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	DANCE	II.30.b

Ballet Russe

cc: Miss Dudley

March 26, 1947

Ballet Russe de Monte Carlo
130 West 56 Street
New York 19, New York

Attention: Mr. S. J. Denham

Dear Mr. Denham:

On behalf of the Museum I wish to thank you for your loan to the Eugene Berman exhibition. Your generosity contributed greatly to the success of the show.

Would you be kind enough to sign and return the enclosed receipt. On January twenty-eighth we sent you back some Berman sketches that were not used in the exhibit and a receipt to be signed and returned to us, which we have not received as yet. As it is most important for us to have this receipt for our files, would you please return it to us.

Thank you again for your most valuable cooperation in the exhibition.

Very sincerely yours,

GA:np
enclosures

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cc: Miss Dudley

March 26, 1947

Dear Mr. Denham:

I want to thank you very much indeed for your kindness in allowing us to exhibit your painting in our show, The Theatre of Eugene Berman. It was an important addition to the show and contributed greatly to its success.

Thank you again for your cooperation and generosity.

Sincerely yours,

Mr. S. J. Denham
1200 Fifth Avenue
New York 29, New York

P.S. Would you be kind enough to sign and return the enclosed receipt.

GA:np
enclosures

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Ballet Russe

Ballet Russe

November 2, 1946

Ballet Russe

Dear Miss Hornyak:

Mr. Denham was good enough to promise that he would inform you of our agrement concerning the loan of the drawings from the Ballet Russe collection to the large exhibition of Eugene Berman's ballet design which the Museum is preparing now. As Mr. Berman explained to Mr. Denham, the installation has been prepared with great care and way in advance of the opening date (January 12th). I shall notify you a week in advance when the Museum messenger will call for the drawings. It is agreed, of course, that full credit will be given Mr. Denham and the Ballet Russe de Monte Carlo for their generous contribution both on each individual label and in the catalogue. Also, Mr. Berman and Mr. Denham agreed on the insurance value for the drawings namely at $150 for each costume, and $450 for each setting.

I am enclosing record sheets for each individual item and you do not have to fill out details which will be taken care of at the Museum. However I would like you to have Mr. ~~Belman~~ Denham sign them if he is still in town, or sign them yourself if he has left for Denver, I am happy to say that this exhibition promises to be quite brilliant and will do justice to one of our foremostdesigners who has done such wonderful work for your company. Needless to say how much Mr. Berman and the Museum appreciate you help and cooperation. With kind regards,

Sincerely,

George Amberg, Curator
Department of Theatre Arts

Miss Margaret Hornyak
Ballet Russe de Monte Carlo
130 West 56th Street
New York City

P. S. Enclosed please find a listing of the items Mr. Berman selected.

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EUGENE BERMAN'S DRAWINGS FOR THE BALLET RUSSE DE MONTE CARLO

Entrance Hall

1. Devil's Holiday - Costume (beggar)
2. Devil's Holiday - Backdrop
3. Devil's Holiday - Setting
4. Bourgeois Gentilhomme - Costume (negro)
5. Bourgeois Gentilhomme - Backdrop

Corridor

6. Dance Concerto - Backdrop
7. Dance Concerto - two Costumes
8. Dance Concerto - (black and white)
9. Bourgeois Gentilhomme - Backdrop
10. Bourgeois Gentilhomme - Costume (woman-dark blue)
11. Dance Concerto - Front Curtain)
12. Dance Concerto - Costume

Studio

13. Icare - drawing for Lifar
14. Devil's Holiday - Costume drawing (man)
15. Devil's Holiday - Costume drawing (woman)

Mr. Denham's Portfolio

16 Devil's Holiday Setting

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November 11, 1946
Special Delivery

Dear Mr. Wasserman:-

I am sorry to trouble you with an urgent request. As you may have heard the Museum is preparing a large exhibition of Eugene Berman's designs for the ballet for which we are building several models. Mr. Berman just informs us that you saved a little cutout piece of the house for the first act of Giselle which we need very badly hence I am wondering if you would be good enough to let us know immediately where we may find it or, if you happen to have it with you, to mail it to me at your earliest convenience. Needless to say that we would greatly appreciate your help and cooperation.

Sincerely,

Dr. George Amberg - Curator
Department of Theatre Arts

Mr. Wasserman
Ballet Theatre Inc.
25 West 45th Street
New York 19, New York

GA/k

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Los Angeles. 28. Cal.
Villa Carlotta
Nov. 12. 1947.

Dear George

I went with Miss Munson through the package of returned drawings to her and through the receits she had previously received and, to our dismay nothing seems to make much sense or to match completely!

I will take the confusing issues up, one by one:

1.) Museum number 46. 1917. Curtain for Giselle Act I does not figure in your checklists and has not been returned to Miss Munson (it is a framed gouache). Where is it? Is it in the show and erroneously accredited to Julien Levy or has it, by mistake ~~have~~ been returned to the Julien Levy Gallery? It must be located at once and either returned to Miss Munson (if it is not in the show) or accredited to her (and not to Julien Levy) if it does figure in the show. I have marked it myself on the back as being property of Miss Munson and

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II/

can not understand how any such confusion was possible.?

2.) No 46 1830 on Miss Munsons receits is marked Concerto Barocco model, collected from the Broadway theatre, value 450, and is marked as her property on your checklists. That is ~~all~~ correct, except that it was the Giselle model which was collected from the Broadway and valued at 450.!?

3.) No 46. 1849 and 46 1850 were returned to Miss Munson (both marked: Romeo & Juliet. Boticelli Watercolour and ink), yet one of these sketches is reproduced in the booklet, (page 20, below) and I assume that ~~they~~ both also figure in the exhibit in your checklists, where you have 2 Boticelli studies for Romeo & Juliet, credited to Oka Munson.!? What an absurd contradiction and ~~why are~~ how come that sketches, reproduced in the booklet and included in your checklists are actually been returned ?!

4) Bourgeois gentilhomme. No 46 1851. has been returned.

5.) 46. 1841. Devil's Holiday. Le Palais en Ruines has been returned to Miss Munson. Further more she has received the following unrecorded drawings,

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for which there were no receits issued and no recordings made!?:

1.) Costume for Romeo (Romeo & Juliet) water colour & ink.

2.) Setting for Island God. " "

3.) Dancing figure black & red ink

4.) Devil's Holiday (Entr'acte) water colour & ink

5.) Opera de 4 sous (broken stables) black wash

True, one of Miss Munsons receits does carry the mention of 5 unrecorded Bermans, but adds: 3 of them from Vogue Magazine, which again is extremly confusing, because all ~~the~~ sketches ~~belonging~~ which I took from Miss Munson for the show, were brought by me personally to the Museum and never given to Vogue!

So, again we do not know if these things do match or not and if everything that belongs to Miss Munson (in the show) has been duly recorded as her property and if everything that is not included in the show, has actually been returned to her? Because of the confusion

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IV

and contradictions mentioned above, neither she or I can say yes or nay and we can relie only on a complete recheck of everything by you. The main anxiety is about the first item in this letter – the Giselle certain sketch, which does not seem to figure anywhere, except on one receit.

I am sorry to be complaining about so many things. I do realize that it is difficult to find one's way out in such a mass of material, which came from so many different sources. Yet, receits and recordings ~~and catalogue~~ are of real use only if everything is absolutely perfectly recorded and credited and I can only point out the various errors or incongruities of existing records and receits and ask you to straighten them out.

Very cordially yours

E. B.

19 W 47.

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Berman

THE MUSEUM OF MODERN ART
NEW YORK

April 11, 1947

Dear Mr. Berman:

I checked again on the model parts, and they were sent to you on March twenty-first in the last package, the one that is now at the Villa Carlotta.

Mr. Amberg is in the throes of another book, and apologizes for not writing, but sends his very best regards. With best wishes,

Sincerely,

Nika Pleshkova
Theatre Arts Department

Mr. Eugene Berman
Hotel de Cortes
65 Avenida Hidalgo

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THE MUSEUM OF MODERN ART

NEW YORK

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

April 4, 1947

Dear Mr. Berman:

I ordered twelve catalogs to be sent to you in Mexico. All the loans have been sent out; however, they may still be on the way, particularly the long distance ones such as Miss Munson's. The model has been delivered to Miss Pergava. I told the Registrar's Department that they would have to wait a bit for your receipt, so that's all right.

Were the cardboard models in a manila envelope marked "1933"; if so, they were returned to you at the Villa Carlotta. We turned over a number of photographs to Julien Levy.

I am enclosing a very nice letter we received from a student about your work. I didn't send him your address because I didn't know how you felt about our giving it out; and anyway I thought you would probably want to answer it yourself.

With all best wishes,

Sincerely,

Nika Pleshkova

Nika Pleshkova
Theatre Arts Department

Mr. Eugene Berman
Hotel de Cortes
85 Avenida Hidalgo
Mexico D.F., Mexico
enclosure

Miss Munson has informed me that she received

April 8, 1947

Dear Miss Pleshkova:

Many thanks for your information. I have received here 2 copies of the catalogue, a package of photos of the installation of my show — they were forwarded to me

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from California.

I do not remember, if the card board models were originally sent to you in a manila(?) envelope marked 1933 — possibly they were. Nevertheless, I did not receive them — otherwise I would not bother you about them (unless they were sent back with the Poster of the Beggar's Opera and the sketches for Scene de Ballet — but this package, as you know, awaits my return in California and will not be opened until then! However the list you wanted me to sign and to return to the Museum did not mention them!)

I am sorry that all the photos were not returned to me directly as I had asked for at several times! It means more correspondence for me with Mr. Levy and a very likely confusion of all the materials I lent to Mr. Amberg and to the Studio Publications with Mr. Levy's own files of photos. With every show or publication I am losing all my materials and have to collect them anew which is not very easy and enjoyable.

With all best wishes and sincere thanks for your letter — Sincerely

(E. B.)

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Berman

THE MUSEUM OF MODERN ART

NEW YORK 19

April 12th 1947
Hotel de Cortes
85 Avenida Hidalgo
Mexico D. F.

April 4, 1947

Dear Mr. Berman:

I ordered twelve catalogs to be sent to you in Mexico. All the loans have been sent out; however, they may still be on the way, particularly the long distance ones such as Miss Munson's. The model has been delivered to Miss Bergava. I told the Registrar's Department that they would have to wait a bit for your receipt, so that's all right.

Were the cardboard models in a manila envelope marked "1933"; if so, they were returned to you at the Villa Carlotta. We turned over a number of photographs to Julien Levy.

I am enclosing a very nice letter we received from a student about your work. I didn't send him your address because I didn't know how you felt about our giving it out; and anyway I thought you would probably want to answer it yourself.

With all best wishes,

Sincerely,

Nika Pleshkova
Theatre Arts Department

Mr. Eugene Berman
Hotel de Cortes
85 Avenida Hidalgo
Mexico D.F., Mexico

enclosure

Dear Mr. Pleshkova — Thanks for your letter — but it is impossible for me to call anyone at the Villa Carlotta to open the package and check up on the items included. Am sorry — but

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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 THEATRE ARTS
GEORGE AMBERG, CURATOR

April 1st 1947
Hotel de Cortes
85 Avenida Hidalgo
Mexico. D. F.

March 26, 1947

Dear Mr. Berman:

We returned the Scenes de Ballet sketches and the 4 Sous poster to you according to your earlier instructions. I wonder if there is anyone at the Villa Carlotta who could check the shipment and sign and return the enclosed receipt to us?

We are all delighted to hear that you are enjoying Mexico and hope that it may be a most productive stay.

Sincerely yours,

Nika Pleshkova

Nika Pleshkova
Theatre Arts Department

Mr. Eugene Berman
Hotel de Cortes
85 Avenida Hidalgo
Mexico D.F., Mexico

Dear Miss Pleshkova – Thanks for your letter – but it is impossible for me to ask anyone at the Villa Carlotta to open the package and check up on the items included. I am sorry – but

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this will have to await my return to Los Angeles in a few months, since it would not be advisable to have it forwarded to me there!

By the way, I thought that with my my poster for Opera or 4 sous, I had sent 3 (I believe) small folding houses — parts of my early theatrical models, for which no acknowledgments were made and which were not returned to me with the sketch books. Also I would like to recover, if possible, all the photographic material which I put at Mr. Amberg's disposal weeks before we started working on the catalogue and the selection of things for the show.

I wrote Mr. Amberg 2 days ago, asking him about the return of 2 items to Miss Oka Munson (shadow box model of the Dean for Concerto Barocco and the curtain sketch for Giselle Act I) and the handling over of the Romeo + Juliet model to Miss Sergava. I would appreciate to know if these items have been returned (or turned over) to these respective persons. With thanks and all best regards, Sincerely

E. B.

14 10 47.

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Berman

Mexico. D. F.
Hotel Cortes
85 Av. Hidalgo
March 30th.

Dear Jorge

I understand that some envelopes [illegible] all my

THE MUSEUM OF MODERN ART

DATE April 4, 1947

REQUEST FOR PUBLICATIONS

Kindly send 12 **copies of the following publications:**

paper
cloth

Berman catalog

To: Eugene Berman
Hotel de Cortes
85 Avenida Hidalgo
Mexico D.F., Mexico

For: Chge to Eugene Berman

Requested by _____

NO. _____ **DELIVERED** _____

different friends of mine. I hope that everything has been sent back to them. Has the "Giselle" curtain sketch of Act 2 been reframed and sent back to Miss Munson

Best regards

E. B.

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Mexico. D. F.
Hotel Cortés
85 Av. Hidalgo
March 30th.

Dear Jorge

I understand that some envelopes from the Museum have arrived and are held for me at the Villa Carlotta — I have written to have them forwarded here and hope I'll get them soon!?

By the way, have you sent me (10 or 12) more catalogues of the show to Hollywood — if not please have them sent directly here!

As you may remember from our somewhat polemic correspondance during the show, my chief concern was about the pictures which were loaned by different friends of mine. I hope that everything has been sent back to them. Has the "Sidelle" curtain sketch of Act 2 been reframed and sent back to Miss Munson

Best regards to Monroe Wheeler, Klein Swados and friends.

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with the „Concerto Barocco" model?
I hope it has, but would like to know
it, because so far I haven't heard
about it from Mlle Munson!
And has the „Romeo & Juliet" model
been handed over to Mlle Sergava
(as I had requested) or to Julie
Levy?
I had also marked some drawings
to be returned to me (and not to
Julie Levy) I'd like to know
about them?
Am well, enjoying my stay here
much, flooded with business correspondence
and truly too busy with lot of other
more interesting and rewarding things
to write any letter that would make
any sense about my impressions of
this fascinating new country to me!
Please forgive the complete lack of interest
for you of this letter! With all best
wishes and kindest regards (E. B.)
6 10 47

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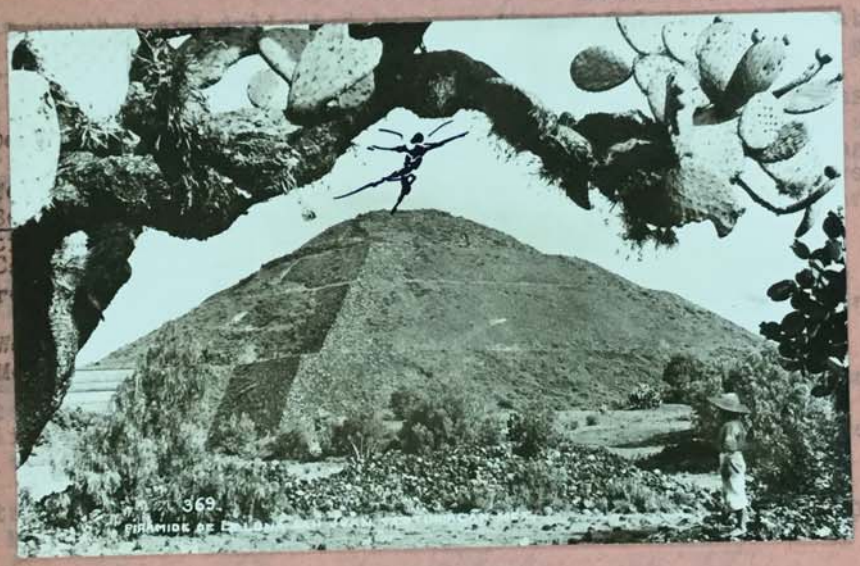
Berman

cc: Miss Dudley

March 26, 1947



Mr. Eugene Berman
Hotel de Cortes
85 Avenida Hidalgo
Mexico D.F., Mexico

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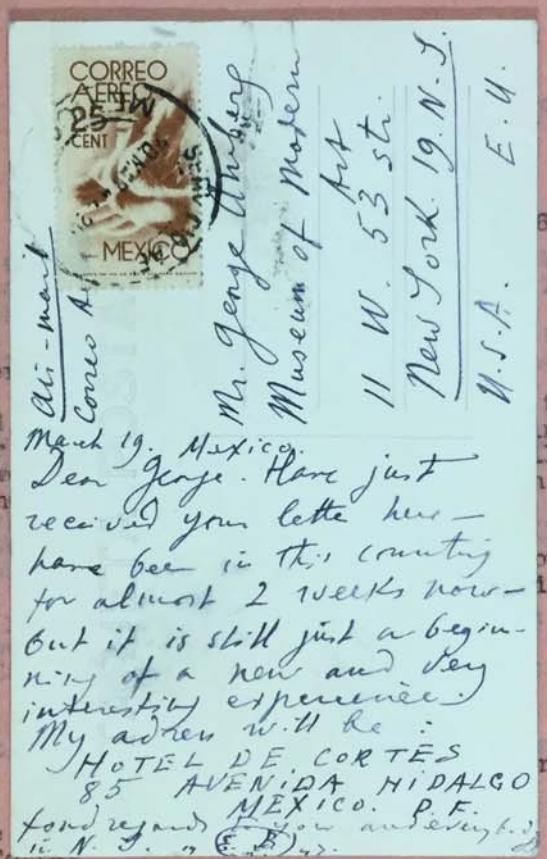
Berman

cc: Miss Dudley



Dear Mr. Be

We returned the 4
Sous poster instruc-
tions. I w la
Carlotta wh and
return the

We are all oying
Mexico and ive stay.

nt

Mr. Eugene
Hotel de Cortes
85 Avenida Hidalgo
Mexico D.F., Mexico

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Berman

cc: Miss Dudley

March 26, 1947

Dear Mr. Berman:

We returned the Scenes de Ballet sketches and the 4 Sons poster to you according to your earlier instructions. I wonder if there is anyone at the Villa Carlotta who could check the shipment and sign and return the enclosed receipt to us?

We are all delighted to hear that you are enjoying Mexico and hope that it may be a most productive stay.

Sincerely yours,

Nika Pleshkova
Theatre Arts Department

Mr. Eugene Berman
Hotel de Cortes
85 Avenida Hidalgo
Mexico D.F., Mexico

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L.A. 28
Villa Carlotta
March 2nd

Dear George -

I hope this catalogue will be
so as apparently the first
one. Did I
I
thing that of my
Cartier
Cover
Sent to me here. I also would
like to have the booklet of the
Cartier Bresson exhibition.
Many thanks — and all best
wishes, most sincerely

March 13, 1947

Dear Genia:

I am touched and delighted by your thoughtful token of gratitude. I do not have to tell you again how much I enjoyed preparing this show and working with your beautiful drawings. After a while we forget all the headaches which troubled us and retain only the pleasant memories. Up to the end the show was immensely popular; unfortunately most of the flattering comments were given to me orally. They seem to confirm over and over again everybody's satisfaction at our having organized this exhibition.

I imagine that you must be in Mexico already, enjoying the climate and the atmosphere. I am looking forward with great interest to seeing the work you do in Mexico.

I am sending you photographs of the installation under separate cover and also the catalogs you requested. I do not believe the Cartier-Bresson book is out yet, but I will check on that.

With all best wishes for a most fruitful and inspiring stay in Mexico,

Sincerely,

Mr. Eugene Berman
Villa Carlotta
Los Angeles 28, California

P.S. Would you be good enough to send me your address in Mexico.

GA:np

(E. B.)
19 W. 47.

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L. A. 28.
Villa Carlotta
March. 2nd

Dear George.

I hope this catalogue will not go astray, as apparently the first one, which I dedicated to you did.

I am running short of my catalogues.

Could you have 2 more dozens sent to me here. I also would like to have the booklet of the Cartier Bresson exhibition.

Many thanks — and all best wishes. Most sincerely

E. B.

19 W 47.

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Berman

Los Angeles. 28. Cal.
Villa Carlotta
Feb. 27. 1947.

Dear George

It seems to be that on your side there is not a complete understanding of the motifs ~~of~~ for my questions, inquiries and some criticism of very minor points! It seems also that I have not been too reserved in my expressions of appreciation and strong belief that the show is beautifully and lovingly done and every bit the success which you assume me it is!

Certain questions and minor criticisms or expressions of doubts are however inevitable. Every artist, no matter how skilful and enthousiastic his efforts, runs into that all the time. All my shows, ~~activities~~ ~~activities~~ and theatrical productions have met with some minor

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Would this be on your letter to Berman — Berman

2)

(or sometimes) ~~and~~ major criticisms, objections or questions. We all have to go through such things and there is no great ~~harm~~ harm in it, unless the criticisms are done in bad faith or with a complete lack of understanding or desire to understand of the subject! I have only asked certain questions out of sheer curiosity and ~~wanted~~ desire to know certain details and certain motives. In most cases my curiosity has been fully satisfied and the motifs for certain decisions appeared very sound and judicious! In the end, there was only the handling of the loans that I could not quite understand or approve! ~~approve of~~ Not ~~collection~~ later than yesterday I had a letter from 2 lenders, which expressed unhappiness about the exclusion of

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Berman

their 2 sketches and bitterness, that their loans were judged not "good enough" for the show by the Museum?! I had similar reactions by some of my other friends here or in New York, who may not have confessed to such feelings to you (or to other Museum people in New York), but who made it a point to express either surprise or disapointment privately to me! These people can not be expected to know or understand the practical reasons why their pictures were eliminated; they feel frustrated or hurt in their pride of collectors and may ~~easily~~ even suspect that I sold them (or, in certain cases, gave them) minor samples of my art, which ~~didn't~~ couldn't quite make the grade of the Museum show. I have been deeply depressed and embarrassed by these

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Berman

4)

eliminations and I do not think it was such an unpeaceful and tactless thing to ask for the reasons and to express my genuine unhappiness about the reactions they had on friends, which on my initiative accepted to lend their support, which in the end proved to be unnecessary and disappointing to them! (I took up in detail the lists of Mrs Munson, Kettler, only because we got completely confused in our check-ups and could not locate the Giselle sketch) I feel very strongly my obligations to my friends and collectors for their eagerness to contribute and support my show and my own responsability for their contributions. If that makes me a difficult and troublesome person — then I can plead only guilty! Aside from that, I can only repeat

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Berman

again and again, that I am convinced that the show looks most well and attractive and that it is ~~though~~ truly successful and popular with the public. I also want to repeat that (with the small exception of the loans) I am not only compelled to the deepest gratitude to you, Monroe Wheeler, Elin Swados and all the other members of the Museum staff, but also extremely happy about the show in general and its success, in spite of what you may think of my recent letters! Inquiring questions and doubts or criticisms of some very minor points are not necessarily incompatible with feelings of general appreciation, gratitude and admiration. Every artist and every truly creative worker knows that, my dear George. So, be assured, that I fully appreciate all

Inclosed a check for $ for your book and a check for the Museum

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6)

your efforts and activities on my behalf, value them very deeply, believe that you and your assistants did a grand job and scored a big success and that your introduction was the most enlightening and judicious general analysis yet written on my approach to the theatre. I could not hope for more — on that you scored a 100%. And if I give you 90% or 95% on the whole show (in spite of seemingly disturbing questions or very minor protests), it is not as unappreciative or thankless on my part as you may think !!!

