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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.2

THE EMBELLISHED SURFACE  
1953-55

coll.  
Surface

July 22, 1957

Mr. W. F. Stewart  
Carnegie Museum  
Department of Art  
4400 Forbes Ave.  
Pittsburgh, Pa.

24 November 1953

Re: General Inquiry: Name Unknown  
Your File: 229123-10

Dear Sidney:

With reference to our conversation of yesterday,  
I have arranged for Hahn Bros. to deliver Pollock's painting  
to you on Tuesday, December 1.

May I ask you to sign and return the enclosed receipt  
of delivery after you have received the picture.

Sincerely,  
Scheduling Manager

Jane Sabersky  
Associate Curator

Mr. Sidney Janis  
15 East 57th Street  
New York 22, New York

Attachment

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Pollock.  
Surface

July 22, 1957

Mr. W. R. Sweeney  
General Manager Dept.  
Hahn Bros. & Co.  
15 East 57th St.  
New York 22, N.Y.

24 November 1953

Re: Spiral Painting: Hans Hoffman  
Your File: #9923-10

Dear Sidney:

With reference to our conversation of yesterday,  
I have arranged for Hahn Bros. to deliver Pollock's painting  
to you on Tuesday, December 1.

May I ask you to sign and return the enclosed receipt  
of delivery after you have received the picture.

Sincerely,  
Scheduling Manager

Enclosure:

Proof of Loss

Jane Sabersky  
Associate Curator

Mr. Sidney Janis  
15 East 57th Street  
New York 22, New York

Attachment



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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new York

# JOHNSON & HIGGINS

Established 1947

INSURANCE BROKERS - AVIATION ADJUSTERS  
EMPLOYEE BENEFIT PLAN CONSULTANTS

63 WALL ST., NEW YORK 5  
REGISTRATION NUMBER 1-1000

July 18, 1957

July 22, 1957

Mr. W. F. Scowcroft  
Cargo Claims Dept.  
Johnson & Higgins  
63 Wall St.  
New York 5, N.Y.

FINE ARTS  
Spiral Nebulae: Hans Hofmann  
Our Re: Spiral Nebulae: Hans Hofmann  
Your File: #29123-10

Dear Mr. Scowcroft:

In the absence of Miss Pearson, who is on vacation, I have signed and had notarized the proof of loss form, which is enclosed, for the Hans Hofmann: Spiral Nebulae.

The Museum of Modern Art  
11 West 53rd Street  
New York, New York

Sincerely yours,

Marie Frost  
Scheduling Manager

Gentlemen:

Enclosure: Have the attached proof of loss form executed before a notary public and return it to us.  
Proof of Loss

Yours very truly,  
JOHNSON & HIGGINS

W. F. Scowcroft  
Cargo Claims Dept.

EW



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Atlanta  
Cleveland  
Detroit  
Chicago  
Minneapolis

## JOHNSON & HIGGINS

*Established 1845*

INSURANCE BROKERS-AVERAGE ADJUSTERS

EMPLOYEE BENEFIT PLAN CONSULTANTS

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Los Angeles  
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Toronto  
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Vancouver  
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Rio de Janeiro  
São Paulo  
Caracas  
London

CABLE ADDRESS "KERODEN"

63 WALL ST., NEW YORK 5  
TELEPHONE WHITEHALL 4-3160

July 18, 1957

FINE ARTS  
Spiral Nebulae: Hans Hofmann  
Our File #29123-10

The Museum of Modern Art  
11 West 53rd Street  
New York, New York

Gentlemen:

Please have the attached proof of loss form  
executed before a notary public and return it to us.

Yours very truly,  
JOHNSON & HIGGINS

W. F. Scowcroft  
Cargo Claims Dept.

tw

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc insurance  
lenders  
green  
registrar

October 11, 1955

Johnson & Higgins  
63 Wall Street  
New York 5, New York  
Attention: Mr. R.M. Gardner

Re:  
FINE ARTS  
Policy IMF 12461  
Your file 29123-11

Dear Sir:

Enclosed is the signed and notarized Pfoof of Loss for the  
damaged sculpture by Herbert Matter from the circulating exhibition  
THE EMBELLISHED SURFACE. a copy of this report to Mr. Palmer.

I understand from Mr. Palmer that Mrs. Sincerely yours,  
on the painting. The painting is now in the Museum, and we  
will await further word from you before authorizing repairs.

Virginia Pearson  
Sincerely Circulation Manager

Waldo Harrison  
Assistant Circulation Manager

Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc - green  
insurance  
lenders THE EMBELLISHED SURF  
registrar

June 20, 1955

Johnson & Higgins  
63 Wall Street  
New York 5, New York

Attention: Mr. W. F. Scowcroft  
Cargo Claims Department  
Re: Hofmann Spiral Nebula

Dear Mr. Scowcroft:

I am enclosing the restorer's report for the Hofmann painting Spiral Nebula, no. 53.2045 in our exhibition THE EMBELLISHED SURFACE. I have also sent a copy of this report to Mr. Putnam.

I understand from Mr. Putnam that Mrs. Keck will make a report on the painting. The painting is now in the Museum, and we will await further word from you before authorizing repairs.

Sincerely,

Waldo Rasmussen  
Assistant Circulation Manager

Enclosure



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cc - green  
registrar  
insured  
lenders

*Embellished  
surface*

June 3, 1955  
June 6, 1955

Johnson & Higgins  
63 Wall Street  
New York 5, New York

Attention: Mr. W. Scowcroft  
Cargo Claims Department  
(Your file 29123-5)  
Attack in the Wind: Albert

Dear Mr. Scowcroft:

Enclosed are the signed and notarized Proofs of Loss for the sculpture Attack in the Wind by Albert from the circulating exhibition THE EMBELLISHED SURFACE.

I checked before it was returned to the artist's home after he had reported us of the damage, and the damage to the work must have taken place after it left the Museum. I am writing you to inform you of the artist's report of damage to the sculpture.

Sincerely,

Waldo Rasmussen  
Assistant Circulation Manager

Enclosures

I will inform you as soon as Mr. Farber sends in his estimate of repairs.

Sincerely,  
Waldo Rasmussen  
Assistant Circulation Manager

Enclosures

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cc - green  
registrar  
lenders - THE EMBELLISHED  
SURFACE  
insurance

June 3, 1955

Johnson & Higgins  
63 Wall Street  
New York 5, New York

May 23, 1955

Attention: Mr. W. E. Scowcroft  
Cargo Claims Department

Dear Mr. Scowcroft:

I am enclosing a claim report for the sculpture by Herbert Ferber,  
no. 53.1173 in our exhibition THE EMBELLISHED SURFACE.

You will note from the claim report that the sculpture was  
checked before it was returned to the artist. I inspected the  
sculpture at the artist's home after he had notified me of the  
damage, and the damages to the work must have taken place after  
it left the Museum. I am writing Hahn Brothers today to inform  
them of the artist's report of careless handling and of our claim  
report.

I will notify you as soon as Mr. Ferber sends in his estimate of  
repairs.

Sincerely,  
Waldo Rasmussen  
Assistant Circulation Manager  
Waldo Rasmussen  
Assistant Circulation Manager

Enclosures



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*Embellished Surface*  
cc - green  
registrars  
insurance  
lenders

May 10, 1955

May 23, 1955

Johnson & Higgins  
63 Wall Street  
New York 5, New York

Attention: Mr. W. F. Scowcroft  
Cargo Claims Department

Dear Mr. Scowcroft:

I am enclosing a claim report for the painting Spiral Nebulae by Hans Hofmann, no. 53,2045 in our exhibition THE EMBELLISHED SURFACE.

As you will note from the report, we have returned the painting to the Kootz Gallery in order that it could be inspected by the artist prior to his departure for Europe. We will notify you after we have contacted a professional restorer to repair the painting.

Sincerely,

Waldo Rasmussen  
Assistant Circulation Manager



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cc green  
lenders  
insurance  
registrar

*Embellished Surface*

May 10, 1955

Johnson & Higgins  
63 Wall Street  
New York 5, New York

May 10, 1955

Johnson & Higgins, Insurance Brokers  
63 Wall Street  
New York 5, New York

FINE ARTS  
Construction #3: Margo  
Your file 29123-7

Attention: Mr. W.F. Scovcroft

Dear Mr. Scovcroft:

Enclosed are the signed and notarized Proofs of Loss for the  
above claim, please to new with the  
repair.

Sincerely yours,

Virginia Pearson  
Circulation Manager

Enclosures  
Enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc green  
lenders  
insurance  
registrar

*Embellished  
Surface*

April 25, 1955

Johnson & Higgins  
63 Wall Street  
New York 5, New York

Attention: Mr. W.F. Scowcroft

Dear Mr. Scowcroft:

Re: 53.2485 Albert Attack in the Wind  
G/E Embellished Surface

Enclosed is our insurance claim report on the damage to one  
of the sculptures - 53.2485 Margo: Construction - in our  
exhibition THE EMBELLISHED SURFACE.

You will note under "remarks" we feel this is a very reasonable  
claim. The piece is now with the artist and he is making the  
repair.

Sincerely yours,

Virginia Pearson  
Circulation Manager

Enclosures

Virginia Pearson  
Circulation Manager



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lenders ✓  
insurance  
registrar  
SAMUEL M. KOO  
REG. MODERN ARTISTS  
400 MADISON AVENUE NEW YORK 17, N.Y. 10017

23 Sept March 24, 1955

Johnson & Higgins, Insurance Brokers  
63 Wall Street  
New York 5, New York

Re: 53.2604 Albert: Attack in the Wind  
C/E Embellished Surface

Mr. Walter Hammann  
Attention: Mr. W.F. Scowcroft  
Museum of Modern Art  
Dear Mr. Scowcroft:

Enclosed are three copies of our insurance claim report for the above sculpture.

I have heard from Mr. Hans Hofmann regarding your letter and that this was a case of bad packing on the part of our New Orleans exhibitor. The piece was badly bent out of shape as well as "torn" as reported to us by the Michigan exhibitor. As we are most anxious to send the sculpture on for its April booking we have given it to the sculptor to make the necessary repair. We will shortly send our bill in the amount of \$150.00 to cover the costs of repair. end of October.

We shall appreciate delaying any further. Sincerely yours, that time.

Sincerely,

*Samuel M. Koo*

Virginia Pearson  
Circulation Manager

Enclosures

CC to Mr. Hans Hofmann



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100 - THE EMBELLISHED  
SURFACE

SAMUEL M. KOOTZ GALLERY

600 MADISON AVENUE · NEW YORK 22 · PL. 5-9884

MODERN PAINTINGS

20 September 55

Mr. Walter Rasmussen  
Circulating Exhibits Dept.  
Museum of Modern Art  
11 W. 53, New York

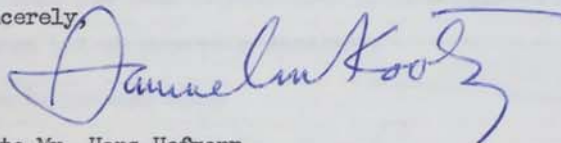
Dear Mr. Rasmussen,

I have heard from Mr. Hans Hofmann regarding your letter and that of the insurance adjustor on his injured painting "Spiral Nebulae".

Mr. Hofmann is understandably disturbed at the adjustor's comments, and since he has not seen the painting since it has been damaged, he wants nothing done about it until his arrival back in New York about the end of October.

We shall appreciate delaying any further decision until that time.

Sincerely,



CC to Mr. Hans Hofmann

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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file - THE EMBELLISHED  
SURFACE, byders

16 Sept. 55

Mr. Hans Hofmann  
75 Commercial St.  
Provincetown, Mass.

Dear Hans,

In view of your disquietude about a restorer repairing the damages to the injured "Spiral Nebulae", I have inquired of the Museum of Modern Art regarding its present status.

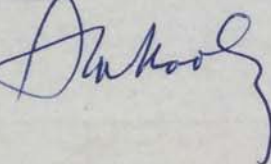
Nothing has been done about repairs. The insurance company will pay only \$300. towards all damages; the restorer wants \$350 but the insurance company deducts \$50 for "inherent deterioration".

I am enclosing the insurance company letter, plus Mr. Rasmussen's letter. I suggest you make a decision as to whether you want the picture restored by the Museum's man, or whether you prefer to restore it yourself. In the event you do it yourself you will receive \$300 in full payment for all claims.

Please let me know your decision.

Love to you and Mitz.

Samuel M. Kootz



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.2

use as yellow

Lenders

September 15, 1955

Samuel M. Kootz  
600 Madison Avenue  
New York, N.Y.

Dear Mr. Kootz:

I am enclosing a copy of the Insurance Adjuster's report on the Hans Hoffman painting "Spiral Nebulae".

If Mr. Hofmann did not see the painting at your gallery when it was returned from tour, I suggest that he inspect it at the Museum before making his estimate of repairs.

I would appreciate it if you would send me a copy of your letter to Mr. Hofmann and let me know his decisions.

Sincerely,

Waldo Rasmussen  
Assistant Circulating Manager.

WR/n  
Enc.  
cc Registrar



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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ESTABLISHED 1907

## ALBERT R. LEE & CO., INC.

OSWEGO, N. Y.  
12 EAST BRIDGE STREET  
TELEPHONE  
OSWEGO 3143

MARINE SURVEYORS-OCEAN AND INLAND  
INSURANCE ADJUSTERS

CABLE ADDRESS  
"ARLEECOT"  
NEW YORK

90 JOHN STREET

NEW YORK 38, N.Y.

TELEPHONE BEEKMAN 3-9200

IN REPLY REFER TO  
No. 29319 RWP

July 21st, 1955

Museum of Modern Art  
11 West 53rd Street  
New York City

Attention: Miss Dudley, Registrar

Re: Hans R. Frank "Spiral Nebulae"

Gentlemen:

As you know, we have given very careful consideration to the questions involved in damage sustained by the above painting. Our findings upon examination and those of the restorer, clearly indicate that there is some inherent deterioration to the painting, as well as another condition which may reasonably be attributed to handling.

Inasmuch as restoration will require that both conditions be corrected together, our problem has been to determine what would be a fair claim under the insurance and what should be considered as applying to the inherent vice.

Inasmuch as the restorer, Dr. H. Riley, states that he considers treatment of the entire canvas from the rear necessary by reason of the condition which might be attributable to handling, we are naturally prepared to apply the major portion of the charge for restoration to this condition.

After full consideration of the matter and in an effort to be as fair as possible, we have finally concluded that about \$90.00 of the total charge should be applied to the inherent condition. If you consider our findings to be in order and if it is desired to have the full restoration performed, instructions for Riley to proceed with the restoration can be given. Then, when the exact cost of the restoration has been determined we will forward you Proofs of Loss drawn in accordance with the above.

Very truly yours,  
ALBERT R. LEE & CO., INC.

A. M. PUTNAM

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

SAMUEL M. KOOTZ GALLERY

600 MADISON AVENUE • NEW YORK 22 • PL. 5-9884

MODERN PAINTINGS

28 June 55

Dear Porter,

Thanks for your letter and Riley's report.

Please go ahead with repairs as  
soon as you receive authorization  
from your insurance company.

Have a pleasant summer.

Cordially,

Sam Kootz



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc - green  
lenders THE EMBELLISHED SURFACE  
insurance  
registrar

June 24, 1955

Mr. Samuel Kottz  
481 B. Commercial Street  
Provincetown, Massachusetts

Dear Sam:

I am enclosing a copy of Orrin Riley's condition report on the Hofmann painting Spiral Mobula. This is a revision of his first report, not different in substance but clarified.

The insurance company is turning the matter over to an adjustor and we must postpone authorizing any repairs on the painting until we hear from them. However, since the adjustor has seen the painting, they should be in touch with us before long.

It seems quite clear from Riley's report that repairs should satisfactorily restore the painting to its original condition. If this is agreeable to you, please let me know and as soon as the insurance company has given us their decision, we shall authorize the repairs.

Sincerely,

Porter A. McCray  
Director  
Department of Circulating Exhibitions

Enclosure  
PAM:wr



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C  
O  
P  
Y

Orrin H. Riley  
112 East 11 St.  
New York 3, N. Y.

June 2, 1955

Miss Jane Sabersky  
The Museum of Modern Art  
11 West 53 Street  
New York 19, New York

Re: The restoration and conservation of an art work by artist Hans  
Hoffman  
Oil on canvas 48 3/8 x 50 3/4 inches  
Titled "Spiral Nebula" 1951

#### Condition Description

The thick and heavy paint film has developed deep cracks. Some of these cracks possibly penetrate to the ground and through to the support. It seems apparent that these cracks and suggestions of cleavage have been at least encouraged by those rigors incurred in expedient handling for traveling exhibitions.

Other contributing faults are seemingly simple but conclusive in their effects. One of these, probably original with the painting, is that the rear side of canvas is unevenly sealed by painted areas. These areas are heavy to thin and cover about 40 to 60 percent of the rear surface. Another of these faults, basically rudimentary, is lack of painting maintenance. This is evident, certainly, in the complete absence of keys for the stretcher.

It seems unquestionable that the present cracking and suggested cleavage will continue to develop. The exposure of more drying surface immediately in and around cracked areas will cause further fragmentation of the paint skin. The paint film once cracked or broken curls towards its more rapidly drying side. This side is the front because of more exposure. The curling and lifting of the paint pulls with it all underlayers including the canvas support. This pulling can continue until layers begin to separate individually or multilayer fragments fall from the canvas support.

#### Description of planned conservation and restoration:

The object of conservation at this point should be to minimize, if not stop, the action of those opposing forces now at work between the varied layers. The planned approach for this problem will naturally involve those characteristics particular to the painting. The heavy impastoed painting surface will require special care. The painting will have to be suspended and supported to avoid further cracking during the repair procedure. This suspension will allow full access to the rear once painting is removed from its stretcher.

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- 2 -

After this control is accounted for a soft bedding will be prepared to work on. From this point as much of the paint on the reverse side that can be removed will be taken off. This, when done, will effect a neutralization of those push-pull forces at the rear.

Following this the next step will be to supplant the present support. The present support is no longer adequate because of the varied shrinking and expanding of its fibers in their conformity to the paint skin. To attempt to "key out" or flatten this canvas by stretching would be devastating. With this in mind, the new support possibly Celotex should have a semi-rigid surface which in turn would be reinforced with a wood frame attached to its rear and margins.

The application of the painted canvas to this support will preferably be without heat or great pressure. The adhesive will have to be prepared for the needs of the mounting technique. Also, a paste of waxes and resins with solvents to control its drying and hardening. This will be used with light pressures, enough to allow conformity to the topography of the rear of the present support. Light pressures may be supplied by small sandbags.

For the restoration of the front, those existing cracks will be filled, isolated by an added transparent film, then inpainted. I should add that the large crack in the dominately white area may prove extremely difficult to obscure. A final protective film can be added if desired.

Orrin H. Riley  
(signed)

Cost estimate for the above \$350 to \$500.



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cc - green  
yellow  
registrar  
✓ THE EMBELLISHED SURFACE

May 18, 1955

May 20, 1955

Mr. Samuel M. Kootz  
Kootz Gallery  
600 Madison Ave.  
New York 22, New York

Dear Sam:

The exhibition THE EMBELLISHED SURFACE to which you generously lent Motherwell's In Grey with Parasol, Lassaw's Sirius, Hare's Figure at the Window and Hofmann's Spiral Nebulae has completed its tour and we are returning the paintings and sculpture to you by Hahn Brothers truck on May 20th.

May I extend my sincere thanks and those of our exhibitors for your loan which contributed so much to the success of the exhibition which was shown at the following places:

MacMurray College, Jacksonville, Illinois  
Currier Gallery of Art, Manchester, New Hampshire  
University of Michigan, Ann Arbor, Michigan  
Lament Gallery, Phillips Exeter Academy, Exeter, New Hampshire  
Mount Holyoke College, South Hadley, Massachusetts  
Newcomb College, Tulane University, New Orleans, Louisiana  
Michigan State College, East Lansing, Michigan  
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have your signature on the enclosed Receipt of Delivery.

Sincerely,

James Scheraga  
Associate Curator  
Department of Circulating Exhibitions

Porter A. McGray  
Director  
Department of Circulating Exhibitions

PAH/mf  
Enclosure



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Embellished Surface*

May 18, 1955

Mr. Samuel W. Kootz  
KOOTZ GALLERY  
600 Madison Avenue  
New York, New York

Dear Sam: for your letter of March 11 extending the long list of loans to our exhibition THE EMBELLISHED SURFACE, THE  
On Friday, the 20th, we will return to you the painting and sculpture which you so kindly lent to our circulating exhibition THE EMBELLISHED SURFACE.

Unhappily, I have to report two, if slight, damages.

On the sculpture by David Hare one of the supports forming the outside of the window has snapped in two; while the painting by Hofmann shows some cracks in those areas where the paint is especially heavy.

Would you be so good as to show these damages to the respective artists, and ask them if they care to repair these damages themselves, and also, how high an insurance claim they wish to place.

I am most awfully sorry to have to confess to these damages. I do hope it will not happen again.

With my best to you.

Sincerely yours,

Jane Sabersky  
Associate Curator  
Department of Circulating Exhibitions

JS/lp

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*Emb. Surface*

SAMUEL M. KOOTZ GALLERY

600 MADISON AVENUE NEW YORK 22, N. Y. 10022

MODERN PAINTINGS

March 18, 1954

Mr. Samuel M. Kootz 11 March 54  
600 Madison Avenue  
New York 22, N. Y.

Dear Sam:

Miss Jane Sabersky

Thank you for your letter of March 11 extending the long list of loans to our exhibitions THE CLASSICAL MOTIF, CLOWNS, THE EMBELLISHED SURFACE and SIX ARTIST TEACHERS IN AMERICA.

We are pleased indeed to be able to continue circulating these shows next season.

In answer to your two letters of the 10th, with the "ghastly list" of loans, are hereby extended to June 1955. Glad the shows were so well received, and I guess will have just to resign ourselves to the continued display of the pictures and sculptures.

With kindest regards.

Sincerely yours,

Sincerely,

*Samuel Kootz*

Jane Sabersky  
Associate Curator  
Circulating Exhibitions

JS:cj

*Class. Motif*

*Clowns*

*Emb Surface*

*Six Artist Teachers*

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SAMUEL M. KOOTZ GALLERY

600 MADISON AVENUE · NEW YORK 22 · PL. 5-9884

MODERN PAINTINGS

11 March 54

Miss Jane Sabersky  
Museum of Modern Art  
New York, N.Y.

Dear Jane,

In answer to your two letters of the 10th, with the "ghastly lists", the loans are hereby extended to June 1955. Glad the shows were so well received, and I guess will have just to resign ourselves to the continued travels of the pictures and sculptures.

Sincerely,

*Jane Kootz*

*Class. M. of A.  
Classics  
Emb Surface  
Six Artist Teachers*

*and*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EMB. SURFACE

March 10, 1954

Mr. Samuel M. Kootz  
Kootz Gallery  
600 Madison Avenue  
New York, N. Y.

Dear Sam:

Here are two ghastly lists of pictures and sculptures you have so generously loaned to our program. The exhibitions listed below have been so successful that we would like to continue them on our program in order to fill all the additional requests we have received. We would like to keep the paintings and sculptures until June of 1955.

PAINTINGS

THE EMBELLISHED SURFACE

Hofmann: "Spiral Nebulae"  
Motherwell: "In Grey with Parasol"

SIX ARTIST TEACHERS IN AMERICA

Hofmann: "Yellow and Red Still Life"  
"Black and Red Ribbon"  
"Black and White Still Life"  
"Gothic Mood"  
"Ascension"  
"Fantasia"  
"Old Houses"  
"In the Dunes"

SCULPTURE

THE EMBELLISHED SURFACE

Hare: "Figure at the Window"  
Lassaw: "Sirius"

I would be very grateful if you would give our request your kind consideration.

With many thanks for your endless patience and continued help to our program.

Sincerely,

Jane Sabersky  
Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SAMUEL W. KOOTZ GALLERY

600 MADISON AVENUE NEW YORK 17, N.Y.

MODERN ART MUSEUM

3 August 53

November 23, 1953

Miss Jane Sabersky  
Museum of Modern Art  
New York, N.Y.

Dear Sam:

There are two paintings by Hoffman which you kindly lent to our circulating exhibition THE EMBELLISHED SURFACE, and which I was not able to include for lack of space. The paintings are entitled "Germania" and "Truro River". I have asked Hahn Bros. to return these to you on Tuesday, December 1st.

Thank you again for all your kind cooperation, I am only sorry to have troubled you for these two pictures and not having been able to use them. There was so much material that I had to forcibly restrict the content.

With kindest regards,

sincerely,

Jane Sabersky  
Associate Curator

Mr. Samuel Kootz  
600 Madison Avenue  
New York City

Cordially,  
Jane

Emb. Surface



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SAMUEL M. KOOTZ GALLERY  
600 MADISON AVENUE · NEW YORK 22 · PL. 5-9884

MODERN PAINTINGS

3 August 53

Miss Jane Sabersky  
Museum of Modern Art  
New York, N.Y.

Dear Jane —

I enclose the signed forms for the paintings and sculpture we are lending you. I'm sorry I couldn't fill in all the information, as we have neither the objects nor our stock sheets on them here in Provincetown. The Hofmann is the only one which has been photographed, so you may photograph the others if you like. Either Studley or Rainford photographed the Hofmann, and would have the negative as Hofmann #1272.

Cordially,  
Jane.

The Embellished  
Surface  
K +  
Classical  
Motifs



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*The Em. Surface*

KOOTZ

81 COMMERCIAL ST., PROVINCETOWN, MASS.

PROVINCETOWN 1130-W, HOURS 2-4 DAILY

GALLERY  
OF NEW YORK INC.

nathan halper, director of cape cod branch

29 July 53

July 28, 1953

Miss Jane Sabersky  
Museum of Modern Art  
New York  
Mr. Samuel Kootz  
Provincetown,  
Mass. —  
Dear John

Dear Mr. Kootz:

Enclosed are our loan agreement forms, which we would like to have you sign and return to us. They are for the following works:

Gottlieb. Venus  
Lassaw. Sculpture  
Hoffman. Spiral Nebulae  
Hare. Figure at the Window  
Motherwell. In Gray with Parasol

*The Classical Motif*

"In Gray with Parasol" \$1000.00 \$1000.00  
"Spiral Nebulae" \$1200.00  
"Figure at the Window" \$400.00  
"Sirius" by Lassaw \$500.00

I have arranged with Hahn Bros. to pick up these works at your gallery at 600 Madison Avenue on Tuesday, August 4th. The Museum assumes all insurance and transportation costs while on tour.

