Bellamy**

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

1078 madison avenue, new york, n.y.10028
telephone:(212) 249-9409

9 March, 1972

Mr. Robert C. Scull
Georgica Road
P. O. Box 309
East Hampston, New York 11937

ANDREJEVIC, MILET

BACHUS RESTING
Oil on Canvas
1971
21" x 25"

\$800.00

6% Sales Tax 48.00

Total \$848.00

pd 12/22/72 #4061

**Richard
Bellamy**

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

1078 madison avenue, new york, n.y.10028
telephone:(212) 249-9409

9 March, 1972

Mr. Robert C. Scull
Georgica Road
P. O. Box 309
East Hampton, New York 11937

MILET ANDREJEVIC

ALEXANDER AND DIOGENES
Oil on Canvas
1970-71
40" x 50"

	\$1,200.00
6% Sales Tax	<u>72.00</u>
Total	\$1,272.00

Pa. 19 October 1972 # 3947

**Richard
Bellamy**

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

1078 madison avenue, new york, n.y.10028

telephone: (212) 249-9409

9 March, 1972

Mr. Robert C. Scull
Georgica Road
P. O. Box 309
East Hampton, New York 11937

MILET ANDREJEVIC

MARS AND VENUS
1970
Egg Tempra (Under Glass)
13" x 17"

\$320.00

6% Sales Tax

19.20

Total

\$339.20

pt 12/22/72 # 4062

**Richard
Bellamy**

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

Robert C. Scull
37-11 136th St.
Corona NY

11/10/73

Received \$5,000.00 loan

as ny collatoral

painting by Michael Heizer

F.A.X. , ~~1962~~ 1967
black & white, shaped, squarish
no models or copies

purchased by Richard Bellamy from Sharon
Heizer for \$5000. pd. June-November.

present location: 79 Mercer Street.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

file

6 February 1976

Mr. Robert C. Scull
37-11 126th St.
Corona, New York

Statement of Transaction:

Received from Centre National d'Art et de Culture, Georges Pompidou,
3 February 1976, \$275,000. in payment of JASPER JOHNS "Black Figure
Five" (invoice attached).

A five per cent commission totaling \$13,750 was deducted and check
#678 in the amount of \$261,250. disbursed to Robert C. Scull for
deposit upon notification from Richard Bellamy and Chase Manhattan
Bank that credit confirmation was received.

Richard Bellamy

gtn

2 Enclosures:
Invoice
Credit Confirmation

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

ART TRANSPORT, INC.

January 14, 1976

M. Robert Bordas
Centre National d'Art et de Culture
Georges Pompidou
Musee National d'Art Moderne
2, rue de la Manutention - 75016 Paris
France

Date of Pick-Up: January 14, 1976
INVOICE: JASPER JOHNS
Description of: "Black Figure Five"
1960
72" x 54" \$275,000.00
Encaustic on Canvas
Provenance: Robert C. Scull
Leo Castelli Gallery

RB/gtm

Robert C. Scull
Boarding Officer

The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

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	Bellamy	II.E.13

ARTRANSPORT, INC.

2706 South Nelson Street
Arlington, Virginia 22206
Telephone: (703) 578-3700

January 23, 1979

Invoice #: FK/112

Mr. Robert Scull
333 Park Avenue So.
New York, New York

Re: Franz Kline Exhibition

This letter will confirm the pick-up of the following works for the above referenced Exhibition.

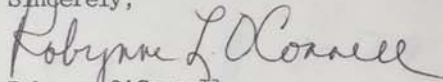
Date of Pick-Up: THURSDAY, February 1 from Morgan Manhattan warehouse
87th & Lexington Ave.

Description of Works:

Franz Kline, Blue Center, 36x40

Should you have any questions, please feel free to contact us.

Sincerely,


Robynne O'Connell

cc: Mr. Willem de Looper
The Phillips Collection
1600 21st Street, N.W.
Washington, D.C. 20009

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

Mr. Richard Bellamy
333 Park Avenue South
New York City
10016

February
20 / 79

INVOICE

Re: charge for some cleaning for the following work of art;

A / C 135 x 90 inches

Titled,
Artist,

"Mary Queen of Scots", 1965
Larry POONS

Some finger soil around edges, bottom in particular, also,
top right corner bottom right margin near corner.

The above were either reduced or removed.

A stain at the bottom near left was reduced somewhat but does
remain. Also, there is a rub / transfer top right margin. This
was left because it would have required removal to the ground
and inpainting and there was hardly time for this.

\$ 85.00

Orrin H. Riley, Ltd.
325 West 37th. Street
New York City
10018

OHR:ss

2357 - 8-1-79

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

WALKER ART CENTER

LOAN RECEIPT

R. Scull

16 February 1979
date

lender Richard Bellamy

address 333 Park Avenue, New York, New York 10010

purpose and dates of loan Purchase consideration

received from Guggenheim via Lebron Brothers

Carole Clark Salato
by (signature)

8 February 1979
date

shipper Walker Art Center

carrier Service By Air

insured by Walker Art Center

The objects described below have been received by Walker Art Center. See reverse side of this form for conditions governing loans to Walker Art Center.

museum reference number description insurance value

Larry Poons MARY QUEEN OF SCOTTS
acrylic on canvas
unsigned
135 1/4 x 90"

Condition: surface generally soiled; puckers
along the center on the left side; edges
particularly soiled

\$40,000

VINELAND PLACE MINNEAPOLIS MINNESOTA 55-403 CABLE WACART PHONE 612 377-7500

Retain this copy as your receipt.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

CONDITIONS GOVERNING LOANS TO WALKER ART CENTER

Walker Art Center will exercise the same care in respect to loans as it does in the safekeeping of its own property. Loans will be returned to the owner or lender or to his duly authorized agent or representative.