I am leaving on March 6 for Mexico.

In friendship, appreciation and with all best wishes,

very cordially yours

S. B.

P.S. I am very glad that Miss Pleshakova wrote me that the catalogue I did send you was not dedicated. You will receive another (dedicated) one in a few days!

19 10 47

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Berman

February 24, 1947

Dear Genia:

With every letter I receive from you, I become more surprised. It seems to me that the Museum's record of successful exhibitions and publications would set your mind at rest, both about the artistic merits of the show and the mechanics of returning paintings. You must realize that the Museum, just as you, wants your show to be the best possible and that we, too, have a reputation to uphold. Through the years the Museum has handled thousands of loans capably and efficiently. Only because of the conscientious work done by the Registrar's Office and its excellent system of recording objects, were we able to straighten out the many shipments that kept arriving. They usually had to work without any comprehensive itemization whatsoever a d with only the vaguest sort of list from La Boutique. I feel very strongly that they are deserving of the greatest praise and thanks.

I think that the facts do speak for themselves. Your show is having a great success and has been praised by everyone. The catalog is selling very well; I am told that people are buying two and three copies at a time. I know that we have done everything that we could, and I am sure that you must realize that. Distance distorts many things, but if you were here you would see that there is no basis for worry.

Believemme, in friendship, I remain

Most sincerely yours,

Mr. Eugene Berman
Villa Carlotta
Los Angeles 28
California

GA:np

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Would this do as your letter to Berman?
NS

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Believe me, in friendship, I remain

Most sincerely yours,

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Los Angeles. 28. Cal.
Villa Carlotta
Feb. 23. 1947.

Dear Miss Pleshkova

Many thanks for taking the trouble to write me such a detailed letter in the absence of Mr. Amberg – which I do appreciate very deeply.

I can't understand what happened to the catalogue, dedicated to Mr. Amberg? I did send 3 dedicated copies (to Mr. Wheeler, Mr. Amberg and to Mr. Kim Swados) simultaneously and Mr. Wheeler did write me back to acknowledge and thank me for his. Could you be kind enough to ask Kim Swados, if he has received his copy? (each of these 3 copies had an original drawing and a dedication on the title page and on the opposite page.) I am afraid that Mr. Amberg's copy must ~~give~~ have been mislaid or given

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by me to somebody else by mistake — but nothing has been returned to me and I am sure that it is no longer in my studio!! Thank you very much for this very important information and I will send Mr. Amfey another copy with a new sketch and dedication! Thank you also ~~about~~ for all the other information! You must probably think that I attach too much importance to all sort of small matters and fail to realize how successful the show is, how well presented and how much thankless efforts, care, time and fatigue it meant to all of you! I do realize all this very well indeed (partly because I participated in the initial phase of the making of the show and am in a good position to realize how difficult and complex it was to

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see it through all the way) and am deeply and sincerely grateful to everybody who participated and helped in this most complex task. But, naturally enough, having participated very actively in the initial planning of the show (in the selection of the materials from which to draw and of prospective contributors and lenders) I ~~have~~ am overly curious for many small details and, at times, unhappy about certain selections or eliminations, which, on the whole, are unimportant et couldn't possibly reflect ~~nor~~ neither on the quality and success of the show, nor on my appreciation of it and for it!!!

The (very secondary point) on which I can't agree, is precisely on the matter of ~~of~~ not incorporating ~~the~~ materials which were lent for the show. I feel very strongly

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that every lender should have been rewarded for his (or her) good will and loan by at (least) having at one picture in the show!
Otherwise they may think, that their works were not judged important and characteristic enough by Museum experts and develop doubts about the excellence of their choice! I have no doubts, that Mr. Hammond and Miss Timmanova would not officially confer, to any such reaction to anybody at the Museum, but I am in a good position to know that they also were not particularly happy ~~either~~ about it and that it puts me in a rather embarassing position towards them! Every collector or buyer (even, when he is a friend of the artist) would like to think that he has chosen the very best or characteristic sample of the artists work and the rejection (for reasons

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which he is bound to ignore) of one or of several of his collector items by a Museum committee may come as a blow to his taste and confidence! I know that in planning a forthcoming book on my painting, my publisher, my dealer and I could not overlook this consideration and, in certain cases, we had to include a painting that belonged to some collector, rather than a similar one which belonged to me or to M. Levy! So I feel very unhappy, that out of 10 or 12 sketches of Miss Mimson, none (except the Concerto Barocco model) were included and that one of the unused sketches (Giselle curtain set I) was even taken out of its ~~the~~ frame and the frame used for another sketch! That seems not only unfair to her in every respect, but highly absurd. There were lots of other unused sketches in similar ~~sketches~~ frames, which could have been reframed, if necessary, and

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why this particular sketch (which, as you say had a frame which tied in with some others) was not used in the first place, since it is also one of the best final sketches for this ballet, is a thing which I will never be able to understand, I am afraid.

Also, that some of the sketches, reproduced in the catalogue, were eliminated is another puzzle to me. To me, in every show, there are a few "must" items, which in this case were the sketches reproduced in the catalogue and lent by contributors, whom the Museum and I myself had begged for their contributions!

I do not know what to tell you about Mr. Munsons' Giselle sketch? I hate to tell her that the sketch

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is not used, but is not being returned to her presently, because the frame is being used for another sketch!! Very frankly, I would be quite shocked, if her place and quite unwilling to contribute to another Museum show!?

Re. the sketches which were returned from Vogue – the matter does not seem to be very important. I do remember well, that I took personally some sketches over to Vogue, but I also do remember that I consistently kept the sketches belonging to Miss Munson in a separate folder at home and, after inscribing her name on the backs, took them directly to the Museum! That's why I believe that there was somewhere an error in the entries, because I am ready to swear that

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Neither of these sketches was ever sent or given to the Vogue people!

But as long as you are certain that all of Miss Munson's sketches (~~of~~ for which she had somewhat confusing and conflicting returns) were returned to her, with the exception of the Concerto Barocco model and the Giselle sketch, the matter has no other importance for her or for me!

I am sorry that my letter turned out to be quite as long, but I do not think that there is any need or even possibility of further complicated correspondence!

Let me repeat again in conclusion that aside from this minor dispute over the (now) inclusion of loaned items, I am extremely happy with everything I know or hear about the show and deeply indebted to the Museum direction and every one who had a part in making it the success which it is! and thank you again for taking the trouble to answer my letter so completely and in full.

Very sincerely yours,

Lincoln Kirstein

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February 19, 1947

Dear Mr. Berman:

I thought you would be interested to know that Lee Simonson and Donald Oenslager were both so impressed with the show and the installation that they not only complimented Mr. Amberg personally but also wrote us very wonderful letters. Mr. Soby was also delighted with the show and, I believe, intends to write you about it.

Mr. Hammond was at the opening of the show and did not seem distressed that not all his pictures were included; I spoke to Miss Toumanova on the phone before she sailed for Paris, and she was most charming and not at all angry. She said that she would try to come in to pick out some pictures, but never did. As you well realize in hanging such a large show as yours, it is not completely a question of the superiority of one picture over another but also of grouping and arranging the pictures in such a relation to each other that each picture receives its due weight and importance. In many cases we discarded pictures because their color and size detracted and to a certain degree killed the paintings around them. It was our intention to have each picture be important and to make sure that its full artistic value was realized. To do this it was necessary to make a limited selection on the individual merits of each drawing and also on its esthetic relationship to the other drawings. To have covered the walls with as many paintings as possible, would have created confusion and greatly lessened the value of each picture.

Julien Levy has agreed to take the two Giselle models.

Re Miss Munson's drawings: The Concerto Barocco model and the curtain for Giselle are still here. The latter has not been sent back because it was necessary to use the frame for uniformity on another painting. Certain items that appear on the check list were not in the show because the check lists were made up several days before the show opened, and meantime some small changes in installation took place.

I am afraid I do not quite understand what you mean about the drawings that were at Vogue. As you remember you took a number of sketches to Vogue before they were recorded here, later they were returned to us. Island God, Devil's Holiday and Opera de 4 Sous had Miss Munson's name on the back, so we naturally supposed they belonged to her. Everything that had Miss Munson's

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name on it has been returned to her with the exception of the two above-mentioned paintings and those in the exhibition at present.

I am quite positive that you have nothing to worry about; our Registrar's Office is unusually good and efficient. However, it is absolutely impossible for them to have over 500 items checked out, packed and sent to the various people immediately. This is made more difficult by the fact that we never received complete and detailed lists from any of the senders.

Mr. Amberg is at Yale at present, lecturing, and will write you upon his return.

Sincerely yours,

Nika Pleshkova
Theatre Arts Department

Mr. Eugene Berman
Villa Carlotta
Los Angeles 28, California

P.S. I am returning your check to you. Would you be kind enough to make it payable to Mr. Amberg as he is the one who paid for the book.

GA:np

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Berman

Los Angeles 28. Cal.
Villa Carlotta
Feb. 10. 1947.

Dear George

Many thanks for your detailed letter and the checklist of the show. I do understand all the reasons which you gave me regarding the things I had regretted about the booklet and I had thought myself that considerations of expense and ~~price~~ prize had much to do with some of things which I had regretted and which, otherwise, might have been turned out to be closer to perfection. But thanks anyway for telling me all this and confirming my own speculations.

I also understand the validity of your argument against conceiving the publication as a catalogue and thus rendering it somewhat dated after the closure of the show. I am quite surprised that it should be so, but that is a matter which both you and Monroe Wheeler are in a good position to know much better. Consequently I do understand now, on what grounds the acknowledgements to leaders and contributors have been omitted. But I am surprised by some other factors

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which I realized only from examining in detail the checklists. For one thing I was quite surprised to find out that some of the sketches, lent especially for this occasion by Mr. Hammond, Richard Day and Tournanova and which were reproduced in the booklet, were not included in the show!!?? I know that Tournanova had quite a shock, not seeing her "sketch in the show and expressed her dismay over this fact to her husband (who remained here) over long distance phone! Mr. Hammond and Mr. Day will experience, no doubt, the same dismay and I am frankly unhappy about it. They all should have been rewarded for their acceptance to contribute to the success of my show and now they may feel that the Museum has deemed that their sketches were not quite good enough to make the final grade! That puts them and ~~them~~ ~~and myself~~ me in a rather awkward position and I really do not see any reason for it. Since we had asked for their contributions and had even included them in our booklet,

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~~they~~ these sketches should have, without any hesitation, given preference over the ones lent by Julien Levy - besides I actually think that they are by far the best! I would suggest now that the sketches which were lent to the show and were not included, should be returned to the lenders ~~at~~ the earliest possible opportunity, but I feel very unhappy about this development and can't help deplore it very deeply. Yet on the other hand, the overwhelming majority of the "Romeo & Juliet" sketches are ~~from~~ lent by Hugh Chisholm's ~~collection~~, which seems a little excessive to me too. I am also baffled by the fact that the "Italian Symphony," which was by far the most ambitious among ~~the~~ my unexecuted projects and for which I made so many important sketches is represented by only 2 sketches, while such a comparatively insignificant project as "Romantic Ballet" is represented by 4! The same goes for the Diversis-

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ments of 1946 – I thought that many of them were especially good and significant and here again I thought that the selection was too restricted. The whole explanation of this lies totally in the fact that the whole show comprises about only one hundred numbers. Somehow, I had imagined that we would have 2 or even 3 times that number and alternate some singly placed and framed sketches with whole panels of unframed sketches on several levels. During my last show here at "La Boutique" (which was an infinitely small local, compared to the Museum locale) I had over 70 framed sketches (of which you got almost everything) and I can assure you that the profusion of the sketches did not in the least affect the attractiveness and originality of the presentation. I had easily

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expected to have 250 - 300 sketches included in your show and that was one of the reasons why I had so many sketches sent to the Museum!

While I am sure that the presentation of the show at the Museum is very successfull and attractive, I am equally sure, that, had I stayed on in New York, I would have insisted in using many more sketches and, in some instances, several variations on a single theme. 2 sketches for the Italian Symphony, or for any other project just do not mean anything, in my opinion!

If I have written you about the question of adjusting the prizes, it was because Julien had mentioned this matter as being your suggestion (sic!), possibly believing that such tactics might have a special effect on me!? I do realize that it should be strictly a matter between him and myself and

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I wrote you about it only because I thought that you had suggested the more or were supporting Julien's likely attempt to make a drastic general cut on all the prizes. By the way, Mme Tourmanova called you about the 2 sketches which she wanted to buy or was it only talk on her part?

By the way, Julien has already written to me expressing apprehensions about the quantity of framed things, which would be ~~returned~~ turned over to him after the show. I don't think it is that bad, but at any rate I told you before that the "Romeo & Juliet" model was promised by me as a loan to Miss Segava after the show — consequently it should not have been marked as "lent by Julien Levy", unless he is should be insisting on having it, if not sold, which I doubt very much. The same about the 2 Giselle

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models. I would like to take them back myself, but I fear the dangers of transportation of such delicate and breakable things! Consequently, if Julien has no space for them, I would give them to Dolas (Hugo Gallery), who, I think would be very glad to have them.

Well, that's about all for the time being. I am glad to know that the show attracts big crowds and that you feel it is a success. I hope it will be successfull too in the matter of sales. I also hope that the photos of the installation will be forthcoming soon.

Thank you again for everything and "Forever Amberg!"

Most cordially

E. S.

19 W 47.

P.S. Inclosed my check for $9 – please

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convey my excuses and regrets to the Circulation Department for this regrettable matter.

P.P.S. Would it be possible now, to have all my personal materials returned to me (or to Julia Levy) such as scrapbooks, photos.

Also the sketchbooks, separate parts of models and other similar items, lent personally by me and which should be returned to me and not to the Gallery.

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L. A.
Feb. 11. 1947.
Villa Carlotta

Dear George

I looked today again through the checklists and I believe that I made some mistakes in my letter of yesterday! At least, I saw that Mr. Hammond's "Bourgeois Gentilhomme" curtain does figure in the list — I am very glad that it does and apologize for ~~having complained that it~~ overlooked it and having was left out! I am also wondering if the "Nero" sketch from "Quo Vadis," which heads your selection for this production, and is quoted as lent by Julien Levy, is not actually the one reproduced in the catalogue and lent, not by Julien

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but by Mr. Richard Day!? I have complained that Mrs. Day's sketch had been left out, but now I have a hunch that this is it and if so, immediate correction should me made, so that the sketch would be returned to its owner! and not to Julian!
Maybe the same thing happened to Miss Tourmanova's sketch?

Miss Munson called to say that a package with sketches has been returned to her (she too was rather surprised, that so few ~~little~~ of the lent sketches were actually used). I will check with her on the returned sketches and the lists tomorrow, but hope that everything is in good order and am glad that the unused sketches have been returned so quickly.

Thanks and all best regards
cordially

E. B.

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Berman

February 5, 1947

Dear Genia:

Many thanks for your two letters, parts of which I have answered in my previous letter. I am happy indeed that you seem to like my introduction, and I am distressed that the production of the book does not seem to be consistently satisfactory. However, it was Monroe Wheeler's and my own ambition to have the catalog ready for the opening; and therefore we had to work under considerable stress. It was also our intention to produce the booklet at a low price which would make it available to the innumerable people interested in your work, but not able to afford a higher price. I think considering these conditions the publication turned out quite well, and as a matter of fact has met with general approval. The names of lenders and contributors were not included because, as you many have noticed, this publication was prepared as an independent book without any special reference to the show. It has been our sad experience that publications, specifically conceived as catalogs, lose interest soon after the closing of the show and do not sell well. As the publication stands now it will remain valid for several years, and there is a good chance of selling out the whole edition. Our acknowledgement to the people who cooperated so generously is being expressed in letters addressed to each individually.

As I wrote you before installation pictures are being taken of the show, and they will give you an approximate idea of what it looks like. I have not seen all the press reviews yet, but on the whole they are highly gratifying. We cannot help some people's misunderstanding the significance of stage work. In fact, the main purpose of our work here is to create a better understanding of just these problems.

Concerning the general 20 percent cut in prices, I do not know what it refers to. I never made any specific suggestions; I only mentioned it in a general way to Julien, saying that some prices had seemed too high to interested parties and that I would like him to check them carefully. I do not feel entitled to make any specific suggestions since I have had no experience as a dealer. I am sure that you will agree that I should leave this matter entirely to Julien's experience and discretion.

I am very happy that you appreciate the conscientious and fine work done by Kim and all the others to make this show a real success. I am afraid that I have no suggestions to make, but I am sure they will all be happy to know that you appreciate their anonymous work. They

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never receive the credit which they deserve.

I believe this answers all your questions. You will be happy to learn that the exhibition had been drawing a heavy crowd and is extremely successful and popular.

With all best regards and hoping that you have a most successful Mexican sojourn,

Sincerely,

Mr. Eugene Berman
Villa Carlotta
Los Angeles 28
California

GA:np

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Los Angeles. 28. Cal
Villa Carlotta
Jan. 31. 1947.

Dear George

As you probably imagine, I have been waiting impatiently for news from you! Of course, I readily imagine that after so much work and effort, a natural reaction has now set in and that you want and need some well earned rest and suspension of any further activities concerned with my exhibit!

None the less, I am most eager and anxious to ~~have~~ know your reactions and feelings and to ~~know~~ learn how in the final instance the whole installation plans did work out; which of them were adopted and which ones dropped or altered?

My brother wrote me that the presentation and hanging looked very well and I hear

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enthusiastic reports from Miss Tournanova, who wanted to buy 2 more sketches. Otherwise my New York friends have not bothered to write me about the show, except Julien Levy who wanted some information about prices. I saw a review by Carlyle Burrows in the Tribune — extremely silly and unfair I thought, when he said that ~~the~~ my work was not completely original, but rather an improvisation on periods! I wrote him back, telling him to read your introduction for a better understanding of the problems of the stage and ~~for~~ of the ~~even~~ necessity to take ~~an~~ entirely different approaches in judging the easel ~~production~~ work and the stage designs of the same artist!

As to Julien Levy's letter, he said that you had suggested a general cut of 20%

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on the prices, to boost the quantity of sales.
I wrote back, saying that a was agreable
to a partial revision of some prices on some
items, but that on the whole I thought that
most of the prices were exactly in the level
of those which had been successfully maintained
by the Levy Gallery and La Boutique
during the past 2 years and that, consequently,
I felt that a general cut and lowering
prices, at a moment when a show such
as this one, should stimulate interest,
confidence and a higher demand on the
side of the public, would be the most
defeatiest policy which we could adopt!
I was really quite surprised by such
a suggestion and by Julien Levy's uncertain
and wavering attitude on this matter.
I would also want to know if the
Museum can handle the shipment of booklets

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to the friends, of which I gave you the lists or not.? If not, I'd like to get the booklets and the lists as soon as possible, so that I would not to have to do all this work just before preparing to go to Mexico.

I'd also like to get the booklet on Cartier Bressons photographs, which I saw in preparation.

I wrote you in my last letter about my reaction to my booklet and how much I liked and appreciated your introduction and all your care and efforts on behalf of this show. I can only renew my expressions of appreciation and gratitude with the hope to hear from you very soon now. Most cordially yours

E. B.

19 — 10 — 47.

P.S. Have you any suggestions as to how I could and should express my gratitude to Klin Swados and all other assistants in the making of this show

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Los Angeles. 28. Cal.
Villa Carlotta
Jan. 27. 1947.

Dear George

I received yesterday a letter from Monroe Wheeler and 25 free copies of the catalogue.
First of all, let me thank you for all the care, love and work which you and your associates devoted to the task of presenting this show of my theatrical work and be sure that I do realize all the amount of complexities, problems, physical and mental work, time and fatigue which it must have cost you and your assistants to select, reject, group, frame and hang the exhibition; not to speak about the decoration and painting of the place, the cataloguing of every item etc-etc.
My sincerest and most heartfelt thanks to you, Kim Swados and all the charming young ladies and other helpers in this ordeal!
Secondly, let me thank you very specially for your introduction — which I couldn't

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have liked more! It reflects perfect understanding and seizing up of the crucial problem of theatrical decoration and it is, I believe, rightly ~~for~~ the first time, that it has been stated by a progressive writer equally familiar with trends of modern Art and with purely theatrical problems and needs. I wish you had more time and space to dig in deeper in the matter, but your thought and stand is very clearly expressed and I am most happy and appreciative for your statement.

On the booklet itself I have somewhat mixed feelings; ~~though~~ I wish I could report equally felicitous reactions as to the preface. I had always been afraid and a little opposed to the use of cuts from „Dance Index" and am sorry that I had not been much stronger and explicit in my opposition to them!