Again, many thanks for your kind generosity.

Sincerely,

Jane Sabersky  
Associate Curator

Hope you enjoy your summer.  
Cordially,  
Jane Kootz

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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KOOTZ

481 COMMERCIAL ST., PROVINCETOWN, MASS.

PROVINCETOWN 1130-W; HOURS 2-6 DAILY

GALLERY  
OF NEW YORK INC.

nathan halper, director of cape cod branch

29 July 53

Miss Jane Salsbery  
Museum of Modern Art  
New York, N.Y.

Dear Jane —

This will confirm the titles and prices of the  
paintings and sculpture we are lending you for  
the "Embellished Surface" show:

	Sales Price	Ins.
"In Gray with Paraisol" by Motherwell	\$ 1000.00	\$ 1000.00
"Spiral Nebulae" by Hofmann	\$ 1800.00	\$ 1200.00
"Figure at Window" by Hare	\$ 600.00	\$ 400.00
"Sirius" by Lassaw	\$ 750.00	\$ 500.00

Hope you enjoy your summer.  
Cordially,  
Jane Kootz



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cc - green  
yellow  
registrar  
EMBELLISHED SURFACE

March 18, 1955

Miss Antoinette Kraushaar  
Kraushaar Galleries  
32 East 57 Street  
New York 22

May 24, 1955

Miss Antoinette Kraushaar  
Kraushaar Galleries  
32 East 57th St.  
New York 22, New York

Thank you for your letter of March 12 extending the loan of  
Hahn's "Cat" to our exhibitions  
CLOWN and THE EMBELLISHED SURFACE respectively.

The exhibition THE EMBELLISHED SURFACE to which you  
generously lent your sculpture by Hardy The Cat has  
completed its tour and we are returning the sculpture  
to you by Hahn Brothers truck on May 24th.

Sincerely yours,

May I extend my sincere thanks and those of our exhibitors  
for your loan which contributed so much to the success of  
the exhibition which was shown at the following places:

Jane Scheraga

MacMurray College, Jacksonville, Illinois  
Currier Gallery of Art, Manchester, New Hampshire  
University of Michigan, Ann Arbor, Michigan  
Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire  
Mount Holyoke College, South Hadley, Massachusetts  
Newcomb College, Tulane University, New Orleans, Louisiana  
Michigan State College, East Lansing, Michigan  
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have  
your signature on the enclosed Receipt of Delivery?

Sincerely,

Porter A. McGray  
Director  
Department of Circulating Exhibitions

PAM/mf  
Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 18, 1954

Miss Antoinette Kraushaar  
Kraushaar Galleries  
32 East 57 Street GALLERIES  
New York 22, N. Y.

Dear Miss Kraushaar:

Thank you for your letter of March 12 extending the loans of  
Bouche's "Arlequino" and Hardy's "Cat" to our exhibitions  
CLOWNS and THE EMBELLISHED SURFACE Respectively.

We are pleased indeed to be able to continue the circulation  
of these shows next season.

Sincerely yours,

Miss Jane Sabersky  
Department of Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York, N.Y.

Jane Sabersky  
Associate Curator  
Circulating Exhibitions

Dear Miss Sabersky:

JS:oj

We would be only too happy to let you  
have the Hardy "Cat" and the Bouche "Arlecchino"  
for next season.

Very truly yours,

KRAUSHAAR GALLERIES

Jacqueline Kay

AK/jk



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KRAUSHAAR GALLERIES

32 EAST 57<sup>TH</sup> STREET, NEW YORK 22, N. Y.

PLAZA 5-2791

ANTOINETTE M. KRAUSHAAR

March 12, 1954

Miss Jane Sabersky  
Department of Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York, N.Y.

Dear Miss Sabersky:

We would be only too happy to let you  
have the Hardy "Cat" and the Bouche "Arlecchino"  
for next season.

Very truly yours,

KRAUSHAAR GALLERIES

D. JACQUELINE KAY

AK/jk

FACE

and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EMB. SURFACE  
surface

March 10, 1954

Miss Antoinette Kraushaar  
Kraushaar Galleries  
32 East 57 Street

New York 22, N. Y.

Dear Miss Kraushaar: Due to lack of space I was unfortunately, unable to use the painting. As it developed, the material

The exhibition THE EMBELLISHED SURFACE to which you so kindly lent Hardy's "The Cat" has had a very successful tour and we would very much like to offer the show again in order to fill the many additional requests we received for it. I am therefore writing to ask if you would be willing to extend your loan until June of 1955.

The exhibition CLOWNS was organized last year by Geraldine Pelles, but since she is no longer with us, I am making another request for her. Would you be so kind as to extend the loan of "Arlecchino" by Bouché to CLOWNS? It too, has been very popular and we would like to keep it on our program for next season.

With ever so many thanks for your kind consideration.

Sincerely,  
Jane Sabersky  
Associate Curator

Miss Antoinette Kraushaar  
32 East 57th Street  
New York City 22

Jane Sabersky  
Associate Curator



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*Embellished  
Surface*

November 23, 1953

Dear Miss Kraushaar:

Some time ago I borrowed a painting by Prendergast from you for inclusion in our circulating exhibition THE EMBELLISHED SURFACE. Due to lack of space I was unfortunately, unable to use the painting. As it developed, the material available for this show was so manifold that I forcibly had to restrict the choice. I have instructed Hahn Bros. to return the painting to you on Tuesday, December 1st, hoping that this arrangement is convenient to you.

With ever so many thanks again for all your generous cooperation,

sincerely,

Jane Sabersky  
Associate Curator

Miss Antoinette Kraushaar  
32 East 57th Street  
New York City 22

Sincerely yours,

Jane Sabersky  
Associate Curator

JS:df  
enc

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Emblayed  
Suf.

June 23, 1953

Albert R. Lee and Company, Inc.  
60 John Street  
New York 38, New York

July 14, 1953

Attention: Mr. Winston H. Peters

Dear Mr. Peters:

I am enclosing copies of correspondence dealing with the damage to  
Herbert Ferber's sculpture from our circulating exhibition.

Miss Antoinette Kraushaar

Kraushaar Galleries  
32 East 57th Street  
New York 22, New York

Dear Miss Kraushaar:

Enclosed are the loan agreement forms for  
the pieces by Hardy, Prendergast and Sloan. Will  
you please sign and return them to me.

Hahn Brothers will pick up the pieces on  
Monday morning, July 20th.

Thank you once again for helping me with  
the substitution of the Sloan.

Sincerely yours,

Jane Sabersky  
Associate Curator

JS:df  
enc



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc - green

insurance

*Kooty* - lenders THE EMBELLISHED SURFACE

registrars

June 23, 1955

Albert R. Lee and Company, Inc.  
90 John Street  
New York 38, New York

June 20, 1955

Attention: Mr. Kingman W. Putnam

Dear Mr. Putnam:

I am enclosing copies of correspondence dealing with the damage to Herbert Ferber's Sculpture from our circulating exhibition THE EMBELLISHED SURFACE.

Miss Dudley and I discussed the damage and the report of careless handling with Mr. Hahn. He is confident that Mr. Ferber's charge of intoxication on the drivers' part is unfounded: the men handling the delivery have been in his employ for a good period of time. On checking with the carrier, we found that the sculpture was reported as unsteady on its base when it was picked up from the Betty Parsons Gallery; no actual damage was discovered at that time. However, Mr. Ferber did point out the damage when the sculpture was delivered to him. We have not yet had a reply from the Parsons Gallery informing us whether any damage had been noted by the gallery before the sculpture was returned to Mr. Ferber.

( I am enclosing also a copy of the revised estimate and restoration report for the Hans Hofmann painting Spiral Nebula, also in our exhibition THE EMBELLISHED SURFACE. We will delay authorizing repairs until we hear from you.

Sincerely,

Waldo Rasmussen  
Assistant Circulation Manager

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cc - green  
insurance  
lenders THE EMBELLISHED SURFACE  
registrar

Miss Jane Lambert  
The Museum of Modern Art  
11 West 53 Street  
New York 19, New York

Re: The restoration and conservation of an art work by artist Hans  
Hofmann  
Oil on canvas 48 3/8 x 30 3/4 inches  
Titled "Spiral Nebula" 1961

June 20, 1955

Condition Description

Albert R. Lee and Company, Inc.  
90 John Street  
New York 38, New York

Attention: Mr. Kingman W. Putnam

Dear Mr. Putnam:

I am enclosing a copy of the estimate and restoration report  
for the Hans Hofmann painting Spiral Nebula, included in our  
circulating exhibition THE EMBELLISHED SURFACE. I have also  
sent a copy to Johnson & Higgins.  
Other effects of these faults, basically radiating from the center, are that  
the rear side of the painting is heavily damaged. These areas  
are heavy to the touch and the rigors incurred in expedient handling for  
traveling exhibitions.  
Another of these faults, basically radiating from the center, is that  
the rear side of the painting is heavily damaged. These areas  
are heavy to the touch and the rigors incurred in expedient handling for  
traveling exhibitions.  
I would appreciate it if you would send me a copy of Mrs. Keck's  
report on the painting as soon as it reaches you.

Sincerely,

Waldo Rasmussen  
Assistant Circulation Manager

It seems unquestionable that the cracking and suggested  
cleavage will continue to develop. The exposure of more layers of the  
mediated in and around cracked areas will cause further deterioration  
of the paint skin. The paint film once cracked or broken will lose  
its more rapidly drying side. This exposure of the paint film will  
cause the curling and lifting of the paint film from the canvas support.  
This pulling can result in the paint film beginning to delaminate  
layers including the canvas support. This pulling can result in the paint film  
beginning to delaminate layers including the canvas support. This pulling can result in the paint film  
beginning to delaminate layers including the canvas support.

Description of planned conservation and restoration:

The object of conservation at this point should be to stabilize, if  
not stop, the action of those opposing forces now at work within the  
varied layers. The planned approach for this practice will involve the  
removal of those characteristics particular to the painting. The painting  
pastored painting surface will require special care. The painting will  
have to be suspended and supported to avoid further cracking during the  
repair procedure. This suspension will allow full access to the back  
once painting is removed from its stretcher.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Orrin H Riley  
112 East 11 St.  
New York 3, N.Y.

June 2, 1955

Miss Jane Sabersky  
The Museum of Modern Art  
11 West 53 Street  
New York 19, New York

Re: The restoration and conservation of an art work by artist Hans Hoffman  
Oil on canvas 48 3/8 x 50 3/4 inches  
Titled "Spiral Nebula" 1951

#### Condition Description

The thick and heavy paint film has developed deep cracks. Some of these cracks possibly penetrate to the ground and through to the support. It seems apparent that these cracks and suggestions of cleavage have been at least encouraged by those rigors incurred in expedient handling for traveling exhibitions.

Other contributing faults are seemingly simple but conclusive in their effects. One of these, probably original with the painting, is that the rear side of canvas is unevenly sealed by painted areas. These areas are heavy to thin and cover about 40 to 60 percent of the rear surface. Another of these faults, basically rudimentary, is lack of painting maintenance. This is evident, certainly, in the complete absence of keys for the stretcher.

It seems unquestionable that the present cracking and suggested cleavage will continue to develop. The exposure of more drying surface immediately in and around cracked areas will cause further fragmentation of the paint skin. The paint film once cracked or broken curls towards its more rapidly drying side. This side is the front because of more exposure. The curling and lifting of the paint pulls with it all underlayers including the canvas support. This pulling can continue until layers begin to separate individually or multilayer fragments falls from the canvas support.

#### Description of planned conservation and restoration:

The object of conservation at this point should be to minimize, if not stop, the action of those opposing forces now at work between the varied layers. The planned approach for this problem will naturally involve those characteristics particular to the painting. The heavy impastoed painting surface will require special care. The painting will have to be suspended and supported to avoid further cracking during the repair procedure. This suspension will allow full access to the rear once painting is removed from its stretcher.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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After this control is accounted for a soft bedding will be prepared to work on. From this point as much of the paint on the reverse side that can be removed will be taken off. This, when done, will effect a neutralization of those push-pull forces at the rear.

Following this the next step will be to supplant the present support. The present support is no longer adequate because of the varied shrinking and expanding of its fibers in their conformity to the paint skin. To attempt to "key out" or flatten this canvas by stretching would be devastating. With this in mind, the new support possibly Celotex should have a semi-rigid surface which in turn would be reinforced with a wood frame attached to its rear and margins.

The application of the painted canvas to this support will preferably be without heat or great pressure. The adhesive will have to be prepared for the needs of the mounting technique. Also, a paste of waxes and resins with solvents to control its drying and hardening. This will be used with light pressures, enough to allow conformity to the topography of the rear of the present support. Light pressures may be supplied by small sandbags.

For the restoration of the front, those existing cracks will be filled, isolated by an added transparent film, then inpainted. I should add that the large crack in the dominately white area may prove extremely difficult to obscure. A final protective film can be added if desired.

Orrin H Riley

*Orrin H Riley*

Cost estimate for the above \$350 to \$500.

In order that our records may be completed, may we have your signature on the enclosed Receipt of Delivery?

Sincerely,

Barbara A. Riley

Director

Department of Fine Arts and Architecture

Enclosed  
Receipt



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cc - green  
yellow  
registrar  
EMBELLISHED SURFACE

May 25, 1955

Mr. Landes Lewitin  
117 Waverly Place  
New York, N.Y.

Dear Mr. Lewitin:

The exhibition THE EMBELLISHED SURFACE to which you  
generously lent your painting Then Silence Fell has  
completed its tour and at your request was sent to  
the Stable Gallery by Hahn Brothers truck on May 24th.

May I extend my sincere thanks and those of our exhibitors  
for your loan which contributed so much to the success of  
the exhibition which was shown at the following places:

MacMurray College, Jacksonville, Illinois  
Currier Gallery of Art, Manchester, New Hampshire  
University of Michigan, Ann Arbor, Michigan  
Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire  
Mount Holyoke College, South Hadley, Massachusetts  
Newcomb College, Tulane University, New Orleans, Louisiana  
Michigan State College, East Lansing, Michigan  
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have  
your signature on the enclosed Receipt of Delivery?

Sincerely,

Porter A. McGray  
Director  
Department of Circulating Exhibitions

PAM/mf  
Enclosure

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*Emb. Surface*

March 22, 1954

March 19, 1954

Mr. Landes Lewitin  
117 Waverly Place  
New York 11, N. Y.

Dear Mr. Lewitin:

I am enclosing your new guest card which you mentioned in your letter of March 16. Every artist represented in the Museum Collections is now issued a card for life. Would you please not lose it! We are pleased indeed to be able to keep it with kindest regards.

Sincerely yours,

Jane Sabersky  
Associate Curator  
Circulating Exhibitions

JS:ej

MacDurrey College, Jacksonville, Ill.  
The Corcoran Gallery of Art, Washington, D. C.  
University of Michigan, Ann Arbor, Michigan  
Phillips Exeter Academy, Exeter, N. H.

As regards your request for renewal of your guest card, I will see what I can do.

Thank you again for your kind cooperation.

Sincerely,

Jane Sabersky  
Associate Curator

JS:ej



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Emb. Surface*

Landes Lewitin  
117 Waverly Place  
New York 11, N. Y.

March 16, 1954

Miss Jane Sabersky  
Associate Curator  
The Museum of Modern Art  
11 West 53rd Street  
New York 19  
Mr. Landes Lewitin  
117 Waverly Place  
New York 11, N. Y.

March 19, 1954

Dear Mr. Lewitin: Thank you for your letter of March 12th, regarding the 1954-55 tour of your circulating exhibition. Thank you very much for the extension on the loan of your collage "Then Silence Fell". We are pleased indeed to be able to keep it in the exhibition THE EMBELLISHED SURFACE. your request, I shall extend the loan of my collage, Then Silence Fell. However, Thank you for your reminder of the sensitivity of your collage to sunlight and heat. We do instruct our exhibitors to keep this fact in mind. that fact is borne in mind at every step on such a tour. I am counting, therefore, on your constant recommendation. I am sorry about "Afternoon". It was an oversight on my part.

I am afraid that our exhibitors do not publish catalogues of the various exhibitions they rent from us. However, in the following is a list of the places where THE EMBELLISHED SURFACE has been shown so far. you did not have it this year.

MacMurray College, Jacksonville, Ill.  
The Currier Gallery of Art, Manchester, N. H. ask two favors of you. University of Michigan, Ann Arbor, Michigan. catalogues from the var Phillips Exeter Academy, Exeter, N. H. EMBELLISHED SURFACE has been exhibited. Also, I would be most grateful if you As regards your request for renewal of your guest card, I will see what I can do. rtunately, I have misplaced my correspondence of previous years, on the subject, and do not recall the With many thanks again for your kind cooperation. is matter for me.

Many thanks Sincerely, your courtesy in this connection, and best regards.

Sincerely yours,  
Jane Sabersky  
Associate Curator

JS:cj

*Landes Lewitin*

Landes Lewitin

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Landès Lewitin  
117 Waverly Place  
New York 11, N. Y.

March 16, 1954

Miss Jane Sabersky  
Associate Curator  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Miss Sabersky:

Thank you for your letter of March 12th,  
regarding the 1954-55 tour of your circulating exhibition,  
THE EMBELLISHED SURFACE.

In accordance with your request, I shall  
extend the loan of my collage, Then Silence Fell. However,  
you will forgive me, I hope, if I remind you that this work  
suffers from contact with sunlight and heat, and I often  
wonder if that fact is borne in mind at every stop on such  
a tour. I am counting, therefore, on your constant recom-  
mendations to exhibitors.

As for Afternoon, you will no doubt recall  
that you returned that collage to me before the show went  
on the road, and I do not assume you wish it for next season  
since you did not have it this year.

May I take this opportunity to ask two  
favours of you? I would very much like to receive catalogues  
from the various institutions where THE EMBELLISHED SURFACE  
has been exhibited. Also, I would be most grateful if you  
could arrange for the renewal of my guest card at the  
Museum. Unfortunately, I have misplaced my correspondence  
of previous years, on the subject, and do not recall the  
name of the person who usually handles this matter for me.

Many thanks for your courtesy in this  
connection, and best regards.

Sincerely yours,

Landès Lewitin

Landès Lewitin



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EMB. SUR.

March 12, 1954

Mr. Landes Lewitin  
117 Waverly Place  
New York, New York

Dear Mr. Lewitin: I have been free you two of your  
collages for inclusion in our circulating exhibition THE  
This department is at present preparing its program for the  
coming season 1954-55 and I am writing you in connection with  
your generous loan of your collages "Then Silence Fell" and  
"Afternoon" to our circulating exhibition THE EMBELLISHED  
SURFACE which is enjoying a most successful tour. We would  
like to offer this exhibition again since we have received a  
number of additional requests from important educational centers  
which could not be fitted into our schedule because of the ori-  
ginal time limit set on the loans.

Therefore would you consent to extend your loans until June of  
1955? Your generosity I know, will be greatly appreciated by  
those who do not often have the opportunity to see exhibitions  
of this kind. I would be very grateful if you would let us have  
your answer as soon as possible so that we may announce this ex-  
hibition in our forthcoming catalogue which must go to the  
printers in about three weeks.

With many thanks for your kind consideration.

Sincerely,

Mr. Landes Lewitin  
117 Waverly Place  
New York City

Jane Sabersky  
Associate Curator

JS/bbp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Embodied  
Surface*

November 23, 1953

Dear Mr. Lewitin:

Some time ago I borrowed from you two of your collages for inclusion in our circulating exhibition THE EMBELLISHED SURFACE. Due to lack of space however, I was able to include only one of them. As it developed, the material available for this show, was so manifold that I had to restrict its content somewhat. I have instructed Hahn Bros. to return the collage to you on Tuesday, December 1st. Should this arrangement not be convenient to you, please let me know.

With ever so many thanks again for all your generous cooperation,

sincerely yours,

Jane Sabersky  
Associate Curator

Mr. Landes Lewitin  
117 Waverley Place  
New York City



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Embellished  
Surface

June 11, 1953

Mr. Seymour Lipton  
1919 Grand Concourse  
New York, New York

June 11, 1953

Dear Mr. Lipton:

Enclosed you will find a check for \$6.00 to reimburse you for  
taxi fare Mr. Landis Lewitin with THE EMBELLISHED SURFACE exhibition  
117 Waverly Place  
New York, New York

With Dear Mr. Lewitin:

Attached are our loan agreement forms  
for the two collages you are so kindly lending  
to our exhibition THE EMBELLISHED SURFACE.  
Would you please fill these out and, after hav-  
ing signed them, return the forms to me. I  
will telephone you early next week to make arr-  
angements for the pick up of the pictures.

JS/ls

Enclosure May I thank you again for your gener-  
ous cooperation in lending the collages to us.

Sincerely,

Jane Sabersky  
Associate Curator

JS:df  
enc

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.2

*Embellished  
Surface*

March 24, 1955

Mr. Seymour Lipton  
1939 Grand Concourse  
New York, New York

Dear Mr. Lipton:

Enclosed you will find a check for \$6.00 to reimburse you for taxi fare spent in connection with THE EMBELLISHED SURFACE exhibition several days ago, when you picked up your damaged piece of sculpture.

With many thanks,

Sincerely yours,

Jane Sabersky  
Associate Curator  
Department of Circulating Exhibitions

JS/lp  
Enclosure

If I can be of further help, please let me know.

Looking forward to seeing you soon,

Best,

Jane Sabersky  
Associate Curator  
Department of Circulating Exhibitions



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 22, 1954

Mr. Seymour Lipton  
1939 Grand Concourse  
New York, New York

Dear Mr. Lipton:

According to your recent request I am herewith sending you the itinerary for the exhibition EMBELLISHED SURFACE.

MacMurray College                      Oct. 26 to Nov. 23, 1953  
Jacksonville, Ill.

Currier Gallery of Art                  Jan. 4 to Jan. 25, 1954  
Manchester, N.H.

Univ. of Mich.                              Feb. 8 to Mar. 1, "  
Ann Arbor, Mich.

Lamont Gallery                            April 19 to May 9, "  
Phillips Exeter Academy  
Exeter, N.H.

Mt. Holyoke College                      Oct. 4 to Oct. 25, "  
South Hadley, Mass.

Newcomb College                          Jan. 1 to Jan. 22, 1955  
Tulane Univ.  
New Orleans, La.

Mich. State College                      Feb. 9 to March 2, "  
E. Lansing, Mich.

If I can be of further help, please let me know.

Looking forward to seeing you soon,

Best,

Jane Sabersky  
Associate Curator  
Department of Circulating Exhibitions

JS/lp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Enlightened  
Surface

November 23, 1953

June 23, 1953

Dear Mr. Lipton:

Will it be convenient to you if Hahn Bros. delivers your sculpture "The Martyr" to you on Tuesday, December 1st?

Please forgive me for returning the piece only now. The delay occurred due to my absence from New York for a much needed vacation. May I thank you for your great kindness in having lent it to us, it was of great help to me.

Enclosed is a copy of the photograph we have had made here. One of several shots taken, I believe this to be the best one although not entirely satisfactory either. I do think however, that it is a better one than Baker's.

With kindest regards and many thanks again,

sincerely yours,

I am very pleased to be able to include the sculpture in our exhibition and I think you very much for your great kindness in lending it to us.

With best regards,

Jane Sabersky  
Associate Curator

Sincerely,

Mr. Seymour Lipton  
1939 Grand Concourse  
New York City

Jane Sabersky  
Associate Curator

Mr. Seymour Lipton  
1939 Grand Concourse  
New York, N. Y.

J3401



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*Endeavour*

April 16, 1953

Mr. Edwin Hargis  
187 University Place  
New York, New York

*B. Hargis*

June 23, 1953

Since I had difficulty in my office when you called today, my attention was slightly distracted.

Dear Mr. Lipton:

I want to ask you if you would like to make any insurance claim. Enclosed please find our loan agreement form for your sculpture Mephisto. I assume that you wish to credit Betty as the official lender of the piece. However, as she has probably left by now, I wonder if you would mind filling in the insurance value and sale price of the piece so that we may insure it for its proper value. Then please return the form to me. Our registrar's receipt for the sculpture will go to Betty.

I will call you as soon as arrangements for its pick-up have been made with Hahn Bros.. I will also advise them to call for the Martyr at the same time, of which we shall try to have a more interesting photograph taken and which we will return to you after having done so.

I am very pleased to be able to include the Mephisto in our exhibition and I thank you very much for your great kindness in lending it to us.

With best regards.

Sincerely,

Jane Sabersky  
Associate Curator

Mr. Seymour Lipton  
1939 Grand Concourse  
New York, N. Y.

JS:et

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Embellished  
Surface

April 18, 1955

Mr. Boris Margo  
122 University Place  
New York, New York

Dear Mr. Margo:

Since I had visitors in my office when you called today, my attention was slightly distracted.

I meant to ask you if you wanted to make any insurance claim on the damaged piece of sculpture?

Thank you very much.

Sincerely,

Jane Sabersky  
Associate Curator  
Department of Circulating Exhibitions

JS/lp

Jane Sabersky  
Associate Curator  
Department of Circulating Exhibitions

JS/lp

Jane Sabersky  
Associate Curator  
Department of Circulating Exhibitions



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Embellished  
Surface

April 6, 1955

Mr. Boris Margo  
122 University Place  
New York, New York

Dear Mr. Margo:

I would it be possible for you to let us have your sculpture  
"Extrapolation #2" by Monday, the 11th? The exhibition opens at  
Storrs, Connecticut on the 11th, and we will have to send it up  
there on the 12th.

Upon receipt of this letter, would you call us and let us  
know when you can come by.

Thank you very much.

Sincerely yours,

Thank you very much.