Loans shall remain in the possession of Walker Art Center and/or other museums participating in the exhibition in question for the time specified on the face of this loan agreement, but may be withdrawn from exhibition at any time by the director or trustees of any such museum.

Unless the lender expressly elects to maintain his own insurance coverage, the Art Center will insure this loan wall-to-wall under a fine-arts policy, for the amount indicated on the face of this loan agreement, against all risks of physical loss or damage from any external cause while in transit and on location during the period of the loan. The policy referred to contains limitations for acts of God and the usual exclusions of loss or damage due to such causes as wear and tear, gradual deterioration, moths, vermin, inherent vice, or damage sustained due to and resulting from any repairing, restoration or retouching process, or due to such causes as hostile or warlike action in time of peace or war, atomic, nuclear or radioactive force, reaction or contamination, insurrection, rebellion, revolution, civil war, usurped power, action taken by governmental authority in hindering, combating or defending against such an occurrence, seizure or destruction under quarantine or customs regulation, confiscation by order of any governmental or public authority, or risks of contraband or illegal transportation or trade.

If the lender elects to maintain his own insurance, the Art Center must be supplied with a certificate of insurance naming Walker Art Center as additional assured or waiving subrogation against Walker Art Center. Otherwise, this loan agreement shall constitute a release of the Art Center from any liability in connection with the loaned property. The Art Center can accept no responsibility for any error or deficiency in information furnished to the lender's insurers or for lapses in coverage.

In the event of purchase by the Art Center of any objects described in this receipt, it shall become void.

This receipt supersedes any temporary receipt issued by curators or other staff members who received the objects listed on the reverse side of this form.

Walker Art Center
150 West 57th Street
New York, N.Y. 10019
Tel. (212) 875-5600

Condition: surface generally solid, pockmarks
along the center on the left side, edges
particularly solid

Larry Poon
150 W 57th St
New York, NY 10019
Tel. (212) 875-5600

6/11/79
10019

WALKER ART CENTER
150 WEST 57TH STREET
NEW YORK, N.Y. 10019
TEL. (212) 875-5600

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DELIVERY SERVICE
SPECIAL ORDERS

Lebron Bros., Inc.

Phone 274-0532

31-36 58th STREET • WOODSIDE, N.Y. 11377

J. Kayrow
258 -
4352

12X24X14 64
864
115

Scull F. Scull

Mr. Richard Bellamy
333 Park Ave. South
New York, N.Y.

QUANTITY	DESCRIPTION	DATE
	<p>1-10-79. Provided van and two men, traveled to Mr. Scull c/o Morgan Bros. and picked up two large paintings by Poons: # 1 90 " X 135 " in one piece. # 2 6 ' x 12 ' folded.</p> <p>Two paintings packed well into van.</p> <p>Traveled to Dick Bellamy, c/o Hahn Bros. warehouse and delivered one painting by Poons 90 " X 135 " .</p> <p>Traveled to Dick Bellamy, 333 Park Ave. South and delivered one folded painting by Poons. Upon delivery one folded painting was unfolded , rebraced, and edges restretched.</p>	
		\$ 140.00 =====

PA 2/11/79
#2068

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	Bellamy	II.E.13

WALKER ART CENTER

LOAN RECEIPT

File Scott

16 February 1979
date

lender Richard Bellamy

address 333 Park Avenue, New York, New York 10010

purpose and dates of loan Purchase consideration

received from Guggenheim via Lebron Brothers

Carroll Clark Wilcox
by (signature)

8 February 1979
date

shipper Walker Art Center

carrier Service By Air

insured by Walker Art Center

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Bellamy	II.E.13

DELIVERY S
SPECIAL O
Mr. Richard Bellamy
333 Park Avenue South
New York City
10016

Phone 274-0500

F. Scull

February
20 / 79

#2357-8-3-79

INVOICE

Re: charge for some cleaning for the following work of art;

A / C 135 x 90 inches

Titled,
Artist,

"Mary Queen of Scots " , 1965
Larry POONS

Some finger soil around edges, bottom in particular, also,
top right corner bottom right margin near corner.

The above were either reduced or removed.

A stain at the bottom near left was reduced somewhat but does
remain. Also, there is a rub / transfer top right margin. This
was left because it would have required removal to the ground
and inpainting and there was hardly time for this.

\$ 85.00

Orrin H. Riley, Ltd.
325 West 37th. Street
New York City
10018

pd

OHR:ss

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DELIVERY SERVICE
SPECIAL ORDERS

Lebron Bros., Inc.

Phone 274-0532

31-36 58th STREET • WOODSIDE, N.Y. 11377

J. Kapraco
258 -
4352



File pd. Bills

Mr. Richard Bellamy
333 Park Ave. South
New York, N.Y.

DATE

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Pa 2/1/79
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