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They are absolutely insufficient in both size and clarity of reproduction and actually spoil the pages on which they are printed! They are also partially responsable for not too felicitous layouts and placements of images on certain pages (pages 9, 10, 11, 13, 14, 16, 17, 18 21, 22 and 23 ~~and 18~~ which do not seem to be somehow too well balanced and arranged. — from page 24 on and all through the rest of the booklet I think the arrangement is infinitely superior and quite harmonious)

Somehow, as I remember, the Dummy on which we were working was quite differently composed and arranged ~~in many spots~~ and in many spots where we had 4 pictures, we have now 2 (?) I think

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that 2 pictures in diagonale order, like on page 9, 11 and 18 or like the arrangement on pages 10 and 14 (22 and 23) are not nice and can not match pages 28, 29 and 30, where images are bigger, of the same size and evenly placed. Pages 31 and 32 are charming. Page 4 could have been enlarged — there is not one single large, full page picture in the booklet, (safe the Vogue colour-plate!)

The cover (front and back) came out very well, though I still think that black would have been more beautiful.

There are a few minor typicographical errors — the captions should have been reversed on page 21 — the Concerto

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Barocco setting on page 14 is privately owned (I do not know by whom), so is the lower sketch on page 11 I believe. The "Jeane" costume on page 9 is owned by Mr. A. E. Austin Jr, and not by the Ballet Russe de Monte Carlo.

And I do deplore that acknowledgments were given only to Studio books, Dance Index, Modern Music and Vogue and not to all private lenders, whose contributions have greatly contributed to the quality of the show! I thought that it was customary to make such acknowledgments in every ~~catalogue~~ Museum publication and was really shocked by this omission to show elementary courtesy to all the people, who consented lending their pictures and to the Julien Levy and the Hugo gallery — which

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by the way is called Hugo Gallery and not „Victor Hugo" Gallery! Last, not least some acknowledgment should have been given to me!!?

Well enough of it.

About the long lists, that I did send you some time ago — if it is too much trouble and work to have them sent separately by the Circulation department, then please have the corresponding numbers of copies sent to me here — and return also the lists to me. If the matter could be handled by the Museum, that it would be an enormous help to me and I would be certainly feel most grateful for it.

Also please have all unused sketches returned to Julien Levy, as well as snap books, photos and other materials which I brought in.

I hope to hear from you very soon — after a well deserved rest and recovery. Thanks again for everything and all best wishes and

affectionately yours,

19

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called + all arrangements made
coming in to buy pictures

P.S.

What happened to the "Quo Vadis" sketch, lent by Tumanova? (page 18, top). She called from New York to ask, why it was not included in the show and was both distressed and worried about this omission.

P.P.S. Please send me some catalogues — which were not included in the booklets!

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C
O
P
Y

Los Angeles - 28 - Cal.
Villa Carlotta
Jan. 26. 1947

Dear Monroe,

Many thanks for your letter and for sending me the booklets of the Museum publication for my exhibition. I hope that both the show and the booklet will prove to be very successful and justify the Museum's interest and care in organizing it. My sincerest thanks to you, George Amberg and every single member of your staff, who had a share in helping make this show -- I am in good positi on to know how complex and harrowing it must have been to handle that many small items, to select, frame, group, and present the best crop and make the whole look attractive, unified and representative for the various projects involved!

I'll be most anxious to receive the announced photos of the installation and am very happy to know that you think so well of the show and of the presentation it has been given by the Museum.

Also many thanks for sending me 25 copies free of charge -- I had written to George Amberg about the copies which I would like to have sent to my friends and acquaintances here or abroad and he has the complete lists - but I do wonder if that will not represent quite an arduous job for the Publications Department? Anyhow, I will write to George Amberg directly to thank him for his introduction and all his care and devotion to the show.

I agree with you that the borrowed plates in the booklet are not too good -- I was afraid of that from the very beginning, because already in the Dance Index they were too small and not too clear. All the plates which were done specially by the Museum for the booklet came out infinitely better and I think that all the final Section is most attractive, clear and well balanced. I am glad that the cover and back came out so well.

With all best wishes and fond regards, I am

Yours very sincerely,

(s) E. B.

P.S. Sorry that acknowledgements were not given to the numerous private lenders, contributors, and galeries!

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COPY TO MR. AMBERG

Berman

19

January 21, 1947

Mr. Eugene Berman
Villa Carlotta, Franklin Avenue
Hollywood 28, California

Dear Genia:

We are sending you under separate cover twenty-five free copies of the booklet we have published on your theatre work. We are very happy to have been able to get it out in time for the opening of the exhibition and I think it will be extremely popular. Some of the plates that we borrowed are not as good as they should be but on the whole I think the fifty-six illustrations convey a splendid impression of the variety and excellence of your theatrical work.

If you wish further copies the Publications Department will be glad to supply them to you at a discount of fifty percent. Complimentary copies will be sent to all those who have lent sketches for the exhibition or who have been especially helpful in any way.

We shall take some photographs of the installation and send them to you in due course. It is going to be a beautiful exhibition and we are all extremely grateful to you for all the help you have given us.

With fond regards, I am

Faithfully yours,

MW:w

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Los Angeles. 28. Cal.
Villa Carlotta
Jan. 12. 1947.

Dear George

Many thanks for your detailed letter.
Re. the Drapes – if the decisive factor is not the difference in the expensive, then I would think that the red velvet, even if it is of much lighter and cheaper quality, is preferable because of its more theatrical and contrasting colour. Somehow, beige seems to me to be a wrong colour and even trimmed with red, it would hardly look theatrical and provide an adequate framing for the "camera obscura."
But I am sure that ~~these~~ all the factors will, as you say, become so clear, once the rest of the colour scheme is completed, that it will be hardly be possible not to hit upon the right decision regarding the colour of the draperies, unless the factor of additional cost will throw its weight in the balance.?!!

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I am glad to know that the camera obscura will come into being and that even the floor will be painted black! I hope it will prove very effective.

The price of the booklet seems more than reasonable to me, I would say even that it is extremely low and I hope that the sale will be very considerable. I would like to get 3 dozen copies sent to me here and I will send you in a few days a list of the persons abroad to whom I would like to send additional, separate copies.

For possible sales, I do not think that it would be wise to check with Julien Levy on every single offer made — that may delay and discourage the prospective buyer, who may may want to conclude a deal at once and may be suspicious if told that the correct price cannot be communicated to him without checking with a dealer!?

The prices quoted by me or by La Boutique

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are (except for a few cases, when I was not quite sure of my memory) quite correct. If you can identify the corresponding paintings and only in such cases, when I was in doubt myself or for such sketches for which the prices are missing, is a re-check with Julie very really necessary! I have no objections to his re-checking everything – but that should be done, if possible, before the opening or as quickly as possible after and not at the moment, when prospective buyers would inquire about the price of such or other item!

Thank you for all the other information and do keep me posted on final decisions and other interesting details.

All best – very cordially

E. B.

19 W 47.

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January 27, 1947

Dear Genia:

At long last the exhibition opened; and I should like to say immediately that it turned out to be the great success which we anticipated. The reception was enthusiastic, and my only regret is that you were unable to accept the congratulations personally. So far the press reviews have been entirely satisfactory. As soon as we have them all we shall mail you copies. There was a large and illustrious crowd--many friends of yours but also many friends of the Museum and quite a few people who for the first time showed interest in modern stage design.

The installation is very handsome indeed and is worth the many weeks of toil and trouble through which we passed. The auditorium gallery looks perfectly unified and very large. When we send you the installation pictures, you will notice that we modified the original plan slightly for the camera obscura. It turned out to be both original and extremely effective. I am sure that you would also approve of the velvet curtains which we used and which convey the "theatrical" quality you were anxious to achieve without being in the least conspicuous.

Already there have been many requests for purchases, although quite a few people seem slightly scared by the prices. It is too early though to draw any conclusions. I also settled the matter with Julien. He is entirely agreeable to our selling directly with a ten percent commission. After the show all the material will be turned over to Julien as per agreement and potential buyers will be referred to him.

The catalog was ready for the press opening and has had some friendly comments so far. I am anxious to learn how you like it yourself. As you have learned from Monroe's letter, copies have been mailed to you immediately and should be in your hands by now. In addition about 150 more copies will be sent to interested parties including the names on your list.

I hope to hear from you before you leave for Mexico, and I also hope that your preparations are progressing well. I am very happy that I had the opportunity of organizing this exhibition. With all good wishes,

Cordially,

P.S. Your check has been returned to me. I am enclosing it for your information.

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Dear George

I am sending you back your telegram, which puzzled me no end and which reached me almost by miracle. Please note, that my name did not figure at all in this wire and that the adress was completely erratic (since the Villa Carlotta is situated on 5959 Franklin Avenue!) How come it was directed to 1817 Hillcrest Road?

Fortunately, the manager of my apartment who opened the wire thought that the mention of the Museum could have something to do with me and so it was after all delivered to me.

As to your request, you know that it is my hope and intention to sell at this exhibition through the Museum. I remember that you spoke of a 10% commission

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to the Museum and, I believe, that Julien Levy knew about it and was agreable to it — however, in the final instance, it is for him to give you his formal agreement on this matter — so why don't you call him on the phone and ask him to do so. This seems to be such a round about way to get his ~~final~~ agreement at the last moment — I had certainly expected that you had been in touch with Julien about invitations, prizes and all other matters!

So, all I can say is — sell as much as possible at 10% commission to the Museum and turn the ~~money~~ profit over to ~~him~~ Julien — but do ask him for his agreement on such a basis of dealing right now!

All best wishes for our mutual success with this show — I do hope to hear from you soon

E. B.

W 47.

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Los Angeles. 28. Cal.
Villa Carlotta
Jan. 17. 1947.

Dear George

I am seriously embarassed because my lists of people to whom I would like to have my booklet sent out have grown to such extravagant proportions, that it will, I am afraid, again represent an enormous amount of work to have that many individual shipments made by the Museum! Tell me frankly if it is possible or not!?

For me it would be of an invaluable advantage if it could; for it will never be possible for me to have that many packages wraped, adressed and posted without setting up a whole working organization and spend considerable extra time and money on it!

You may marvel at my extravagance in general! Why so many books sent free of charge? Well, if the booklet

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is to cost between 50 - 75 cents (which, as I said already, is very inexpensive), I can, by sending these booklets free of charge;

1-) acquaint quite a few people abroad and even here with my theatrical work and thus achieve extremely valuable and effective propaganda at a comparatively small expense.

2-) Make a gesture of good will and thoughtfulness towards lots of personal friends, ~~co-workers~~ contributors to the exhibition, collaborators or other people to whom I'd like to show a little attention.

So, all in all, though this may run in some expense ~~for me~~, I sincerely believe it is worth it for me — provided the ~~Museum~~ corresponding department of the Museum can handle that amount of separate shipments! (They don't have to be sent out all at once, naturally, but could be sent out over a period of 1 or 2 weeks, if that would make things easier.)

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I do not think it is necessary to put my name anywhere in the book or on the (except, possibly, for art critics, but not necessarily) label — since it will impossible for me to put any Dedication or personal message — it would be preferable if the whole thing ~~would~~ have a somewhat anonymous character! And if some people should flatter themselves with the thought that the Museum has ~~the~~ presented them with the booklet — all the better!

Still, I would like to get about 2 dozen copies for myself here — of which 2 or 3 I would like to receive by air-express.

On this I'better close my letter — it may be time for you to reach for smelling salts (or for a drink) or to reach the conclusion that I am hopelessly

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mad and that it is a harrowing experience to have to put up with me!

Well, so long — all best wishes and infinite apologies for all this trouble and complications!

Very cordially yours

E. B.

19 W 47.

P.S. Many thanks for the detailed receipt which I haven't looked through yet in detail. However, at a superficial glance I failed to see any mention of the various models and separate pieces of models (which I sent you recently.)

True, the „Concerto Barocco" model should be returned to Miss Munson and the „Romeo & Juliet," if not sold, will go on a loan to Miss Segovia. But I

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haven't decided yet what to do with the 2 Giselle models (if they are not sold) — I may want ~~take~~ them back to California or leave them with Julien Levy or Dolas.? Consequently I think that a receipt covering all models and parts of models (safe the one which is the property of Miss Munson) should be addressed to me, I believe, even if "Romeo" model will be lent to Miss Segara.

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Berman

January 8, 1947

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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

1201

JOSEPH L. EGAN
PRESIDENT

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

Eugene Berman QDY 2 19 PD JAN 21 Jan. 21, 1947
Villa Carlotta
Hollywood, Calif.

Please wire specific confirmation agreeing to sell through Museum at ten percent commission. Is Julien Levy agreeable to this.

George Amberg

Chge to Eugene Berman Exhibition, Theatre Arts Dept.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

we would not commit ourselves to any definite price without asking Julien Levy. The La Boutique list is generally quite clear, and I think we have your prices marked down properly. In a few instances where there is no definite identification we will, of course, have time to ask either Julien Levy or you.

Everything has arrived in the meantime, including the much delayed shipment from Edward James and the two drawings which you sent by airmail. Ballet Theatre has returned the cover design, not however the model for the house. We received one photograph from Mr. Grosh, who explained that lighting conditions had been very bad, and the one specimen he sent is of such a miserable quality that it could neither be enlarged nor used in any way in our show.

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Berman

January 8, 1947

Dear Genia:

Yesterday we made the final selection, and all your drawings have been sent to the workshop. We feel happy and releived that this first and most difficult stage of the installation is concluded. I repeat that all through the exhibition we followed your color scheme strictly. The camera obscura will be set up as you suggested, and we even got permission to paint the floor. Since we are covering the mirror in the background and continuing the colors beyond the several breaks of doors and entrances, the whole room will look unified.

Much to my dismay we have not been able to decide on the red curtain yet. It is not merely a question of a difference of roughly a hundred dollars; the red material is rather light, whereas the gray-beige curtains we have here are very heavy velvet which would drape beautifully. However the red material is available, and as soon as we have painted the walls, we will decide definitely. If we are using our own drapes, they would be trimmed with "theatrical red." On the whole this seems to fit perfectly into the whole color scheme.

By the same mail we are sending you three dozen invitations. The booklet is not finished yet; however, it is sure to be ready for the opening of the show. Since Monroe Wheeler is anxious to continue selling it beyond the limited period of the exhibition, he decided not to include the catalog which would date the book and which would have taken approximately three pages, now filled with cuts. We will have a separate catalog printed which will be inserted in the booklet. The first printing is 7500 copies, and it will be sold for no less than 50 cents and no more than 75 cents. If you want us to send any copies to your friends, please mail us a list and we will gladly take care of it.

We have insured everything at rather high values. In case of sale, we would not commit ourselves to any definite price without asking Julien Levy. The La Boutique list is generally quite clear, and I think we have your prices marked down properly. In a few instances where there is no definite identification we will, of course, have time to ask either Julien Levy or you.

Everything has arrived in the meantime, including the much delayed shipment from Edward James and the two drawings which you sent by airmail. Ballet Theatre has returned the cover design, not however the model for the house. We received one photograph from Mr. Grosh, who explained that lighting conditions had been very bad, and the one specimen he sent is of such a miserable quality that it could neither be enlarged nor used in any way in our show.

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In regard to the complete listing of the material which you requested, I should like to explian that as a matter of regular routine each item that comes into the Museum is recorded and insured. It is also routine to make out receipts which are mailed to the lenders. Considering the amount of work involved in this particular show (well over 200 items) the sending of the receipts may have been delayed in some instances, for which I apologize. I do not think it would be necessary to compile a separate list of all the items since all the records are available. The mere typing work involved would take two full working days of our precious time which is paractically all filled now with compiling check lists and preparing the catalog and labels. However, it seems to me that there is no need for such a list since after the show you will have a clear record of what has been sold and Julien Levy will have all the receipts for the remainder of the material.

On the whole things are developing very satisfactorily I am happy to report. With all good wishes and many thanks for your continued cooperation,

Very cordially,

Mr. Eugene Berman
Villa Carlotta
Hollywood 28, California

GA:np

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Jan. 3rd. 1947
Villa Carlotta
Los Angeles. 28. Cal.

Dear Jorge

La Boutique closed on Jan. 31 and I got the rest of my things home. Among them there were 2 of my best "Giselle" sketches and though I know how much material you have already at the Museum for my show, I still decided to send these 2 sketches on to you. I took the glasses out of them and had them sent by air-express prepaid by me. It will be up to you to see if you want to include these 2 sketches in preference to some other that you have already or to turn them over with other materials, which will not be used, to Julien Levy.

One thing that seems important to me now (if only it will not mean an awful amount of work to you or to your assistants) would be to get a complete list of all the things which I lent for this show. I have practically emptied my studio and

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my portfolios of all my important theatrical work and unless I get a complete list of what I gave to this show, I will really never know exactly how many and which ones they were – since the majority of these materials will be and, possibly, are already being turned over to Julien Levy! So, unless he would compile a new and complete inventory of the things he will get from the Museum, (on which I can hardly rely before the whole Season is over!), I will have practically no control whatever over all the things I brought in or sent to the Museum!

So far only a few receipts which covered the sketchbooks and a couple of more articles – that, of course, is only a very small part of the whole and what I really would like to get is not a heap of separate receipts, but a complete inventory of whatever works, belonging to me, were brought in or taken out of the Museum.

I also wish that complete receipts were sent out to my local friends here, who have lent

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things to the exhibition — such as Miss Munson, Miss Tournanova, Mr. Richard Day and Mr. Richard Hammond. Mr. Day called me a few days ago and asked why he had not yet received any receipt and insisted on getting it and Mr. Hammond asked the same question. I do realize that all this represents a maze of work of all sorts for many people at the Museum, but I do not quite see how it could be avoided or diminished.

My previous letter contained several questions re. the book to be published by the Museum and a few other questions — on which I hope to hear from you whenever you will have time to answer them.

All best wishes and kind regards to yourself and all your spirited assistants at the Museum. Very cordially yours

(E. B.)

29 III 46

P. S. →

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The 2 sketches sent to the Museum are:

1.) Project of decor for the 2nd act of Giselle 1940.

2.) Project for the curtain of the 2nd act of Giselle 1940 – 1946.

The prize of each should be of the top range of the other big Giselle sketches – which, if I remember correctly, is $375.2

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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 DANCE AND THEATRE DESIGN
GEORGE AMBERG, CURATOR

December 31, 1946

Dear Mr. Berman:

Dr. Amberg is away for a few days so I am holding your letter for him, but meantime I thought I would let you know how things are going.

The portals for Romeo and Juliet arrived safely, and I have given them to Kim Pwados. I also called Julien Levy about the prices on the models and he agrees with your figures. I imagine that the Museum membership and complimentary lists will cover almost everyone whom you would want to receive an invitation, but I spoke to Mr. Levy about sending us a list anyway. So far I have not been able to reach Mr. Iolas, but I will keep trying. The books and invitations will be sent you as soon as they come from the printers.

Kim says that everything is well in hand and that the show is shaping up nicely.

Best wishes for the New Year.

Sincerely yours,

Nika Pleshkova

Nika Pleshkova

Mr. Eugene Berman
Villa Carlotta
Hollywood 28, California

P.S. Have you received the photostats yet? Our Publicity Department is most anxious to have the pictures for distribution.

I have returned these photostats upon reception to the young lady at the Museum who had forwarded them to me (I forgot

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the name). The photostats were, with one exception, of photos made by several New York photographers and consequently I could not do anything about indexing them here. I put the names and addresses of the respective photographers on the photostats (when I knew who made them) and I sent everything back to the Museum <u>by air-mail</u>.

Sincerely

(S. B)

Jan. 6. 47

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Hollywood. 28. Cal.
Villa Carlotta
Dec. 25. 1946.

Dear George

I have received your long letter and also the copy of your book and thank you for both. I am sure that a serious and sincere effort is made by everybody concerned (and not only by you) to present my show in a very good light and form, but it is difficult for me not to keep thinking about it quite often and to worry about it – which is one of my, let's say, specialities! I really felt that without special hangings of the right colour and material, the show would not look attractive, no matter how good the choice of material, frames, groupings etc. and not hearing from you about any purchase of the fabrics which I had selected, I felt rather miserable and troubled! You did not tell me ~~of what~~ the colour of the velvet of the draperies owned by the Museum – I can only hope that it will be festive, theatrical

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and fit into the colour scheme we had devised.' If it should be of a very dark colour (which in itself could be very beautiful) I don't think it would go well with the plan of the „Camera Oscura" and on the whole I feel that only a vivid, but soft theatrical red would fit in with everything, tie everything together and create the atmosphere of „Theatre", which is so much needed for this show.

Otherwise I quite understand the many problems you and Klin Swedo had for the grouping of show, arising from the necessity to group the pictures by play and yet to harmonize elements of different framing and sometimes of absence of framing.'

I know that this is quite a task, especially on such a scale.

I'd like to get the invitation cards — I'd say about 3 dozens, since I really do

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not intend to send out many, safe, maybe, a few ones to my friends abroad.
I hope that you did (or will) contact both Julien Levy and Dolas and get from them the names of everybody who should know about my show at the Museum or that they will take a number of invitations from you and send them out directly!?
When is the book to come out and how much is it to cost? I'd like to get about 3 dozen copies for myself (at self cost price, I hope) of which 2 dozen should be sent to California. One dozen also I would like to send to some friends in Europe and may be I could give you a list of them and have these copies sent directly by the Museum, if it is possible, or by the publisher (I would of course also assume the postage expenses).

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I haven't received yet the photostats of 8 photographs of which you speak — so I really do not know which they are and I can not order any copies before I get them! May be tomorrow's mail will bring them?

Let me know if you have received any additional missing material from Ballet Theatre (the house for the model or the missing cover of the Giselle sets designs) and the photos from Mr. Grosh.

I will busy myself tomorrow with the little portal for the "Romeo" model and will sent it on to you as soon as ready.

If the publication is ready, I'd like to receive one copy ~~as soon~~ as soon as possible, possibly by air express, which could not be terribly high for a rather slim volume!

With many thanks for everything, all best wishes and kind regards

Cordially yours

E. B.

4 W 46.

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P.S. The models should be priced for sale, I think that the 2 Giselle models should be priced at $500 each, the Romeo & Juliet model at $600. However I would advise to check up with Julie and if he ~~the~~ should approve of it – they could be priced higher (since they are quite rare) but not lower!

I do not know if the shipment from La Boutique had prices marked on them or numbers, so you could check up on the list I left with you.? Here too, it may be necessary to check up with Julie, once the things are selected and hung!

The little model of Concerto Barocco is not for sale, it is lent by and should be returned to Miss Ora Munson (2340 Canyon Drive. Hollywood 28) with the other

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6.

things she lent to the show.
If the "Romeo" model is not sold to anybody during the show – I promised to lent it temporarily after the show to Miss Katharine Segaara (66 W. 55.) who is also a contributor to the show.