Jane Sabersky  
Associate Curator  
Department of Circulating Exhibitions

JS/lp

Jane Sabersky  
Associate Curator  
Department of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Embellished Surface*  
*1954*

March 28, 1955

Mr. Boris Margo  
122 University Place  
New York, New York

Dear Mr. Margo:

I would like to remind you of your promise to come to the Museum in order to check on your sculpture "Extrapolation #2," included in our circulating exhibition EMBELLISHED SURFACE.

Upon receipt of this letter, would you call me and let me know when you can come by.

Thank you very much.

Sincerely yours,

Jane Sabersky  
Associate Curator  
Department of Circulating Exhibitions

JS/lp



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Embellished Surface  
M

August 25, 1953

August 18, 1953

Mr. Boris Margo  
609 Commercial Street  
Provincetown,  
Mass. Mr. David Margolis  
22 University Place  
Dear Mr. Margo: N.Y.

Dear Mr. I went to your studio yesterday to look at the sculpture and took one right along with me - mainly as a sample to show our carpenters what they are "up against" in packing the piece. However I find it a lovely piece and would much like to include it in the show. In fact, rather than either of the two you suggested since they are, I think, too large and too delicate. The smaller one would be easier for us to handle. \*

I very much hope therefore that you will allow me to keep it for the exhibition. If you agree to the loan would you please fill in title, insurance value, and price of the piece of sculpture on the enclosed loan agreement form, and after having signed it return it to me.

With many thanks, you very much.

Sincerely,

Jane Sabersky  
Associate Curator

JS:elh

- \* The smaller one is very similar in design and construction to the larger soldered lead and copper wire piece which you offered to us. See enclosed loan agreement form with measurements on it.

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*Embellished Surface*

*609 Commerce Street  
Princeton, N.J.  
August 12, 1953*

*Miss Jane Sabersky  
Museum of Modern Art  
New York 17, N.Y.*

August 19, 1953

*Dear Miss Sabersky,*

Mr. David Margolies  
22 University Place  
New York, N.Y.

Dear Mr. Margolies:

Mr. Boris Margo has written informing me that he has sent the keys of his studio to you, so that Hahn Brothers will be able to pick up a piece of his sculpture in the near future for one of our circulating exhibitions.

Would you please call me here at the Museum, and let me know when it would be convenient for you to open the studio, so that I can make the necessary arrangements with Hahn Brothers.

Thank you very much.

Sincerely,

Jane Sabersky  
Associate Curator

JS:eh



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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609 Commercial Street  
Provincetown Mass.  
August 12, 1953

Miss Jane Sabersky  
Museum of Modern Art  
New York 19, N.Y.

Dear Miss Sabersky,

Enclosed are the photographs with notations on the  
back as you suggested.

I have sent the keys to my studio to  
David Margolies, 22 University Place. Let him know  
when ~~he~~ will have the studio open for Hahn Bros.  
whenever they or you so indicate. (The studio is  
also on University Place, No. 122.)

Sincerely,  
Baris Margo

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*Embellished Surfaces*  
*M*

August 6, 1953

Mr. Boris Margo  
609 Commercial Street  
Provincetown, Mass.

Dear Mr. Margo:

Today I received the photographs of your sculpture which I am enclosing herewith. I wonder if you would be good enough to indicate on the backs their height and sizes, at least approximately. Since we have to consider their safe traveling it is important for us to have this data. I presume the sculpture marked "I" is the sturdier one of the two; and by the way, please indicate which are the tops. Once I have this information, it will be easier to make our choice.

Would you also let me know when it would be most convenient for you to have Hahn Brothers pick up the sculpture. We would need it sometime around the 20th of August.

Sincerely,

Jane Sabersky  
Associate Curator

JS:eh

Miss Gertrude Water  
301 East 10 Street  
New York 2, New York



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Embellished Surface The 6 Best  
Trackers

November 24, 1953

Dear Miss Maier:

As you know, some time ago we borrowed your painting "Cave of Night" for our circulating exhibition THE EMBELLISHED SURFACE. Very regretfully however, I was unable to include the painting. In order to keep the exhibition within manageable size for circulation I was forced to alter my plans and restrict the content of the show considerably. I am very sorry that under the circumstances your painting had to be left out. However, I do hope to find occasion to include it in another exhibition at some future date. Meanwhile, may Hahn Bros. deliver the painting to you on Tuesday, December 1st?

Forgive me for writing you only today, the delay occurred due to my prolonged absence from New York.

With many thanks again for your generous cooperation,

sincerely yours,

With everyone many thanks again for your generous cooperation.

Jane Sabersky  
Associate Curator

Miss Schilli Maier  
301 East 10 Street  
New York 9, New York

Jane Sabersky  
Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*The Embellished Surface*

609 Commercial Street  
Provincetown, Mass.  
July 24 1953

Dear Miss Sabersky,

I shall be very glad to lend a piece July 27, 1953 sculpture to the exhibition you are planning on "The Embellished Surface".

Mr. Boris Margo  
609 Commercial Street  
Provincetown, Mass.

Dear Mr. Margo: I have seen the sculpture available at present. The one you said it was in zinc and lead built over aluminum, and another of approximately the same size. Thank you very much for your letter of July 24th. I am very pleased indeed to know that I may include an example of your sculpture in our show The Embellished Surface. although both were photographs.

May I leave the decision of which to include until I have seen the photographs which I just ordered from Rainford. There are, as you can imagine, also certain practical considerations to be observed concerning size and shape of the sculpture for safe packing. I will write to you then as soon as I have seen the photographs. Please let me know that you contact Rainford directly for the price.

Most probably I shall need to have the piece within the next two weeks. If you are not going to be in town then, I would appreciate it if you could make arrangements for Hahn Bros. to get to your studio.

With ever so many thanks again for your generous cooperation.

Yours sincerely,  
Sincerely,

*Boris Margo*  
Jane Sabersky  
Associate Curator

Miss Jane Sabersky  
Associate Curator  
Museum of Modern Art  
New York City



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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609 Commercial Street  
Provincetown, Mass.  
July 24 1953

Dear Miss Sapersky,

I shall be very glad to lend a piece of my sculpture to the exhibition you are planning on "The Embellished Surface". I have two pieces available at present - the one you saw at Betty Parsons, which is in zinc and lead built over copper and aluminum, and another of approximately the same size, of plastic over aluminum.

No photographs here in Provincetown, although both were photographed - by Percy Rainford (W. 57 St.), I believe. If not he, then Oliver Baker, but I'm fairly sure it was Rainford. Since you are pressed for time in getting prints, I suggest that you contact Rainford directly for them.

Please let me know when you will want to have the sculpture picked up. Since I may not be back in New York at that time, I shall have to make arrangements for the studio to be opened for the expressman.

Yours sincerely,

Boris Margo

Miss Jane Sapersky  
Associate Curator  
Museum of Modern Art  
New York City

Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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*The Embellished  
Surface*  
M

July 21, 1953

Mr. Boris Margo  
Commerce Street  
Provincetown, Mass.

Dear Mr. Margo:

At present I am preparing an exhibition entitled The Embellished Surface - Explorations with the Medium for the Department of Circulating Exhibitions. For your further information I am including a copy of our catalogue in which the exhibition is described on pages 9 and 10.

Betty Parsons was kind enough to lend your painting Expectation II to this exhibition. At the time we selected the painting I also saw an example of your sculpture. Betty suggested that I get in touch with you directly but unfortunately you had already left town. I am very anxious to include one of your sculptures and wonder if you would be willing to lend a piece to this show. I feel its inclusion would be a significant and complementary addition to your painting.

The Museum would assume all transportation and insurance costs until the sculpture is returned to you. The exhibition is scheduled to leave in September and will have completed its tour by July 1954.

The reason I am writing today asking if you would agree to the loan is that both Life Magazine and Aline Louchheim are interested in giving this exhibition publicity, and I am to present them with the list of content and the text as early as the second week in August. I would therefore appreciate it very much if you could let me hear from you soon, and if you have available, send me a photograph of a sculpture that would be available to us.

With many thanks for your kind consideration.

Sincerely,

Jane Sabersky  
Associate Curator



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cc - green  
yellow  
registrar  
EMBELLISHED SURFACE

May 24, 1955

September 22, 1955

Mr. Pierre Matisse  
Pierre Matisse Gallery  
41 East 57th St.  
New York 22, N.Y.

Pierre Matisse  
41 East 57th  
New York City

Dear Pierre Matisse:

Dear Mr. Matisse:

The exhibition THE EMBELLISHED SURFACE to which you generously lent the Roszak sculpture Refugee has completed its tour and we are returning the sculpture to you by Hahn Brothers truck on May 24th.

vacation.

May I extend my sincere thanks and those of our exhibitors for your loan which contributed so much to the success of the exhibition which was shown at the following places:

NEW YORK to  
will have to leave New York shortly we would like to call for it soon.  
Could I there  
and tell her  
any arrangements

MacMurray College, Jacksonville, Illinois  
Currier Gallery of Art, Manchester, New Hampshire  
University of Michigan, Ann Arbor, Michigan  
Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire  
Mount Holyoke College, South Hadley, Massachusetts  
Newcomb College, Tulane University, New Orleans, Louisiana  
Michigan State College, East Lansing, Michigan  
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have your signature on the enclosed Receipt of Delivery?

Sincerely,

25:21b

Porter A. McGray  
Director  
Department of Circulating Exhibitions

PAM/mf  
Enclosure

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cc - green  
yellow  
red  
blue

May 24, 1953

September 22, 1953

Mr. Eugene Victor Tamm  
The War Gallery  
401 Madison Ave.  
New York, N.Y.

Pierre Matisse  
41 East 57th Street  
New York City

Dear Mr. Matisse:

I have tried in vain to reach you before going on my vacation.

Mr. Rossak kindly agreed to lend his sculpture THE GOLDEN BOUGH to our c/o The Embellished Surface. Since this exhibition will have to leave New York shortly we would like to call for it soon. Could I therefore ask you to call Miss Edith Herman of our Department and tell her when your gallery is open so that she can make the necessary arrangements with Hahn Brothers.

With many thanks,

Sincerely

Jane Sabersky  
Associate Curator

JS:elh

Porter A. McCaw  
Director  
Department of Circulating Exhibitions

cc - green  
yellow  
red  
blue



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc - green  
yellow  
registrar  
EMBELLISHED SURFACE

May 24, 1955

Mr. Eugene Victor Than  
The New Gallery  
601 Madison Ave.  
New York, N.Y.

March 16, 1954

Mr. Eugene Victor Than  
The New Gallery  
601 Madison Avenue  
New York, N.Y.

Dear Gene:

The exhibition THE EMBELLISHED SURFACE to which you  
generously lent the Forsberg painting Tower Image  
has completed its tour and we are returning the paint-  
ing to you by Hahn Brothers truck on May 24th.

May I extend my sincere thanks and those of our exhibitors  
for your loan which contributed so much to the success of  
the exhibition which was shown at the following places:

MacMurray College, Jacksonville, Illinois  
Currier Gallery of Art, Manchester, New Hampshire  
University of Michigan, Ann Arbor, Michigan  
Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire  
Mount Holyoke College, South Hadley, Massachusetts  
Newcomb College, Tulane University, New Orleans, Louisiana  
Michigan State College, East Lansing, Michigan  
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have  
your signature on the enclosed Receipt of Delivery?

Sincerely,

Porter A. McCray  
Director  
Department of Circulating Exhibitions

PAM/mf  
Enclosure

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Emb. Surface

March 16, 1954

Mr. Eugene Victor Thau  
The New Gallery  
601 Madison Avenue  
New York, N.Y.

Dear Mr. Thau:

This is just to thank you for your great kindness in extending the loan of Forsberg's "Tower Image" until June 1955. We are very pleased indeed to keep it in the exhibition.

Sincerely yours,

Jane Sabersky  
Associate Curator

With many thanks for your kind consideration.

Sincerely,

Jane Sabersky  
Associate Curator

JHS:ej

Mr. Eugene Victor Thau  
The New Gallery  
601 Madison Avenue  
New York, N.Y.



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Jane:

New Gallery says we  
can have the  
Forsberg painting for  
"Embellished Surface"  
for as long as we wish.  
Rose

B. SURFACE

Dear Mr. Thau:

This department is at present preparing its program for the season of 1954-55 and I am writing you in connection with your generous loan of Forsberg's "Tower Image" to our circulating exhibition THE EMBELLISHED SURFACE which is enjoying a most successful tour. We would like to offer this exhibition again since we have received a number of additional requests from important educational centers which could not be fitted into our schedule because of the original time limit set on the loan.

Therefore, would you consent to extend your loan until June of 1955? Your generosity, I know, will be greatly appreciated by those who do not often have the opportunity to see exhibitions of this kind. I would be very grateful if you would let us have your answer as soon as possible so that we may announce this exhibition in our forthcoming catalogue which must go to the printer in about three weeks.

With many thanks for your kind consideration.

Sincerely,

Sincerely,

Jane Sabersky  
Associate Curator

JS:ej

Jane Sabersky  
Associate Curator

Mr. Eugene Victor Thau  
New Gallery  
63 West 44th Street  
New York, N. Y.

JS:ej

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EMB. SURFACE

March 12, 1954

June 23, 1953

Mr. Eugene Victor Thau  
New Gallery  
63 West 44 Street  
New York City

Dear Mr. Thau:

This department is at present preparing its program for the season of 1954-55 and I am writing you in connection with your generous loan of Forsberg's "Tower Image" to our circulating exhibition THE EMBELLISHED SURFACE which is enjoying a most successful tour. We would like to offer this exhibition again since we have received a number of additional requests from important educational centers which could not be fitted into our schedule because of the original time limit set on the loan.

Therefore, would you consent to extend your loan until June of 1955? Your generosity, I know, will be greatly appreciated by those who do not often have the opportunity to see exhibitions of this kind. I would be very grateful if you would let us have your answer as soon as possible so that we may announce this exhibition in our forthcoming catalogue which must go to the printer in about three weeks.

With many thanks for your kind consideration.

Sincerely,

Jane Sabersky  
Associate Curator

JS:oj

Jane Sabersky  
Associate Curator

Mr. Eugene Victor Thau  
New Gallery  
63 West 44th Street  
New York, N. Y.

JS:oj



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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*Embarrassed*

April 4, 1953

Mr. George Hickey  
Spec. Art Department  
New South College  
Tulane University  
New Orleans 18, Louisiana

June 23, 1953

Dear George:

For your information, I would like to correct an error which

Dear Mr. Thau: letter of April 5th to you. The pieces of sculpture

Enclosed please find our loan agreement form for  
Forsburgh's Tower Image which you so kindly agreed to lend to our  
exhibition, The Embellished Surface. May I ask you to fill in the  
form and, after having signed it, return it to me.

I am very pleased to be able to include this painting  
as I am sure it will add greatly to the success of the exhibition.

As regards the paintings by Mrs. Barzerman and Lily  
Michael, I am afraid I will have to abstain from including their  
paintings as the exhibition has already grown larger than originally  
planned.

If agreeable to you, we will make arrangements with  
Hahn Bros. to pick up the painting next week and will telephone you  
as to the exact date.

May I thank you very much again for your generous  
cooperation.

Sincerely,

Jane Sabersky  
Associate Curator

Mr. Eugene Victor Thau  
New Gallery  
63 West 44th Street  
New York, N. Y.

JS:et

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Embellished Surface*

April 6, 1955

Mr. Mr. George Rickey  
Head, Art Department  
Newcomb College  
Tulane University  
New Orleans 18, Louisiana

Dear George:

For your information, I would like to correct an error which occurred in my letter of April 5th to you. The pieces of sculpture damaged, due to faulty packing, were the Calvin Albert and the Lipton - not the Margo. An unbolts brace was left floating around in the case doing considerable damage to the delicate sculpture. We request our exhibitors to ask for replacement bolts, etc., if they are needed, which your people did not do.

Sincerely,

May I ask you that in the future our packing instructions be followed closely. These instructions are designed to protect the works of art from damage. As you know, we are particularly concerned with the protection of the works since so many of them are on loan. The generosity much of our program depends. I just hate to put a strain on these relationships by having to confess the damage is due to the negligence on the part of our exhibitors.

Jane Sabersky  
Associate Curator  
Department of Circulating Exhibitions

So, please have a heart and take care. All my best to you,

Sincerely,

Jane Sabersky  
Associate Curator  
Department of Circulating Exhibitions

JS/lp



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Embellished Surface*

NEWCOMB COLLEGE  
Tulane University  
NEW ORLEANS 18, LA.

Department of Art

April 5, 1955

January 10, 1956

Mr. George Rickey  
Head, Art Department  
Newcomb College  
Tulane University  
New Orleans 18, Louisiana

Dear George:

*all right*  
Sorry to have to turn the table and complain to you instead. The exhibition THE EMBELLISHED SURFACE, shipped by you to East Lansing, Michigan, arrived there in a rather dilapidated condition, that is, parts of it. Upon opening the sculpture cases, it was found that two pieces of sculpture, the Lipton and the Margo, were severely damaged - due to faulty packing. It appeared that whoever packed the sculpture in your institution did not follow our instructions to the letter. An unbolted brace was left floating around in the case doing considerable damage to the delicate sculpture. We request our exhibitors to ask for replacements of bolts, etc., if they are needed, which your people did not do.

May I ask you that in the future our packing instructions be followed closely. These instructions are designed to protect the works of art from damage. As you know, we are particularly concerned with the protection of the works since so many of them are on loan to us from collectors, on whose generosity much of our program depends. I just hate to put a strain on these tender relationships by having to confess ~~the~~ damage ~~is~~ due to ~~the~~ negligence on the part of our exhibitors.

So, please have a heart and take care. All my best to you,

Sincerely,

Jane Sabersky  
Associate Curator  
Department of Circulating Exhibitions

JS/lp

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NEWCUMB COLLEGE

*Tulane University*  
NEW ORLEANS 18, LA.

*Department of Art*

January 10, 1954

Miss Virginia Pearson  
Circulation Manager  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Miss Pearson:

Enclosed please find the Inspector's report. The "flu", which has been bad here caused the delay. It seems everyone in the Railway Express office has been laid up with it and all of their work is way behind.

We will send the broken piece of sculpture to Michigan with the rest of the show and will see that the pieces are securely attached to the construction in the box.

Sincerely,

*Alice Parkerson*

Alice Parkerson,  
Acting Director

AP:a



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*file - THE EMBELLISHED  
SURFACE - Unders*

## BETTY PARSONS GALLERY

MODERN PAINTINGS

PLAZA 3-3456

15 EAST 57 STREET,  
NEW YORK 22, N. Y.

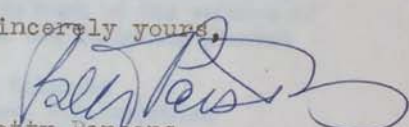
July 7, 1955

Museum of Modern Art  
Att: Mr. Waldo Rasmussen  
11 West 53rd Street  
New York 19, N. Y.

Dear Mr. Rasmussen:

Herbert Ferber's sculpture "Embellished Surface" was picked up almost immediately on arrival in the gallery and delivered to his studio and no damage was noted at the time.

Sincerely yours,

  
Betty Parsons

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cc - green  
yellow  
registrar  
EMBELLISHED SURFACE

May 24, 1955

Miss Betty Parsons  
Betty Parsons Gallery  
15 East 57th St.  
New York 22, N.Y.

March 15, 1954

Dear Betty:

Dear Betty:

The exhibition THE EMBELLISHED SURFACE to which you generously lent Ferber, Sculpture, Ryan #12, Margo, Extrapolation #2, Pousette-Dart, #4, Ossorio, The Accusation, Lipton, Mephisto and Congdon #7 Rome has completed its tour and we are returning the paintings and sculptures to you by Hahn Brothers truck on May 24th. and generally.

May I extend sincere thanks and those of our exhibitors for your loan which contributed so much to the success of the exhibition which was shown at the following places:

MacMurray College, Jacksonville, Illinois  
Currier Gallery of Art, Manchester, New Hampshire  
University of Michigan, Ann Arbor, Michigan  
Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire  
Mount Holyoke College, South Hadley, Massachusetts  
Newcomb College, Tulane University, New Orleans, Louisiana  
Michigan State College, East Lansing, Michigan  
University of Connecticut, Storrs, Connecticut

Mrs. B. B. Parsons  
15 East 57th Street

New York  
In order that our records may be completed, may we have your signature on the enclosed Receipt of Delivery?

Sincerely,

Porter A. McCray  
Director  
Department of Circulating Exhibitions

PAM/mf  
Enclosure



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.2

Emb. Surf.

March 16, 1954

Betty Parsons Gallery  
15 East 57th Street  
New York, N.Y.

Dear Betty:

This is to acknowledge your telephone call the other day and to thank you for your great kindness in allowing us to keep the paintings and sculpture in our exhibition THE EMBELLISHED SURFACE. Needless to say that we are immensely grateful for your continued help and generosity.

Sincerely,

Jane Sabersky

The exhibition has been most successful and many additional requests have been received which we would like to fill. Should the lenders Mrs. Betty Parsons their loans until June of 1955. Would you please let me know to make the same request for Pollock's "Painting, Number 11" included in the show EMBELLISHED SURFACE, originally prepared by Geraldine Pollock who is no longer with us.

I would be very grateful if you would give this matter your kind consideration.

Sincerely,

Jane Sabersky  
Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EMB SURFACE

March 10, 1954

Betty Parsons Gallery  
15 East 57 Street  
New York 22, N. Y.

Dear Betty:

I am writing with regard to our exhibition THE EMBELLISHED SURFACE and your generous loans of the following paintings and sculpture:

PAINTINGS

Congdon: "Number 7 Rome"

Margo: "Extrapolation No. 2"

Ossario: "The Accusation"

Poussette-Dart: "Number 4"

Ryan: "Number 12"

SCULPTURE

Ferber: "Sculpture"

Lipton: "Mephisto"

The exhibition has been most successful and many additional requests have been received which we would like to fill, provided the lenders agree to an extension of their loans until June of 1955. Would you?

In addition, I would like to make the same request for Pollock's "Painting, Number 21" included in the show STATES OF MIND, originally prepared by Geraldine Pellée who is no longer with us.

I would be very grateful if you would give this matter your kind consideration.

Sincerely,

Jane Sabersky  
Associate Curator



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June 16, 1953

Mr. Glen Feldman  
Director of Art  
The Phillips Center Academy  
Carter, New Hampshire

Dear Mr. Romney  
Mr. B. Romney  
Betty Parsons Gallery  
15 East 57th Street  
New York 22, New York

Dear Mr. Romney:

We will carefully examine your check of the checks, but feel that  
as you  
Thank you very much for agreeing to loan  
paintings by Margo, Rousseau, DeWitt, Congdon, Os-  
sorio and Ryan to our circulating exhibition THE  
EMBELLISHED SURFACE.

Enclosed please find our loan agreement  
forms. Will you kindly sign them and return  
them to me. You will receive a loan receipt af-  
ter the paintings arrive here.

Hahn Brothers will pick up the paintings  
Thursday morning, June 18th, if this is satis-  
factory for you.

Thank you once again for your cooperation.

P.S. I have just noted that the loan agreement is packed in  
Box 17 which you will be  
Sincerely,  
and shortly be receiving  
Thank you again.

Jane Sabersky  
Associate Curator

JS:df  
enc

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 7, 1954

May 10, 1954

Mr. Glen Krause  
Director of Art  
The Phillips Exeter Academy  
Exeter, New Hampshire

Dear Mr. Krause:

Thank you for your letter of May 7th telling about the cracking on the surface of the Hans Hofmann: Spiral Nebulae in the exhibition THE EMBELLISHED SURFACE.

We will carefully file your sketch of the cracks, but feel that as you suggest, that the structure of the heavy paint is causing them. We had not noticed the cracking on this painting but on similar paintings by this artist we have seen it. Unless we hear from a later exhibitor that the cracking is becoming much worse, we feel we can keep the painting in the show. However, we very much appreciate your report for it will be a fine guide for us when the show is returned.

Sincerely yours,

Virginia Pearson  
Circulation Manager

Sincerely yours,

P.S. I have just noted that the Hofmann painting is packed in Box #7 which you will be shipping to Vassar. As the box will shortly be returning here we can check it very carefully. Thank you again.

Enclosure

Glen A. Krause  
Director of Art



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE PHILLIPS EXETER ACADEMY  
EXETER, NEW HAMPSHIRE

May 7, 1954

Miss Virginia Pearson  
Circulating Exhibits Department  
Museum of Modern Art  
New York, N. Y.

Dear Miss Pearson:

I was looking over your exhibition "Embellished Surface" this morning and stopped at the Hans Hofmann "Spiral Nebulae". I became intrigued with the paint quality and as I examined the picture with more than the usual examination, I noticed that cracks have developed. I checked immediately with your folder because I did not remember these when I checked the painting into the gallery.

The picture is well hung and guarded at all times in this museum and it seems to me if this is the first notice of these cracks, it is possible that the structure of the heavy paint is causing them (??)

I am enclosing a sketch of the picture - indicating in ink the cracks that I observed this morning. My sketch exaggerates the nature of the cracks; actually they would not be noticed unless the picture were being studied very closely.


Sincerely yours,



GAK:hb  
Enclosure

Glen A. Krause  
Director of Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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53.2045  
HOFMANN:  
"SPIRAL NEBULAE"  
OIL ON CANVAS.

INK LINES  
INDICATE CRACKS.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*The Embellished Surface*  
P

July 24, 1953

Mrs. Jackson Pollack  
Springs - Easthampton,  
New York

Dear Lee:

Thank you and Jackson very much for your great kindness in having lent your painting Number 7 to our exhibition The Embellished Surface. I am very pleased to have it for the show and am awaiting its arrival eagerly.

Enclosed is our loan agreement form. Would you mind signing it in Janis' absence and returning it to me, and do you wish us to send the Registrar's receipt to the gallery or to you?

With kindest regards to you both.

Yours,

Jane Sabersky  
Associate Curator

JS:eh

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

EXHIBITION: THE EMBELLISHED SURFACE ( August 1953 - June 1954 )

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER Mrs. Jackson Pollock

Address Springs - Easthampton, New York

Will you permit use of your name as lender in catalog? yes

If not, what acknowledgment is desired?