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Berman

December 20, 1946

Dear Genia:

I am sorry to have kept you waiting with this answer, but things have been piling up and we had to wait for the last shipments in order to be able to final agreements on the exhibition. We have sorted out the material and arranged it by project or production. Now the Giselle drawings, old and new version, will occupy the large center wall and part of the adjoining alcove. Another important place is given to Romeo and Juliet, and the rest of the material is placed where it fits best with the color of the walls. You seem to have misunderstood me in my last letter, because we do intend to keep strictly to the color scheme which you suggested; and, from our experiments, we feel it will work out perfectly well. You are quite right that the auditorium gallery requires special attention in order to appear as a unit, and I am quite convinced that you will be satisfied with the scheme we have worked on for the past weeks. Kim has made great efforts and done innumerable sketches. I can assure you that no one concerned is sparing any effort to make the show as brilliant as it should be.

Concerning the framed pictures, the main problem consists in the fact that we have to group the drawings by play; and since everything that has come framed is so perfectly done, we would not dream of unframing or re-framing them. That means that drawings belonging in the same play have to be framed in a similar way and cannot be fitted into the large over-all frames which you designed in your installation sketches. We are using the shadow boxes for loose material which belongs together. We have experimented with these, and they looked exceedingly well on the dark wall.

As to the draperies, the Museum owns a magnificent piece of velvet of a quality we could not afford to purchase now, which will be trimmed with red and thus will fit perfectly into the general color scheme. The mirror at the back of the gallery will be covered with a panel, and the striped curtain will be removed so that the whole rear area of the room will be completely unified. The general idea you suggested has been maintained, although modified in the course of our working with the actual material. Everything will be sent to the workshops for matting and framing next week.

Because of the amount of work yet to be done and because shipments were delayed by the recent embargo, we have postponed the opening date by a week. Invitation cards have just gone to the printers.

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They look very handsome indeed, and we will mail you some for your own use as soon as they are ready. The publication, The Theatre of Eugene Berman, turned out very satisfactorily after we decided to have most of the cuts made especially for it. There are two pages of introduction and fifty-five cuts in all; thus it makes quite a comprehensive survey of your theatrical work. Mr. Wheeler decided to have a large edition printed, which we will continue to sell after the show closes. Quite frankly, I feel that the Museum is making every effort to give your show its true importance, and I am sure that you have no reason to be worried.

By the same mail you will receive photostats of 8 photographs which, I believe, were taken by a Los Angeles photographer. Since we need copies of the photographs for publicity purposes, it is quite urgent that they be made up as quickly as possible. Would you be kind enough to ask the photographer to make two copies of each photograph and to send them to us at once, billing the Museum for the cost.

The matter of the Christmas card has been decided rather forcefully by the printers who refused to accept any job whatsoever this year. This was a surprise to us, and I am sorry to be the bearer of bad news.

This, I hope, answers all the questions. I shall, of course, keep you informed on any further developments. How is the Studio Publication coming? and when is it due to appear? Thank you very much for the check. Your copy has been mailed and should reach you shortly. Since I do not know how you feel about dedications, I prefered not to write in on the virginal pages.

With all best wishes and kindest regards,

Cordially,

Mr. Eugene Berman
Villa Carlotta
Los Angeles 28, California

GA:np

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Berman
12/11/46

Los Angeles - 28. Cal.
Villa Carlotta.

Dear George

Thank you for your letter which I was glad to receive and to know that, at long last, the shipment from La Boutique was delivered to the Museum!

I fully agree with you that we should not look for any additional material now that we have already so much — much more than we could possibly use. But I do not quite see why the abundance of framed material should make any substantial change in the general scheme we had planned? I had always told you that all ~~of~~ materials coming from La Boutique were framed and, in my opinion, very nicely framed, but still We do have also so much that isn't and

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2/ is not going to be framed individually! In my sketches and projects which I gave you, I forsaw the alternation of framed material and unframed things, the latter ~~to~~ be put up on large, separate panels! How much there would be of one kind and how much of the other is not so important — on some walls the spacing and the balance could be quite different from the others. However, I believe that the general ideas could be maintained and applied just the same and especially in regard to the general colour scheme — the painting of the walls, the Draperies, the use of the „Camera obscura" in the center etc. etc. From your letter I surmise that none of the materials for which I collected

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Samples have been bought as yet and that seems a shame to me, because I hate the idea of having wasted so much time and effort for nothing! Things are so hard to get now, as you know and do disapear so quickly, that we may not be able to get these things at a late date! In itself the locale in which my exhibition is planed is quite dreary and consequently I feel, that unless something specially attractive is done about the <u>whole</u> presentation, the attractive frames from La Boutique will not help very much (at least not enough) to combat the general dreariness and gloom! You feel yourself that this exhibition ~~needs~~ Did need a special presentation and I am quite confused and quite unhappy to realize

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4) that despite of weeks of planing, speculation and talking about it, no further progress or decisions have been made on which you could report to me! My letter may seem unfair to you (and I know that there is an enormous amount of underground work involved in this exhibition, which nobody will even see), but I can't help being disapointed by the fact that that the presence of many well framed sketches seems to have ~~you~~ confused you about the the general theme while I had expected a general theme (to be the starting point and) to have been decided upon and carried out on the strength of our previous discussions and of the projects which I have made for you! I am quite convinced, that the better the individual

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framing, the better the whole project will look! As to the replacement of the panels, which I had designed, by shadow boxes; that may be just as well if not better and that is something which should be done with proper consideration of the frames which we have already and with a general idea of unified framing in mind!

I received the little box with the portal made by Mr. Swedes, but, alas, I can not use it because it is already all pasted together and I could do any precision work only on flat paper, which should be glued, bent etc. only after I have finished with it! I thought that I had made it clear in New York — I am sorry, because all

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this means waisted time and effort for Kim Swedos without any real benefit for me, I am afraid!

About the X mas card with the Jumping Harlequin — I would be glad if the Museum bought something from my show, but I do not think that it should be guided by the consideration, that it could use the purchased drawing or drawings for printing such cards! As a matter of facts, I did hope <u>and still do</u>, that the Museum will purchase some of my theatrical things from my show, as it had done from the Chagall show and from many other shows and entre nous, I would be rather disapointed if the purchase would

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concern only the Jumping Harlequin! (whose price is, I believe, $100.) As a rule, I understand, the Museum always gets a certain discount for purchases and the best thing would be to call in Julien Levy and let him make the arrangements for any purchase planned by the Museum.

I also want to remind you that he had promised to cooperate in giving you the names and addresses of people who should receive invitations for the show.

Thank you for the information re. the Pantheon book — I understand the situation and would be glad to have a copy, for which

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I do inclose a check for $9!

With all best wishes and kindest regards

(E. B.)

49 ~~W~~ 46

Dec. 11.

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December 9th, 1946

Dear Genia:-

I have been away over the weekend when your letters arrived; hence the delay for which I apologize. The shipment from LA BOUTIQUE has arrived in good order only two glasses are broken without any damage to the drawings. Today we are collecting the loans in the city of New York, tomorrow we shall have an opportunity of making our first thorough survey of the total material which accumulated into a considerable bulk. I am happy though that we have a chance of being selective and visualizing the show as a whole. The only drawings which are not in our hands are in the recent shipment from Los Angeles for which I am waiting anxiously. The little portal has been mailed to you by airmail and should be in your hands presently. I have written a note to Mr. Grosh as you requested and I shall keep you informed on the matter. By the same mail I am sending you a sample collection of the Museum's Christmas cards. We have no arrangements for having the senders names printed on them, and during the Christmas rush none of our printers could be relied on to do this job in time for the holidays. As to the "Jumping Harlequin" Mr. Wheeler has considered making it into a general Christmas card for our Museum. Since it is Museum policy to use only drawings which we own we would have to consider making a purchase of the respective drawings and I would appreciate your quoting us a price.

On the whole I think we have ample material for the exhibition and since we have to start with installation and workshop work I don't think we ought to ask for additional material from either private lenders or LA BOUTIQUE. Miss Sergava will send the sketch you mentioned. Concerning the installation we find ourselves a little embarrassed at this point that so many of the drawings are extremely well framed and that we would definitely hesitate to have them unframed. This fact, however, makes it rather difficult to work out a unified installation and we are actually discussing the neccessary adjustments to this circumstance. In principle of course we follow your project and we keep the color scheme as sketched by you. For the loose sketches we have devised very handsome shallow shadow boxes. Once the whole plan is definitely crystallized I shall be glad to again report to you.

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The catalogue looks very handsome indeed and I trust that it will be satisfactory to you. The brief introduction caused me some headache because I wanted so much to say so much and I had so little space at my disposal.

I inquired at Pantheon about a free copy of the Ballet Book and they explained that we have sixty contributors and a score of additional obligations. If the publishers would consider to give free copies to each of them it would almost take any benefit out of this very expensive publication. They have arranged however to give copies at publisher's discount and if you would be good enough to send me a check in the amount of nine dollars I shall have a copy mailed to you immediately. Incidentally I should like you to know that I myself have to pay the same price.

I hope this will answer your questions. With best wishes and kindest regards.

Cordially

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Dec. 6. 1946
Villa Carlotta

Dear George

This is to tell you that I took a costume sketch for Dawson Conventants out of the shipment, which, I hope, will leave tomorrow for New York and of which I had given you a detailed account in my last letter. Consequently you will receive one sketch less.

All best

E. B.
4 W 46

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Los Angeles 28 - Cal.
Villa Carlotta
Dec 4. 1946.

Dear Jorge

I hope that the shipment from La Boutique (Lanvin) has arrived by now and everything is in good order, but would like to have the confirmation of it. The last shipment from here is about to leave – it was taken yesterday by the people from the „Louvre" – it comprised, I believe, 10 framed sketches (from Richard Day, Richard Hammond, T. Tommanova, Mrs Munson etc.), 20 additional unframed sketches, one poster for L'opera de 4 sous and an evelope with some odd parts of stage models I made in 1933. (Total value $5000)

In my last letter I forgot to ask you if Mlle Swados had already been able to make the little portal for the model

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of „Romeo."[2] Do not forget to send it to me with the other portal as sample, so that I could put in the details and send it back in time.

I have several more things, which you would be very kind to do for me:

1.) While I was working on the scenery for Giselle here, the ~~boss~~ owner of the studio Mr. Robert Grosh took photos of the I Act backdrop and the I Act curtain and also of myself and my assistants. I do not want to call on him now, because he did such an appalling job on the construction part after I left and also because I am now here „incognito" from the Union, which otherwise will call me up for picketing the Movie studios because of the Movie Strike.

So, could you write Mr. R. Grosh a note, saying that I am busy in N. Y. putting up the show at the Museum and

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asked you to obtain these photos from him for our exhibition! They may be good documents and it would be worthy wise to ask for 2 copies – one for the show and one for myself. The adress is Robert L. Grosh Scenic Studios 4114 Sunset Boulevard Los Angeles.

The other request is, strangely enough for X mas cards. The Museum has a nice collection of printed cards and I'd like to get (if possible by air-mail c.o.d) a sample collection of the best things put out by the Museum, including the Steinberg card, which is very nice. Could you also inquire if the name of the sender could be printed on the card and how long that would take?

Personally I had for some time wanted to use one of my jumping Harlequins

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as a Xmas card and forgot all about it while in New York. Would it be still feasable to print either the one which we selected for our cover or another, similar, which should have come with the shipment from La Boutique in black on white (positif)? I would certainly be glad to order the cut and a certain amount of cards for me and may be for some of my friends here and if you would want to use the same card, I'd be very ~~glad~~ very pleased. Since Xmas is almost around the corner, do not hesitate to send me a telegram collect on this matter, so that we would not waste any precious time. Hoping to hear from you very soon and with all best wishes

(S. B.)

19 W 46.

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Los Angeles. 28. Cal.
Villa Carlotta
Nov. 30. 1946

Dear George

I arrived here a week ago and have been busy putting some order in my appartment and in my affairs.
I have also been busy rounding up things from local collectors for the show (the ones we had decided upon) and tomorrow I will probably get the last item from Tamara Toumanova — so, on Monday I can have the whole collection taken by the packer and have it sent to the Museum.
I have also been fortunate to found the missing Giselle curtain and another missing sketch at La Boutique and will add them to the shipment which will include:

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II.

1.) 2 curtain sketches for Bourgeois Gentilhomme lent by R. Hammond

2.) Costume sketch for Danses Concertantes coll. R. Hammond.

3.) idem — coll. R. Hammond.

4.) idem — my property

5.) Italian Symphony scene II (reproduced in your catalogue) my property

6.) Nero — Quo Vadis coll. Richard Day

7.) Marcus — Quo Vadis coll. T. Tommaso Robinson

8.) Giselle I Act Curtain coll. Ona Munson

9.) Giselle Project for Decor Act I (reproduced in catalogue, I believe) my property

There are still a few good sketches left at La Boutique, which will unfortunately closed for good after Dec. 31 — so, if you want these, I could send

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III

them after the closing by air-express, but I believe that we have made more than we can hope to show already. Please keep me posted on the progress of the installation and let me know how much of the things we had in mind will be actually executed and used and what part will be sacrificed? I hope that on the whole most of our projects will materialize and look well!

All my best and most appreciative regards to Mr. Swados, Miss Volkmer, Frances Purness (I am sure this is not her correct name), Miss Colette and to yourself as well as to Mrs. Amberg and cordial greetings

E. B.

19 W 46.

P.S. →

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IV

Is it possible to get a copy of your book on Modern Ballet free from Pantheon (Schiffrin) or at least with a good discount?
I'd like to have one.

I called Edward Daniels only to learn that he had returned to N.Y. (Hotel Gotham) and that he had sent my sketches to the Museum.
I hope they will turn out to be good!
Somebody here told me that Steward Chaney has some sketches of mine in N.Y.
I wonder which they are?
Have you been able to do something with the "Dance" sketches from Jennings and what about the crazy Francesco Mendelssohn, who has the best of the "Opera de 4 sous"?
I do not remember if we had taken note that Miss Selma Gottlieb and Miss Katharine Sergeant [redacted]

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residing at 66 W. 55 (Ci 7 3979) have some good sketches – I had planned to borrow one from each.
I repeat the names because of the ink spots: Selma Gottlieb
Katharina Sergava.

(S. P.)

and put some more ink spots around!

P.P.S.: Have you received anything from Ballet Theatre – the missing house of Giselle for the model of the I Act and 2 more sketches for the cover of the Souvenir book?
And has Vogue returned to you the sketches which I had given to Mr. Liberman?
Please send me back the

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marble papers, if you do not need them and do not forget to ask for the "Romeo & Juliet" photos from Walter Alford at the Playwrights Company.

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KARINSKA

November 21, 1946

Dear Mr. Berman:-

If you are able to contact any of the people in California whose pictures you are anxious to have in our exhibition it is most important that they sign and return to us the green slips which they should fill in as to title of the work, insurance valuation as well as their name and address so that their pictures may be returned properly.

It is also very important that they understand that if they lend they should follow the following shipping instructions:

> "Have the pictures packed, billing the Museum separately for packing costs, and shipping pictures Railway Express Collect to arrive at the Museum on or before December the ninth."

I am sorry to have to bother you with these details but you can understand how important it is for us to keep our records straight. Also if we are to receive additional loans from California will you let us know in advance of our receipt of the green slips from the owners. Thank you ever so much.

Sincerely,

Colette Keiffer
Department of Theatre Arts

Mr. Eugene Berman
Villa Carlotta
Los Angeles 28, Cal.

CK/encls.

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Monday

BERMAN

KARINSKA
STAGE and ART INC.
23 EAST 56th STREET
NEW YORK 22, N. Y.
PLAZA 8-2252

Dear Mr. Amberg.

Here is the list of the theatrical things at La Boutique. Let's have a few copies made and we will mark on them what things we will get now and which ones will remain temporarily at La Boutique. (probably not more than 10 – 12).

Le pencil marks on various numbers should be disregarded.

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Please confirm to Mr. Stravinsky my order to ship most of the things on October 7th. and give her instructions for the insurance (she calculated a value of $15000).

I hope to see you soon —
best regards

S. B.

10 10 46

Please send me a copy of the list to Karinska.

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Los Angeles 28 Cal.
Villa Carlotta
Aug. 27-1946

Dear Mr. Amberg

September 6, 1946

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

1201

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

RD 28 QDY

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

WUD28 NL PD=LOSANGELES CALIF SEP 10
GEORGE AMBERG, MUSEUM OF MODERN ART=

:AM SURPRISED BY LACK OF ANSWER ON MY LETTER
SINCE IM LEAVING HERE SUNDAY SEPTEMBER 15 IT IS
RATHER OBVIOUS THAT I SHOULD KNOW ABOUT YOUR DECISION
BEFORE HAND AND HAVE A LITTLE TIME TO ASSEMBLE
NECESSARY MATERIAL AND LEAVE DETAILED INSTRUCTIONS
FOR SHIPMENT PLEASE WIRE IMMEDIATELY YOUR FINAL DECISION
AND EXACT CHOICE OF MATERIAL CORDIALLY=E

EUGENE BERMAN.

15. 840A. SEP 11

...L APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Cordially yours,

Mr. Eugene Berman
Villa Carlotta
Los Angeles 28, California

GA/k

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 6, 1946

Dear Mr. Berman:-

Since I may expect you in New York in the near future I confine myself to a brief note concerning your exhibition and thanking you at the same time for your kind letters and your prompt response and cooperation with our project. Judging from the description of the material which would be available for our show I feel that the Departmental Gallery may be inadequate for a proper and worthy display. Consequently I submitted to Mr. Wheeler and the Exhibitions Committee a request to grant us more exhibition space, specifically the large auditorium gallery which has been devoted to theatrical subjects several times in the past. Mr. Wheeler, of course, was entirely agreeable and we are reasonably sure that our exhibition's schedule can be switched around so as to make this gallery space available.

I am very excited indeed at the prospect of this show which has been due a long time and which I am happy to see materialize in such splendid completeness. May I trouble you to bring the parts for the Romeo and Juliet model with you. If I can possibly manage I would like to have it and the Concerto Barocco model put together for this exhibition. I received a note from Mrs. Strawinsky who is kind enough to inform me that the time factor will work out very well and if the 12th of November would be too close for proper installation we can still hold over our present exhibition for a few more days. Please do bring in material which you deem of interest for our purposes so that we may have the largest possible selection for a show which will at the same time be selective and valid.

I am eagerly looking forward to this exhibition and our common work on it, in the meanwhile with my best regards I remain

Cordially yours,

Mr. Eugene Berman
Villa Carlotta
Los Angeles 28, California

GA/k

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Los Angeles. 28. Cal.
Villa Carlotta
Aug. 27. 1946

Dear Mr. Amberg

Many thanks for your kind letter and the very interesting offer. I will have to speak to Mr. Stravinsky about it, but I am certain that it could be easily arranged and that you could have the things in November. Needless to say I am very pleased with your offer and I do appreciate your constant interest in my work and your desire to do something very constructive and helpful about it.

Here are some details which may help place the whole thing. The present show at La Boutique contains about 65-70 items - mostly preparatory sketches and variations for the sets and curtains for "Giselle" as well as a certain amount of theatrical projects without any definite specification (These are called projects

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for Divertissements, Italian Dances etc) there are a few sketches supposedly for the decor of "Swan Lake". Also a few preliminary sketches for "Scenes de Ballet", which is in preparation for a late October production by Ballet Theatre, in collaboration with Stravinsky and Balanchine.

To your show we could add all the preparatory and final sketches, the model for the decor and the costumes for this ballet which I still have to produce.

Also the costumes for "Giselle", on which I am still working presently and the 2 models for the decor of Act I and II for Giselle, which are presently used for the building and painting of this ballet, but which will have to be be sent to New York, assembled, mounted and framed there.

Finally there is a new serie of about

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15 costume and decor sketches which I made on my return here from New York for an imaginary ballet "Armida" on a partial commission ~~[illegible]~~ for Dolas (Hugo Jallery) and which are in the hands of Dolas. So, as you can see, this has been quite a ballet year for me and when work on "Giselle" and "Scenes de Ballet" is completed we will certainly reach and probably top the mark of 150 new items. If that should still not be enough for you, we could still dig into Dolin's portfolios and mine and get more unfamiliar material, but that would be of course of ~~old prices~~ older vintage. Frankly I think that we should have more than is needed with all the new material and make it a 1946 exhibition, which would comprise Giselle, Scenes de Ballet, Armida and diversified designs for Swan

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4/

Lake, Divertissement, Italian decors etc. The items from La Boutique are of course already framed and very handsomely so. The others should be framed in New York and I imagine that the Museum would take full charge of that, but I hope that it could also be done elegantly and may be you could get some frames to loaned from Lowry (as we did for my show at the Hugo Gallery) and supply the mats, for which I use mostly black cardboard or colored papers. There would be no need to ship the things back to California – at least not the bulk of them.

I will be in New York on Sept. 17th, but certainly completely swamped with work on the costumes for "Giselle" (which will be premiered around Oct. 15th) and with the whole production of "Scene de Ballet" which would open very late in October or in the first days of November. I suggest that the

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show should open between Nov. 15 and 20th, so that I could devote some time to work on its presentation with you after the opening of my 2nd ballet. Until then it is hardly probable that I could give it any time, thought and collaboration.

I do hope that all this will seem acceptable and reasonable to you — I will be delighted to know that it is! ~~So, I do hope~~

I shall expect to hear from you soon again and, thanking you for your interesting offer, I am sincerely and cordially yours

S. B.

49 W 46.

P.S. If you want, we could include the model for Romeo & Juliet's decor (still not repaired and mounted) and an earlier, smaller model for „Concerto Barocco".

?

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Los Angeles. Cal.
Aug. 31. 1946

Dear Mr. Ashburg

Just got a telegram from Ballet Theatre; Scene de Ballet is called off for this season — consequently I will not do any more work on this production presently and we won't have more than a few preparatory sketches for this ballet for your show. That also means that I will free sooner than expected — that is after Oct. 15th and consequently your show could open sooner (around Nov. 1st) and still have my full cooperation. if

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	DANCE	II.30.b

desired. But I am very sorry about the cancellation of Scenes or Ballet, needless to say.