ARTIST'S NAME Jackson Pollock

Exact TITLE of Work #7 - 1949

MEDIUM of work (please underline): oil on canvas <sup>pressed</sup> oil on wood gouache pastel  
tempera on canvas tempera on wood watercolor ink pencil charcoal  
crayon collage print (medium) stone wood bronze plaster  
plastic terra cotta ceramic artificial stone construction in

or

DATE of work 1949 Does date appear on work? yes

Location of SIGNATURE Lower right hand corner

SIZE of picture (without frame or mat): 4' x 8'

height 4' width 8'

SIZE of sculpture:

height without pedestal (or length) Approx. weight

Do you prefer to maintain your own insurance? no

If not, for what VALUE shall we insure the work? \$2500

SELLING PRICE if work is for sale \$2500

(Please include 10% commission for The Museum of Modern Art)

Are these shipping instructions satisfactory?

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity?

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed, sketched and reproduced.

Signed (lender's name) Lee Pollock

Will you permit us to reframe or remat your loan, if necessary? (Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc - green  
yellow  
registrar  
EMBELLISHED SURFACE

May 25, 1955

March 26, 1954

Miss Jeanne Reynal  
240 West 11th St.  
New York, N.Y.

Dear Miss Reynal:

Dear Miss Reynal:

The exhibition THE EMBELLISHED SURFACE to which you lent Reynal's Obsidian Doctors has completed its tour and we returned the painting to you by Hahn Brothers truck on May 24th. We are very pleased to be able to retain in the show.

May I extend my sincere thanks and those of our exhibitors for your loan which contributed so much to the success of the exhibition which was shown at the following places:

MacMurray College, Jacksonville, Illinois  
Currier Gallery of Art, Manchester, New Hampshire  
University of Michigan, Ann Arbor, Michigan  
Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire  
Mount Holyoke College, South Hadley, Massachusetts  
Newcomb College, Tulane University, New Orleans, Louisiana  
Michigan State College, East Lansing, Michigan  
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have your signature on the enclosed Receipt of Delivery?

Miss Jeanne Reynal  
240 West 11th Street  
New York, N.Y.

Sincerely,

cc The Stable Gallery

Porter A. McCray  
Director  
Department of Circulating Exhibitions

PAM/mf  
Enclosure

cc The Stable Gallery

cc The Stable Gallery

Enclosure to put in place of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.2

*Emb. Surface*

March 16, 1954

March 18, 1954

Dear Miss Raynal:

This is to thank you very much for your kindness in allowing us to keep your mosaic "Obsidian Doctors" in our exhibition THE EMBELLISHED SURFACE until June 1955. We are very pleased to be able to retain in the show.

With kindest regards,  
This department is preparing its program for the coming season 1954-55 and I am writing you in connection with your generous loan of "Obsidian Doctors" to our exhibition THE EMBELLISHED SURFACE which is enjoying a most successful tour. We would like to offer this exhibition again since we have received a number of additional requests from important educational centers, which could not be fitted into our schedule because of the original time limit set on the loan.

Jane Sabersky  
Associate Curator

Therefore, would you consent to extend your loan until June of 1955? Your generosity, I know, will be greatly appreciated by those who do not often have the opportunity to see exhibitions of this kind. I would be very grateful if you could let us have your answer as soon as possible so that we may announce this exhibition in our forthcoming catalogue which must go to the printer in about three weeks.

Miss Jeanne Raynal  
240 West 11th Street  
New York, N.Y.

cc The Stable Gallery

Sincerely,

Jane Sabersky  
Associate Curator

JJS:ej

cc: The Stable Gallery

*Answer to positive phone call.*



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THE MUSEUM OF MODERN ART  
NEW YORK 19

EMB. SURF.

18 WEST 25th STREET  
TELEPHONE: CIACIE 8-3980  
GALLERY: MODERNART, NEW YORK

DEPARTMENT OF CIRCULATING EXHIBITIONS  
ROBERT A. MCCRACK, DIRECTOR

June 19, 1953

March 12, 1954

Miss Jeanne Reynal  
240 West 11 Street  
New York City

Dear Miss Reynal:

This department is at present preparing its program for the coming season 1954-55 and I am writing you in connection with your generous loan of "Obsidian Doctors" to our circulating exhibition THE EMBELLISHED SURFACE which is enjoying a most successful tour. We would like to offer this exhibition again since we have received a number of additional requests from important educational centers, which could not be fitted into our schedule because of the original time limit set on the loan.

Therefore, would you consent to extend your loan until June of 1955? Your generosity, I know, will be greatly appreciated by those who do not often have the opportunity to see exhibitions of this kind. I would be very grateful if you could let us have your answer as soon as possible so that we may announce this exhibition in our forthcoming catalogue which must go to the printer in about three weeks.

With many thanks for your kind consideration.

Sincerely,  
Jane Sabersky  
Associate Curator

Jane Sabersky  
Associate Curator

JS:ej

cc: The Stable Gallery

Dear Miss Sabersky  
Thank you. It was  
nice to see you  
last year. Kind enough to contact the  
Stable Gallery  
My name is in the Catalog  
your friend  
Jeanne Reynal

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THE MUSEUM OF MODERN ART  
NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF CIRCULATING EXHIBITIONS  
PORTER A. McCRAE, DIRECTOR

June 10, 1953

<sup>nc</sup>  
Mrs. Jean Reynal  
240 West 11th Street  
New York, New York

Dear Mrs. Reynal:

Enclosed is the loan agreement form for  
your painting Obsidian Doctors. Please return  
the form to me after you have signed it.

I will get in touch with you at the be-  
ginning of August to make arrangements for the  
pick up.

May I thank you again for lending the  
painting to us. I am very pleased to be able  
to include it in our exhibition THE EMBELLISHED  
SURFACE.

With kind regards,

Dear Miss Sabersky

Sincerely,

*Jane Sabersky*  
Jane Sabersky  
Associate Curator

Thank you. It was  
nice to see you.  
Will you be kind enough to correct the  
spelling of my name for the Catalog -  
yours sincerely  
Jeanne Reynal.

JS:df  
enc



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Embellished  
Surface

June 9, 1953

June 10, 1953

Dear Mrs. JEANNE

Mrs. Jeanne Reynal  
240 West 11th Street  
New York, New York

Dear Mrs. Reynal:

Enclosed is the loan agreement form for  
your painting Obsidian Doctors. Please return  
the form to me after you have signed it.

I will get in touch with you at the be-  
ginning of August to make arrangements for the  
pick up.

May I thank you again for lending the  
painting to us. I am very pleased to be able  
to include it in our exhibition THE EMBELLISHED  
SURFACE.

With kind regards,

Jane Sabersky  
Associate Curator

Sincerely,

Mrs. Jeanne Reynal  
240 West 11th Street  
New York, New York

Jane Sabersky  
Associate Curator

JS:df  
enc

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Embellished*

June 5, 1953

Dear Miss Reynal:

For this Department I am preparing an exhibition of paintings and sculpture entitled THE EMBELLISHED SURFACE. The show is designed to travel to museums and college galleries throughout this country, beginning in September of this year and ending in June of 1954.

I am very anxious include one of your mosaics and am writing to ask if an example would be available for our purpose? If convenient to you I could come to your studio to talk over matters further.

Thanking you very much in advance for your kind consideration,

sincerely yours,

Jane Sabersky  
Associate Curator

Miss Jeanne Reynal  
240 West 11th Street  
New York, New York



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Orrin H. Riley  
112 East 11 Street  
New York 3, N.Y.  
Scholar 1, 1953  
*Embellished*  
*Surface*

Miss Pearson  
The Museum of Modern Art  
11 West 53rd. Street  
New York 19, New York

June 29, 1955

Re: The restoration and preservation of an art work by artist  
Mr. Orrin H. Riley  
112 East 11 Street  
New York 3, New York  
Oil on canvas 3 3/4 inches  
Titled, "Spiral Nebula" 1951

Dear Mr. Riley:

As agreed I was to start on this picture after I returned from vacation. Preparation of a repair plan is a more thorough examination is made to adjust the repair plan to the details of the problem. At this time, one finding and one conclusion offer two items of weighty concern.

One of the items, the finding, is an oversight of mine. The painting face extends over onto the stripping. Stripping was undoubtedly intended for a frame or guard on an already existing picture. Its unlikely that the stripping was added to enlarge the picture surface for reasons of design. The subsequent approaches to the canvas were such, that the generous supply of paint, conveniently terminated within the confines of the fabric.

The paint skin covering the stripping is generally photograph) JS/lp  
Enclosure

Sincerely yours,

Jane Sabersky  
Associate Curator  
Department of Circulating Exhibitions



Because of this, it is unreasonable for me to consider this margin any longer useful to me. (first repair plan) Rather than being useful it poses additional difficulties. A second plan could allow for the retention of this extended margin. By cutting through the stripping and backing margin. ( fig. 2 ) Thus the stretcher frame could be removed.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Orrin H Riley  
112 E11th.St.  
New York 3,N.Y.

October 1,1956

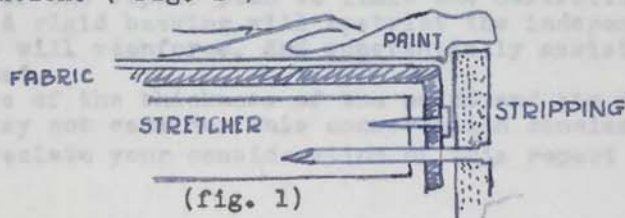
Miss Pearson  
The Museum of Modern Art  
11 West 53rd. Street  
New York 19, New York

Re: The restoration and conservation of an art work by artist  
Hans Hoffmann.  
Oil on canvas 48 3/8 x 50 3/4 inches  
Tilted, "Spiral Nebula" 1951

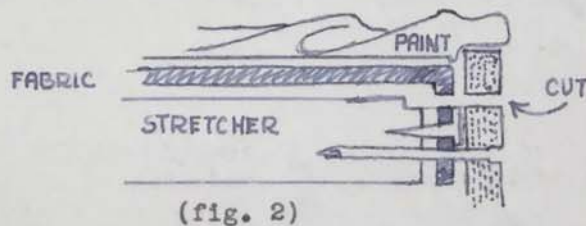
As agreed I was to start on this picture after I returned from vacation. Preparatory to starting, as is customary, a more thorough examination is made to adjust the repair plan to the details of the problem. At this date of inspection, one finding and one conclusion offer two items of weighty concern.

One of the items, the finding, is an oversight of mine. The painting face extends over onto the stripping. The stripping was undoubtedly intended for a frame or guard on an already existing picture. Its unlikely that the stripping was added to enlarge the picture surface for reasons of design. The subsequent approaches to the canvas were such, that the generous supply of paint, could not be conveniently terminated within the confines of the fabric.

The paint skin covering the stripping is generally thick. ( see photograph ) The tacking margins are at right angles to the picture plane and its extention. ( fig. 1 )



Because of this, it is unreasonable for me to consider this margin any longer useful to me. (first repair plan) Rather than being useful it poses additional difficulties. A second plan could allow for the retention of this extended margin. By cutting through the stripping and tacking margin. ( fig. 2 ) Thus the stretcher frame could be removed.





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page II

The stretcher frame has to be removed since this kind of support is no longer adequate. A new support ( possibly mahogany planks ) could be attached and adjusted. Where by, a rigid bridge could be made from the fabric to the stripping. However, there is no assurance that cracks and cleavage will not ultimately issue, precisely along the line where the fabric meets the stripping. Certainly it would not be unusual since the difference in material (fabric and wood) will affect the over-lays of paint according to their mechanical properties.

It may be worthwhile to discuss with those concerned the need, desirability, of the stripping. Were it removed a general characteristic bent toward future depreciation would be done away with.

The second item, the conclusion, is that all eventualities may not be compensated for at this time. By eventualities, specific to this picture, I refer to the natural drying process that the impasto has yet to undergo. Since the superficial textural quality of the picture was spontaneous, rather than built up, there exist many soft cores. These soft cores, depending upon the chemistry of the pigment, vary in degrees of skin hardness. Paint depreciates in volume due to oxidation and solvent evaporation (drying process) and shrinkage is the result. Shrinkage over such a surface will certainly cause cracking. Where the surface is relatively smooth a tension in the exposed outer layer of paint will curl outward causing a crack. The curling can induce under lying stratas to conform and possibly the support itself. This is already in great evidence on the reverse of the canvas. Where the under lying stratas do not conform, or cease to conform, separation results followed by paint loss.

Since a large amount of the reverse of the canvas is hopelessly clogged with paint. Any effective adhesive penetration could only be partial. Cleavage between layers would be unpredictable and would have to be treated when it became evident at the surface.

The object of the repair plan to limit the destructive development can still apply. A rigid backing will restrict the independent movement of the canvas. It will reinforce. And substantially assist in the bearing of the pigment load.

But. Because of the thickness of the paint and its varied degrees of maturity, we may not consider this conservation conclusive.

I will appreciate your consideration of this report and wait for further advise

Sincerely yours,

*Osmin K. Rey*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Orrin H. Riley  
112 East 11 Street  
New York 3, New York

*Embellished  
Surface*

June 21, 1955

Jane Sabersky  
The Museum of Modern Art  
11 East 53 Street  
New York 10, New York

June 22, 1955

Re: The restoration and conservation of an art work by artist Hans Hoffmann  
Oil on canvas 48 3/8 x 50 1/4 inches  
Titled "Surface" 1951  
Propped on a stretcher with two cross bars.

Mr. Orrin H. Riley  
112 East 11 Street  
New York 3, New York

This painting shows a crack in an area of flatly applied white paint. Of these cracks, the major crack opens approximately 1/8 inch in width, about ten inches in length and is in places over 1/8 inch deep. The crack is in the paint film, not in the canvas. Thank you very much for your new version of your report on the damaged Hoffmann painting. It is a very helpful and clear account of the condition of the picture, and I trust that Mr. Putnam will be satisfied.

Dear Mr. Riley:

In my opinion, the cracks are the result of damage. The exact nature of this damage cannot be determined, but it may be reasonably presumed that since the painting has traveled for a period, at some point in the trip, it was mishandled to the extent of placing an improper strain on the paint film at this point in the composition. Dropping the crate in which it was packed, dropping the painting itself, or carelessly leaning the painting against the surface at this point, could have all been contributing to the present damage. Short of producing a witness to an accident, it is not possible to state definitely what kind of mishap caused this damage but it is logical to presuppose that whatever occurred it was not immediately visible. The cracks seem to me to be the result of the passage of time for the fault to expand.

Thanking you very much,

Sincerely yours,

Jane Sabersky  
Associate Curator  
Department of Circulating Exhibitions

In discussing the repair of this condition, I must point out several factors inherent in the painting. First, it is a heavily loaded surface, the canvas already conformed to the pull of the cracks destroying the normal flatness of the original support. Second, the reverse of the canvas is 48 - and covered with an uneven paint film. Third, although the surface of the paint film is dry to the touch, it may be presumed due to the recent age of the painting, that the core of the impasto areas is still soft.

JS/lp

The repair of the damage to this painting will be permanent unless the surface is returned to a reasonable state of flatness and held there rigidly. The cracks are too sizeable, the paint film is too weighty to respond to local treatment which would fill in the voids. No matter what adhesive was used, unless the entire structure is held down firmly, the repaired areas will crack out again in a few months time.

I propose to remove the painting from its stretcher, mount it in a paper work frame, scrape off the uneven application of paint on the reverse of the canvas and then mount the painting on a prepared solid support such as velotex, with a soft wax resin adhesive. I intend to use a soft wax adhesive so that I can effect the bond by the gentle pressure of my hand on the surface allowing time for the adhesive to dry out slowly while the surface is returned to a state approximating its original flatness.



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Orrin H. Riley  
112 East 11 Street  
New York 3, New York

June 21, 1955

Miss Jane Sabersky  
The Museum of Modern Art  
11 West 53 Street  
New York 19, New York

Re: The restoration and conservation of an art work by artist Hans Hoffmann  
Oil on canvas 48 3/8 x 50 3/4 inches  
Titled, "Spiral Nebula" 1951  
Preprimed canvas on stretcher with two cross bars.

This painting shows severe cracks in an area of flatly applied white paint. Of those cracks in this section, the major crack opens approximately 1/8 inch in width, extends for about ten inches in length and is in places over 1/8 inch deep. Examination did not indicate that any of these cracks penetrate to the canvas. Although there are isolated cracks in ridges of heavy paint in other sections of this painting - which appear to be normal drying cracks - there are no other cracks of this type anywhere else in the composition except in the described white area.

In my opinion, these cracks are the result of damage. The exact nature of this damage cannot be determined but it may be reasonably presumed that since the painting has traveled for a period, at some point in the trip, it was mishandled to the extent of placing an improper strain on the paint film at this point in the composition. Dropping the crate in which it was packed, dropping the painting itself, or carelessly leaning another painting against the surface at this point, could have all been factors contributing to the present damage. Short of producing a witness to an accident, it is not possible to state definitely what kind of mishap caused this damage but it is logical to presuppose that whatever occurred its effect was not immediately visible. The cracks seem to me to be the result of damage plus the passage of time for the fault to expand.

In discussing the repair of this condition, I must point out several factors inherent in the painting. First, it is a heavily loaded surface, the canvas already conformed to the pull of the cracks destroying the normal flatness of the original support. Second, the reverse of the canvas is 40 - 60% covered with an uneven paint film. Third, although the surface of the paint film is dry to the touch, it may be presumed due to the recent age of the painting, that the core of the impasto areas is still soft.

No repair of the damage to this painting will be permanent unless the surface is returned to a reasonable state of flatness and held there rigidly. The cracks are too sizeable, the paint film is too weighty to respond to local treatment which would fill in the voids. No matter what adhesive was used, unless the entire structure is held down firmly, the repaired areas will crack out again in a few months time.

I propose to remove the painting from its stretcher, mount it in a paper work frame, scrape off the uneven application of paint on the reverse of the canvas until that surface is fairly level and then mount the painting on a prepared solid support such as celotex, with a soft wax resin adhesive. I intend to use a soft wax adhesive so that I can effect the bond by the gentle pressure of sand bags on the surface allowing time for the adhesive to dry out slowly while the surface is returned to a state approximating its original flatness.

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Miss Jane Sabersky

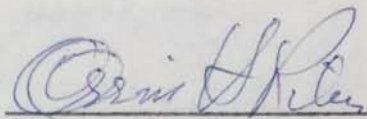
-2-

June 21, 1955

Once mounted and flattened as far as is compatible with safety to the heavy paint film, I then propose to fill what voids remain in the cracked areas and inpaint the fillings. This treatment will take approximately two to three months time and my charge for the work will be \$350 - \$500.

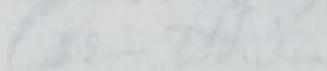
Miss Jane Sabersky  
The Museum of Modern Art  
11 West 53 Street  
New York 19, New York

by

  
Conservation Dept.  
S. R. Guggenheim Museum

I enclose a new version of my report on the damage sustained by the painting which Mrs. Nech went over with me. I understand from her that Mr. Vincent Portago would like to see the report with me so that I could state more clearly the exact nature of the damage and what I propose to do to rectify it. I hope this present report will prove to be the statement needed.

Sincerely yours,

  
John G. Wiley



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.2

Orrin H. Riley  
112 E. 11 Street  
New York 3, New York

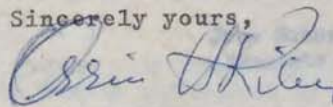
June 21, 1955

Miss Jane Sabersky  
The Museum of Modern Art  
11 West 53 Street  
New York 19, New York

Dear Miss Sabersky:

I enclose a new version of my report on the damaged Hoffmann painting which Mrs. Keck went over with me. I understand from her that Mr. Kingman Putnam asked her to rewrite the report with me so that it would state more clearly the exact nature of the damage and what I propose to do to rectify it. I hope this present report will prove to be the statement needed.

Sincerely yours,



Orrin H. Riley

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.2

Emb. Surf.

March 16, 1954

Mr. Theodore Roszak

Dear Mr. Roszak:

New York City

This is to thank you very much for your great kindness in allowing us to keep your sculpture in our exhibition "The Embellished Surface" until June 1955. We are very pleased indeed, to be able to retain it in the show.

With kindest regards to you and your wife,  
sincerely yours,

Jane Sabersky  
Associate Curator

Therefore, would you consent to extend your loan. Your generosity, I know, will be greatly appreciated by those who do not often have the opportunity to see exhibitions of this kind. I would be very grateful if you could let us have your answer as soon as possible so that we may announce this exhibition in our forthcoming book and go to the printer in about three weeks.

Mr. Theodore Roszak  
1 St. Luke's Place  
New York, N.Y.

Sincerely,

Jane Sabersky  
Associate Curator

43:101



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.2

EMB. SURFACE

March 12, 1954

October 6, 1953

Mr. Theodore Roszak  
1 St. Luke's Place  
New York City

Dear Mr. Roszak:

This department is at present preparing its program for the coming season 1954-55 and I am writing you in connection with your generous loan of "Golden Bough" to our circulating exhibition THE EMBELLISHED SURFACE which is enjoying a most successful tour. We would like to offer this exhibition again since we have received a number of additional requests from important educational centers, which could not be fitted into our schedule because of the original time limit set on the loan.

Therefore, would you consent to extend your loan until June of 1955? Your generosity, I know, will be greatly appreciated by those who do not often have the opportunity to see exhibitions of this kind. I would be very grateful if you could let us have your answer as soon as possible so that we may announce this exhibition in our forthcoming catalogue which must go to the printer in about three weeks.

With many thanks for your kind consideration.

With many thanks,

Sincerely,

Jane Sabersky  
Associate Curator

JS:ej

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Emk. Surface  
M

October 6, 1953

Hahn Brothers Gallery  
41 East 57th Street  
New York, N.Y.

Mr. Pierre Matisse  
Pierre Matisse Gallery  
41 East 57th Street  
New York, N.Y.

Dear Mr. Matisse: Gallery, 41 East 57th Street, New York City.

Since Miss Sabersky is on vacation, I am writing to ask if you would be so kind as to fill out the enclosed loan agreement form for the Roszak sculpture, and after having signed it, return it to me. We will then send you a receipt for the work.

I have arranged for Hahn Brothers to pick up the sculpture on Wednesday, October 7th.

With many thanks,

Edith Herman  
Secretary  
Sincerely,

Edith Herman  
Secretary



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.2

Emb. Surface  
H

October 6, 1953

Hahn Brothers Gallery  
231 East 56th Street  
New York, N.Y.

Gentlemen:

Would you please pick up and deliver to the Museum one sculpture at  
the Pierre Matisse Gallery, 41 East 57th Street, New York City, on  
Wednesday, October 7th. It is a work by Roszak, entitled "Golden  
Bough" for the circulating exhibition THE EMBELLISHED SURFACE.  
The order number for this pick up is # 61331.

Thank you very much.

Sincerely,

Edith Herman  
Secretary  
Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.2

*Print. Sur  
M*

Dear Miss Saborsky.

After a short stay in Boston, I returned to find your kind letter inviting me to participate in a circulating show (The Embellished Surface)

September 22, 1953

Pierre Matisse Gallery  
41 East 57th Street  
New York, N.Y.

Dear Mr. Matisse:

I have tried in vain to reach you before going on my vacation.

Mr. Roszak kindly agreed to lend his sculpture THE GOLDEN BOUGH to our circulating exhibition The Embellished Surface. Since this exhibition will have to leave New York shortly we would like to call for it soon. Could I therefore ask you to call Miss Edith Herman of our Department and tell her when your gallery is open so that she can make the necessary arrangements with Kahn Brothers.

With many thanks,

Sincerely,

Jane Saborsky  
Associate Curator

JS:elh

We plan to return to New York on or about the 14th of Sept. Please let me know how all this relates to your plans. Hoping that you are having a good summer.

Cordelia

*Theresa Bryant*



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.2

July 26- 1953  
Pigeon Cove,  
Mass

Dear Miss Sifers Ky.

After a short stay in Boston, I returned to find your kind letter inviting me to participate in a circulating show. (The Imbellidized Surface)

Yes, I shall be happy to participate in the exhibit. However, I do not have any medium size pieces in my Studio (work dispersed in various shows) but Pierre Matisse has the Golden Bough - that he has shown in his annual summer show this year & that because of its size may prove suitable for this occasion.

Unfortunately, I do not know when the Matisse gallery re-opens, but I understand Miss Thayer (Gallery Secretary) has the Gallery mail forwarded to her address. I shall be glad to write her if you wish.

We plan to return to New York on or about the 14<sup>th</sup> of Sept. Please let me know how all this relates to your plans. Hoping that you are having a good summer.

Cordell,  
— Theodore Roszak

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.2

*The Embellished  
Surface  
R*

July 28, 1953

July 31, 1953

Mr. Theodore Roszak  
Pigeon Cove,  
Mass.

Dear Mr. Roszak:

I am terribly pleased to know that you agreed to lend an example of your sculpture to The Embellished Surface. Its inclusion I know will greatly add to the success of the show.

I hope that Pierre Matisse will be back by the end of August so that we could get the Golden Bough for the exhibition. We are not in too great a hurry, since the exhibition will not have to go out before the middle of September. Since Aline Louchheim knows your work well, I suppose she will be content to see a photograph of the sculpture for her article.

I am terribly grateful for your continued friendly cooperation, and one day hope to meet you to express my thanks in person.

With best wishes for a good summer.

Sincerely,

Although the exhibition does not have to be completed before the first week in September, Mrs. Jane Sabersky would like us to give her fairly complete information and text by the first part of August. I therefore would appreciate it very much if you would let us hear from you soon.

JS:eh

Jane Sabersky  
Associate Curator

With best regards and many thanks for your kind consideration,

Sincerely,

Jane Sabersky  
Associate Curator



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.54.2.2

July 13, 1953

Mr. Theodore Rossak  
184 Granite Street  
Pidgeon Cove, Mass.

Dear Mr. Rossak:

Forgive me for troubling you with business during your vacation. I am taking the liberty to do so because my work schedule this year did not work out as smoothly as I had hoped and I find myself somewhat behind with my plans.

I am working now on an exhibition entitled THE EMBELLISHED SURFACE - Exploration with the Medium. Designed as a circulating show it is to contain between 30 and 40 paintings and sculptures by American and European artists. The idea is described on page 9 of our catalogue of which I am enclosing a copy for your information. Aline Louchheim of the New York Times as well as Life Magazine have expressed great interest in giving this show publicity sometime in the autumn.