Hoping to hear from you very soon — very sincerely & cordially yours

E. B.

23 W 46.

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August 23, 1946

Dear Mr. Berman:-

Upon my return from my vacation I found the announcement of the exhibition of your work for "Giselle" and other theatrical projects at La Boutique. I am of course very interested in this exhibition and I would be happy if there were an opportunity of showing it at the Museum. It so happens that this show would fit in our present schedule in November running through until early January. I am very anxious to learn how you feel about it and whether this would work out. If you think it could be arranged I would like to discuss the exhibition in greater detail with you. It would perhaps be wise to add a few theatrical projects which have not been exhibited before or are at least not too well known.

I hope you have found time for a vacation and recovery from your strenuous work. Do you still plan to be in New York in the Fall? With best regards,

Very sincerely yours,

Mr. Eugene Berman
Villa Carlotta
Los Abgeles 28,
California

GA/k

P.S. It would be a great help if you could let me know immediately whether this exhibition can be arranged in order that our schedule here can be confirmed.

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C.C. Dudley

TELEGRAM Oct. 23, 1946

Boutique

DY 4 20 PD Nov 20 =
LAMBERTS VAN AND STORAGE COMPANY
500 NORTH LA CIENEGA
LOS ANGELES, CALIFORNIA

November 20th,1946

DID YOU RECEIVE OUR TELEGRAM INSTRUCTING YOU TO SHIP
BERMAN PICTURES TO YONKERS. ~~R&E&~~ WIRE US COLLECT
WHAT YOU INTEND DOING

George Amberg
Museum of Modern Art
500

Boutique Packers

Boutique

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C.C. Dudley

TELEGRAM Oct. 23, 1946

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A. N. WILLIAMS
PRESIDENT

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.SA 188 43 NL COLLECT=LOSANGELES CALIF 15

1946 NOV 15 PM 5 46

MRS GEORGE AMBERG=THE MUSEUM OF MODERN ARTS
11 WEST 53 ST NYK=

cc. Dud

YOUR MERCHANDISE IS ON HAND AT LAMBERTS VAN AND STORAGE COMPANY 500 NORTH LACIENEGA LOS ANGELES PHONE BRADSHAW 22459 RAILWAY EXPRES STILL REFUSES TO MAKE PICKUP FOR NEW YORK CITY DUE TO THE STRIKE AT NEW YORK CITY. NO STRIKE IN LA=
MADAME VERA STRAWINSKY.

Consign to ship to MoMA
Yonkers
R.E. Off. Y Orbera
for MoMA R. Eyles

Have us Dao Stuff & we receipt No. so we can follow it up

.500 22459 LA.

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C.C. Dudley

TELEGRAM Oct. 23, 1946

LAMBERTS VAN AND STORAGE COMPANY
500 North LA CIENEGA
Los ANGELES,CALIFORNIA nite message

DDY 3 42 NL PD Nov 18

TELEGRAM * NIGHT MESSAGE

CONSIGN TO THE MUSEUM OF MODERN ART CARE OF THE YONKERS RAILWAY EXPRESS OFFICE,7 YONKERS, NEW YORK THE PACKAGE OF BERMAN PICTURES you ARE HOLDING FOR US FROM LA BOUTIQUE. WIRE US DATE OF SHIPMENT AND RAILWAY EXPRESS RECEIPT NUMBER SO WE CAN FOLLOW UP.

DR. GEORGE AMBERG
MUSEUM OF MODERN ART

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c.c. Dudley

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QDY 2- 15 PD-

Madame Vera Strawinsky
LA BOUTIQUE
957 North La Cienega
Los Angeles, California

PLEASE ~~SEND BY RETURN~~ immediately WIRE COLLECT NAME OF YOUR SHIPPING COMPANY, ~~NAME OF~~ PERSON ~~WITH WHOM~~ WE SHOULD SPEAK with AND TELEPHONE NUMBER.

George Amberg
MUSEUM OF MODERN ART

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C.C. Dudley

TELEGRAM Oct. 23, 1946

Amberg

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QDY1 - 14 PD November 8th, 1946

MADAME VERA ~~STRAWINSKY~~ STRAWINSKY
LA BOUTIQUE
~~8~~957 North La ~~Ce~~ Cienega
Los Angeles 46, California

~~I'm~~ Am anxious to hear re shipment ~~made~~ of Berman and approximate date of arrival here.

George Amberg
Museum of Modern Art

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C.C. Dudley

TELEGRAM Oct. 23, 1946

MADAM VERA STRAWINSKY

Ambers

No 5-9563

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C.C. Dudley

TELEGRAM Oct. 23, 1946

MADAM VERA STRAWINSKY
LA BOUTIQUE
957 NORTH LA CIENEGA
LOS ANGELES 46, CAL.

Boutique

PLEASE HAVE BERMAN MATERIAL SHIPPED IMMEDIATELY FOLLOWING INSTRUCTIONS OF OUR LETTER OF OCTOBER 4 - RAILWAY EXPRESS C.O.D. - BILL SEPARATELY BOXING AND PACKING - DECLARE NOMINAL VALUE $500. ON BOX - TELEGRAPH DATE OF SHIPMENT.

GEORGE AMBERG
MUSEUM OF MODERN ART

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on Thursday August 15th

La Boutique

957 North La Cienega
Los Angeles

will present
from 6 to 10 p. m.

A First Anniversary Exhibition

Sketches and Designs
for the Ballet

"Giselle"

and

other Theatrical Projects

by

Eugene Berman

1946

through August — September

open daily from 11 to 1 and 2 to 5

CRestview 6-8106

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October 24, 1946

Dear Mrs. Strawinsky;

Unfortunately the transportation situation is still quite confused, and it appears that the embargo is lifted and restored alternately. Under the circumstances it seems advisable that you keep in constant touch with the people in charge of your shipment in order to get it underway on one of the days when they can accept it. Needledd to say that we are anxious to receive the shipment as early as possible in order to work with the material and make our selection while Mr. Berman is still in New York. With many thanks,

Sincerely yours,

George Amberg, Curator
Department of Theatre Arts

Madam Vera Strawinsky
La Boutique
957 North La Cienega
Los Angeles 46,
California

GA/jv

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QDY 3-31 PD - Oct. 23.

TELEGRAM Oct. 23, 1946

MADAM VERA STRAWINSKY
LA BOUTIQUE
957 NORTH LA CIENEGA
LOS ANGELES 46, CAL.

PLEASE HAVE BERMAN MATERIAL SHIPPED IMMEDIATELY FOLLOWING INSTRUCTIONS OF OUR LETTER ~~OF~~ OCTOBER 4 - RAILWAY EXPRESS C.O.D. - BILL SEPARATELY BOXING AND PACKING - DECLARE NOMINAL VALUE $500. ON BOX - TELEGRAPH DATE OF SHIPMENT.

GEORGE AMBERG
MUSEUM OF MODERN ART

Are and cours to here
re ship ment by
Berman when and
if arrive.

Amberg

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WESTERN UNION

THE MUSEUM OF MODERN ART

Date

To:

Re:

From:

MRS. VERA STRAWINSKY XXX 957 NORTH LA CIENEGA LOS ANGELES 46, CAL.

PLEASE HOLD SHIPMENT BERMAN TEN MORE DAYS UNTIL FURTHER NOICE

GEORGE AMBERG

MODERNART

LA BOUTIQUE
957 North La Cienega
Los Angeles 46
California

GA/k

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September 13th, 1946

Dear Mrs. Stravinsky:-

Would you be kind enough [illegible]

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JOSEPH L. EGAN
PRESIDENT

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SF257 NL PD=LOSANGELES CALIF 16 1946 OCT 17 AM 3 32

DR GEORGE AMBERG=

MUOF MODERN ART 11 WEST 53 ST NYK=

GOODS ARE PACKED READY TO SHIP BUT RAILWAY EXPRESS ON STRIKE AIR CARGO WILL ACCEPT FOR ABOUT $100.00 PLEASE ADVISE=

VERA STRAVINSKY.

$100.00..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

557 North La Cienega
Los Angeles 46
California

GA/k

Before acquiring German material await detailed instructions which follow immediately.

George Amberg
Museum of Modern Art

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THE MUSEUM OF MODERN ART

Date October 4th

To: Dorothy Dudley
c.c. Ione Ulrich

Re: Berman from Boutique

From: colette

dear dud...

attached a copy of the letter to La Boutique giving them specific instructions as regards the Berman show. I trust that all is in order or will be...

Madame Vera Stravinsky
LA BOUTIQUE
957 North La Cienega
Los Angeles 46
California

GA/k

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October 4, 1946

Dear Madame Strawinsky:-

When you ship the Bermans to us would you be good enough to:

1) Send them Railway Express C.O.D.
2) But please be sure to bill us separately for the boxing and packing.
3) Declare a nominal value of $550. on the box.
4) Notify us the day of shipment so that we can insure them as per values given on list by Mr. Berman himself. Our insurance covers the pictures in transit as well as while they are at the Museum starting as of the day you ship them.

Looking forward to hearing from you as to the date of shipment and thanking you for your care in this matter I remain,

Very sincerely,

Dr. George Amberg - Curator
Department of Theatre Arts

Madame Vera Strawinsky
LA BOUTIQUE
957 North La Cienega
Los Angeles 46
California

GA/k

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LA BOUTIQUE September 13th, 1946

August 27 1946

Dear Mrs. Strawinsky:-

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Straight October 3, 1946

10

Madame Vera Strawinsky
LA BOUTIQUE
957 North La Cienega
Los Angeles 46
California

Before shipping Berman material await detailed instructions which follow immediately.

George Amberg
Museum of Modern Art

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LA BOUTIQUE

September 13th, 1946

Dear Mrs. Strawinsky:-

Would you be kind enough to send us a complete list of the pictures in the Berman, stating also the names of their owners, i.e. private person, lent by artist, or courtesy such and such a gallery, and the insurance valuation on each picture. It is necessary for us to have such information before anything is sent to the Museum in order that the insurance policy can be arranged storage space provided and registrar's time allotted for the checking in of pictures. We would certainly appreciate receiving such a list from you at your earliest convenience. Thank you very much indeed.

Sincerely,

Colette Keiffer
Department of Dance & Theatre

Mrs. Vera Strawinsky
LA BOUTIQUE
957 North La Cienega
Los Angeles 46
California

GA/k

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VERA STRAWINSKY

LISA SOKOLOFF

LA BOUTIQUE

August 29th 1946

THE MUSEUM OF MODERN ART

Date Friday, Sept. 13, 1946

Re: Change in Exhibition Schedule

To: Dorothy Dudley

From: colette

dear dud...

attached is a carbon of a letter which has not yet gone out and for which we await your ok or otherwise. the exhibition schedule has been changed but not yet officially so this is all sub-rosa but it affects our gallery in the following manner. instead of mielziener we will have a few things from our collection and in place of the mexican exhibition in january a large Berman show. the entire berman material is now in Los Angeles and Berman himself is coming east in october. we are anxious to have the material here at that time to facilitate his helping us with the exhibition and choice of pictures and models during the short time he will remain in the city.

20th. I hope it will not be too late as to interfere with your plans.

Sincerely yours

Vera Strawinsky

957 NORTH LA CIENEGA, LOS ANGELES 46, CALIFORNIA • TELEPHONE CRESTVIEW 68106

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VERA STRAWINSKY

LISA SOKOLOFF

LA BOUTIQUE

August 29th
1946

Dear Mr Amberg.

We certainly are happy to cooperate with you and be of any assistance to you. I spoke to Mr Berman who I am sure has already written to you, he wants the present show at La Boutique to continue till october the 5th – after which date we shall immidiately send you the whole exhibit. It usually takes around 10 days. Thus, I am sure, you will receive the shipment around the 20th. I hope it will not be too late as to interfere with your plans.

Sincerely yours

Vera Strawinsky

957 NORTH LA CIENEGA, LOS ANGELES 46, CALIFORNIA • TELEPHONE CRESTVIEW 68106

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September 13th, 1946

Dear Mrs. Strawinsky:-

I wish to thank you very much for your prompt and kind answer to our request. The original project has grown in the meanwhile and we may organize the Berman theatre show on a larger scale than we first planned. This change may also postpone the date which at the moment has not been definitely settled. However I would appreciate it very much if you would ship the Berman material at the close of your exhibition as you suggested which would mean that we would receive the material around October 20th. I will keep you informed on the further progress of this matter and in the meanwhile I remain with many thanks for your kind cooperation,

Sincerely yours,

Dr. George Amberg - Curator
Dept. of Dance and Theatre

Mrs. Vera Strawinsky
LA BOUTIQUE
957 North La Cienega
Los Angeles 46
California

GA/k

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August 23, 1946

Dear Sirs:-

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PRESIDENT

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QDY 1-20 PD Sept. 11
Straight

Eugene Berman
Villa Carlotta
Los Angeles 28, California

September 11,1946

Air Mail Letter Mailed ~~on~~ September sixth. would
appreciate your arranging for largest possible selection.

Will discuss ~~the~~ details upon your arrival.

Cordially,

George Amberg

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August 23, 1946

Dear Sirs:-

This Department is interested, in principle, in a possible showing of the Eugene Berman sketches and designs for the theatre. I have written to Mr. Berman by the same mail and I would like you to let me know whether we may count on your cooperation in preparing this show in case it should materialize. Our date for the opening would be set tentatively for around the middle of November which means that we would have to have everything in our Museum early in October. Needless to state that we would be grateful for your help and cooperation. Looking forward to hearing from you in the near future,

Sincerely yours,

Dr. George Amberg - Curator
Dept. of Dance and Theatre

La Boutique
957 North La Cienega
Los Angeles
California

GA/k

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Chisholm

cc: Miss Dudley

March 25, 1947

Dear Mr. Chisholm:

On behalf of the Museum I wish to thank you for your loans to the Eugene Berman exhibition. Your generosity contributed greatly to the success of the show.

Thank you again for your most valuable cooperation in the exhibition.

Very sincerely yours,

Mr. Hugh Chisholm
Highwood
Woodbury, Connecticut

P.S. Would you be kind enough to sign and return the enclosed receipt.

GA:np
enclosures

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Chisholm

November 15, 1946

Dear Mr. Chisholm:-

Let me express our sincere gratitude for your prompt response and generous cooperation with the Berman exhibition. We are indeed anxious to have the fine Romeo and Juliet drawings which you own and if you do not find it too hard to part with them for the duration of the exhibition we would be happy to use them. I am enclosing eight green slips for you to fill out and return to us at your very earliest convenience as we need the information on them for our catalogue which soon goes to press.

Our Registrar would like to collect the drawings on or before December 9th. Would it be possible to arrange a time near that day when the pictures could be picked up at the Plaza?

Sincerely yours,

Dr. George Amberg - Curator
Department of Theatre Arts

Mr. Hugh Chisholm
High Wood
Woodberry
Connecticut

GA/k
encls.

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ober 30, 1946

ive exhibition of
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Berman did for this

d appreciate your
ing this exhibition.
rly in town, hence
t me know when I
g with you an agree-

rely yours,

erg, Curator
of Theatre Arts

THE PLAZA
FIFTH AVENUE AT 59TH STREET
NEW YORK

November 6, 1946.

Dear Mr. Amberg:

I received your letter of October 30th, and called your secretary yesterday afternoon to say that I would be delighted to lend the Berman drawings for your exhibition. Please let me know about the details.

Sincerely yours,
Hugh Chisholm
Hugh Chisholm

High Wood
Woodbery
Conn—

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October 30, 1946

Dear Mr. Chisholm:

The Museum is preparing a comprehensive exhibition of Eugene Berman's designs for the theatre and ballet which is scheduled to open on January the 12th. Since this exhibition has been planned on a large scale and since we ar also printing a catalogue we are anxious to know definitely which contributions we may count on. Mr. Berman is particularly anxious for us to include the drawings from "Romeo and Juliet" which you own and which I had the opportunity of seeing about two years ago. I realize that you may not like the idea of parting with your drawing for the three month period; but on the other hand you happen to have some of the finest which Mr. Berman did for this ballet.

Needless to say that the Museum would appreciate your assistance and cooperation in preparing this exhibition. I understand that you are not regularly in town, hence I should like to suggest that you let me know when I may have an opportunity of discussing with you an agreement which may suit you.

Very sincerely yours,

George Amberg, Curator
Department of Theatre Arts

Mr. Hugh Chisholm, Jr.
Hotel Plaza
New York City

High Wood
Woodberry
Conn.

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November 21, 1946

Dear Mr. Chisholm:

As per the instructions of your secretary we will have the twelve Berman drawings , valued at $1500.00, picked up at your sister's house, 6 East 72nd Street, in stead of the Plaza Hotel. Our Registrar will call her at Butterfield 8-5434 to arrange a convenient time for pick-up of the pictures. We would also appreciate it if you would have your secretary send us the green slips signed by you for our records.

Thank you very much for your real cooperation. I am sure that the drawings you own will add a great deal to our exhibition and we are fortunate to be able to borrow them. With kind regards, I remain,

Cordially yours,

Dr. George Amberg - Curator
Department of Theatre Arts

Mr. Hugh Chisholm
High Wood
Woodberry
Connecticut

GA/k

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Dance

February 27, 1947

Dear Miss Dzhermolinska:

Thank you very much for your kind lines of February twenty-first. I am happy that you like this little publication, and I should be delighted to send another copy to Mrs. Pierre.

Sincerely yours,

Dr. George Amberg, Curator
Department of Theatre Arts

Miss Helen Dzhermolinska
Dance Magazine
520 West 34 Street
New York 1, New York

GA:np

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Dance Index

Dance Index

November 20, 1946

Dear Mrs. Eames:-

our large Berman
to press presently.
unting on Paul
of cuts fom the
sending you a copy
d pencil the cuts
find out how we

or should we get

kindness and
ally handsome and

Dance
STAGE•SCREEN•NIGHT LIFE
520 WEST 34 STREET • NEW YORK 1, N. Y. • LONGACRE 3-2316-7

February 21, 1947

Mr. George Amberg, Curator,
Dance Archives,
Museum of Modern Art
New York City

Dear Mr. Amberg:

May I add a rousing cheer from this corner on account of your recently published "Theatre of Eugene Berman" which came to my desk a few days ago.

It is only an opinion, of course, but it is my opinion that you have produced a monograph which is a triumph of taste, discrimination and authorship.

I have loaned the book to Mrs. Dorathi Bock Pierre, whom I have engaged to write on new books, and she reacted in much the same way. I refuse to part with the office copy, as I always positively anticipate its loss, so I am hoping that it will be possible for Mrs. Pierre to receive a copy for review. She can be addressed at the Dunham School, of which she is Administrative Director, at 220 W.43dSt.

Sincerely yours,

Helen Dzhermolinska

Helen Dzhermolinska
Associate Editor

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Dance Index

Dance Index

November 20, 1946

Dear Mrs. Eames:-

As you know we have prepared a catalogue for our large Berman ballet exhibition in January which is going to press presently. In the selection of pictures we have been counting on Paul Magriel's generous offer to lend us a number of cuts fom the Berman issue of Dance Index. Enclosed I am sending you a copy of this issue in which I have marked with red pencil the cuts we would like to use. I will call you up to find out how we can get hold of them.

Do you still have the cuts of "Modern Music" or should we get in touch with them directly?

Needless to say how grateful we are for your kindness and cooperation which enables us to publish a really handsome and comprehensive catalogue.

Very truly yours,

Mrs. Marion Eames
DANCE INDEX
130 West 56th Street
New York 19, New York

GA/k
encl.

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cc: Miss Dudley

Richard Day

February 6, 1947

Dear Mr. Day:

Thank you very much for lending us your design for Quo Vadis, and we are extremely sorry that we were unable to use it. Until the last moment we had planned to include it in the installation; but since it was necessary to have every ballet Berman worked on represented, a great many of his better drawings had to be omitted much to our regret.

Thank you very much for your generosity and cooperation and for the opportunity to see your excellent drawing.

Sincerely yours,

Dr. George Amberg, Curator
Department of Theatre Arts

Mr. Richard Day
9747 Olympia Boulevard
West Los Angeles, California

P.S. Would you be kind enough to sign the enclosed receipt and return it to us.

GA:up
enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DANCE	II.30.b

Delarue

, 1947

Dear Alli

I am sorr loved to
include t lready
collected of his
finest. d out
rather th n plan is
finished, ing new
now.

Thanks ve ds.

DESIGN BY EUGENE BERMAN 1945
COLLECTION OF ALLISON DELARUE

Mr. Allis
Box #94
Windsor,

GA:np

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	DANCE	II.30.b

Delarue

1947

Dear Allis

I am sorry oved to
include th ready
collected of his
finest. O out
rather tha plan is
finished, ng new
now.

Thanks ver s.

Mr. Allisor
Box #94
Windsor, N

GA:np

POST CARD

1 CENT UNITED STATES POSTAGE

TRENTON JAN 23 1 1947 N.J.

ARTVUE POST CARD CO., 225 FIFTH AVE., NEW YORK, N.Y.

ARTVUE

Dr. Amberg
Museum of Modern Art
11 West 53
New York 19

Please send me
B Newman catalogue
and bill.
Thanks
AD

Box 94
Windsor - New Jersey

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Delarue

January 2, 1947

Dear Allison Delarue:

I am sorry about the Berman's; we would have loved to include them in our show, but now we have already collected some 200 items among which are some of his finest. Our main preoccupation now is to weed out rather than to collect. Also our installation plan is finished, and we could not possibly add anything new now.

Thanks very much. Best wishes and kind regards.

Sincerely yours,

Mr. Allison Delarue
Box #94
Windsor, New Jersey

GA:np

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Eggert

Delarue

November 23, 1946

Dear Allison Delarue:-

Thanks very much for your kind note of November fifth. I should be most grateful indeed if the Berman documentation would eventually be transferred to us. Needless to say how appreciative I am for your interest and cooperation.

I trust you have heard in the meanwhile from Genia that we are preparing a large representative exhibition of his stage designs to be opened here in January and including everything of importance that is available in the country. We have collected extensive material and are now beginning to make our final selection for the show. We are very anxious to include the best drawings from your collection for Danses Concertantes and the costume for Romeo and Juliet. Would it be possible for you to have them packed, billing the Museum separately for this cost, and shipped via Railway Express Collect to reach the Museum no later than December ninth?

I am hoping to hear from you soon and in the meanwhile I remain with best regards,

Sincerely yours,

Mr.Allison Delarue
Box #94
Windsor, New Jersey

GA/k
encls.

P.S. Enclosed green slips which should be filled out as to title and insurance valuation and duly signed and returned to the Museum. We should have a green slip for each picture you intend to send.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DANCE	II.30.b

Eggert

January 30, 1947

that we erroneously
nging to the Julien
mistake which oc-
checked the titles
the picture had

ll certainly correct

yours,

e Amberg, Curator
t of Theatre Arts

5 December 1946
rte a delaware

Dear Mr. Amberg,

Thanks for inquiring. If you have a car and come near Princeton I trust you can stop and see all the Bruces! He very sweetly has sent me a project for Act II of Giselle very similar to the one top-centre in programme.

I'll continue my interests with more leisure and also less "vibrations." A Bruce is now in exhibit in Princeton. One appears in next New Hope issue of Colony — and later a fancy Elssler I did for Gourmet but too late.

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Eggert

2) Aside from saying Hello, I really wanted to tell you that I left the German notes (which he had said in a letter to be presented to the Museum of Cooper Union) with Mr. Hathaway, the Curator. He seemed to agree that the document (since there was no signature) would be more appropriately housed with you and I'll be interested to know if you get them — once they decide!

Mr. Nurse tells me handsome things of your book and I hope to see a copy.

Best,

Alida Oslander

Wagon House
Windsor - New Jersey

Dear

Alle
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Mr.
Bar
New

GA:

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DANCE	II.30.b

Eggert

January 30, 1947

Dear Mr. Eggert:

Allen Porter has just informed me that we erroneously listed your Berman drawing as belonging to the Julien Levy Gallery. I apologize for the mistake which occurred because Mr. Berman himself checked the titles and evidently did not realize that the picture had been sold.

If we reprint the monograph, we will certainly correct this error.

Sincerely yours,

Dr. George Amberg, Curator
Department of Theatre Arts

Mr. Charles Eggert
Barrytown
New York

GA:np

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Fehl

January 6, 1946

Dear Mr. Fehl:

Dr. Amberg asked me to thank you very much for taking the time and the trouble to bring in the Giselle photographs. However, as you pointed out, they do not show the set, and that is what we are most interested in for this particular show.

I am returning the photographs to you under separate cover, and again many thanks for your prompt cooperation.

The travelling show in which your pictures are included is Dance in America, and it is still on tour.

Sincerely yours,

Nika Pleshkova
Department of Theatre Arts

Mr. Fred Fehl
415 West 115 Street
New York, New York

Please add Dear Mr Amberg, happy Berman's Send Eugene Romeo and Juliet painting to you exposition Please let me know when you wish to make it

Yours truly,

Giselle Rogers

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

544 E. 86th St.

GERALDINE FITZGERALD

Plaza 9-0828

Dear Mr Amberg,

I will be happy to lend Eugene Berman's Romeo and Juliet painting for your exposition. Please let me know when you wish to call for it.

Yours sincerely

Geraldine Fitzgerald

cancelled by telephone 12/20

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DANCE	II.30.b

Fitzgerald

November 1, 1946

Dear Miss Fitzgerald:

The Museum is preparing a comprehensive exhibition of Eugene Berman's designs for the theatre and ballet which is scheduled to open on January 12th. Since thie exhibition has been planned on a large scale and since we are also printing a catalogue we are anxious to know definitely which contributions we may count on. Mr. Berman is particularly anxious for us to include the drawing for "ROMEO AND JULIET" which you own, and I wonder if you would be good enough to lend it to us for this purpose. The exhibition will run through the middle of March. If you are agreeable, may I ask you to fill in the insurance value on the enclosed blank and to sign it. The Museum will call for the drawing and we will notify you a few days ahead of time of the definite day and hour.

Needless to say, Mr. Berman as well as the Museum would greatly appreciate your assistance and cooperation in making this exhibition a great success. With many thanks,

Very sincerely yours,

George Amberg, Curator
Department of Theatre Arts

Miss Geraldine Fitzgerald
The River Club of New York
447 East 52nd Street
New York City

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

cc: Miss Dudley

January 30, 1947

Dear Miss Gottlieb:

We were extremely sorry not to have been able to use your Berman drawing. Until the last moment we had planned to have it in the installation; but since it was necessary to have every ballet he had worked on represented, a great many of his better drawings had to be omitted much to our regret.

Thank you very much for your generosity and cooperation and for the opportunity to see your excellent drawing.

Sincerely yours,

Dr. George Amberg, Curator
Department of Theatre Arts

Miss Selma Gottlieb
66 West 55 Street
New York 19, New York

P.S. Would you be kind enough to sign the enclosed receipt and return it to us.

GA:np
enclosure

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grosh

R. L. GROSH & SONS SCENIC STUDIOS

Phone Olympic 1931
4114 Sunset Boulevard
HOLLYWOOD 27, CALIF.

December 18, 1946

THEATRICAL
STAGE SCENERY
for

January 3, 1947

Dear Mr. Grosh:

Thank you very much for your prompt answer to our request. Unfortunately it appears that the proof which you sent us does not have the quality necessary to be included in this particular exhibition.

However, we would like to keep it for our docummntary files, and if there is any charge, kindly bill the Department for it.

Sincerely yours,

Mr. Robert L. Grosh
R. L. Grosh & Sons Scenic Studios
4114 Sunset Boulevard
Hollywood 27, California

GA:mp

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DANCE	II.30.b

R. L. GROSH & SONS SCENIC STUDIOS

Phone OLympia 1921
4114 Sunset Boulevard
HOLLYWOOD 27, CALIF.

December 19, 1946

THEATRICAL
STAGE

Theatre
and

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Asbestos
Front Cu
Speakers
Drapery
Unit Set
Painted
Framed
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Curtain
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Stage H
Gelatine
Flameproofing
Darkening Curtains
Velour Fabrics
Plush Fabrics
Novelty Fabrics
Murals
Sky Cycloramas
Counterweight Units
Painted Scenery

◆

COMPLETE
RENTAL STOCK

Robert L. Grosh

RLG:bw

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DANCE	II.30.b

R. L. GROSH & SONS SCENIC STUDIOS

Phone OLympia 1921
4114 Sunset Boulevard
HOLLYWOOD 27, CALIF.

December 19, 1946

THEATRICAL
STAGE SCENERY
for
Theatres, Schools
and Lodges

COMPLETE
EQUIPMENT

Asbestos Curtains
Front Curtains
Speakers Curtains
Drapery Settings
Unit Settings
Painted Drops
Framed Scenery
Slote Tracks
Curtain Motors
Picture Screens
Spot Lights
Flood Lights
Stage Hardware
Gelatine
Flameproofing
Darkening Curtains
Velour Fabrics
Plush Fabrics
Novelty Fabrics
Murals
Sky Cycloramas
Counterweight Units
Painted Scenery

COMPLETE
RENTAL STOCK

Dr. George Amberg, Curator
Department of Theatre Arts
The Museum of Modern Art
11 West 53rd Street
New York City, N. Y.

Dear Sir:

In reply to your letter of December 11th, the photographs taken in the studio were taken on a dark day and the negatives did not come out very clear, so we only had the one printed.

We are enclosing this print, and if it is satisfactory we will be glad to have additional prints made and will try to improve the printing by using a better paper.

Yours very truly,

R.L.GROSH & SONS SCENIC STUDIO

Robert L. Grosh

Robert L. Grosh

RLG:bw

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

December 11, 1946

Dear Mr. Grosh:-

I am writing you on behalf of Mr. Eugene Berman who is actually working with us on the installation of a comprehensive show of his scenic work organized by the Museum. I understand that you had photographs taken of the first act curtain and first act back-drop for Giselle and also photos of Mr. Berman himself and his assistants. Since we are adding photographic documentation to our show we are anxious to obtain two copies each of these photographs and we would greatly appreciate it if you would let us have them at your earliest convenience billing this Department for your expensees.

Sincerely,

Dr. George Amberg - Curator
Department of Theatre Arts

Mr. R. L. Grosh
4114 Sunset Boulevard
Los Angeles ,California

GA/k

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

cc: Miss Dudley

March 28, 1947

Dear Mr. Hammond:

On behalf of the Museum I wish to thank you for your loans to the Eugene Berman exhibition. Your generosity contributed greatly to the success of the show.

Thank you again for your most valuable cooperation in the exhibition.

Very sincerely yours,

Mr. Richard Hammond
1501 Gilchrest Drive
Beverly Hills, California

GA:np

P.S. Would you be kind enough to sign and return the enclosed receipt.

enclosures

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Hammond

No answer

November 1, 1946

Dear Mr. Hammond:

The Museum is preparing a comprehensive exhibition of Eugene Berman's designs for the theatre and ballet which is scheduled to open on January the 12th. Since this exhibition has been planned on a large scale and since we are also printing a catalogue we are anxious to know definitely which contributions we may count on. Mr. Berman is particularly anxious for us to include the drawing for "LA BOURGEOIS GENTILHO'ME" which you own, and I ownder if you would be good enough to lend it to us for this purpose. The exhibition will run through the middle of March. If you are agreeable I should like to suggest that you have the drawing packed and shipped C.O.D., billing the Museum for your expenses. May I also ask you to fill in the insurance value in the enclosed blank and to sign it.

Needless to say that Mr. Berman as well as the Museum would greatly appreciate your assistance and cooperation in making this exhibition a great success, With many thanks,

Very sincerely yours,

George Amberg, Curator
Department of Theatre Arts

Mr. Richard Hammond
% Mme. Vera Strawinsky
957 La Cienega
Los Angeles 46, Cal.

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	DANCE	II.30.b

Havemeyer

cc: Miss Dudley

February 6, 1947

Dear Mrs. Havemeyer:

Thank you very much for lending us your Icare costume sketch, and we are extremely sorry that we were unable to use it. Until the last moment we had planned to include it in the installation; but since it was necessary to have every ballet Berman had worked on represented, a great many of his better drawings had to be omitted much to our regret.

Thank you very much for your generosity and cooperation and for the opportunity to see your excellent drawing.

Sincerely yours,

Dr. George Amberg, Curator
Department of Theatre Arts

Mrs. Meredon Havemeyer
16 Sutton Square
New York 22, New York

P.S. Would you be kind enough to sign the enclosed receipt and return it to us.

GA:np
enclosure

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Havemeyer

THE END HOUSE
16 SUTTON SQUARE

answer for after show

Dear Mr Outerg -
I am glad to let you
have Mr Bernaus drawings
It is at your disposal
whenever you care to
send for it

Sincerely
Lillie Havemeyer

November 18.

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	DANCE	II.30.b

NEW YORK, N.Y.
NOV 18
7:30 PM
1946

GRAND CENTRAL
STATION

Mr George Amberg
11 West 53 St
N.Y. City

GA/k

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	DANCE	II.30.b

November 13th, 1946

Dear Mrs. Havemeyer:-

As Mr. Jennings may have told you the Museum is planning a comprehensive exhibition of Eugene Berman's designs for the theatre and ballet which is scheduled to open on January the 12th. We had hoped to be able to include one of Mr. Berman's drawings for "Icare" which is now in your possession. Mr. Jennings said that you would be willing to lend it to us for our exhibition and I do hope that this is agreeable to you. If it is our Registrar could arrange to call for the drawing at some time on or before December the ninth notifying you before hand. Mr. Jennings also said he would fill out the green slip with insurance valuation, picture size etc., so we need not trouble you with these details.

Needless to say Mr. Berman as well as the Museum would greatly appreciate your assistance and cooperation in making this exhibition a great success. With many thanks,

Sincerely yours,

Dr. George Amberg - Curator
Dept.of Theatre Arts

Mrs. Reredon Havemeyer
16 Sutton Square
New York City

GA/k

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DANCE	II.30.b

Howard

cc: Miss Dudley

March 25, 1947

Dear Mr. Howard:

On behalf of the Museum I wish to thank you for your loan to the Eugene Berman exhibition. Your generosity contributed greatly to the success of the show.

Thank you again for your most valuable cooperation in the exhibition.

Very sincerely yours,

Mr. Thomas F. Howard
150 East 54 Street
New York 22, New York

P.S. Would you be kind enough to sign and return the enclosed receipt.

GA:np
enclosures

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	DANCE	II.30.b

Howard

Howard

400 EAST 58TH STREET
NEW YORK

December
6th
1946

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

Dear Dr. Amberg:

Will you please confirm the letter which I sent to your assistant, regarding the correct listing of my name.

Very truly yours,

Thomas F. Howard

TFH:HS

150 E 54
PL 9-7109

Mr. Tom Howard
400 East 58th Street
New York City

GA/jv

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Howard

put here - pushed up
note

November 1, 1946

Dear Mr. Howard:

The Museum is preparing a comprehensive exhibition of Eugene Berman's designs for the theatre and ballet which is scheduled to open on January the 12th. Since this exhibition has been planned on a large scale and since we are also printing a catalogue we are anxious to know definitely which contributions we may count on. Mr. Berman is particularly anxious for us to include the drawing for "TWELFTH NIGHT" which you own, and I wonder if you would be good enough to lend it to us for this purpose. The exhibition will run through the middle of March. If you are agreeable, may I ask you to fill in the insurance value on the enclosed blank and to sign it. The Museum will call for the drawing and we will notify you a few days ahead of time of the definite day and hour.

Needless to say Mr. Berman as well as the Museum would greatly appreciate your assistance and cooperation in making this exhibition a great success. With many thanks,

Very sincerely yours,

George Amberg, Curator
Department of Theatre Arts

Mr. Tom Howard
400 East 58th Street
New York City

GA/jv

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Hugo Gallery

cc: Miss Dudley

March 25, 1947

Dear Mr. Iolas:

On behalf of the Museum I wish to thank you for your loans to the Eugene Berman exhibition. Your generosity contributed greatly to the success of the show.

Thank you again for your most valuable cooperation in the exhibition.

Very sincerely yours,

Mr. Alexandre Iolas
Hugo Art Gallery
26 East 55 Street
New York 22, New York

P.S. Would you be kind enough to sign and return the enclosed receipt.

GA:np
enclosures

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cc: Miss Dudley

James

March 28, 1947

Dear Mr. James:

I cannot tell you how happy I am that in spite of all the delays your Berman paintings arrived in time for the exhibition. They were an excellent addition and contributed greatly to the success of the show. I enjoyed having a chance to see them and hope that you did not miss them too much.

Thank you very much for your generosity and most valuable cooperation in the exhibition.

Very sincerely yours,

Mr. Edward F. W. James
6707 Milner Road
Hollywood 28, California

P.S. Would you be kind enough to sign and return the enclosed receipt.

GA:np
enclosures

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James

January 15, 1947

Dear Mr. James:

Thank you for letting us re-frame the pictures. At the present time we are planning to use five of your pictures: one from Devil's Holiday, two from Icare, and two from L'Opera de 4 Sous. However we have not started to hang the pictures yet, so this is not definite.

We wrote Mrs. Drpaer, but never received any reply.

Thank you very much for lending us your excellent pictures, and for all your help and cooperation.

Sincerely yours,

Dr. George Amberg, Curator
Department of Theatre Arts

Mr. Edward F. W. James
6707 Milner Road
Hollywood 28, California

GA:np

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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6707 Milner Road,
Hollywood 28, Calif.
January 13, 1947.

Mr. George Amberg
The Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Dear Mr. Amberg:

Thank you for your telegram. I am sorry you had to go to the trouble of wiring; but I was naturally anxious in view of the incredible delay the pictures experienced in reaching New York. It was the coal strike, apparently, which was responsible. The packers said that the strike broke out the day they got the package to the railway yard - and until Christmas week the railways were not accepting individual cases weighing over 50 pounds. Of course, they should have written me to New York to inform me of this. Finally after I had put a long distance call through to California and sent some friends on their tracks, they did get around to repacking the sketches so that the case weighed less.

You may certainly re-frame the two sketches for the exhibition.

How many of mine are you exhibiting? I sent you 11 in all. Are you showing all 11, or only the 8 originally suggested?

One more question. Did Mrs. Muriel Draper ever answer regarding the two Bermans of mine which she has in her apartment?

Yours sincerely,

Edward James.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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6707 Milner Road
Hollywood 28, Calif.
Jan. 11, 1947.

Dear Mr. Amberg:

THE MUSEUM OF MODERN ART

Date

To:

Re:

From:

QDY 2 — 3 PD — Jan. 13

Edward James
6707 Milner Road
Hollywood, Cal.

PICTURES ARRIVED SAFELY.

George Amberg

Chge. to Theatre Arts Dept.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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6707 Milner Road
Hollywood 28, Calif.
Jan. 11, 1947.

Dear Mr. Amberg:

Will you please let us know by return air mail whether the Berman pictures arrived. Mr. James is very worried about their arrival.

Yours truly

Natalie Farall

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James

January 7, 1947

Dear Mr. James:

We would like your permission to unframe two Berman sketches from Devil's Holiday and two sketches from Opera de Quat' Sous which you so kindly lent us. Because of the number of different lenders, we have found that this would necessary to insure uniformity of installation.

The paintings will be returned to you, of course, in the original frames in which they were sent to us.

I hope that this will meet with your approval.

Sincerely yours,

Dr. George Amberg, Durator
Department of Theatre Arts

Mr. Edward James
6707 Milner Road
Hollywood 28, California

GA:np

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James

Mr. Ernberg

December 26, 1946

Lyon Van & Storage Company
9016 Wilshire Boulevard
Beverly Hills, California

Gentlemen:

We understand from Mr Edward James that he left with your eleven Berman paintings to be shipped railway express collect to the Museum of Modern Art. Mr. James understands that these paintings were shipped the 24th of November. This shipment has not as yet been received by us and Mr. James is concerned about them.

In order to trace this shipment, we will need to have the railway express receipt number and whatever other information you can furnish us which will help us to locate this shipment.

We would appreciate it if you could write us airmail as soon as possible.

Sincerely yours,

Dorothy H. Dudley
Registrar

DHD:ew

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James
(Draper)

Lyons Storage
Beverly Hills

Mrs. Muriel Draper
322 East 58 Street
New York 22, New York

GA:np
enclosures

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James (Draper)

December 17, 1946

Dear Mrs. Draper:

We are preparing an exhibition of Eugene Berman's stage designs, scheduled to open on January twenty-first. We are very anxious to collect the greatest possible amount of the artist's stage designs, of which Mr. Edward James owns some of the best. He suggested that we get in touch with you to ask if you would be good enough to let us have the two Berman drawings which Mr. James lent you. If this is agreeable, we would call for them at your convenience.

I am enclosing two green slips for your signature. Would you please return these to us.

Sincerely yours,

Mrs. Muriel Draper
322 East 58 Street
New York 22, New York

GA:np
enclosures

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James

The Gotham

November 9, 1946.

November 13, 1946

Aaron Jennings - Devil's Holiday

1 Devil's Holiday
2 Fear
4 Opera de 4 Sous
1 12th Night House of Olivia

James

Have the pictures packed billing the Museum separately for the cost and ship them by Railway Express Collect in time to arrive at the Museum on or before December 9th.

Would you be good enough to notify us of your decision as soon as convenient.

We also decided in our telephone conversation to exhibit eight of your Berman drawings and therefore I am enclosing two additional green sheets for the Registrar's Office and for our insurance records. I would appreciate your returning them at your earliest convenience because we are pressed for time in preparing the exhibition catalogue which must go to press soon. Let me thank you again for your kind cooperation with this show .

Sincerely,

Mr. F.W. James
Gotham Hotel
5th Avenue and 55th St.
New York City GA/k encl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DANCE	II.30.b

James

November 13, 1946

Dear Mr. James:- Miss Dudley -

Thank you very much indeed for your prompt response in cooperating with the Berman exhibition and I should like to express our gratitude for your generous offer to lend drawings for this show. Let me assure you that there is no reason to worry about the insurance because as a matter of regular routine we prefer to have our own insurance cover the precious material which is lent to us. I would therefore suggest that I notify our insurance company to cover your pictures in transit as well as for the duration of the exhibition at the value suggested by you. We would have to know only the accurate date on which you ship or bring the drawings to New York. Since you suggested that you bring the material with you on your return to New York in December this would seem to be the safest and fastest means of transportation. However if you would deem it necessary to ship them we would like you to do so under the following conditions:

Have the pictures packed billing the Museum separately for the cost and ship them by Railway Express Collect in time to arrive at the Museum on or before December 9th.

Would you be good enough to notify us of your decision as soon as convenient.

We also decided in our telephone conversation to exhibit eight of your Berman drawings and therefore I am enclosing two additional green sheets for the Registrar's Office and for our insurance records. I would appreciate your returning them at your earliest convenience because we are pressed for time in preparing the exhibition catalogue which must go to press soon. Let me thank you again for your kind cooperation with this show .

Sincerely,

Mr. F.W. James
Gotham Hotel
5th Avenue and 55th St.
New York City GA/k encl.

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	DANCE	II.30.b

James x

The Gotham

5TH AVE. AT 55TH ST. · NEW YORK 19, N.Y. · PHONE CIRCLE 7-2200

November 8, 1946.

Dear Mr. Amberg:

I have just looked through my insurance policy on my pictures and find that the Bermans will not be fully covered by my policy; because I was paying until this August, so high a premium, that I could no longer afford the type of policy which covers pictures while in transit and at various locations. To give you an idea of what I mean, I may add that the premium I had to pay last year for one year on my Fine Arts Policy was about $920; the reason why this was so high was that I have been loaning so many pictures out and changing my residence so often, that the insurance brokers in New York had increased the premium to cover each and all of the pictures as if they were in transit all of the time. Now I have at last purchased a permanent residence in California, moving practically all of my pictures there, and taken out a Fine Art Policy which covers them all while they are on my premises, and a small proportion of them loaned to some friends - with the tremendous reduction from $920. for one year to about $430. for 3 years. But I doubt if the Bermans would be fully covered by this, once they leave my house. I am sorry to cause the Museum the extra trouble and expense of insuring them for me; but if I had them covered, it would mean long and tiresome letters between my California insurance broker and the underwriters, which might disturb the advantageous terms of my present policy.

* * * * *

I am returning the green sheets filled in to the best of my ability. I cannot give you the exact sizes, until I see the pictures; but they average around 10 inches by 14 inches, without the mat. The two Icare subjects are about half that size.

Eight was the number we had mentioned on the telephone, wasn't it? So please send two more blanks for the remaining pictures.

Yours sincerely,

Edward F. W. James.