Naturally, I should very much like to include an example of your sculpture. The piece owned by the Museum is too large to circulate and I am writing to ask you if you would have a sculpture more suitable in size which you could make available to us?

Although the exhibition does not have to be completed before the first week in September, Mrs. Louchheim would like me to give her fairly complete information on content and text by the first part of August. I therefore would appreciate it very much if you could let me hear from you soon.

With best regards and many thanks for your kind consideration,

Sincerely,

Jane Sabersky  
Associate Curator

JS:DF  
enc

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.2

*Purbell  
Surface*

November 23, 1953

Dear Mr. Spivak:

Recently I borrowed your mosaic "Model for a Swimming Pool" from you for inclusion in our circulating exhibition THE EMBELLISHED SURFACE. Unfortunately I was not able to include the mosaic in the show. Acting on the advice of several of my colleagues at the Museum who felt that the piece was too delicate to ship around the country safely. In fact, a small piece of cement had already broken loose during delivery to the Museum. I have therefore instructed Hahn Bros. to deliver the piece to you on Tuesday, December 1st, hoping that this arrangement is convenient to you.

I am very sorry indeed not have been able to include the mosaic and hope you will forgive me for only returning it to you now. The delay occurred due to my absence from New York for a much needed vacation.

With kindest regards and many thanks,

sincerely yours,

Jane Sabersky  
Associate Curator

Mr. Max Spivak  
175 Madison Avenue  
New York City



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cc - green  
yellow  
registrar  
EMBELLISHED SURFACE

May 25, 1955

Stable Gallery  
924 Seventh Ave.  
New York, N.Y.

November 24, 1955

Gentlemen:

At the request of Mr. Lewitin his collage Then Silence Fell was delivered to your gallery by Mann Brothers truck on May 24th.

Dear Mr. [Name]

In order that our records may be completed, may we have your signature on the enclosed Receipt of Delivery?

Sincerely yours,

Virginia Pearson  
Circulation Manager

Excuse me for writing you only today, the delay being due to my prolonged absence from New York.

With very thanks again for your generous cooperation,

Sincerely yours,

Jane Babersky  
Associate Curator

Mr. Warren S. Trincire  
141-84 Coolidge Avenue  
Jamaica, New York

James A. [Name]  
[Title]  
Department of Circulation and Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*re embelished surface 6. April 18*  
*Teachers*

*Nov 24, 1955*

Mr. Stephen Vincent  
85 East 10th St.  
New York, N.Y.

November 24, 1955

Dear Mr. Vincent:

The exhibition THE EMBELLISHED SURFACE to which you  
generously lent your collage Collage #1 has completed  
its tour and at your request was sent to the Agassiz  
Museum by Sam Brothers touch on May 15th.

Dear Mr. Teixeira:

As you know, some time ago we borrowed your drawing "Dark Canyon"  
for our circulating exhibition THE EMBELLISHED SURFACE. Very regret-  
fully however, I was unable to include this work. In order to keep  
the exhibition within manageable size for circulation I was forced to  
alter my plans and restrict the content of the show considerably. I  
am sorry that under the circumstances your drawing had to be left out.  
However, I do hope to find occasion to include it in another exhibition  
at some future date. Meanwhile, may Hahn Bros. deliver the drawing to  
you on Tuesday, December 1st?

Forgive me for writing you only today, the delay occurred due to  
my prolonged absence from New York.

With many thanks again for your generous cooperation,

In order that our records may be complete, I enclose  
your signature on the enclosed letter of transmittal.

sincerely yours,

Jane Sabersky  
Associate Curator

Robert L. Rodney  
Director  
Department of Circulating Exhibitions

Mr. Warren S. Teixeira  
141-24 Coolidge Avenue  
Jamaica, New York



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cc - green  
yellow  
registrar  
EMBELLISHED SURFACE

May 25, 1955

Mr. Esteban Vicente  
88 East 10th St.  
New York, N.Y.

Dear Mr. Vicente:

The exhibition THE EMBELLISHED SURFACE to which you  
generously lent your collage Collage #6 has completed  
its tour and at your request was sent to the Egan  
Gallery by Hahn Brothers truck on May 24th.

May I extend my sincere thanks and those of our  
exhibitors for your loan which contributed so much  
to the success of the exhibition which was shown at  
the following places:

MacMurray College, Jacksonville, Illinois  
Currier Gallery of Art, Manchester, New Hampshire  
University of Michigan, Ann Arbor, Michigan  
Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire  
Mount Holyoke College, South Hadley, Massachusetts  
Newcomb College, Tulane University, New Orleans, Louisiana  
Michigan State College, East Lansing, Michigan  
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have  
your signature on the enclosed Receipt of Delivery?

Mr. Vicente  
88 East 10th Street  
New York, N.Y.

Sincerely,

Porter A. McCray  
Director  
Department of Circulating Exhibitions

PAM/mf  
Enclosure

please to phone call

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	CE	II.1.54.2.2

Emb. Surf.

March 16, 1954

Mr. Esteban Vicente  
88 East 10th Street  
New York City

Dear Mr. Vicente:

This is to acknowledge your telephone the other day and to thank you for your great kindness in extending the loan of your collage to our exhibition "The Embellished Surface" until June 1955. Needless to say that we are immensely pleased to be able to retain it in the show.

It would like to offer this work as a loan since we have received a number of additional requests from artists for similar works, which would not be fitted into our collection. The original time limit set on the loan.

Sincerely yours,

Therefore, would you consent to extend your loan until June of 1955. Your generosity, I know, will be great. I am sure that we do not often have the opportunity to see your work. I would be very grateful if you could let us have your answer as soon as possible so that we may announce this exhibition in our forthcoming catalogue which will go to the printer in about three weeks.

Jane Sabersky  
Associate Curator

Mr. Esteban Vicente  
88 East 10th Street  
New York, N.Y.

Respectfully,

Jane Sabersky  
Associate Curator

answer to a phone call



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EMB. SUR.

March 12, 1954

Mr. Esteban Vicente  
88 East 10 Street  
New York City

Dear Mr. Vicente:

This department is at present preparing its program for the coming season 1954-55 and I am writing you in connection with your generous loan of your "Collage #6" to our circulating exhibition THE EMBELLISHED SURFACE which is enjoying a most successful tour. We would like to offer this exhibition again since we have received a number of additional requests from important educational centers, which could not be fitted into our schedule because of the original time limit set on the loan.

Therefore, would you consent to extend your loan until June of 1955? Your generosity, I know, will be greatly appreciated by those who do not often have the opportunity to see exhibitions of this kind. I would be very grateful if you could let us have your answer as soon as possible so that we may announce this exhibition in our forthcoming catalogue which must go to the printer in about three weeks.

With many thanks for your kind consideration.

Sincerely,

Jane Sabersky  
Associate Curator

JS:oj

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	CE	II.1.54.2.2

*The Embellished Surface*

V

September 23, 1953

Mr. Esteban Vicente  
88 East 10th Street  
New York City

Dear Mr. Vicente:

Enclosed is our loan agreement form for the collage which you are so kindly lending to our circulating exhibition *The Embellished Surface*. Would you please fill it out, and after having signed it, return it to me. I am also sending you a copy of the catalogue of the Department, which you had inquired about.

Again, let me say that it was such a pleasure meeting you and seeing some of your work, and many thanks for lending the collage to our exhibition.

Sincerely yours,

Jane Sabersky  
Associate Curator

JS:elh



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CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

JOSEPH L. EGAN  
PRESIDENT

1201

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

Esteban Vicente  
Black Mountain College  
Black Mountain, North Carolina

Would you lend your collage reproduced in latest Art News to Museum  
of Modern Art Circulating Exhibition The Embellished Surface on tour  
from September 1953 to July 1954 please wire reply collect

Jane Sabersky  
Museum of Modern Art

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Littore Gallery, Phillips Exeter Academy, Exeter, New Hampshire  
Mount Holyoke College, South Hadley, Massachusetts  
Newcomb College, Tulane University, New Orleans, Louisiana  
Michigan State College, East Lansing, Michigan  
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have  
your signature on the enclosed Receipt of Delivery?

In order that our records may be completed, may we have  
your signature on the enclosed Receipt of Delivery.

Sincerely,

Porter A. McCray  
Director

Enclosure  
PAM:vp

Porter A. McCray  
Director  
Department of Circulating Exhibitions

PAM/mf  
Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc - green  
yellow  
registrar  
EMBELLISHED SURFACE

May 18, 1955 May 25, 1955

Miss Catherine Viviano  
The Catherine Viviano Gallery  
42 East 57th St.  
New York 22, New York

Dear Catherine:

Dear Catherine:

The exhibition THE EMBELLISHED SURFACE to which you  
generously lent the Glasco painting Summer has completed  
its tour and we returned the painting to you by Hahn  
Brothers truck on May 24th. Bedworth to pick it up which  
they will do either this afternoon or tomorrow morning.

May I extend my sincere thanks and those of our exhibitors  
for your loan which contributed so much to the success of  
the exhibition which was shown at the following places:

It was  
MacMurray College, Jacksonville, Illinois  
Currier Gallery of Art, Manchester, New Hampshire  
University of Michigan, Ann Arbor, Michigan  
Lemont Gallery, Phillips Exeter Academy, Exeter, New Hampshire  
Mount Holyoke College, South Hadley, Massachusetts  
Newcomb College, Tulane University, New Orleans, Louisiana  
Michigan State College, East Lansing, Michigan  
University of Connecticut, Storrs, Connecticut

In order that our records may be completed, may we have  
your signature on the enclosed Receipt of Delivery?

In order that our records may be completed, may we have  
your signature on the enclosed Receipt of Delivery.

Sincerely,

Porter A. McCray  
Director

Enclosure  
PAM:vp

Porter A. McCray  
Director  
Department of Circulating Exhibitions

PAM/mf  
Enclosure



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc green  
Lenders  
register

Embellished Surface

April 20, 1954

May 18, 1954

Dear Catherine:

Enclosed is the Loan Agreement form for the Glasco painting "Bumper" which is to substitute for the painting "Head" now in our circulating Miss Catherine Viviano. THE EMBELLISHED SURFACE: Please re- have signed it.  
The Catherine Viviano Gallery  
42 East 57th Street  
New York 22, New York

Dear Catherine;

The painting 53.1126 Glasco: Head which you generously lent to our circulating exhibition THE EMBELLISHED SURFACE has returned to the museum and we have notified Budworth to pick it up which they will do either this afternoon or tomorrow morning.

May I extend my sincere thanks for your generous loan which contributed so much to the success of the exhibition.

It was shown at the following places:

To: MacMurray College, Jacksonville, Illinois  
Currier Gallery of Art, Manchester, New Hampshire  
From: University of Michigan, Ann Arbor, Michigan  
Phillips Exeter Academy, Exeter, New Hampshire

In order that our records may be completed, may we please have your signature on the enclosed Receipt of Delivery?

Enclosed please find a Loan Agreement form for the Mink monograph. After having signed them, would you return them to us so that we may send you our official loan Receipts.

Sincerely,

The duplicates and the Loan Receipts are for your own files.

Porter A. McCray  
Director

Enclosure  
PAM:vp

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.54.2.2

## THE MUSEUM OF MODERN ART

Date May 4, 1954

April 20, 1954

To: Miss Catherine Viviano

Re: \_\_\_\_\_

From: Miss Jane Sabersky

Enclosed please find 2 Loan Agreement Forms for the Mirko monographs. After having signed them, would you please return them to me so that we may send you our official Loan Receipts.

The duplicates and the Loan Receipt for the Glasco are for your own files.

Thank you very much.

With kind regards,

Sincerely yours,

Jane Sabersky  
Associate Curator

Jane Sabersky  
Associate Curator

Miss Catherine Viviano  
42 East 57 Street  
New York 22, N. Y.

3 enc.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Emb. Surface

April 20, 1954

April 14, 1954

Dear Catherine:

Miss Catherine Viviano

Enclosed is the Loan Agreement Form for the Glasco painting "Summer" which is to substitute for the painting "Head" now in our circulating exhibition ~~THE CLASSICAL WORKS~~ THE EMBELLISHED SURFACE: Please return the form to me after you have signed it.

Dear Miss Viviano:

I want to thank you again for waiting until May to make this exchange. It is a great help to our meager purse.

~~weeks ago in reference to your loan of Glasco's "Head"~~

Further enclosed are two Loan Agreement Forms for the Mirko monographs which you are so kindly lending to our show ~~BY~~ THE SCULPTOR EXPLORES: Would you return these also after having signed them? I shall call you about the pick-up of these works as soon as we have made arrangements with Hahn Bros.

With kind regards,

Sincerely,

Sincerely yours,

Jane Sabersky

Associate Curator

Jane Sabersky

Associate Curator

Miss Catherine Viviano  
42 East 57 Street  
New York 22, N: Y:

3 enc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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EMB Emb. Surface

April 14, 1954

Miss Catherine Viviano  
Catherine Viviano Gallery  
42 East 57 Street  
New York 22, N. Y.

March 12, 1954

Dear Miss Viviano:

Catherine Viviano Gallery

I am enclosing a copy of a letter sent to you several weeks ago in reference to your loan of Glasco's "Head" to our exhibition THE EMBELLISHED SURFACE.

Dear Miss Viviano:

I hope we will have your answer as soon as possible because the publication date for our catalogue is close at hand.

Season 1954-55 and I am writing you in connection with your generous loan of "Head" by Glasco to our circulating exhibition THE EMBELLISHED SURFACE. We are enjoying a most successful tour. We would like to offer this exhibition again since we have received a number of additional requests from important educational centers, which could not be fitted into our schedule because of the original time loans.

Sincerely,

Jane Sabersky  
Associate Curator

Therefore would you consent to extend your loan until June of 1955? Your generosity I know, will be greatly appreciated by those who do not often have the opportunity to see exhibitions. I would be very grateful if you would let us have your answer as soon as possible so that we may announce this exhibition in our forthcoming catalogue which must go to the printers in about three weeks.

With many thanks for your kind consideration.

Sincerely,

Jane Sabersky  
Associate Curator

Miss Catherine Viviano  
Catherine Viviano Gallery  
42 East 57 Street,  
New York 22, N. Y.

100017



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 12, 1954

June 23, 1953

Miss Catherine Viviano  
Catherine Viviano Gallery  
42 East 57th Street  
New York 22, New York

Dear Miss Viviano:

This department is at present preparing its program for the coming season 1954-55 and I am writing you in connection with your generous loan of "Head" by Glasco to our circulating exhibition THE EMBELLISHED SURFACE which is enjoying a most successful tour. We would like to offer this exhibition again since we have received a number of additional requests from important educational centers, which could not be fitted into our schedule because of the original time limit set on the loans.

Therefore would you consent to extend your loan until June of 1955? Your generosity I know, will be greatly appreciated by those who do not often have the opportunity to see exhibitions of this kind. I would be very grateful if you would let us have your answer as soon as possible so that we may announce this exhibition in our forthcoming catalogue which must go to the printers in about three weeks.

With many thanks for your kind consideration.

Sincerely,

Jane Sabersky  
Associate Curator

Jane Sabersky  
Associate Curator

Miss Catherine Viviano  
Catherine Viviano Gallery  
42 East 57 Street,  
N.Y.C.

JS/bbp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Embellished*

June 23, 1953

Dear Catherine Viviano:

Enclosed is the loan agreement form for Glasco's Red-head which you are lending to our Embellished Surface. May I ask you to fill in the form and, after having signed it, return it to me.

I am very glad indeed to be able to include this painting as I am sure it will add greatly to the success of the exhibition.

If agreeable to you, we will make arrangements with Hahn Bros. to pick up the painting next week and will telephone you as to the exact date.

May I thank you very much again for your generous cooperation.

Sincerely,

Jane Sabersky  
Associate Curator

Miss Catherine Viviano  
Catherine Viviano Gallery  
42 East 57 Street,  
New York, N. Y.

JS:et



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Ann Arbor*

AIRMAIL

February 10, 1954

Miss Helen B. Hall, Curator  
Museum of Art  
University of Michigan  
Ann Arbor, Michigan

Dear Miss Hall:

Thank you for your report on the condition of the exhibition  
THE EMBELLISHED SURFACE.

The show really seems to be in poor condition and as there is  
an opening after your closing date of March 1st before its next  
booking, we feel the exhibition should be returned to this Museum.  
We will send you shipping instructions next week, asking that  
shipment be made on March 2nd.

In the meantime, will you replace the sculpture Margo: Construction #3  
in its box. Please wrap the three pieces that have broken off it  
and place them in the box section taped down so they will not move  
around and cause further damage while the box is in transit. This  
will be true of the Albert sculpture too. The Hare: Figure at the  
Window should be carefully packed so that the piece on it you report  
as having come unsoldered cannot cause further damage to the sculpture  
or become bent.

Under separate cover I will send you a supply of bolts and washers  
for your use in repacking the boxes.

Before the Lewitin: The Silence Fell is packed will you please  
check the inner frame to be sure the liner will not fall out and  
cause further damage.

I am sorry to have to make all these requests and that you will not  
be able show the entire exhibition but I will greatly appreciate  
whatever you can do to pack the show so the danger of further damage  
will be lessened.

Sincerely yours,

Virginia Pearson  
Circulation Manager

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# Embellished Surface

write

Miss Dorothy Andrews ✓

Gr 7-3851

letter sent 5/19/55

68 East 12 St

N.Y.

R 5/24/55

53.2771 Wm Kienbusch: New England <sup>#1947</sup> 3 College

#350

The Borgegicht Gallery ✓

EL 5-3951

OK

61 East 57 St

N.Y. 22

R 5/24/55

53.1087 Manoucher Yektai: Curtain + Still Life Oil

600

53.2604 Albert: Attack on the Wind. Medallion

300

Mr + Mrs Ralph F. Colin ✓

Res-Bu 8-0084

OK

941 Park Ave

Bus-Mu 8-7800

N.Y.

R 5/24/55

53.1180 Clubbiffet: Head with Lilac Nose Oil;

#1000

frame changed to stronger

plastic mixed media on canvas

will call

Mr Enrico Donati ✓

Bu 8-2349

OK

200 West 57 St

N.Y.

R 5/24/55

53.1088 Donati: Mooncape, Black + Terracotta

#1000



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Charles Dyer ✓  
Bishop St  
Norwalk, Conn

R 6/9/55

53.2748 Dyer: Exploration Oil + collage on wood # 250

Jimmy Ernst ✓  
20 Harbor View Ave  
South Norwalk, Conn

R 6/9/55

53.2736 Ernst: Collage 9:57 P.M. DST, Collage # 350

Kootz Gallery ✓  
600 Madison Ave  
N.Y.

R 5/20/55

53.2043 Matherwell: In Grey with Parasol. Collage # 1000

53.2046 Lassaw: Sirius Bronze 500.

53.2045 Hofmann: Spiral Nebulae, Oil - returned to 1200.

53.2044 Hare: Figure at the Window, Bronze 400. *new for sale*

Kraushaar Galleries ✓

PL 5-2791

OK

32 East 57 St

N.Y. 22

R 5/24/55

53.1171 Handy: The Cat. Iron 100

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Mr Landes Lewitin ✓

117 Waverly Place NY 7-5416

N.Y.

53.1098 Lewitin: Then Silence Tell. Collage #500  
+ frame. R 5/24/55

Pierre Matisse Gallery ✓

El 5-6269

OK 41 East 57 St

N.Y.

R 5/24/55

53.2772 Roszak: Refuge. Steel brazed w brass + copper #1560

New Gallery ✓

Pl 8-2294

call 11:30

601 Madison Ave  
63 West 44 Street

OK N.Y.

R 5/24/55

53.1149 Forsherg: Tower Image. Oil on wood 200

Betty Parsons Gallery ✓

Pl 3-3456

OK 15 East 57 St

N.Y.

53.1173 Gether: Sculpture. Copper, brass + lead 2000

53.1082 Ryan: 12 Collage #5/24/55 85

53.1081 Thargo: Extrapolation #2 Oil on canvas 300

53.1085 Pausette-Dart: #4 Oil on canvas 600

53.1084 Ossorio: The Accusation. Oil on canvas 225

53.1127 Lipton: Mephisto Bronze + steel 650

53.1083 Congdon: #7 Rome Oil on wood 1320

Pl 4-454 + 455  
Forsherg  
5/29/55



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Miss Joanne Regnal ✓  
~~The Stable Gallery~~ C 6-3323  
~~924 Seventh Ave~~ 240 W. 11<sup>th</sup> St,  
 N.Y. R 5/24/55  
 53.1086 Regnal: Obsidian Doctors, Marble, obsidian, #  
 700  
 sulphur, magnesia

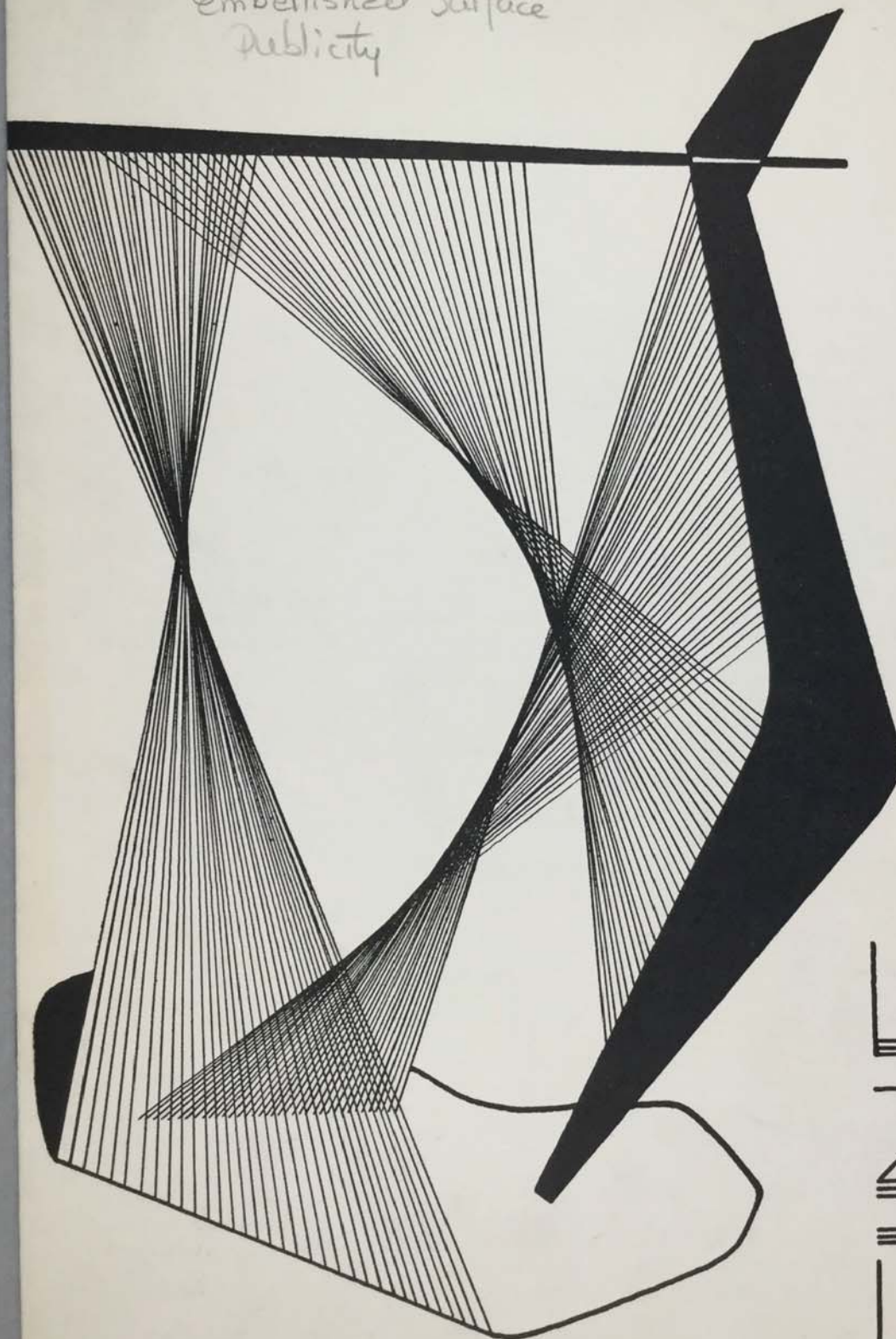
Esteban Vicente ✓ PL 5-2415  
 88 East 10th St ret'd to Egan Gallery  
 N.Y. R 5/24/55 46 East 57 St  
 N.Y.  
 53.2755 Vicente: Collage #6 Collage 332.00

Catherine Viviano Gallery ✓ PL 8-2950  
 42 East 57 St  
 N.Y. R 5/24/55  
 54.1131 Blasco: Summers Oil + sand on canvas 300.

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"Embellished Surface"  
Publicity



FINE ARTS FESTIVAL



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## UNIVERSITY OF CONNECTICUT FINE ARTS FESTIVAL

April 14 -- May 2, 1955

WELCOME TO THE 1955 UNIVERSITY OF CONNECTICUT FINE ARTS FESTIVAL. The first Fine Arts Festival at UConn was held April 18-28, 1954. Highlights of the 1954 festival included the appearance of Eva Le Galliene, the University production of "All My Sons," Frankel and Ryder, Dr. Frank Graham and the University Chorus Oratorio. Immediately after the close of the 1954 festival, the committee began planning for the present one. Each year, as the Festival grows, it is hoped that your interest in this cultural offering will continue.

### DANCE

#### JOSE LIMON AND COMPANY

José Limon and his Dance Company, comprising 23 performers, are internationally known as the finest exponents of contemporary dance. Their rise to fame has been meteoric, culminating this year in a South American tour. José Limon has received the highest plaudits from audiences and critics, and is considered one of the truly great creative artists of our time.

### MUSIC

#### REY DE LA TORRE

Rey de la Torre, the celebrated young concert guitarist, was born in Cuba, and upon completion of his studies in Spain was immediately launched on a very successful concert career. The literature for the guitar is rich and extensive, ranging from the 16th century to the present day. Many notable contemporary composers have written significant works for Rey de la Torre.

### ART

#### THE EMBELLISHED SURFACE

This exhibition of 30 paintings and sculpture by European and American artists, has been prepared by The Museum of Modern Art, New York.

Among the artists included are Hofmann, Masson, Motherwell, Lipton, Ryan, Hare, Pousette Dart, Schwitters, Dubuffet, Roszak, Reynal and Glasco. Their work is characterized by an intense interest in the elaboration of the surfaces of their paintings or sculpture.

Nearly every period in art has seen the exploitation of foreign matter to enrich surfaces. This heritage has been the fertilizing source of many features of contemporary work. The renewed interest in the manipulation of the picture surface came to life again with the Impressionist experiment to capture the light-struck atmosphere of things; while from analytical Cubism derives the practise of attaching extraneous matter to the surface.

Romantic in its basic connotation, the elaboration of the surface is frequently a revolt against the puritanical formalism characteristic of classic-academic schools. The artists assembled here have treated the surfaces of their work in manifold ways — for different effects and with differing symbolic meaning.

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## A Survey of Contemporary American Scene Design

A little more than a third of a century has passed since Joseph Urban, Norman Bel-Geddes, Lee Simonson and especially Robert Edmond Jones, first demonstrated to the American theatre that the scene designer was a creative artist who was not only capable of making the world of the play as real for the audience as it was for the playwright but also that his settings could dynamically reflect and strengthen the dramatic values of the script. Today the scenic artist is an important member of the producing triumvirate who works hand in hand with the playwright and director of any successful production staff, contributing immeasurably to the success of many a production.

### ROBERT FROST

America's most beloved poet, a citizen of Vermont whose accent has colored and enriched our national literature, will read from the works that have brought him a wider audience than any other significant poet of his time and every official and unofficial award and distinction by which a poet may be honored. In his first appearance at the University of Connecticut, Mr. Frost will accompany his readings with one of the characteristically salty and informal commentaries for which his programs are famous throughout the nation.

It is a familiar criticism that the American theatre has not produced more playwrights of the stature of Eugene O'Neill, but whatever the state of the American drama there can be no question about the artistic and technical excellence of the American theatre. It leads the world. The imagination and artistry of American designers like Jones, Simonson, Oenslager, Bel-Geddes and Mielziner, to mention some of the more prominent ones, have played a vital part in establishing the esteem in which our theatre is held today.

Since World War II a host of new artists — some the indigenous "fourth generation," and others from foreign lands — have entered the theatre and it is significant that these designers have been able to maintain the high standards of their predecessors. How well may be seen in numerous designs in this exhibition for equal emphasis has been placed on the works of these newcomers as well as those of the more established designers.

This survey reviews the achievements in American Scene Design during the last decade, through sketches, photographs, plans and models of productions in New York as well as projects yet to be produced. Among the artists represented are Alswang, Aronson, Ayers, Bay, Du Bois, the Eckhardts, Elder, Fox, Gerard, Gorelik, Jenkins, Jones, Kerz, Larkin, Mielziner, Oenslager, Roth, Sovey, Smith and Simonson.

The exhibition was assembled and arranged especially for the Fine Arts Festival by Orville K. Larson of the Speech and Drama Department.

Robert Edmond Jones, the acknowledged dean of American scene designers, died last November. Jones, who, with his early designs set the standards of artistic excellence so evident in this exhibition, and who, with his poetic vision and artistic genius brought to so many what he called "the spirit and splendour that was the magic of theatre," designed few productions in his last years. Yet, his influence is a living thing and a contemporary show of scenic design would not be complete without some representation of his work. It is in a commemorative spirit, therefore, that the designs for one of his last and loveliest productions, *THE LUTE SONG*, are presented in their entirety.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# UNIVERSITY OF COL FINE ARTS FES PROGRAM

APRIL 14 - 1:00 P. M. — Opening of Exhibition of Contemporary American Scene Design. S. U. Main Lobby.  
Opening of Student Art Exhibition — Room 208. S. U.  
Opening of Faculty Art Exhibition — Room 202. S. U.  
Opening of Museum of Modern Art Exhibition — "The Embellished Surface." Music and Browsing Lounges.  
The Exhibitions continue through the entire Fine Arts Festival. The Exhibitions are open to the public from 12 noon daily.

8:00 P. M. — University Convocation Series.  
Dance — Jose Limon. Hawley Armory.

APRIL 18 - 4:00 P. M. — Tea honoring exhibiting faculty and student artists.  
Guest of honor: Mr. Lee Simonson. Hosts and hostesses — Student Union Cultural and Hospitality Committees. Room 208. S. U.

8:00 P. M. — Lecturer, Mr. Lee Simonson — "The Role of the Scene Designer." S. U. Ballroom.

APRIL 20 - 4:00 P. M. — Gallery Talk — Mr. Larson. Main Lobby. S. U.

8:00 P. M. — Music — Rey De La Torre.  
Classic Guitarist — S. U. Ballroom.

APRIL 21 - 8:00 P. M. — Lecturer, Mr. Alan Schneider — "The Role of the Director." S. U. Ballroom.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# OF CONNECTICUT TS FESTIVAL OGRAM

APRIL 24 - 8:00 P. M. — Music — The University Carollers. S. U. Ballroom.

APRIL 25 - 8:00 P. M. — Faculty Recital — Chamber Music: Martin Burton, piano; Egon Kenton, viola; Robert Doellner, violin; Andrew McMullan, French horn; Sylvester Schmitz, clarinet. S. U. Ballroom.

APRIL 26-30 - 8:00 P. M. — Drama — *Henry VIII* — University Speech and Drama Production. Hawley Armory.

APRIL 27 - 4:00 P. M. — Gallery Talk — Mr. Larson. Main Lobby. S. U.

6:15 P. M. — Movie — "Kind Hearts and Coronets" — (English).  
College of Agriculture Auditorium.

APRIL 28 - 8:00 P. M. — Panel — "Art on the University Campus" — Art Department Faculty. Room 208. S. U. Moderator, Miss Mary Mothersill, Philosophy Department.

MAY 1 - 8:00 P. M. — Poetry — Robert Frost, Poet. S. U. Ballroom.

MAY 2 - 8:00 P. M. — University Concert Choir. S. U. Ballroom.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## LECTURERS

### LEE SIMONSON

Lee Simonson, artist, poet, author and man of the theatre, is one of the foremost scene designers and theatre consultants in America today. His rise to prominence parallels that of the Theatre Guild of which he was a founder and for many years its principal designer of settings and costumes.

Simonson's dictum that a stage setting is a plan of action has become a basic axiom of contemporary scene design and probably no other artist of our times can surpass him in organizing the technical details of a play so accurately and harmonize so completely with the ideas of the playwright and director.

A distinguished historian of the theatre, who was first to recognize the contributions of that royal innovator, the Duke of Saxe-Meiningen to modern theatre practices, he is also the author of several excellent books on the theatre including *THE STAGE IS SET*, *THE ART OF SCENIC DESIGN*, and an interesting and informative autobiography *PART OF A LIFETIME*. In 1934 Mr. Simonson organized the International Exhibition of Theatre Art for the Museum of Modern Art and later he served as consultant and director of the costume exhibitions at the Metropolitan Museum of Art. In recent years he has served as theatre consultant to the excellent new theatres built at the Universities of Indiana and Wisconsin and at Hunter College in New York, in addition to an extensive lecture program.

### ALAN SCHNEIDER

Mr. Schneider made his first appearance as a Broadway director with *The Remarkable Mr. Pennypacker*. Tagged by most of the theatrical set as one of our most promising directorial talents, he has had the rare opportunity to exhibit his abilities in many varying projects. For ANTA's Experimental Theatre he staged *A Long Way From Home* and has been guest director at Dartington Hall in Devon, England, and at New York's Neighborhood Playhouse. Most recently he has been director at the Washington, D.C. Arena Stage and also at Catholic University.

His other Broadway credits are: *All Summer Long*, *Anastasia*, and *Tonight at Samarkand*. Mr. Schneider has lectured at the University of Delaware, St. Johns, Brooklyn College, and has had articles published in *The New York Times*, *Theatre Arts*, *The Saturday Review*, *Players Magazine*, and *Scholastic*. In 1949 he received a Rockefeller Fellowship for study of The Theatre in Europe. During 1954-55, he served on The Fulbright Selection Committee for Drama Applicants.

## ART

### STUDENT EXHIBITION

This exhibition of the work of the University of Connecticut students is drawn from examples executed in the past year. It exhibits a range of media including drawing, block prints, water color, sculpture, and oil painting. In certain cases combinations and variations of these basic media will be found.

The individual pieces in this show reflect the particular student's approach to organization and expression in terms of media they used. In the best pieces the subject is not the objects, whether still life bottles, or abstract shapes, but the attitude that has been assumed toward these objects. The emphasis here is not on the craft aspect as much as it is on the aesthetic experience and the critical awareness that forms the true basis of art.

### FACULTY EXHIBITION

The exhibiting artists are members of the art faculty here at Storrs, at the Hartford and Waterbury branches and at the Stamford center. This exhibition represents the first time the Art Department has had the opportunity of exhibiting the work of all of its faculty at one time.

The various concerns of the artist are recognizable in the individual paintings, drawings and sculpture. Common to all the work, however, is an awareness of the artistic problems current today and of the changes and variations that are the visual record of the history of art.

These objects, as in the case of any art object, should be seen as aesthetic experiences and not as records of external fact. Their language is that of feeling and their logic that of effective organization.

CO  
OUT OUT  
DRAW  
FINE  
STUD

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UNIVERSITY OF CONNECTICUT  
APRIL 14-MAY 3, 1955



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## THEATRE

A university theatre program attempts to provide students with numerous avenues of approach to the understanding of theatre in all its aspects. The Fine Arts Festival may be considered as one of these avenues, and thus is most heartily welcomed by the Department of Speech and Drama.

In its academic program, the Department offers classwork in acting, directing, interpretation, scene designing, costuming, history of theatre, and related subjects. In addition the Department produces plays selected with a view to providing students the widest possible background in theatrical entertainment of all periods. For example, much background may be acquired from the current production, Shakespeare's *Henry VIII*. Those who participate in this presentation will become acquainted with costume of the period, with problems of staging in Elizabethan techniques, and with methods of dealing with lines in verse. The drama itself, which is rarely performed, serves to illuminate a form of theatrical entertainment known as the chronicle play. The new little theatre now in construction will enable the Department to offer an expanded program of similar works.

In addition to theatre work, the Department of Speech and Drama offers courses and extra-class activities in the general speech area and in speech and hearing rehabilitation.

## MUSIC

The Music Department is the nucleus of artistic musical expression on the University campus. Faculty recital series are offered in which faculty members perform solo and ensemble programs. The department's music organizations offer a still wider opportunity for musical expression, being at the same time a workshop for professional students as well as a cultural activity for others in the community.

Notable among these organizations are the University chorus and the University Concert Choir, both directed by Philip Treggor.

The chorus, numbering 150 voices, is an organization which is open to students and members of the community alike and for which there is no audition. In this respect it differs from the Concert Choir which is a highly selective group of 65 singers chosen through auditions from the ranks of the University Chorus.

Two concerts are given annually on campus in addition to several off-campus appearances and radio broadcasts. The Concert Choir has appeared with the Rhode Island Philharmonic Orchestra, The Hartford Oratorio Chorale, and regularly gives joint concerts with the Brown University Chorus. A high level of programming is maintained by both organizations. They are frequently heard in performances of major oratorios and cantatas in addition to their repertoire of music in the smaller forms.

The Carollers which is composed of 16 student voices, was founded at the University nearly two decades ago, primarily to further madrigal type songs which stem from the Elizabethan days when choral groups sat around tables in their homes to entertain with songs. The University group is patterned after its medieval counterpart, even in retaining the ancient spelling of the word "carollers."

Their repertoire generally consists of madrigals, foreign and domestic folk songs, plus other secular and sacred a capella works suited to this size group.

The ensemble was originated by Dr. Robert Yingling and is currently directed by Sylvester Schmitz of the Music Department faculty.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## ACKNOWLEDGMENTS

The Fine Arts Festival Committee, which has overall responsibility for planning and carrying through the Festival, was under the direction of Mr. William Connor, '55, Chairman Student Union Cultural Committee. The Festival Committee Chairman was Nancy Tarr, '56 and the Committee was composed of Walter R. Ihrke, Head of Music Department; Walter Meigs, Head of Art Department; Kenneth Wilson, English Department; J. Malcolm Brinnin, English Department; Cecil E. Hinkel, Speech and Drama Department; Max Andrews, Manager Student Union; Orville K. Larson, Speech and Drama Department; Philip N. Treggor, Music Department.

The Committee wishes to acknowledge the cooperation and help by the following persons and organizations:

The University Convocations Committee.

Mrs. Judy Lindley, for the program cover design.

Mr. Charles Niles, University News Co-ordinator.

The Connecticut "Campus" and Station WHUS.

The Staff of the Art Department and those students who have lent their work for the exhibitions.

Pi Beta Phi and Miss Pepper Haas.

Mr. C. W. H. Erickson, Director, Audio-Visual Center and his staff.

Mr. Francis Kuchta, head of Mail and Mimeograph Department and his staff.

Col. Wallace Moyle, head Plant Maintenance Department and his staff.

The student members of the Student Union Cultural Committee:

Janet Nicewicz	Judy Hastings
Gay-Story Hamilton	James Pilon
Sandra Hilton	Gail Todd
Beverly Garson	Barbara Marra
Charles Golden	Ann Blackburn
Bruce Ertelt	Lillian Coscia
Gary Corson	Patricia Molloy
Al Oeschger	Lyn Sumn
Peb Quicker	Marjorie Schmidt

The members of The Art Panel: Mr. Kenneth Forman, Mr. John Gregoropoulos, Mr. Robert Knipschild, Mr. Walter Meigs.

The University Carollers and Director Sylvester Schmitz.

In addition to all the artists exhibiting in the Connecticut Exhibition of Contemporary American Scene Design, the Fine Arts Committee acknowledges the assistance of the following persons and organizations:

Mr. Lee Simonson.

The Museum of Modern Art.

Department of Speech and Dramatic Arts, University of Minnesota.

Mr. E. F. Kook.

The Century Lighting Company.

William Seymour Theatre Collection, Princeton University.

Knoedler Galleries, Inc.

Austin and Noyes, Producers.

Mr. Arthur Romano.

United Scenic Artists, Local No. 829.

Mrs. Sointu Syrjala.





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Cir. [D 103,308]

This Clipping From

HARTFORD, CONN.

TIMES

APR 7 - 1955

## Two-Week UConn Fine Arts Festival Opening Apr. 14

Special to The Hartford Times

Storrs—Next week's University of Connecticut Fine Arts Festival, considered one of the northeast's most ambitious campus cultural schedules, will feature leading personalities of the art, music and literary fields.

FOUR SEPARATE art exhibits, opening on Apr. 14, will signal start of the two-week program. Open to the public throughout the Festival, these will include faculty and student art exhibitions, a Museum of Modern Art display, "The Embellished Surface," and a comprehensive exhibition of contemporary American scene design, arranged and assembled by Orville K. Larson of the Speech and Drama Department.

Mr. Larson will appear in gallery talks on Apr. 20 and 27 at 4 p.m.

The evening agenda for "Grand Opening Day" will feature a dance program by Jose Limon and Company, a corps of

An afternoon tea, honoring faculty and student exhibitors, with Lee Simonson, the Broadway designer as guest of honor, is slated for Apr. 18. He will speak that evening on "The Role of the Scene Designer."

REY DE LA TORRE, the guitarist, will appear Apr. 20; Alan Schneider, the Broadway director, speaks Apr. 21; and Robert Frost is scheduled for a reading program on May 1.

As for the musical phase: The University Carollers will appear Apr. 24, with the Concert Choir set for May 2. Faculty performers will appear in a chamber music program on Apr. 25. This will present Martin Burton, piano; Egon Kinton, viola; Robert Doellner, violin; Andrew McMullan, French horn; and Sylvester Schmitt, clarinet.

Miss Mary Mothersill of the Philosophy Department will be moderator for an Art Department faculty panel discussion on "Art on the University Campus," Apr. 28.

The Speech and Drama Department will stage "Henry VIII" in Hawley Armory, Apr. 26-30.

Handling overall Festival supervision is a faculty-student committee, under direction of William Connor. Membership consists of Nancy Tarr, chairman; Walter R. Irhke, head of the Music Department; Walter Meggs, head of the Art Department; Kenneth G. Wilson, J. Malcolm Brinnin, English Department; Cecil E. Hinkel and Mr. Larson, Speech and Drama; Max H. Andrews, and Philip N. Treggor, Music Department.

All events will be open to the public without charge, except performances of "Henry VIII."

—WIDEM.

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HOLYOKE, MASS.  
TRANSCRIPT-TELEGRAM

SEP 29 1954

## Modern Art Exhibit Set At Mt. Holyoke

"The Embellished Surface," work of 28 European and American artists, will go on exhibit in Dwight Hall at Mount Holyoke college Monday. The collection of modern painting and sculpture was prepared by the Museum of Modern Art of New York.

Miss Dorothy Cogswell, chairman of the Friends of Art committee and associate professor in the art department, has named Motherwell's "In Gray with Parasel" as the "most controversial" of the works. Robert Motherwell was at Mount Holyoke several years ago at the Pontigny summer session, a wartime gathering of French intellectuals.

"Sirius" a bronze sculpture by Ibram Lassaw is known locally for his sculpture of the "tree of life" outside the Jewish synagogue at Longmeadow. He also designed the candelabra inside the synagogue.

A new and startling use of materials characterises the paintings. Sand, sawdust, buttons, rope, cloth, plastics, and thumb-tacks have been added to the

workes in many cases. The artist may use his fingers or pour paint directly on the canvas. Sculpture is similarly left unpolished and therefore shows the unevenness of surface resulting from casting or soldering.

In charge of choosing and arranging Mount Holyoke Art exhibits is the Friends of Art committee headed by Miss Cogswell. Also serving on the committee are Miss Ruth Firm, instructor in art; Miss Flora B. Ludington, librarian; Mr. Roy Neuberger, New York banker and art collector; Miss Catharine Pierce, art enthusiast, Boston; and Mr. Frederick Robinson, director of the Springfield museum.

Students on the committee include Connie Spence, '55, Arlington, N. J.; Phyllis Walsh, '55, West Medford, and Phyllis Wilson, '56, West Hartford, Conn.

The Friends of Art will hold their opening reception at the Dwight Hall exhibit Thursday evening, Oct. 7 from 8 until 10.

JACKSONVILLE, ILL.  
JOURNAL

NOV 8 - 1953

## Prof. Guy Will Lecture Today At Art Exhibit

Professor James Guy of the MacMurray art faculty will lecture on the art exhibit currently on display on Pfeiffer library at 3 p.m. Sunday, Nov. 8.

In his lecture Professor Guy will explain the background of the artists who are represented in the exhibit and will discuss the techniques which have been employed in creating the work on display.

The exhibit, entitled "The Embellished Surface," is on loan to MacMurray from the Museum of Modern Art, New York. Paintings and pieces of sculpture included in the exhibit are representative of works in which the artists are concerned with the textural surface effects.

Works of such prominent contemporary artists as Motherwell, Jackson Pollack and Hans Hoffman are featured in the exhibition which consists of some 30 paintings and pieces of sculpture.

The public is invited to attend Professor Guy's lecture in Pfeiffer library Sunday and to visit the exhibit while it is on display until Nov. 20.

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This Clipping From

SPRINGFIELD, MASS.  
EVE. NEWS

SEP 29 1954

## MODERN ART SHOW AT MOUNT HOLYOKE

'Embellished Surface' Exhibit  
Is to Open Monday

"The Embellished Surface," a group of 29 modern paintings and sculpture by European and American artists prepared by the Museum of Modern Art of New York goes on exhibit Oct. 4 in Dwight Hall, Mount Holyoke College.

The showing gives some of the more well-known modern artists' trials into the textural and sensuous possibilities of a media using such bizarre matter as sand, sawdust, buttons, rope, cloth, thumb-tacks and plastic in unorthodox techniques to produce the desired texture.

Miss Dorothy Cogswell, chairman of the Friends of Art committee and associate professor in the art department, named Motherwell's "In Grey With Parasel," as one of the most "controversial" in the present show. Robert Motherwell attended the Pontigny summer session at Mount Holyoke several years ago. Terming the sculpture as "most exciting," Miss Cogswell pointed out that Ibram Lassaw, who is represented by exhibit of his bronze sculpture, "Sirius," is locally known for his work at a Longmeadow Jewish synagogue where he created a large "tree of life" outside sculpture and designed the candelabra used in the interior.

Sculpture in the show is in the modern trend of leaving the surfaces unpolished and without patina, exhibiting the unevenness on the surface that result from casting or soldering together the various metals.

The show, which will be open to the public until Oct. 25, has been assembled to show the manifold ways in which the surface and texture of painting and sculpture have been treated for different effects and with different symbolic meanings. Jackson Pollock's oil on canvas, "Full Fathom Five," and William G. Congdon's oil on wood, "No. 7 Rome" are among the more well-known works to be shown.

Members of the Friends of Art committee who aid in the choosing and arranging of Mount Holyoke art exhibits include Miss Cogswell; Miss Ruth Firm, instructor in art; Miss Flora B. Ludington, librarian; Roy Neuberger, New York banker and art collector; Miss Catharine Pierce, art enthusiast, Boston; and Frederick Robinson, director of the Springfield museum.

Exofficio members are Miss Gertrude Bruyn, director of the development program at Mount Holyoke and a resident of Springfield; Miss Marian Hayes, associate professor of art; Mrs. Frank McKenna, office manager of development program, and Mrs. Edward Vannett, art assistant.

Students with a post on the committee are: Connie Spence, '55, Arlington, N. J.; Phyllis Walsh, '55, West Medford, and Phyllis Wilson, '56, West Hartford, Conn.

A reception given by the Friends of Art will be held at the Dwight Hall exhibit Thursday night, Oct. 7, from 8 to 10.

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PORTSMOUTH, N. H.  
HERALD

APR 29 1954

## 10-Day Art Exhibit At Lamont Gallery

EXETER — A 10-day exhibition of sculpture and paintings from the Museum of Modern Art in New York City now is under way at the Lamont Art Gallery in Exeter.

The sculpture division is entitled "From Sketch to Sculpture" and is an exhibition of 20th century sculpture and related drawings by 11 Americans and Europeans.

The painting exhibition is titled "The Embellished Surface" and includes 30 paintings, as well as sculptures, by American and European artists.

The exhibition will close May 9.



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APR 21 1954

## INDONESIAN ART BEING DISPLAYED AT MT. HOLYOKE

### American Paintings Also Help Make Exhibit One Of Best of Season

By WAYNE C. SMITH

South Hadley, April 20—The current program of exhibitions being presented by the Mount Holyoke Friends of Art at Dwight Art Memorial is certainly one of the most important of the season in this section.

#### Two Major Exhibitions

Included are two major exhibitions. One offers an analysis of the advanced trends in postwar American paintings and the other a historical survey of the art of Indonesia. Coincidentally the two shows are related through their demonstrations of the reciprocal influences of Eastern and Western art.

The display of Indonesian art is presented through the courtesy of the embassy of the Republic of Indonesia at Washington, D. C. and includes representative paintings, sculptures and textiles ranging from the traditional to the contemporary.

In the traditional art objects there are seen the imprints made by Chinese, Hindu and Moslem influences upon the native Indonesian culture through the course of many centuries. But during the domination by foreign powers through the past four centuries Indonesia was removed from stimulating contacts with other artistic cultures and influences and so became stagnant.

It was in the 1920s that the nationalist spirit was reawakened in Indonesia and with the insurrection against political enslavement was a companion insurrection against the existing enslavement to artistic traditions.

It was also at that time that the Indonesians began to have greater contact with the liberal progressive forces of the West and the artistic insurgents found compatibility in the modern movement of the West and so were influenced, as seen here, by its many isms.

In the paintings there is seen

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HOLYOKE, MASS.  
TRANSCRIPT-TELEGRAM

OCT 6 - 1954

### Area Residents To Assist Thursday At Art Reception

Six Holyoke area residents will assist Thursday evening at the Mount Holyoke College Friends of Art reception in conjunction with the current art showing, "The Embellished Surface."

Servers at the reception which will be held from 8 until 10 p.m. in Dwight Hall, are Mrs. Joseph T. Wright of Princeton St., this city, and Miss Clara Clement of Mosier St., Mrs. George Hall of Woodbridge St., Mrs. David Adams of Jewett Lane, Mrs. Everett Hawkins of Birch Hill Rd., and Mrs. Edward E. Hazen, Woodbridge.

The reception is being held for members of the Friends of Art group who will gather to view the new showing of modern art and sculpture which was assembled for Mount Holyoke by the New York Museum of Modern Art. Interested members of the community are invited to join the Friends of Art group.

The present showing, "The Embellished Surface," exhibits many of the textural innovations of modern painters and sculptors. It is open to the public, free of charge, daily until Oct. 25.

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This Clipping From  
TOLEDO, OHIO  
BLADE

FEB 21 1954

### Two Exhibitions Now Open At U Of Michigan

Special to The Blade

ANN ARBOR, Mich., Feb. 20—The art galleries of Alumni Memorial Hall, University of Michigan, contain two notable exhibits "The Embellished Surface" and "African Sculptures" will continue through Feb. 28.

"The Embellished Surface" is circulated by the Museum of Modern Art, New York, and consists of 31 paintings and sculptures by European and American artists, including Hofmann, Masson, Motherwell and Pollock.

The collection of African

sculptures, from the Segy Gallery, New York, contains 38 items in wood, bronze, ivory and gold—masks, statuary, utensils, boxes, cups, pipes, weights, bracelets and animal figures from the Belgian Congo, the Ivory Coast, Liberia, Nigeria, Sierra Leone and the Gold Coast.

how much the contemporary Indonesian artists borrowed from impressionism, expressionism and cubism—but not to their credit. One cannot but regret the almost complete turn to Western influences seen in some of these paintings because they have lost that unique sensual loveliness and formal qualities of the traditional works in the search for individual expression through Western idioms.

The country, only four years old, is young and the new art movement there is only slightly older so there is still time for the native art to assimilate the best the West has to offer as it did those of the other passing influences of the East.