6707 Milner Road
Hollywood 28, California

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October 30, 1946

Dear Mr. James:

The Museum is preparing a comprehensive exhibition of Eugene Berman's designs for the theatre and ballet which is scheduled to open on January the 12th. Since this exhibition has been planned on a large scale and since we ar also printing a catalogue we are anxious to know definitely which contributions we may count on. Mr. Berman is particularly anxious to include the drawings of "Devils Holiday" and "Opera de 4 Sous" which you own. He was not quite sure whether you also have drawings from "Icare" and others which you may deem of interest for a truly representative show. I should like to leave it to your discretion to make a suitable selection from the drawings in your collection. The time for preparation and installation and the catalogue is rather short and we would greatly appreciate it if you would attend to this matter at your earliest convenience. I am enclosing a few forms in which I would like you to fill in the insurance value and title of the drawing and return with your ~~suggestions.~~ signature.

Would you be good enough to have the works which you are good enough to lend us packed andshipped C.O.D. billing the Museum ~~with~~ all the expenses. If you are keeping your own insurance we suggest you declare nominal value of $500 on the package and notify the Museum of shipping date and insurance value according to your estimate. The shipment will then be covered by our own insurance in transit as well as for the duration of the exhibition which is scheduled to close in the middle of March.

Needless to say that Mr. Berman as well as the Museum would greatly appreciate you assistance and cooperation in making this exhibition a great success. With many thanks,

Very sincerely yours,

George Amberg, Curator
Department of Theatre Arts

Mr. Edward James
6707 Milner Road
Hollywood 28, California

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Jennings
O.B. Mrs.

cc: Miss Dudley

February 6, 1947

Dear Mrs. Jennings:

Thank you very much for lending us your design for Icare, and we are extremely sorry that we were unable to use it. Until the last moment we had planned to include it in the installation; but since it was necessary to have every ballet Berman worked on represented, a great many of his better drawings had to be omitted much to our regret.

Thank you very much for your generosity and cooperation and for the opportunity to see your excellent drawing.

Sincerely yours,

Dr. George Amberg, Curator
Department of Theatre Arts

Mrs. Oliver B. Jennings
360 East 55 Street
New York 22, New York

P.S. Would you be kind enough to sign the enclosed receipt and return it to us.

GA:np
enclosure

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Jennings

November 21, 1946

Dear Mrs. Jennings:-

The Museum is preparing a comprehensive exhibition of Eugene Berman's designs for the theatre and ballet which is scheduled to open on January the 12th. Since the exhibition has been planned on a large scale and since we are also printing a catalogue we are anxious to know definitely which contributions we may count on. Mr. Berman says that you own a fine drawing which we are anxious to include in the exhibition, that is if it has to do with the theatre or the ballet. I wonder if you would be good enough to lend it to us for this purpose. The exhibition will run through the middle of March. If you are agreeable our Registrar will call you and arrange to collect this drawing on or about December the ninth. May I also ask you to fill in the insurance valuation on the enclosed green slip and to sign and return it to us?

Needless to say that Mr. Berman as well as the Museum would greatly appreciate your assistance and cooperation in making this exhibition a great success. With many thanks,

Very sincerely yours,

Dr. George Amberg - Curator
Department of Theatre Arts

Mrs. Oliver Jennings
360 East 55th Street
New York 22, New York

GA/k
encl.

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Jennings

November 15,1946

Dear Mr. Jennings:-

Thank you very much for going to so much trouble to locate the "Icare" drawing and for asking Mrs. Havemeyer to lend it to us. I wrote her this afternoon. If you can send the green slip to us as soon as possible it would be a great help as we need that information for our catalogue which is going to press.

Sincerely yours,

Dr. George Amberg - Curator
Department of Theatre Arts

Mr. Oliver Jennings
25 Sutton Place
New York City

GA/k

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November 15,1946

Dear Mr. Jennings:-

Thank you very much for going to so much trouble to locate the "Icare" drawing and for asking Mrs. Havemeyer to lend it to us. I wrote her this afternoon. If you can send the green slip to us as soon as possible it would be a great help as we need that information for our catalogue which is going to press.

Sincerely yours,

Dr. George Amberg - Curator
Department of Theatre Arts

Mr. Oliver Jennings
25 Sutton Place
New York City

GA/k

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no loans

November 1, 1946

Dear Mr. Jennings:

The Museum is preparing a comprehensive exhibition of Eugene Berman's designs for the theatre and ballet which is scheduled to open on January the 12th. Since this exhibition has been planned on a large scale and since we are also printing a catalogue we are anxious to know definitely which contributions we may count on. Mr. Berman is particularly anxious for us to include the drawings from "ICARE" which you own, and I wonder if you would be good enough to lend them to us for this purpose. The exhibition will run through the middle of March. If you are agreeable, may I ask you to fill in the insurance value on the enclosed blank and to sign it. The Museum will call for the drawings and we will notify you a few days ahead of time of the definite day and hour.

Needless to say Mr. Berman as well as the Museum would greatly appreciate your assistance and cooperation in making this exhibition a great success. With many thanks,

Very sincerely yours,

George Amberg, Curator
Department of Theatre Arts

Mr. Oliver Jennings
25 Sutton Place
New York City

GA/jv

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Karinska

cc: Miss Dudley

March 25, 1947

Dear Mme Karinska:

On behalf of the Museum I wish to thank you for your loans to the Eugene Berman exhibition. Your generosity contributed greatly to the success of the show.

Thank you again for your most valuable cooperation in the exhibition.

Very sincerely yours,

Mme B. Karinska
23 East 56 Street
New York 22, New York

P.S. Would be kind enough to sign and return the enclosed receipt.

GA:np
enclosures

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Karinska

OK Sign Here

November 5th, 1946

Dear Madame:-

This is to confirm the agreement which we made on our visit at your studio concerning the loan of two of Eugene Berman's costume drawings. Needless to say how much Mr. Berman and the Museum appreciate your generosity in cooperating with this exhibition which I am happy to say will be quite brilliant and worthy of the artist. Since we have to start early with the installation of the show and the preparation of the exhibition catalgoue we will need the pictures fairly soon. Therefore our Registrar will call you and arrange to collect these drawings on ~~[illegible]~~ or about Dec 9th. Would you be good enough to sign and return the enclosed forms for our records.

The three figures for Bourgeois Gentilhomme are hanging in the downstairs lounge, and the sketch for Romantic Ballet is hanging in the group of Berman drawings on the first floor (see sketch). Should there be any doubt about the items I will gladly come over and identify them.

Sincerely,

Dr. George Amberg - Curator
Department of Theatre Arts

Madame Karinska
23 East 56th Street
New York City

GA/k
encls.

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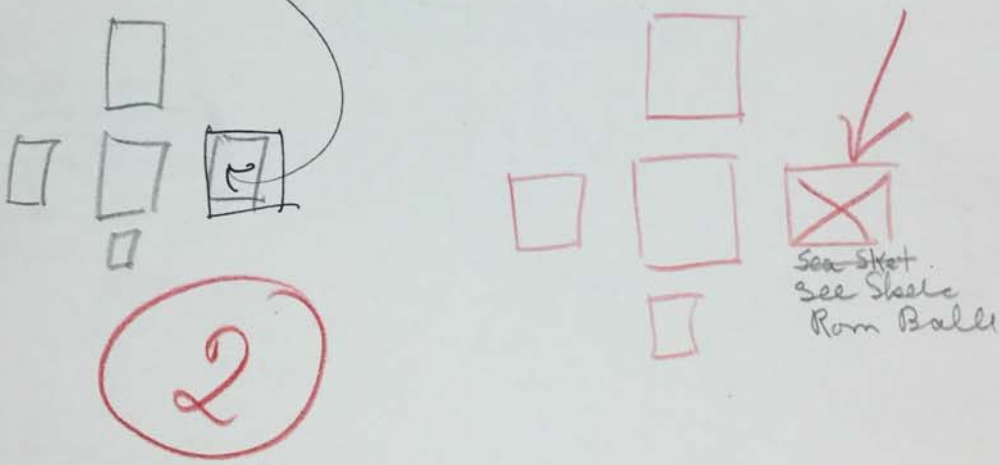
cc: Miss Dudley

Levy

Lanisha

1) Downstairs : 3 figures for Italian Comedy ("Bourgeois")

2) Sketch for a Romantic Ballet (upstairs)



42 East 57 Street New York City Plaza 5-7216

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Levy

cc: Miss Dudley

March 26, 1947

Dear Mr. Levy:

Thank you so very much for all your help and cooperation during the Berman show. Would you be kind enough to sign and return the enclosed receipts.

Sincerely yours,

Nika Pleshkova
Theatre Arts Department

Mr. Julien Levy
Julien Levy Gallery
42 East 57 Street
New York 22, New York

enclosures

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Levy

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JULIEN LEVY GALLERY

January 30, 1947

Dear Monroe,

Since the procedure you outline in your letter is the usual and official one at the Museum, it is perfectly agreeable to me. The confusion was simply a consequence of mininformation.

Sincerely yours,

/s/ Julien

JL/jb

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York 19

42 East 57 Street New York City Plaza 3-7416

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Levy

COPY TO MR. AMBERG
(with original letter from
Mr. Levy)

JULIEN LEVY GALLERY

19

January 29, 1947

Mr. Julien Levy
42 East 57th Street
New York 22, New York

Dear Julien:

George Amberg has referred to me your letter of January 27 regarding the Museum's commission of 10% on any work of art sold from one of our exhibitions. I think I should make it clear to you that the commission is deducted from the sale price of any drawing in the exhibition which is sold during the run of the exhibition, whether it is sold at the Museum or through your gallery. This plan has been in effect for some years now and it is customary for the dealers to report to us any sale made at their galleries and send us at that time a check for 10% of the sale price. Any visitor to an exhibition who is interested in purchasing a work from the show is referred to the Sales Desk where he is informed of the price and referred to the dealer who has the work for sale. When a dealer's name in on a work exhibited the prospective purchaser often approaches him directly. In many cases the dealers make their prices to cover this percentage and you are, of course, at liberty to do this.

I am sorry if you were misinformed in this matter, but perhaps Genia did not completely understand the arrangement. The exhibition seems to be a great success and I have had a most enthusiastic and appreciative letter from Genia.

Sincerely yours,

42 EAST 57 STREET NEW YORK CITY • PLAZA 3-7416

MW:w

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Levy

JULIEN LEVY GALLERY

January 27, 1947

Dear Dr. Amberg:

This is to confirm our conversation of Saturday. It is understood that the Museum is to receive a commission of 10% on the sale, if it is arranged directly through the Museum, of any of the Berman drawings in the exhibition The Theatre of Eugene Berman. This ten percent commission is intended to cover administrative expense - that is the services of an attendant in the exhibition who can quote prices to interested visitors.

It is also understood that the Museum will not receive a commission on the sale of any Berman drawing if the sale is made directly through me.

Sincerely yours,

Julien Levy

Jl/jb

Dr. George Amberg
Museum of Modern Art
11 West 53rd Street
New York City.

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Levy

JULIEN LEVY GALLERY

October 8th, 1946

Dear Mrs. Dunham:-

Upon my return to the city I found your letter of October third listing the owners of Berman Ballet designs. Thank you very much for your kind cooperation and I shall get in touch with the people you listed.

Sincerely yours,

Dr. George Amberg - Curator
Dept. of Theatre Arts

Mrs. Marian Dunham
Julien Levy Gallery
42 East 57th Street
New York City

GA/k

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Lecture

JULIEN LEVY GALLERY

(1)

return to GA

October 3, 1946.

Dr. George Amberg
Museum of Modern Art
11 West 53rd Street
New York City, 19.

Dear Dr. Amberg:

I am listing below the owners of the most important Berman ballet designs:

Hugh Chisholm, Hotel Plaza, NYC. Romeo & Juliet
Eleanor Perenyi, 17 East 84th St. " " "
Rosamund Frost, 330 East 58th St.
Allison Delarue, Cooper Union Museum, NYC. 3.
Wadsworth Atheneum, Hartford, Conn.
Henry Clifford, RockRose, Radnor, Penna.
Wright Ludington, Sycamore Canyon Rd., Santa Barbara.
Oliver B. Jennings, 25 Sutton Place, NYC.
Luther Greene, Ortega Hill, Santa Barbara, Calif.
Alexander Iolas, 26 East 55th Street, NYC.

Do you want me to get in touch with them or will you? I am sure they will all be delighted to lend their designs for your show.

Very truly yours,
Marian Dunham
Secretary to Mr. Levy

42 EAST 57 STREET NEW YORK CITY • PLAZA 3-7416

ruary 1, 1947

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Lieutier

February 1, 1947

Dear Mme Lieutier:

Of the pictures which you requested, we can furnish only one since we have no prints of the others. I am sending you an alternative selection; if you cannot use them, will you be so kind as to return them at your earliest convenience. Enclosed is a check list of the exhibition which contains all the information you want.

My official title is Curator (Conservateur) Department of Theatre Arts, Museum of Modern Art. I am looking forward to seeing you soon.

Sincerely yours,

Dr. George Amberg, Curator
Department of Theatre Arts

Mme Odette Lieutier
Hotell Endicott
Columbus Avenue & 81 Street
New York, New York

P.S. Our Publicity Department would like to have a copy of the magazine in which your Berman article is to appear.

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ODETTE LIEUTIER
EDITEUR
14, RUE PRINCESSE
PARIS

New York 27 janv. 47

Cher Monsieur

J'ai tant de choses urgentes à faire ces jours-ci que je n'ai pas une minute pour aller au musée, cependant il est urgent que mon article sur Berman paraisse le plus tôt possible. Serez vous assez aimable pour me faire parvenir trois photographies :

1) Page 30 du catalogue (en Bas) : Giselle
2) Page 21 du catalogue (en haut) : Danses
3) Page 19 du catalogue (en haut) : Roméo.

J'aimerais aussi avoir :

1) Le nombre total des maquettes exposées
2) Le nombre de maquettes pour Giselle seulement

et enfin il faudrait que je sache le nom de votre directeur général et le titre que je dois vous donner dans mon

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Louvre

article car j'y parle de vous naturellement.

Pardon de vous demander tout cela mais vraiment je ne vois pas le moyen d'aller au musée avant plusieurs jours et il faut que le "papier" parte le plus tôt possible. Et puisque je n'ai pas pu aller vous demander moi-même ces documents, j'ai au moins vous en remercier la semaine prochaine -

Merci d'avance - Veuillez me rappeler au bon souvenir de Madame Auberg et croyez chère Monsieur à mes sentiments les meilleurs

Olga Lieutier

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Louvre

April 18, 1947

Dear Mr. Gilbert:

I have your invoice dated February 1 covering insurance on the Eugene Berman shipments in the amount of $30.00.

We were somewhat surprised to receive this invoice as we had advised Mr. Berman that we were covering all the material with insurance from the moment it left his home to the moment it returns. As you can see, your coverage therefore constitutes duplicate insurance.

Also, we feel the premium is extremely high as our insurance, based on the value provided by Mr. Berman, amounted to about $5.00. Assuming that a separate policy coverage might be more, we feel that such coverage should not cost over $10.00. We would like to ask what company placed this insurance and at what rates. We would even appreciate seeing the policy in order to determine if there were some extraordinary coverage which would account for the high rate.

Thank you for your kind cooperation.

Sincerely yours,

The Louvre
Att: Mr. Gustave Gilbert
2500 West 17th Street
Los Angeles, California

IU:lcr

CC: Mr. Amberg

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cc: Miss Dudley

Munson

THE MUSEUM OF MODERN ART

Date April 11, 1947

To: Miss Ulrich **Re:** Louvre Bill

From: Mr. Amberg

Dear Ione,

I have wanted to ask your advice about the Louvre bill for insurance coverage on the Berman shipment. Personally, I feel that we should pay the bill since they did incur the expense. Also they were very cooperative about sending us the material since they did the packing and shipping as a favor to Mr. Berman and not as a gallery.

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Munson

cc: Miss Dudley

March 28, 1947

Dear Miss Munson:

I wish to thank you very much indeed for your great generosity in lending us your Berman paintings for our exhibition. I know it must have been difficult for you to part with them for so long a time. I was most unhappy that we were unable to use all of your excellent Berman pictures; but due to space limitations, we were forced to exclude many of the more interesting and beautiful drawings.

Your loans, however, contributed greatly to the success of the show, and thank you again for your most valuable cooperation.

Sincerely yours,

P.S. Would you be kind enough to sign and return the enclosed receipt.

GA:np
enclosures

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Pischl

THE MUSEUM OF MODERN ART

Date February 20, 1947

To: Miss Dudley

Re: Berman Show

From: Nika

Dear Miss Dudley:

One Giselle costume sketch (#1904) has been sold to Mr. A. W. Pischl, 1801 East 26 Street, Brooklyn 29, N.Y. After the show closes, he would like us to hold it here until he picks it up.

touch with you shortly. After the show closes we will keep the painting here until we hear from you.

With best regards and good luck in your collecting,

Sincerely yours,

Nika Pleshkova
Theatre Arts Department

Mr. A. W. Pischl
1801 East 26 Street
Brooklyn 29, N. Y.

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February 20, 1947

Dear Mr. Pischl:

Thank you for your letter of February fourteenth and we are very happy that you are starting your collection of theatre design with such an excellent Berman. Dr. Amberg will be delighted to see you and discuss the framing any time after March tenth. At that time the pictures will be taken down.

I have notified the Comptroller's Office that you wish to purchase the costume sketch, and they will get in touch with you shortly. After the show closes we will keep the painting here until we hear from you.

With best regards and good luck in your collecting,

Sincerely yours,

Nika Pleshkova
Theatre Arts Department

Mr. A. W. Pischl
1801 East 26 Street
Brooklyn 29, N. Y.

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February 14, 1947

Mr. George Amberg
Museum of Modern Art

Mr. A. W. Pischl
1801 East 26 Street
Brooklyn 29, N. Y.

February 20, 1947

Dear Mr. Amberg:

I am desirous of purchasing one of the Eugene Berman costume sketches that are currently being exhibited at the Museum of Modern Art -- the second from the left in the top row of the "Giselle" figures (the Act II costume for Giselle), priced at $135.00.

Sale of one Berman sketch

Of course, I understand that it will not be available until the [illegible] appreciate it if, at that time, you would hold this drawing in your office and drop me a note so that I can consult with you on suitable framing.

Giselle costume, Act II 135 00

It gives my wife and myself great pleasure to be able to make this purchase which we hope is the first of many in the field of theatre design.

Very truly yours,

A. W. Pischl

A. W. PISCHL

1801 East 26th Street
Brooklyn 29, N. Y.

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February 14, 1947

Mr. George Amberg
Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Amberg:

I am desirous of purchasing one of the Eugene Berman costume sketches that are currently being exhibited at the Museum of Modern Art -- the second from the left in the top row of the "Giselle" figures (the Act II costume for Giselle), priced at $135.00.

Of course, I understand that it will not be available until the exhibit closes, and, would appreciate it if, at that time, you would hold this drawing in your office and drop me a note so that I can consult with you on suitable framing.

It gives my wife and myself great pleasure to be able to make this purchase which we hope is the first of many in the field of theatre design.

Very truly yours,

A. J. Pischl

A. J. PISCHL

1801 East 26th Street
Brooklyn 29, N. Y.

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cc: Miss Dudley

Robinson

February 6, 1947

Dear Mrs. Robinson:

Thank you very much for lending us your design for Quo Vadis, and we are extremely sorry that we were unable to use it. Until the last moment we had planned to include it in the installation; but since it was necessary to have every ballet Berman worked on represented, a great many of his better drawings had to be omitted much to our regret.

Thank you very much for your generosity and cooperation and for the opportunity to see your excellent drawing.

Sincerely yours,

Dr. George Amberg, Curator
Department of Theatre Arts

Miss Tamara Toumanova-Robinson
524 North Bedford Drive
Beverly Hills, California

P.S. Would you be kind enough to sign the enclosed receipt and return it to us.

GA:np
enclosure

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Sergava

cc: Miss Dudley

March 25, 1947

Dear Miss Sergava:

I want to thank you very much indeed for allowing us to exhibit your painting in our show, The Theatre of Eugene Berman. It was a great help in making the show the success it was.

Thank you again for your cooperation and generosity.

Sincerely yours,

Miss Katharine Sergava
66 West 56 Street
New York 19, New York

P.S. Would you be kind enough to sign and return the enclosed receipt.

GA:np
enclosures

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cc: Miss Dudley

Sergava

January 30, 1947

Dear Miss Sergava:

We are very grateful to you for allowing us to use the Berman sketch for Divertissement in our current exhibition. It is one of his most interesting and best executed drawings, and it gave us much pleasure to be able to include it in the show. Unfortunately, because of lack of space, we were unable to use your other sketch which you so generously lent us.

Thank you very much for lending us your pictures and helping to make the show the success it is.

Sincerely yours,

Dr. George Amberg, Curator
Department of Theatre Arts

Miss Katharine Sergava
66 West 55 Street
New York 19, New York

GA:np

P.S. Would you be kind enough to sign the enclosed receipt and return it to us.

enclosure

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Simonson

January 25 '47

My dear Amberg:

Your foreword to the Berman catalog is an admirable bit of exposition, courageous in its challenge to the aesthetics and valuable for its succinct clarification of the ever fundamental, aesthetic problem of designing for the theatre – the relation of intention to realizations on the stage, and to the theatrical values of projection in performance. "... ein grosses Wort gelassen ausgesprochen."

Unfortunately the least important designs, theatrically, are the models with the plastic ruins, which are part of your permanent collection. Its real flair is for the traditional parallelism of the ballet decor and the fecundity of the imaginative variations with which he can invest it. Given a working collaboration between him and one of our best scenic studios, all of his designs could be enlarged for the theatre with complete success and retain without losing their inherent beauty of line + color. Lighting them presents no complicated problems.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DANCE	II.30.b

As we both know many designs for the best stage settings, (considered as theatre production) haven't sufficient "exhibition interest" in themselves. You remarked on the montony of even Bobby Jones picture. Old Roller, in Vienna, when I was collecting material for the international exhibit at the M.M.A, gave me the most logical answers in refusing to send a drawing: The only place to exhibit the design for a stage setting is on the stage. Possibly someday it will be possible to take, cheaply enough, good color photographs of stage settings, lighted, in performance. Meanwhile I'm confident you'll continue to find interesting and effective solutions to the exhibition problem.

I'm writing Renée.