The exhibition should not be missed as it is the first one of Indonesian art to be presented in these parts and is uniquely interesting.

#### Collection of Paintings

The other exhibition, circulated by the Museum of Modern Art, includes 21 paintings, by as many of

America's most venturesome artists, borrowed from private and public collections. This exhibition was arranged to illustrate how the advanced elements of American postwar painting can be roughly divided into two different schools.

In both schools the idiom is linear, composition is held strictly to the surface plane of the canvas and perspective is abandoned for two dimensional design. In one, though, the idiom is a spontaneous and impulsive calligraphic line and there is a marked absence of recognizable objects. It is not representation but communication.

The source of this school, the most dominant of the two in this country, is the Orient and here is seen the beneficial influence of the East upon Western art. And credited with being the most influential in the development of this school here are Mark Tobey and Morris Graves, both of whom are represented in the show.

The other school is marked by a calculated line and is derived from

cubism. This group is more objective and its representation more conventional and its approach is intellectual rather than emotional.



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*Emb Sculpt*  
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HARTFORD, CONN.  
TIMES  
MAY 12 1955

**UConn Fine Arts  
Festival to Be  
Repeated in '56**

*Special to The Hartford Times*  
Storrs—Nearly all traces of the University of Connecticut Fine Arts Festival have disappeared from the Student Union Building, focal point for the fortnight-long program.  
But the Festival remains important as a topic of conversation and for its lasting impression on the students and faculty as well as visiting guests, according to Student Union Manager Max H. Andrews.

ENTHUSIASM for this year's Festival was so great, he disclosed yesterday, that the Planning Committee, consisting of both students and faculty, already has held a meeting to blueprint the 1956 roster. Tentative arrangements call for an appearance



by E. E. Cummings, the poet, author and critic.  
Attendance for the 1955 program neared the 20,000 mark.

MAX H. ANDREWS  
The exhibition of Contemporary American Scene Design, assembled and arranged by Orville K. Larson of the Speech and Drama Department; the Student and Faculty Art Exhibitions and the Museum of Modern Art Exhibition, "The

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Embellished Surface," were viewed by approximately 14,000 spectators during their 19-day run.

The appearance of Jose Limon, the dancer, and poet Robert Frost drew another 1,600 persons.

Mr. Andrews traced the Festival's two-fold purpose: "First, to bring to the University student a survey of the arts. Their direct or indirect contact with these arts then is an educational and emotional experience for the student.

• • •  
"IN LISTENING to and viewing the painters, musicians, writers, actors and theater craftsmen outside the classroom, they perhaps gain a better insight to the more theoretical approach of the formal college lecture.

"Likewise, the individual student's reaction to a work of art, a strain of music, a word of poetry makes for a better understanding of his fellow student, as all do not react alike; they can form likes and dislikes, can relate one art form to the other and experience the sense of beauty, conflict, freedom as expressed by the varied artists.

"Another purpose," he continued, "is to provide a medium for student and staff expression in the fine arts. Where the off-campus celebrity or exhibit may expose the non-art student to an appreciation of the art forms, there are also many fine artists on the campus who need a showcase for their talents.

"These varied and numerous avenues of approach to the understanding of all the arts, so necessary to the fulfillment of the students' complete education, can also be filled with student and faculty experts.

"A Fine Arts Festival provides a very live outlet for these fine musicians, artists, actors, theater craftsmen and writers."

What does the student body think about the Festival?

"THE REACTION was tremendous," Mr. Andrews said. "More than 10,000 words of copy filled the student daily newspaper, 'The Campus.' The students brought their parents, friends and even students from other campuses to see the attractions, and they seemed to talk incessantly about their experiences.

"All might not have been understood," he concluded, "but it was a real, live, controversial, conversational experience that the students believed was an important part of their education."—A. M. W.



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SPRINGFIELD, MASS.  
MORNING UNION

OCT 6 - 1954

### Decadence Seen In Art Show At Mt. Holyoke

By WAYNE C. SMITH

South Hadley, Oct. 5—We can all be thankful that the work being presented in the exhibition, "The Embellished Surface," being shown at the Mount Holyoke College Museum of Art and circulated by the Museum of Modern Art, New York, is not representative of the significant art of our times.

What is being presented, despite the assertions of the Museum of Modern Art's staff, are some of the decadent elements present in contemporary art which in some instances are honest reactions of the artists to the confused state of affairs today but which in many cases, we fear, are irresponsible strivings for novelty of technique alone.

Going back to primitive and Grecian ornamentations of sculpture and the more recent examples of impressionist and cubist work, the introductory text for the exhibition seeks to find traditional authority for the mistreatment these artists are giving to their artistic media.

Starting primarily with the collages of the analytical cubists, artists have been adding extraneous material such as newspaper, sand, cork, buttons, pieces of glass, and rocks to their medium and have been dripping paint direct from the tube onto their canvases, literally throwing pigment onto their work or building the pigment up so thick that it appears to be modeled by the hand.

Little or no attempts have been made to incorporate subject content or form into the work here, the artists being solely concerned with the novel effects of technique achieved. One can excuse and even praise novel effects which are means to an end but when novelties in technique are used as ends in themselves it is a certain mark of decadency.

In the 29 paintings and sculpture in this exhibition, there are seen a number of instances which illustrate how far an artist will go for novel effects. And now, though the introductory text excuses this by saying that the main concern of the artist has been the creative act itself, there is seen in some an altogether unconcern with craft.

Some of the most glaring examples of this are: the iron sculpture of "The Cat" by Hardy, "In Grey with Parasol" by Motherwell and "Collage No. 6" by Vicente.

The sculptures are not as bad as the paintings and quite respectable among them are "Attack in the Wind" by Albert in which the depiction of the force of the wind on the feathers of a bird could not be shown in any other way than by the rough texture, "Figure at the Window" by Hare and Roszak, "Refuge."

Some of the other artists represented are Congdon Donati, Ernst

Hardy, Hare, Horman, Lassaw, Margo, Pollock, Schwitters and Yakta.

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HOLYOKE, MASS.  
TRANSCRIPT-TELEGRAM

OCT 5 - 1954

### AT THE COLLEGES

MOUNT HOLYOKE COLLEGE

Tuesday, morning assembly chapel service, 8:35 a.m. Abbey chapel with President Ham.

Thursday, morning assembly, Associate Professor Tatman, 8:35, Abbey chapel; Badminton exhibition and clinic, Kenneth Davis.

on, 7:30 p.m. Kendall hall; The Friends of Art reception, "The Embellished Surface", circulated by the Museum of Modern Art, 8 to 10 p.m., painting gallery of Dwight hall.

Friday, "Little World of Don Camillo", English dialogue movie, 8 p.m., Chapin auditorium.

Sunday, Fellowship of Faiths Communion service, Rev. J. L. Lancaster, First Congregational church, South Hadley, 9 a.m., Abbey chapel; morning service at 11 a.m. with Rev. Henry S. Coffin, D. D., Lakeville, Conn. Abbey chapel.

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REPUBLICAN

OCT 3 - 1954

### ART EXHIBITIONS FOR COMING WEEK

MUSEUM OF FINE ARTS: "Jewish Artists of Israel and America" opens today.

GEORGE WALTER VINCENT SMITH ART MUSEUM: Annual exhibition of the work of the students and faculty of the museum's adult art classes closes today. Exhibition of French Art Posters from the George Binet Collection and "Art For the Home" opens Thursday.

WELLMAN HALL, CITY LIBRARY: Recent accessions of fine reproductions of old and new masters' work.

GALLERY OF GRAPHIC ARTS, INC.: Fine and commercial art by staff artists of Post, Johnson and Livingston of Hartford.

BERKSHIRE MUSEUM, PITTSFIELD: Third annual Berkshire Art Show.

TYRINGHAM GALLERIES, TYRINGHAM: Group exhibitions by the Skylight Group, New York City, Palette and Trowel Club, Worthington, and a Schenectady, N. Y., group; and recent paintings by Leon Soderston, Stanley Bate, Lawrence McCoy, Liz Nicholls, William Schlitz, E. A. Arnold Clark, Harry Lane and Leiber Gerson.

MEMORIAL HALL, DEERFIELD ACADEMY: Paintings by inmates of the Charlestown state prison.

SMITH COLLEGE MUSEUM OF ART: "Smith College Collects I" and "Smith College Collects II."

MOUNT HOLYOKE COLLEGE MUSEUM OF ART: Exhibition, "The Embellished Surface," lent by the Museum of Modern Art opens tomorrow.

INSTITUTE OF CONTEMPORARY ART, BOSTON: Exhibition of the work of seven "Younger New England Painters" including that of Walter Kamys of N. Leverett.

A. C. A. GALLERY, NEW YORK: One-man show of recent paintings by Mervyn Jones.



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REPUBLICAN

OCT 17 1954

## Painting, Sculpture Show At Mount Holyoke College

'The Embellished Surface' Exhibition From Museum  
Of Modern Art; Dr. Wilson's Paintings at Graph-  
ic Arts, Isabella Markell Prints at Westfield

By WAYNE C. SMITH  
"The Embellished Surface," an exhibition of paintings and sculpture arranged and circulated by the Museum of Modern Art in New York and now being presented at the Mount Holyoke College Museum of Art, takes the most prominent yet most controversial place in this week's news of local art events.

More conventional are the exhibitions of paintings by Dr. Herbert R. Wilson of Longmeadow at the galleries of Graphic Arts, Inc., of prints by Isabella Banks Markell at the Jasper Rand Art Museum of the Westfield Athenaeum and of the photographs of Western Massachusetts architecture at the Connecticut Valley Historical Museum.

**Painting and Sculpture.**  
Fortunately, the paintings included in the Mount Holyoke College exhibition are not representative of the most vital and significant phases of contemporary American painting, although work of this type has been inadvisably advanced as such by some museum officials and gallery directors, because they demonstrate an unhealthy decadent element in our art. The sculptures included are generally of a higher aesthetic level.

The paintings included are of that kind where the pigment is thrown, dripped, splattered and swiped onto a canvas or where paper, cloth, buttons, stones, bits of glass and so on are fixed to its surface. And sometimes some of the members of this group even combine the two. The sculptures are generally those which have been formed by welding or soldering and the work left in its natural rough state. But there is also represented that kind of sculpture which is formed from tin cans carelessly thrown together with absolutely no pride in craftsmanship.

In the introductory text provided by the Museum of Modern Art, the authors have attempted to find historical authority for all this in the sculptures of the primitive peoples and the Greeks, who added colors, stones, feathers and so on to their sculpture, and the roughened textures of the sculptures of the impressionists. And in the collages of the analytical cubists.

The text states that "the main concern of these artists is the creative act itself. Their main objective and result is immersion in the medium, the sensuous and inorganic possibilities of paint and the texture of plastic materials," and that the "main concern of these artists is the creative act itself." That spells out no more nor less than decadence.

### Reaction Suggested

The authors suggest that this is a reaction against "the puritanical formalism characteristic of classic-academic schools." One wonders at this conclusion when they had only to go back in history to the end of World War I when the disillusionment and despair of the artists over the political and social unpleasantness of the times caused them to form the Dadaist movement which was dedicated to the complete overthrow of all traditional concepts of art.

One cannot but see in these paintings the same reaction to the social and political chaos of the present time. Some are undoubtedly such honest reactions, the artist becoming immersed solely in his media as he finds nothing real, permanent or honest as suitable subjects for his work. There are probably more artists of this school, though, who seek novelty alone.

But while the embellishments of surfaces cannot be endorsed when an end in itself it does become justifiable when a means to an end as with "Attack in the Wind" by Albert where the roughened texture of the modeling sculpture very effectively portrays the feathers of a

rooster ruffled by a strong wind. Also favorable among the sculptures are "Figure in the Window" by Hare and "Refuge" by Roszak.

**Netting Used.**  
Dyer also makes effective use of netting with his painting in "Exploration." But most of the collages included can scarcely be called serious art. There is a notable canvas by Hofman, though not his best, in which colors and pigment have been spontaneously applied to the canvas but there is behind all the apparent carelessness of application a sound formal structure. Some of the other artists represented are Goodson, Ernst, Ferber, Haly, Hare, Laszlo, Lipton, Margo, Motherwell, Pollock, Schwitters and Yaklat.

It might be noted here that this peculiar outgrowth in painting seems to be getting more and more out of vogue as evidenced by the recent exhibitions visited in New York and Boston and by the current Berkshire Art Show in Pittsfield. And becoming increasingly predominant is a mode of painting, which we have preferred to label abstract impressionism.

In this mode the artists have returned to nature as the source of their inspirations but they are interpreting it in new terms which are characteristically calligraphic and romantic and which seems to be a synthesis of expressionist, abstract and oriental elements. This manner of painting has gained such popularity and acceptance that it seems to be achieving the proportions of a new movement. If so, the movement will be as historically and aesthetically important as that of impressionism and would seem to be a direct successor to it.

### Dr. Wilson's Paintings

A long way from those paintings being exhibited at Mount Holyoke are those included in Roy Wilson's one-man show at the Graphic Arts gallery. Here are paintings that are primarily concerned with subject matter and in which variations in technique are employed only to more effectively capture the character and quality of the visual appearances of the subject.

Wilson's shows at the Graphic Arts have become an annual event there because of their great popularity. In fact, last year 25 of the paintings in his show were sold. This year there is being presented a total of 53 paintings. All are moderately priced and there is a bargain group of small canvases which are even more economically priced.

A wide range of quality is seen in the show. Some of the paintings are quite mediocre but there are also some which are very notable in quality. Of the better paintings there are "Where the Sand Begins," which was selected to be shown in the window of the store; "Maine Coast" and "Morning Sun," which are characteristically of the Boston School with their broad, virtuosic brushstrokes and dramatic use of sunlight; the atmospheric "Cat Squall" and "Morning Fog," "Roaring Rock" and "Studio," a well-organized still life.

### Mrs. Markell's Prints

The prints by Mrs. Markell at the Jasper Rand Art Museum include etchings and woodcuts and what appear to be mixed techniques, although the gallery was too dark to be sure. The show is being loaned through the courtesy of the Studio Guild Country Art Center.

Mrs. Markell has reportedly had one-man shows in many of the large galleries in the United States and has been awarded a number of prizes including the etching prize of the Southern States Art League in 1943; Fontainebleau honorable mention, 1937-1940 and first prize at the Portsmouth Art Museum in 1953. Some of the prints, particularly among the etchings, are quite conventional and academic.

## ART EXHIBITIONS FOR COMING WEEK

**MUSEUM OF FINE ARTS:** Exhibition of paintings, drawings, prints and photographs by Jewish Artists of Israel and America.

**GEORGE WALTER VINCENT SMITH ART MUSEUM:** "French Art Posters" from the collection of Mr. and Mrs. George Binet of Brimfield; "Art for the Home-Rental Collection."

**CONNECTICUT VALLEY HISTORICAL MUSEUM:** Photographs exhibition of Western Massachusetts architecture.

**WELLMAN HALL, CITY LIBRARY:** Recent accessions of reproductions of the work of old and new masters.

**GALLERY OF GRAPHIC ARTS, INC.:** One-man show of oil paintings by Roy Wilson.

**BERKSHIRE MUSEUM, PITTSFIELD:** Third annual Berkshire Art Show closes Wednesday.

**TYRINGHAM GALLERIES, TYRINGHAM:** Exhibition of painting, sculpture and prints by leading contemporary artists of this area.

**MEMORIAL HALL, DEERFIELD ACADEMY:** Exhibition of paintings by inmates of Charlestown State Prison closes tomorrow; one-man show of prints by Jason Berger of South Hadley opens Wednesday.

**SMITH COLLEGE MUSEUM OF ART:** "Smith College Collects."

**MOUNT HOLYOKE COLLEGE MUSEUM OF ART:** "The Embellished Surface" lent by Museum of Modern Art.

**JASPER RAND ART MUSEUM, WESTFIELD ATHENAEUM:** Exhibition of etchings and woodcuts by Isabella Banks Markell.

**WADSWORTH ATHENAEUM, HARTFORD:** "The Medicine Man—Medicine in Art" Connecticut Craftsmen Exhibition opens Tuesday.

**INSTITUTE OF CONTEMPORARY ART, BOSTON:** Exhibition of works by seven "Young New England Painters" including a group by Walter Kamys of North Leverett.

but the work ranges to near-abstract in such woodcuts as "Astoria," seen in two versions.

### At Historical Museum

The architectural exhibition at the Connecticut Valley Historical Museum is devoted entirely to outstanding examples among the houses of Western Massachusetts and Northern Connecticut which were built in the latter part of the 17th, the 18th and first part of the 19th centuries. And through these examples there is paraded the history of American architecture of some 150 years.

There is to be seen adaptations of the salt-box type in the Mervell House, Leverett, built in 1710; Day House, West Springfield, 1754; and Alfred Wright House, Somersville, Conn., 1769. Georgian architecture in its many phases is represented by the Ebenezer Grant House, E. Windsor, Conn., 1757, which is typical of early Georgian; the Porter Mansion, Storowtown, 1782-83; The Old House, Monson, Cir. 1775; Willard House, Deerfield; Porter House, Hadley, 1723; and The Old House, North War, Cir. 1765.

The increasing influence of the Greek revival on Georgian houses is exemplified by Linden Hall, 1816 in this city with the Joel Hayden House in Haydenville, 1828, being a fine example of the architecture of the Greek revival. The Federal style, which is familiar throughout many of the farm houses in this section, is represented by the War Mansion in Enfield.



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*Michigan Daily*    2/12/54

**"THE EMBELLISHED Surface,"** circulated by the MMA, currently has top billing at the University Museum of Art, and will remain on display in the West Gallery of AMH for the rest of the month. Since nearly all painters seek to embellish their surfaces, it might be more apt to describe these works as encrusted. Most of the contributors are extremists of the bas-relief-in-pigments school, and the others introduce matter not usually associated with painting into their pictures; none has contented himself with brush work alone.

Enrico Donati has seen fit to add rayon plastic to the surface of his Moonscape, giving his large canvas a fuzzy texture. Textural effects, of course, can be obtained by brush work alone, whether for realism (Harnett, et al), or for visual and tactile effects in themselves. As a shocker, the thing doesn't come within a mile of the fur-lined tea set executed by Oppenheim some years ago, and probably isn't meant to. Still, as a picture, Donati's doesn't suffer by comparison with the others. Obsidian Doctors by Reynal is interesting, at least momentarily; not that the distinction is important, but this stone-scape belongs rather to the domain of the lapidary than the painter.

Some of the special effects are rather labored, particularly in Keimbush's collage of roofing materials; the title shows considerably more imagination than the construction. Among the collages, the most notable is Masson's *Street Singer*, in which he uses cleverly such materials as insect wings, a scrap of sheet music, a leaf, and colored paper. The two dadaists, Schwitters and Baader, are still amusingly vitriolic after all these years, but their collages are painful, and can't wear very well.

With the exceptions noted, none of the

paintings is much less than good, nor much more, either—no laurels and few opinions. In nearly every instance, color and composition are competently—even strikingly—handled, and whether you prefer Margo's restraint or Hofmann's gusto will depend largely on your frame of mind at the time you see them. On the whole, the show is mildly impressive, and would be more so except for the disquieting self-consciousness bred by defiant or affected execution. Where the painters' labors are successful, it is despite the gimmicks rather than because of them.

Of the sculptors, I have less to say. They affect the same sort of approach, purposefully leaving their metal surfaces unfinished, or even adding lumps to accentuate the "natural" crudities. I'm not one of the very few who understand these works, I fear, and it's all rather sad.

Tucked away at one end of the same room, and running concurrently, is an unpretentious little collection of African sculptures and utensils from the Segy Galleries and our own Museum of Anthropology. Even out of their cultural context, these specimens are very pleasing, and are much more inviting to my tactile and visual senses than their sophisticated gallery-mates.

For another yeek or so, in the South Gallery, prints by Emil Weddige's students will be on view and for sale. It is gratifying to note the quality of the work turned out by our fellows in the School of Design, and it might be a good thing to feature student and faculty work more frequently. There is certainly enough talent in the school for three or four scheduled shows per year, and it's a pity it doesn't get the attention it deserves. Let's agitate.

—Siegfried Feller

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JACKSONVILLE, ILL.  
COURIER

NOV 1 - 1953

bers heard Rita Jean Nail being

## Paintings, Sculptures Shown At MacMurray

Currently on view in Pfeiffer library on the MacMurray College campus is a large exhibition of paintings and sculptures from the Museum of Modern Art in New York.

Entitled "The Embellished Surface," the exhibition includes works in which the artists consider the textural quality of their work important, adding force or "embellishing" the form.

The fact that many of these artists have used such uncommon media as stones, sand, wood, modern plastics and metals will add to the interest of spectators who are apt to think of art as being expressed only in paint and canvass or stone.

Europeans as well as Americans are included in the exhibition and many of the artists are of international reputation. Among those whose works are being exhibited in Pfeiffer Library are:

Dubuffet, acclaimed as one of the most important French artists of the generation younger than Braque and Matisse.

Americans, Jackson Pollack and Motherwell, widely known through reproductions of their work in Life, Time and other popular magazines, and whose art has had extreme influence on younger artists and art students. Motherwell also is known for his theoretical writings.

Hans Hofmann, well known as a teacher for many years both in this country and in Europe.

While art works in the exhibition are extremely contemporary in their concept and execution, several items date back to the Dadaist movement of World War I.

Professor James Guy of the Mac-

Murray art department will give a talk on the exhibition on a date to be announced.

Commenting on the show, he said, "This exhibition should be of particular interest to those who want to St. Louis to see the great Van Gogh exhibition now at the museum. Long lines of people now wait to see the same pictures that 75 years ago were objects of scorn and ridicule.

"It is not impossible," he continued, "that some of the pictures included in the Pfeiffer library exhibition will some day be as popular. In the meantime we in Jacksonville have the opportunity to see the original work of the avant-garde artists."

The exhibition will remain open to the public during library hours until November 25.



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Ann Arbor News SATURDAY, FEB. 13, 1954

## 'Embellished Surface' Exhibit Provocative

By M. J. Eisenberg

(U-M Assistant Professor of Fine Arts)

There is little doubt that the current exhibition entitled the "Embellished Surface" will prove to be the most provocative of this year's attractions at the University Art Museum (Feb. 7 to Mar. 1). This collection of some two-score paintings and half-a-dozen works of sculpture is another in that highly intelligent series of travelling exhibitions sponsored by the Museum of Modern Art.

As is usual with these "package" exhibitions, the purpose and principle of the "Embellished Surface" is explained in a densely informative poster-introduction. I would recommend reading this introduction after perusing the entire show, for so exciting and vivid a display of chromatic and textural inventiveness should have its primary impact untrammelled by words and precepts.

### Aim Is Impressions

This present review aims to give impressions rather than an explanation of the movement. For that the above-mentioned introduction. Let it suffice to say that the "Embellished Surface" refers to the elaboration of the surface of a painting or work of sculpture by a variety of means, such as the play on the textures of a single medium or mixed media or the complication of surfaces by an irregular or tortuous and convoluted technique. The Byzantine mosaicist created such effects, as did the Rococo worker in ormolu and stucco, and as did Van Gogh. What must always be determined is whether or not the surface has been significantly embellished—that is, as a meaningful element in the total significance of the work of art.

The current exhibition shows both sides of this ledger, indeed. When the surface has been elaborated as a major or minor element in a totally effective formal order and with a sense of craft a fine work of art may result as is proved, for example, by the exhibited paintings of Congden, Pollock, Donati and Margo or the sculpture of Ferber.

Only the briefest contact with the works of these artists reveals the one serious flaw in the Museum of Modern Art's introduction to the show, that is, that theirs is

an art "without reference to material reality." True, the impression of consciously experienced "reality" is for the most part gone in their works, but they have painted and molded into their works their myriad sensitivities to moss and rock, to sandy beaches and barnacled hulls, to photos from the bathysphere or the Mt. Wilson lens, to all that the camera saw in Disney's overwhelming "Living Desert," and ultimately to all that their eyes and fingertips and souls have ever sensed. Then

the transforming power of an artist's imagination has re-shaped these impressions into another world, that of artistic form.

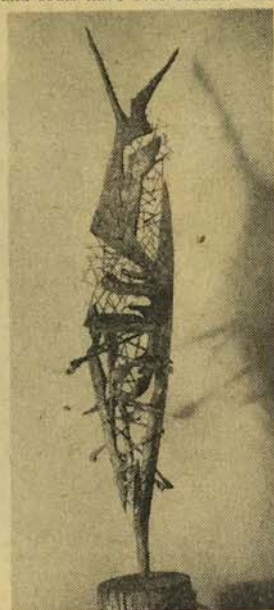
Margo's "Extrapolation No. 2" is like a single frame from the series that made up Disney's visual version of the "Toccata and Fugue" in "Fantasia." Donati's cratered "Moonscape" is for me even more the world of deep resonances of Debussy's "Engulfed Cathedral." The musical analogies are fitting, for the room of the exhibition sings with vibrant chords of color and texture. In another art, Edith Sitwell has created the embellished surface in the poetry of her "Facade" with all of its musical and sensuous suggestion.

### May Fall Short

On the other hand, when the craft is denied, when the artistic end is made to justify any means, and when a significant formal structure is lost in a welter of non-discipline, as in the single works by Vicente, Yektai and, to an extent, Motherwell, then the embellished surfaces does not offer sufficient excuse for its existence. But, after all, this is a universal principle of artistic quality.

In better vein are the richly chromatic fantasies of Hoffman and Poussette-Dart. The latter's "No. 4" seems to struggle for the resonant translucency that stained glass would have given, just as Lassaw's sculptured "Sirius" seems to struggle to come alive into a true "mobile." In spite of its textures, Dubuffet's foetal reminiscence called "Head with Lilac Nose" strikes note of another type of expressionism that sets it apart from the rest of the show; this picture would be far more at home in the atmosphere of Klee and Baumeister.

Jean Paul Slusser is to be congratulated for bringing the "Embellished Surface" to Ann Arbor and for affording it so tasteful a display. It is a show that must not be missed.



This sculpture, in lead, brass, and copper, six inches high, is part of the current exhibit, "The Embellished Surface" in the University Museum of Art. The artist is Herbert Ferber.



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HARTFORD, CONN.

TIMES  
APR 15 1955

## Artistry of Jose Limon Reasserted At UConn's Inclusive Festival

Storrs—The second annual Fine Arts Festival of the University of Connecticut opened here last night with a dance performance by Jose Limon and his company and the opening of four unusual art exhibitions.

The Limon Company was assisted, as usual, by Pauline Koner, wife of the Hartford Symphony's Fritz Mahler. The program they put on was well danced under difficult circumstances.

THE STAGE at UConn's Hawley Armory is about the size of an airmail stamp, and the company had little time to acustom themselves to it—having faced difficulties in a trip from Rutland, Vt.

But the performance suggested that technical difficulties mean little to this beautifully disciplined group. All danced with exquisite precision and, of course, the grace and elegance for which they are deservedly renowned.

I do not think that "The Moor's Pavane," which closed last night's performance, has ever been danced with more passion or more communication of its tragic story.

Mr. Limon, who is without doubt the greatest male artist in the modern dance field, was the very essence of fiery nobility, and Miss Koner, Lucas Hovring and Betty Jones all performed with directness and understanding.

It was also a treat to get another look at Mr. Limon's moving "The Traitor," premiered at last Summer's New London dance festival.

This is Mr. Limon's electrifying version of the Judas story, and its details, which were obscure at New London, become much clearer and more powerful each viewing. It was



MODERN DANCE artist, Pauline Koner, warms up backstage before performance by Jose Limon Company at Fine Arts Festival. She is wife of Fritz Mahler of the Hartford Symphony.



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splendidly danced by Mr. Limon, Mr. Hoving and the other male members of the company.

MISS KONER, besides dancing in the Pavane, presented a pre-Broadway tryout of a new comic dance she will premiere during the group's coming New York season.

It is called "Interlude for Angelica" at the moment, and it tells in a most amusing way of a lady angel's last, delightful escapade on earth. Miss Koner is one of the best female dancers around, and she danced her new piece winningly.

The festival's four art exhibits include one by students, one by faculty, a Museum of Modern Art show of some 30 painters entitled "The Embellished Surface," and one fascinating display of the work of designers.

In this last exhibit the sketches, blueprints and scene paintings of the American masters of this art are fetchingly displayed in the main lobby of the university's student union building.

From this exhibit, it would be quite possible to believe that no country in the world has produced so few great playwrights and so many great designers as ours.

The designs of men like Jo Mielziner, Robert Edmond Jones, Lee Simonson and Ralph Als-wang, all displayed here, prove some kind of innate American genius in this field.

THE FESTIVAL will continue Monday with a tea and a talk by Lee Simonson on contemporary stage design. The tea begins at 4 p. m., the talk at 8 p. m.

After that the festival will present concerts by Rey de la Torre, guitarist, and various university music groups; a talk by Alan Schneider, the Broadway director, on modern staging, and a reading on May 1 by Poet Robert Frost.—E. C.

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## EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

## PUBLICITY REPORT

Title of Exhibition The Embellished SurfaceName of Sponsoring Organization Museum of Art. Univ. of MichiganAddress Alumni Memorial Hall, Ann Arbor, Mich.Attendance 1500Date of Showing Feb. 7 - Mar. 1, 1954Newspaper Space 29"  
(number of items in inches) (If extra copies of publicity are available, please attach and return)Photographs in Newspapers, (number) oneRadio Talks —

School visits, special groups, etc. The exhibition was heavily and repeatedly visited by both university classes with their instructors and by public school groups with their teachers.

Comments about the exhibition This is an excellent show, up to the best standards of the Museum of Modern Art. It is well chosen, and makes its point clearly; the well-written introduction is a genuine aid towards understanding it. In our opinion the sculpture is somewhat better than the painting.

Jean Paul Flanner,  
Director



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EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

## PUBLICITY REPORT

Title of Exhibition "Embellished Surface"Name of Sponsoring Organization ART DeptMacMurray CollegeAddress Jacksonville Illinois

Attendance \_\_\_\_\_

Date of Showing NovemberNewspaper Space 4 inserts - 15 to 20 inches altogether  
(number of items in inches) (If extra copies of publicity are available, please attach and return)Photographs in Newspapers, (number) 2

Radio Talks \_\_\_\_\_

School visits, special groups, etc. Our exhibition is attended by many groups from public schools of Jacksonville and as the State Art Teachers Convention was heldComments about the exhibition here last week there was a large attendance from this organization.

I think on the whole it is a good, interesting exhibition but several items seem a little far fetched. Of course there is little critical evaluation that can or perhaps should be applied to this work but as a fairly modern artist myself and with all the sympathy in the world a few things are very weak. Perhaps with such a controversial exhibit, more space should be devoted to explanatory poster material.

Remimeo 11/25/52

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**MAC MURRAY COLLEGE EXHIBIT**—Arranging a piece of sculpture which may be seen in an exhibition in Pfeiffer library on the MacMurray college campus at Jacksonville are Prof. James Guy, left, and Howard Sidman, both of the college art faculty. The exhibit, "The Embellished Surface," is on loan to MacMurray from the Museum of Modern Art, New York, and consists of original paintings and sculptures of a number of the most prominent contemporary artists of America. The exhibit will remain at MacMurray until Nov. 20.



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## GRACE BORGENICHT GALLERY

61 EAST 57 STREET · NEW YORK 22 · EL 5-3951

### MANOUCHER YEKTAI

Yektai was born in Persia in 1922 of Persian parents. His father, a world travelled philosopher, was seventy-two at the time of his birth and his mother, twenty-nine. His grandparents were wealthy land owners in Persia and there were many poets on both sides of the family.

Yektai became a poet after his graduation from the University of Fine Arts in Terheran and has published many works. He became interested in painting very suddenly and started painting in Persia with a French teacher who had only two books on art, one on Cezanne and another on Manet. His first painting, a still life of yellow flowers in bright colors and heavy pigment, was likened to a Van Gogh by Mr. Gudan, President of the Museum of Teheran. It was with great difficulty that Yektai discovered who Van Gogh was, as he had never heard of him and there was no literature on the artist in Persia at that time.

He arrived in America in 1945 and studied with Ozenfant and Robert Hale. He also studied later in Paris with Andre Litote and also at the Beaux Arts. Returning in 1947, he began to paint by himself and developed a unique style and color palette which is extremely personal and combines in a rare way the flavor of the East and the sophistication of the West.

Yektai works in a figurative abstract vein with a heavy impasto technique related to his early work in Persia. He has on occasion used up to thirty-five pounds of white in one painting. He always paints on canvas and likes to let the canvas play a part in the picture both for color and space harmonies.

There were fourteen paintings in Mr. Yektai's first one-man show in the United States, held at the Grace Borgenicht Gallery, New York and his work has been exhibited at galleries in Woodstock, New York and Clearwater, Florida.

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## GRACE BORGENICHT GALLERY

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Calvin Albert won his first sculpture prize at the age of eight, another at nine, and a national prize at sixteen. He has held one man shows at Chicago, San Francisco and Grand Rapids, Michigan. His work has been included in exhibitions in the Virginia Biennial, the Pennsylvania Academy, the Art Institute of Chicago, the Museum of Modern Art, and others.

He studied at Grand Rapids, (where he was born in 1918), at the Art Institute of Chicago, and at the Institute of Design with Archipenko and Moholy-Nagy in Chicago. After teaching at the Institute of Design for five years, he came to New York and has taught at Brooklyn College, New York University, Pratt Institute and the Workshop School.

His research in new materials and technique in sculpture was recognized in the feature article "Revolution in Sculpture" in Art News, April 1950, and a material for sculpture in metal, "Modalloy" developed by him, is now being widely used.



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**LEWITIN**

COLLAGES

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Anyone may—when viewing colored prints—mentally transfer one or many fragments to a world other than the one in which they dwelt heretofore. Such an experience was the inceptive motive of these collages.

The impulsion given by our consciousness continues; new surprises confront it. Accidental causes, determined by the proximity of dissimilar elements, reveal unexpected images.

Remembrances blend in, adding their own ideals; the free play of fantasy creates new legends. New destinations given to the fragments endow them with new life.

A poetic activity—hallucinating—emanates, in these collages, from afar. The latent poetry in the beholder will supply the ineffable.

LEWITIN

- |                          |                             |
|--------------------------|-----------------------------|
| 1 THE TANTALIZER         | 9 WITHIN MAN'S MEMORY       |
| > 2 THEN SILENCE FELL    | 10 TURTLE OF THE ROCKS      |
| 3 CALL TO LIFE           | 11 ALL IS NOT YET LOST      |
| 4 PALPITATING BLAZON     | 12 BAFFLING BIRD            |
| 5 WIZARD                 | 13 INNOCENCE IN A LABYRINTH |
| > 6 AFTERNOON            | 14 INTERLUDE                |
| 7 THE BURDEN OF LIKENESS | 15 ONCE UPON A TIME . . . . |
| 8 SHRINE                 | 16 A GARDEN IN ABYDOS       |

MARCH 10th to 31st, 1947

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SELECTED WORKS BY:

ALBERS  
CAVALLON  
de KOONING  
HARRIS  
KERKAM  
ROSE  
STELLA  
WALKOWITZ

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PORTLAND PAINTER AND PRINTMAKER

CHARLES HEANEY

A RETROSPECTIVE EXHIBITION

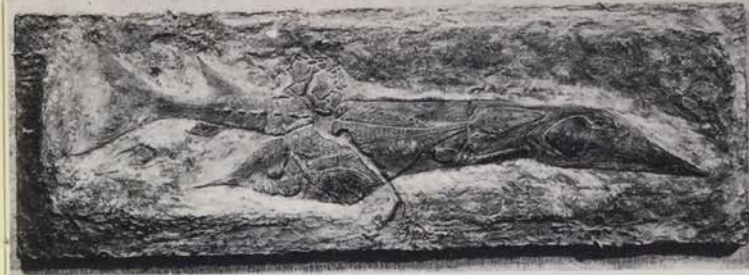
MARCH 11 TO APRIL 17, 1952

ORGANIZED BY

PORTLAND ART MUSEUM  
PORTLAND, OREGON



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catalog no. 41

#### CHARLES HEANEY'S "FOSSILS"

Charles Heaney's "fossils" are for me the most compelling of this artist's mature productions. Their appeal is partly sensuous (the closely textured and sculptured surfaces are so strongly tactile as well as visually so explorable); it comes partly from their romantic and suggestive symbolism; and it is partly, I confess, an intellectual pleasure arising from an apprehension of the novelty and inventiveness of the techniques employed and the theoretical problems posed.

Actually, these are more objects of hand-manufacture than pictures. The story of how Heaney became obsessed with them is an interesting one. Intrigued by a chance encounter with a real fish fossil which was too dear for him to own, Heaney at first tried painting one for himself. Dissatisfaction with this method of simulation led him to make actual plaster casts of fossils, which were colored and inlaid in poured beds of plaster, gesso and cement aggregates. A further step was the carving and casting of his own trylobites, fish and leaf forms, which he based on reproductions found in scientific publications.

At first the picture-idea dominated and the fossil reliefs were conventionally framed as paintings would be; then came a clarification of concept and they became treated as independent objects, irregular in overall shape, freed from the frame, and attached to and projecting, relief-like, from flat surfaces. Gradually the artist has also taken greater representational liberties, combining shells, globules of colored glass, and symbols from Indian petroglyphs and prehistoric cave paintings with the main fossil motifs. Surfaces are treated with painstaking care: cracked, crackled, painted, waxed, rubbed, scraped, etc., until they appear to have come about through natural processes rather than through human workmanship.

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From the beginning these extraordinary objects have had emotional overtones, being directly related to his experience of a country very dear to Heaney—the expansive, ancient and sparsely inhabited John Day valley in Eastern Oregon with its other-worldly fossil deposits and lava erosions. Annual short trips there, repeated since 1929, are like pilgrimages for the artist whose orbit as a city dweller and jewelry engraver is otherwise narrowly circumscribed. And the fossil pictures, although intimate in scope, are disturbingly reminiscent of the ancient metamorphoses and immense cosmic forces which have shaped this strange country.

There are those who regard Heaney's "fossils" as nothing more than technically novel replicas of nature—too literal to deserve being designated "works of art." But seen from a more sympathetic point of view, it is just this uncanny exactitude of detail which effectively functions to produce a sharply suggestive visual language. Imitation of nature, in other words, would not seem to be an end in itself for Heaney, but is, rather a technical means to a broader expressiveness.

*Priscilla Colt*



Not cataloged:  
Bird, 1945  
Encaustic on panel  
40 x 44



catalog no. 65

## CHARLES HEANEY, PRINTMAKER

It is a privilege to write a few notes about Charles Heaney, the printmaker. From the beginning of his art career he has worked with the print media, first with linoleum and the woodcut, and later the etching processes. Local landscapes and particularly the small towns of eastern Oregon were the source material for the many early woodcuts executed between 1923-1936. These he exhibited in group and one-man exhibitions throughout the country at a time when no other artist of the Oregon Community was consistently working as a printmaker. He made trips to Seattle to swap ideas and talk shop with several printmakers of that city. He participated as an officer in the Northwest Printmakers Society and exhibited in its first exhibitions. By his early activities in the interests of printmaking and by the character of his own work he thus becomes "Oregon's First Printmaker."

It was around 1937 that he began seriously experimenting with the etching processes. He found the expressive range of the aquatint etching especially suited to his aesthetic needs. A particular type of resin ground afforded the working surface from which he was able to achieve extra-



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ordinary prints of great textural range and vitality. From many exciting experiments with this medium come such controlled and fully realized prints as "Aquarium" — 1946 and "Fossil Fish" — 1946. New aspects and elements found in these prints must have stimulated new directions which later found their way into the paintings of fossils.

It commonly happens with artists who express themselves in several media that the demands and absorption of any one medium cause them to limit excursions in the others. During Heaney's intense period of etching activity between 1937 and 1946 he did relatively little painting, but since that period he has devoted himself entirely to painting. His print-maker friends naturally look forward to his next productive period in the print fields and speculate as to where his interests may take him. Perhaps it may be the lithograph or the serigraph, but whatever the medium he is certain to bring to it those qualities of invention and thoroughness which will assure such surprise and beauty as we find in the prints of this exhibition.

William H. Givler  
Dean, Museum Art School

catalog no. 6



#### CHRONOLOGY

- 1897 Born Oconto Falls, Wisconsin.
- 1913 Family moved to Portland where Heaney took work in a factory.
- 1917-1928 Apprenticed himself to jewelry engraver, learned this trade and supported himself and his mother with it.
- 1917-1926 On suggestion of employer, enrolled in Portland Museum Art School and University of Oregon Extension Division for part-time study of drawing, painting and design. Harry Wentz, Dean of the Museum Art School, his chief inspiration as friend and teacher.
- 1922-1932 Predominately concerned with woodcuts and linoleum prints. Some incidental painting.
- 1929 Beginning of long friendship with the painter, C. S. Price, which began when Heaney was impressed by an exhibition of Price's work held soon after the latter moved to Portland.
- 1929-1932 Travelled throughout Oregon as employee of State Motor Association and became intimately acquainted with by-ways of the State.
- c. 1932- Employed by federal government art projects as painter and art instructor.
- c. 1940 As a result of this encouragement began painting seriously and consistently.
- 1937-1941 Classes in etching with William Givler, Museum Art School. Had been doing some etching since 1930, but devoted special attention to aquatint processes from now through 1946.
- 1932-1950 Annual sketching and painting trips, during short vacations from job, to fantastic fossil beds and badlands of the John Day Country, in Eastern Oregon; five or six similar trips to Nevada.
- 1942 Fifteen months working in shipyards.
- 1942 Began "fossil pictures" and continues to make them today.
- 1943- Returned to jewelry engraving at which he works half days, presently devoting the remainder of his time to painting.

#### EXHIBITIONS

*One-man exhibitions of prints:* Seattle Art Museum (1935), The Munson-Williams-Proctor Institute, Utica, N. Y. (1948), the Portland Art Museum (1949).

*One-man exhibitions of paintings and prints:* Bucknell University, Pennsylvania State Teachers College, State Teachers College, Lockhaven, Pa., and Everhart Museum, Scranton, Pa. (1938-39), Portland Art Museum (1946), Reed College (1948) and the Kharouba Gallery, Portland (1951).

*Paintings also exhibited in group shows.* The Seattle Art Museum (1933, 1937, 1940-46, and 1948), The San Francisco Museum of Art (1939, 1942, 1944), The Whitney Museum of American Art, N. Y. C. (1947 and 1951), The Denver Art Museum (1950), the Addison Gallery, Andover, Mass., the Albany Institute, the Albright Art Gallery, the Baltimore Art Museum, the Munson-Williams-Proctor Institute, Utica, N. Y. (1947-48), The Metropolitan Museum of Art, N. Y. C. (1950).

*Prints exhibited in group shows (1929-1950):* The National Academy, the Library of Congress, the Whitney Museum, the Metropolitan Museum, the Pennsylvania Academy of Fine Arts, the Philadelphia Print Club, etc.

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catalog no. 43

CATALOG OF THE EXHIBITION *Unless otherwise noted, works are owned by the artist. Measurements are in inches and height precedes width.*

- 1 Hill, Eastern Oregon, 1939  
Tempera on panel, 5½ x 10  
*W.P.A. loan to Portland Art Museum*
- 2 Arrangement, 1939  
Tempera on cardboard, 6¾ x 7¾  
*W.P.A. loan to Portland Art Museum*
- 3 Sketch—Front Street, 1940  
Casein on wood, 18 x 24
- 4 Demolition, c. 1940  
Gouache on beaver board, 28 x 34¼  
*Collection Portland Art Museum*
- 5 Labor in Vain, before 1942  
Tempera on paper, 13½ x 18  
*W.P.A. loan to Portland Art Museum*
- 6 Mountains, before 1945  
Oil on canvas, 34¼ x 42¼  
*W.P.A. loan to Portland Art Museum*
- 7 Fossil No. 2, 1942  
Gouache on Masonite, 12½ x 17½
- 8 Fish, 1942  
Plaster and tempera on Board, 18 x 24  
*Collection Seattle Art Museum*
- 9 Cleft for Me, 1942  
Oil on canvas, 17¾ x 24  
*Collection Mr. Chandler Brown*
- 10 Before Adam, c. 1942  
Tempera on gesso, 20 x 24
- 11 Abstraction, 1943  
Gouache on panel, 24 x 18
- 12 Ancestor, c. 1943  
Tempera on gesso, 28 x 40
- 13 Oregon Frontier, 1944  
Oil on Masonite, 23¾ x 18
- 14 Moonrise, 1945  
Oil on panel, 15½ x 19¼
- 15 Kimona, 1945  
Oil on paper, 16¾ x 12¾

- 16 Flower, 1945  
Oil on cardboard, 12½ x 16¾
- 17 Genesis 1:20-21, 1945  
Tempera on plaster, c. 19 x c. 24
- 18 Silver State, 1946  
Oil on panel, 39½ x 28
- 19 Fish, 1946  
Tempera on gesso on panel, 19½ x 47¾  
*Collection Portland Art Museum*
- 20 Lizard Rock, 1946  
Encaustic on plaster, 13¾ x 18¾
- 21 Trylobite, 1946  
Oil on gesso on plaster, c. 23½ x c. 29½
- 22 Primitive Form, c. 1946  
Oil on gesso, 15 x 19
- 23 Cave Fossil, 1947  
Encaustic on plaster, c. 15¼ x c. 19¼
- 24 November, c. 1947  
Oil on panel, 15½ x 30
- 25 The Home State, c. 1947  
Oil on paperboard, 23¾ x 30
- 26 Early Spring, 1949  
Oil on canvas, 15 x 30
- 27 Two Figures, 1949  
Gouache on paper, 15½ x 12¾
- 28 Autumn, 1950  
Oil on panel, 15½ x 20
- 29 Earth Forms, 1950  
Encaustic and tempera on cardboard, 14 x 18
- 30 Fragment No. 3, 1950  
Encaustic on paper, 10¾ x 15¼
- 31 Grey and Yellow, 1950  
Encaustic on paper, 14¾ x 11¾
- 32 Black Fish, 1950  
Tempera and encaustic on paper, 11¼ x 15¾
- 33 The Cave, 1950  
Encaustic and ink on paper, 17 x 12¾
- 34 Pattern, 1950  
Oil on panel, 12 x 21¾
- 35 Klamath County Town, 1950  
Oil on Canvas, 18 x 24
- 36 Foothills, 1950  
Oil on canvas, 16½ x 26
- 37 Of the Ages, c. 1950  
Encaustic on gesso-cement, c. 13½ x 13½
- 38 The Island, 1950  
Oil on gesso on wood veneer, 12¾ x 16
- 39 Cave Wall, 1950  
Encaustic on plaster, 17½ x 27½
- 40 Trylobite with Shells, 1951  
Encaustic on plaster, c. 19 x c. 15½
- 41 Fossil No. 7, 1951  
Encaustic on plaster, 13¼ x 40½
- 42 City of The Dalles, 1951  
Oil on panel, 16 x 26
- 43 South to Wagon Tire, 1951  
Oil on Compo board, 16 x 26
- 44 Sundown, 1951  
Oil on Masonite, 21¾ x 30½
- 45 "C" Street, Virginia City, 1951  
Oil on Masonite, 18 x 24
- 46 Village On the Highway, 1951  
Oil on panel, 15½ x 29¾
- 47 Cave Painting No. 5, 1951  
Tempera on plaster, 16 x 26



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- 48 Prototype, 1952  
Varnish on plaster, 5 1/2 x 29
- 49 Fossil No. 8  
Oil-tempera on gesso, 18 x 46

PRINTS

- 50 Oregon Town, 1933  
Linoleum engraving 5 7/8 x 8 7/8
- 51 Village, Eastern Oregon, 1934  
Wood engraving, 7 1/4 x 9 1/4
- 52 Mining Town, 1934  
Woodcut, 7 3/4 x 10 3/4
- 53 Hilly Country, Oregon, 1936  
Linoleum engraving, 7 1/4 x 10 3/8
- 54 Spring In the Cascades, 1938  
Woodcut, 6 5/8 x 9
- 55 Here's To You, 1939  
Aquatint, 8 3/4 x 11 3/4
- 56 Rest In the Woods, 1940  
Aquatint, 5 7/8 x 8 3/4
- 57 Plant Forms, 1941  
Etching, 8 7/8 x 7
- 58 Deep Sea Forms, 1941  
Etching, 6 7/8 x 10 5/16
- 59 Cacti, 1941  
Etching, 12 7/8 x 10 1/8
- 60 Desert Flower, 1943  
Etching, 12 3/4 x 10
- 61 Place Remembered (4 states), 1944  
Etching, 10 5/16 x 7
- 62 Night Flower, 1944  
Etching, 10 1/4 x 6 7/8
- 63 Fossil Fish, 1946  
Line engraving, 6 7/8 x 10 1/2
- 64 Abstraction No. 2, 1946  
Engraving and aquatint, 8 x 6
- 65 Cactus, 1946  
Etching, 10 3/8 x 6 7/8
- 66 Fish and Sponges, 1946  
Etching, 6 3/8 x 5
- 67 Aquarium, 1946  
Etching, 6 3/4 x 10 1/2
- 68 Flower Arrangement, 1946  
Etching, 11 7/8 x 8 3/4
- 69 Three Cacti, 1946  
Etching, 9 x 11 7/8
- 70 Sponge Cactus, 1946  
Aquatint, 11 7/8 x 8 7/8

*A group of drawings is also included in the exhibition.*



catalog no. 50

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THE EMBELLISHED SURFACE

List of contents

1. Check list
2. Packing and unpacking instructions
3. Publicity release
4. Introductory text
5. Photograph Requisitions
6. Photographs
7. Miscellaneous material
8. Permanent work sheet



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Forbes Port. of Pollock  
1949

Exp. Time of Ench. powdered  
cane sugar  
Wabisa

Pollock Tree Filled with Flowers

47 Guppenheim

Deluffel Bumpenolz Drinker 135-57

Rain Tower & Tank

Leomin (pale yellow)

Hayber & Black print

The Park + her young ones  
in the center of the  
field 325.49 etc

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Raymond  
Obsidian Doctor,

1957

Mapleside & Marble  
& Obsidian & Sulfur

48 1/2 43 1/2

---

34 + 26

Seppel heard the  
dramatic mosaic  
complete as  
addition



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St Francis 50 <sup>9andy</sup> + 60 gpf

red to blue

1953

fig in centre

with dashes grey + black

Tesius 25 + 20

to be draped is with you

fig & cross area outlined

grey background & red

stripe right to left

Mrs. Minnie Weisger

995 Madison Ave

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Yekhai Borpeniel

Gandy

Deep More

Bob Kichenberg

68 Cumberland

Wells

Brooklyn

Leur tier

97-5416

Erin

Yellow + green paper

Collaps Black red

brown paper



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Deep more # Grey black red  
Manarelli Berlin <sup>ee red</sup> <sub>gray</sub>  
Port (Venice  
Ochre Clay  
(Florence)  
Positano  
Deep more Big red ply.  
Collapse #1  
Yellow + green paper  
Collapse Black red  
brown paper

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Borpenick  
 Allbirds or  
 ✓ Yellow "Lude" 1952  
 ? " Portrait 1953  
 ? " Window 1957  
 ✓ " Flowers & Curbside  
 1952

Tricky Green  
 ? Lince - Fiction 1950  
 Grey of rubber of roller  
 with violet-blue areas

Tropic 1952  
 green + brown



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found  
blue & grey also better  
have first  
bleacher?

Send catalogue

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Parsons  
Kessels dark  
Carpenter Sedda  
Ossorio sulphur  
Lipson  
Farber  
Ann Ryan

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Deerli hood WS  
Landscape  
Black + Terracotta  
1952

50 + 70



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Deerli 200 WS  
Landscape  
Black + Terracotta  
1952

50 + 70

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Pococke # 4-1952

Carpenter Poole #7  
1951

Carré The Occasion  
1951

Ryan #12, 1951

Harpo Extrapolation II  
1952

Lipson 'Puerolism'

1939 Grand Concours  
Bronx

To 8-9112 Q. A

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Marpo.

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