Best Lee Simonson

I suppose you saw Cecil Smiths article in the Sat. Review of Lit for Jan 25. and his remark that 'Berman's elaborately eerie imaginings for Giselle crowded the fine dancing .... clear out of site (!?) Probably not true. When our stage settings were new in this country the common complaint was that they overpowered and overshadowed the action.

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Best

(signed) Lee Simonson

I suppose you saw Cecil Smith's article in the Sat. Review of Lit. for Jan. 25 and his remark that 'Berman's elaborately eerie imaginings for Giselle crowded the fine dancing.....clear out of site" (??) Probably not true. When our stage settings were new in this country the common complaint was that they overpowered and overshadowed the actors.

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Smith

November 25th, 1946

Dear Mr. Smith:

The Museum is preparing a comprehensive exhibition of Eugene Berman's designs for the theatre and ballet which is scheduled to open on January the 12th. Since the exhibition has been planned on a large scale and since we are also printing a catalogue we are anxious to know definitely which contributions we may count on. We understand that you own a drawing for Concerto Barocco which we would like to include in the exhibition. I wonder if you would be good enough to lend it to us for this purpose. The exhibition will run through the middle of March. If you are agreeable our Registrar will call you and arrange to collect this drawing on or about December the ninth. May I also ask you to fill in the insurance valuation on the enclosed green slip and to sign and return it to us?

Needless to say that Mr. Berman as well as the Museum would greatly appreciate your assistance and cooperation in making this exhibition a great success. With many thanks,

Very sincerely yours,

Dr. George Amberg - Curator
Department of Theatre Arts

Mr. Oliver Smith
28 West 10th Street
New York City

GA/k

Dear Miss

November 25th,1946

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DANCE	II.30.b

cc: Miss Dudley

St Stone

March 25, 1947

Dear Capt. and Mrs. Stone:

On behalf of the Museum I wish to thank you for your loans to the Eugene Berman exhibition. Your generosity contributed greatly to the success of the show.

Thank you again for your most valuable cooperation in the exhibition.

Very sincerely yours,

Capt. and Mrs. Ellis S. Stone
17 East 84 Street
New York 28, New York

P.S. Would you be kind enough to sign and return the enclosed receipt.

GA:np
enclosures

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Stone

November 15, 1946

17 East 84th Street

Dear Mrs. Stone:-

May I thank you in the name of Mr. Berman and the Museum for your prompt response to our request and for your generous contribution to our exhibition. If it would be agreeable to you our Registrar will arrange to send for the drawing on or before December 9th notifying you beforehand.

Sincerely yours,

Dr. George Amberg - Curator
Department of Theatre Arts

Mrs. Ellis Stone
17 East 84th Street
New York City

GA/k

Mrs. George Amberg
Dear Mr. Amberg
Your letter
Engagements comes
and just was opened
by me as I am the
owner, not Baroness Lenge
my daughter. I have
to pass to her it and
enclose your paper
Sincerely
Dora Zoring Stone

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DANCE	II.30.b

17 East 84th Street

5 November

Green slip with Dura

Mr. George Amberg,

Dear Mr. Amberg,

Your letter about Eugene Berman's Romeo and Juliet was referred to me as I am the donor, not Baroness Henry, my daughter. I shall be glad to look it and enclose your paper —

Sincerely

Irene Lewisohn Stone

Mrs Ellis Stone

1, 1946

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Curator
Theatre Arts

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DANCE	II.30.b

November 1, 1946

Dear Baroness Perenyi:

The Museum is preparing a comprehensive exhibition of Eugene Berman's designs for the Theatre and ballet which is scheduled to open on January the 12th. Since this exhibition has been planned on a large scale and since we are also printing a catalogue we are anxious to know definitely which contributions we may count on. Mr. Berman is particularly anxious for us to include the drawing for "ROMEO AND JULIET" which you own , and I wonder if you would be good enough to lend it to us for this purpose. The exhibition will run through the middle of March, If you are agreeable, may I ask you to fill in the insurance value on the enclosed blank and to sign it. The Museum will call for the drawings and we will notify you a few days ahead of time of the definite day and hour.

Needless to say Mr. Berman as well as the Museum would greatly appreciate you assistance and cooperation in making this exhibition a great success. With many thanks,

Very sincerely yours,

George Amberg, Curator
Department of Theatre Arts

Baroness Eleanore Perenyi
17 East 84th Street
New York City

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Vogue

VOGUE

The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17

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The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17

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July 9, 1947

Mr. George Amberg
Museum of Modern Art
11 West 53rd Street,
New York, N.Y.

Dear Dr. Amberg:

I am sending you attached, tear sheets of the fashion feature we contrived sometime ago out of Berman Balet sets. I do hope you believe in the old saying, "better late than never". I hope that such a delay will never happen again.

Thank you again for all your help.

Most sincerely,

Elizabeth Francis

Elizabeth Francis, Segard
Associate Feature Editor by
J. B. Sec.

f.

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Vogue

VOGUE

The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17

y 24, 1947

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Vogue

VOGUE

The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17

January 27, 1947

Dear Dr. Amberg:

Thank you for your letter about the Berman show.

We have used several of the Berman sketches as backgrounds for our fashions in the March 15 issue of VOGUE. As soon as I have the proofs, we will get in touch with you for further details.

Thanking you for your interest.

Very truly yours,

Alexander Liberman,
Art Director

Dr. George Amberg, Curator
Department of Theatre Arts
The Museum of Modern Art
11 West 53 Street
New York City

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	DANCE	II.30.b

Vogue

VOGUE

January 24, 1947

Dear Mr. Liberman:

I hope to see you at the opening of our Berman show, which has turned out to be a truly representative collection of his work. If I remember correctly, you intended to have a spread on his work in Vogue; and I wonder if we could not discuss this project at your convenience.

Sincerely yours,

Dr. George Amberg, Curator
Department of Theatre Arts

Mr. Alexander Liberman
Vogue
420 Lexington Avenue
New York, New York

GA:np

THE CONDÉ NAST PRESS N° 37585

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Insured
First Class Mail

At the request of Phillips

The items described below are being sent to you today.

Reason or Contract Vogue Edit.

No. of Cuts 5 Kind 3 cuts 2 color 1 black, photos

MAGAZINE	ISSUE	PAGE
Vogue	10/46	158-172-173

To Mr. George Amberg Curator
Dept of Theatre Arts The Museum
of Modern Art 11 West 53rd St. N.Y.C.

Received the above from The Condé Nast Press

Signed

Wrapped by NP

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VOGUE

The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17
November 15, 1946

Voque

THE CONDÉ NAST PRESS

Greenwich, Conn.

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Date 11/22/46 Time 11 00 (Truck) Messenger

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☐ Express Rush
☐ Air Mail
☐ Air Express
☐ Insured
☐ First Class Mail

At the request of Phillips

the Cuts described below are being sent to you today.

Advertiser or Customer Vogue Edit.

No. of Cuts 5 Kind 2 sets 2 color + 1 black electro

MAGAZINE	ISSUE	PAGE
Vogue	10/1/46	153-172-173

To Mr George Amber Curator
Dept. of Theatre Arts The Museum
of Modern Arts 11 West 53rd St. N. Y. C.

Received the above from THE CONDÉ NAST PRESS

Signed

Wrapped by NB

422 7-45 10M Comp. Rm.

Not voque

No 4-7500

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VOGUE

The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17

November 15, 1946

Cuts from
Dance Index

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Yours very truly,

Rita Livingston
Rita Livingston
Publicity Department

rl/am

Met Museum

No 4-7500

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VOGUE

The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17

November 15, 1946

Dr. George Amberg, Curator
Department of Theatre Arts
THE MUSEUM OF MODERN ART
New York 19, N. Y.

Dear Dr. Amberg:

Thank you for your letter of November 12th.

We assume that you have received the Berman electros (of pages 153, 172 and 173 from the October 1, 1946 VOGUE), from our Greenwich plant. Please make the check payable to The Conde Nast Publications Inc., Boston Post Road, Greenwich, Conn.

With best wishes for the success of the Berman exhibition.

Yours very truly,

Rita Livingston

Rita Livingston
Publicity Department

rl/am

Met Museum

No 4-7500

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	DANCE	II.30.b

November 12, 1946

Dear Miss Livingston:-

Thank you very much for your prompt response in cooperating with the Berman exhibition catalogue. I indeed appreciate your kindness.

We have made a note of the credit line as you indicated and we will of course send you a copy of the finished brochure. Will you be good enough to let us know to whom we shall send the check for the three electros.

Very truly yours,

Dr. George Amberg - Curator
Department of Theatre Arts

Miss Rita Livingston
Publicity Department
VOGUE
The Conde Nast Publication
420 Lexington Avenue,
New York 17, New York

GA/k

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	DANCE	II.30.b

VOGUE

The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17

November 8, 1946

Mr. George Amberg, Curator
Department of Theatre Arts
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Amberg:

Confirming our telephone conversation yesterday, we have arranged to send you the 3 Berman electros directly from our Greenwich plant. You should receive these around November 15th. The total cost for all 3 will be $87.30.

On page 153, and pages 172,173, would you please use the following credit line:

"Courtesy October 1st Vogue
Copyright 1946, The Conde Nast Publications Inc."

May we please have a copy of The Museum of Modern Art catalogue in which these reprints occur?

Yours very truly,

Rita F. Livingston
Publicity Department

RL/nc

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Pl 3-5266

October 31, 1946

Gentlemen:

In March of 1945 we had a correspondence concerning the reproduction of colored plates from Vogue. At the time Miss Kittle had been good enough to inform us that you would be agreeable to having electros made for us.

The Museum is now preparing an exhibition of Eugene Berman's stage designs for which a catalogue will be printed. Mr. Berman is anxious for us to use the double page design for the ballet "GISELLE" which appeared in your magazine. I wonder if it would be possible for us to have an electro made for this purpose. I would also appreciate it if you would inform me at your earliest convenience.how soon we may expect an electro and an indication of the approximate price.
Mr. Berman as well as the Museum will be most grateful for your assistance and cooperation on this matter.

Very sincerely yours,

George Amberg, Curator
Department of Theatre Arts

Vogue
Conde Nast Publications, Inc.
420 Lexington Ave.
New York 17

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cc: Miss Dudley

Wadsworth

Wadsworth Atheneum
Avery and Morgan Memorials
Hartford 3, Connecticut
V-0191
Telephone

March 28, 1947

Dear Mr. Cunningham:

It was a great pleasure to have had your cooperation and help in assembling the Eugene Berman show. It is most kind of you to allow us to draw on your excellent collection. Your generosity contributed greatly to the success of the show.

Thank you very much for your generosity in lending us the Berman paintings and for your most valuable cooperation.

Very sincerely yours,

Mr. C. C. Cunningham
Wadsworth Atheneum
Hartford 3, Connecticut

P.S. Would you be kind enough to sign and return the enclosed receipt.

GA:np
enclosures

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Wadsworth Atheneum
Avery and Morgan Memorials

Hartford 3 Connecticut

Telephone 7-2191

January 15, 1947

Dr. George Amberg, Curator
Department of Theatre Arts
The Museum of Modern Art
11 West 53d Street
New York 19, N. Y.

Dear Dr. Amberg:

You have our permission to unframe the Berman for your installation. If you remat the picture, I would prefer that you leave the original mat.

With best regards,

Sincerely yours,

C. C. Cunningham,
Director.

CCC:c

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	DANCE	II.30.b

Wadsworth Athenaeum

January 7, 1947

Dear Mr. Cunningham:

We would like your permission to unframe the Berman painting "Vendeur de Chapeaux" from Devil's Holiday, which you so kindly lent us. Because of the number of different lenders, we have found this would be necessary to insure uniformity of installation.

The painting will be returned to you, of course, in its original frame as it was sent to us.

I hope that this will meet with your approval.

Sincerely yours,

Dr. George Amberg, Curator
Department of Theatre Arts

C. C. Cunningham, Director
Wadsworth Atheneum
Hartford 3, Connecticut

GA:np

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QDY2 -16 PD — Dec. 9.

TELEGRAM

Mr. C.C.CUNNINGHAM
WADSWORTH ATHENEUM
HARTFORD 3, Connecticut

Since Embargo Lifted should like suggest you ship Berman loans by Cooley at earliest convenience. Gratefully

George Amberg
Museum of Modern Art

Cha/ Berman art.

[illegible] and an overhead light, which we cannot seem to find at the present time. In regard to the actual settings and drops, I believe that these were purchased by Mr. Austin, and some of them are at his summer home in Windham, N. H. For this reason, I imagine they will not be available for your exhibition, as Mr. Austin is now in Florida.

With kind regards,

Sincerely yours,

CCCunningham

C. C. Cunningham,
Director.

CCC:c
encl.
P. S. Since dictating this letter, the embargo on railway shipments has been made. Would you let me know as soon as possible whether you wish to arrange for truck delivery?

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	DANCE	II.30.b

Wadsworth Ath.
Dec. 9 1946

GRG:

C.C.CUNNINGHAM
WADSWORTH ATHENEUM
Hartford 3 Connecticut

SINCE EMBARGO LIFTED SHOULD LIKE TO SUGGEST YOU SHIP BERMAN LOAN BY COLLEY AT EARLIEST CONVENIENCE.

GEROGE AMBERG
Museum of Modern Art

insurance. One of the items is the small box set for the Festival. This originally contained a top and an overhead light, which we cannot seem to find at the present time. In regard to the actual settings and drops, I believe that these were purchased by Mr. Austin, and some of them are at his summer home in Windham, N. H. For this reason, I imagine they will not be available for your exhibition, as Mr. Austin is now in Florida.

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CCCunningham

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CCC:c
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Cunningham
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you ship Berman
Loan by Cooley
at earliest
Gouth

worth Atheneum
and Morgan Memorials
7-2191
Telephone 7-0121

December 4, 1946

Department of Theatre Arts
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Dr. Amberg:

I am enclosing the forms of the six items which you requested for the Berman exhibition. This includes six sketches for the "Hartford Festival" and two sketches for the "Devil's Holiday". We are having these packed and sent to you by Cooley and Company, and will bill you for the packing and premium on the insurance. One of the items is the small box set for the Festival. This originally contained a top and an overhead light, which we cannot seem to find at the present time. In regard to the actual settings and drops, I believe that these were purchased by Mr. Austin, and some of them are at his summer home in Windham, N. H. For this reason, I imagine they will not be available for your exhibition, as Mr. Austin is now in Florida.

With kind regards,

Sincerely yours,

CCCunningham

C. C. Cunningham,
Director.

CCC:c
encl.
P. S. Since dictating this letter, the embargo on railway shipments has been made. Would you let me know as soon as possible whether you wish to arrange for truck delivery?

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	DANCE	II.30.b

Wadsworth Atheneum
Avery and Morgan Memorials

Hartford 3 Connecticut

Telephone 7-2191

December 4, 1946

Dr. George Amberg - Curator
Department of Theatre Arts
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Dr. Amberg:

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With kind regards,

Sincerely yours,

C C Cunningham

C. C. Cunningham,
Director.

CCC:c
encl.
P. S. Since dictating this letter, the embargo on railway shipments has been made. Would you let me know as soon as possible whether you wish to arrange for truck delivery?

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Wadsworth Atheneum
Avery and Morgan Memorials
7-2191
Telephone
Hartford, Connecticut

Wadsworth Atheneum

December 2nd, 1946

Dear Mr. Cunningham:-

Thank you very much for calling. I am sorry I was not here to speak with you. In regard to the Berman exhibition which is scheduled to open on January 14th and to close on March 9th we would like those drawings for the theatre which you judge most important. As I said in my letter of November 22nd the sketches for "Devil's Holiday" and the sketch for the Festival setting. In my letter of November 5th I had asked you for information on the Festival installation. It read as follows:

> "Since we are planning a rather elaborate installation Mr. Berman also suggested that we might make use of some of the actual settings and drops which were used at the Hartford Festival. He mentioned specifically the center part of the backdrop which was used on the stage, some drapings which had been hung on the walls and some damaged plaster heads which he repaired"

If you think that any of the above items are in good enough condition to be used effectively in our installation I would appreciate your sending them along with the pictures you are shipping to the Museum this week. With regard to the model if that is not too badly damaged or too incomplete we would like to have it also. However I leave the entire matter to your judgement and we will appreciate having whatever you can let us have.

With kind regards,

Sincerely yours,

Dr. George Amberg - Curator
Department of Theatre Arts

Mr. C.C. Cunningham
Director
Wadsworth Atheneum
Hartford 3, Connecticut

GA/k

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Wadsworth Atheneum
Avery and Morgan Memorials

7-2191
Telephone

Hartford, 3 Connecticut

November 21, 1946

Dr. George Amberg - Curator
Department of Theatre Arts
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Dr. Amberg:

I have your letter in which you inquire about permission for the magazine "Interiors" to reproduce our painting by De Chirico, "Le Bal", in its next issue. Would you notify them that they may have our permission, subject to a credit line being used stating that it is reproduced "Courtesy of Wadsworth Atheneum, Hartford".

I have received a copy of your publication, "Art in Modern Ballet", and am delighted with the reproduction of the Braque. We have also received our five hundred copies from the print, which we propose to sell at our sales desk. Congratulations to you on your most important book.

With kind regards,

Sincerely yours,

C C Cunningham
BLC

C. C. Cunningham,
Director.

CCC:c

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November 22, 1946

Dear Mr. Cunningham:-

Since we have to soon make our final selection for Eugene Berman's drawings to be included in our forthcoming exhibition. I would appreciate it if you would let me know if you can let me have an answer to my letter of November fifth at your earliest convenience. Mr. Berman would like to have especially the sketch for the Festival setting and the sketches for "Devil's Holiday". I am enclosing forms for our Registrar's Office which I would like you to have filled out as to the title and the insurance value, and return them with your signature as soon as it is convenient. The pictures should be packed, billing the Museum separately for the cost, and having them shipped Railway Express Collect to arrive at the Museum on or before December 9th. If you have any further suggestions as to drawings which you still would be worth showing I would be most grateful for your help. Furthermore I hope that you have had an opportunity to inquire about the matter of installation from the Festival display.

Very truly yours,

Dr. George Amberg - Curator
Department of Theatre Arts

Mr. C. C. Cunningham
Wadsworth Atheneum
Hartford , Connecticut

GA/k

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	DANCE	II.30.b

November 5th, 1946

Dear Mr. Cunningham:-

We are preparing a comprehensive exhibition of Eugene Berman's theatrical designs which is scheduled to open on January 12th and will run through March 15th. Mr. Berman, who is in New York at present is very anxious for us to include a few of the drawings from your collection in this show. Since we are planning a rather elaborate installation Mr. Berman also suggested that we might make use of some of the actual settings and drops which were used at the Hartford festival. I don't know, of course, if these things have been preserved and would appreciate an early information on this matter. Mr. Berman mentioned specifically the center part of the backdrop which was used on the stage, some drapings which had been hung on the walls and some damaged plaster heads which he repaired. If these things are still available I would like to come up to your Museum in order to find out how well they would fit into our installation. If it seems advisable for me to come Tuseday, November 12th would be a convenient day for me if that is agreeable to you.

Needless to say how much Mr. Berman and the Museum would appreciate your cooperation. With kindest regards,

Sincerely,

Dr. George Amberg - Curator
Department of Theatre Arts

Mr. C.C.Cunningham
Director
The Wadsworth Atheneum
Hartford, Connecticut.

GA/k

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Wolfradt

January 30, 1947

Dear Dr. Wolfradt:

Thank you for your kind note of January twenty-ninth. I shall be happy to let you have a copy of the Berman monograph which will be mailed to you under separate cover.

If you are interested in this Department and our work, I should be glad to show you our collection and to tell you about our activities in greater detail.

Sincerely yours,

Dr. George Amberg, Curator
Department of Theatre Arts

Dr. Willi Wolfradt
709 West 176 Street
Apt. 4H
New York 33, New York

Ga:np

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	DANCE	II.30.b

Yeon

cc: Miss Dudley

March 28, 1947

Dear Mr. Yeon:

On behalf of the Museum I wish to thank you for your loans to the Eugene Berman show. Your generosity contributed greatly to the success of the exhibition.

Thank you again for your most valuable cooperation in the show.

Very sincerely yours,

Mr. John B. Yeon
4905 S. W. Dogwood Lane
Portland 1, Oregon

P.S. Would you be kind enough to sign and return the enclosed receipt.

GA:np
enclosures

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4905 S. W. DOGWOOD LANE, PORTLAND 1, OREGON

Yeon

Rite him after show

Dear George Amberg: I sent the 3 Berman ballet drawings to you today via Railway Express — the green slips regarding them air mail 2 days ago. They should arrive in ample time. Thank you for your good letter. I am glad to make the loan. I hope to see the exhibition myself. I wish you all the success this occasion deserves. I am pleased to see one department in the museum, anyway, do something about Berman — the neglect has been something I have never understood.

Sincerely

John Yeon

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	DANCE	II.30.b

Tuesday
Berman

Dear George Amberg

I will be glad to loan you Berman's Romeo & Juliet drawing. I would be glad requested two others which I have [illegible] The Rooks Both which not the case in the Romeo & Juliet drawing. I can [illegible] you wished to [illegible] but I will send only the [illegible] requested.

John Yeon

November 13, 1946

Dear Mr. Yeon:-

Thank you very much for your kind note and your generous cooperation with the Berman exhibition which promises to be truly representative and brilliant. I am very grateful for your offer to lend us two more drawings for the show and we would be extremely happy to exhibit them. I am therefore enclosing two more green slips for you to fill in for insurance valuations and other information which we need for our catalogue. As the catalogue is soon going to press we would appreciate your returning these as soon as possible.

As to the shipment of your pictures would you kindly havem them packed billing the Museum separately for this cost and then have them shipped by Railway Express Collect in time to arrive here on or before December the ninth. Our insurance covers them in transit.

Let me thank you very much again in the name of Mr. Berman as well as the Museum for your ready cooperation.

Sincerely yours,

Dr. George Amberg - Curator

Mr. John Yeon
4905 South Dogwood Lane
Portland 1, Oregon

GA/k
encls.

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4905 S. W. DOGWOOD LANE, PORTLAND 1, OREGON

Tuesday
Berman

Dear George Amberg

I will be glad to loan you Berman's 'Romeo & Juliet' drawing. I wish he had requested two others which I have – and like better: The prologue curtain and Ball Room scene for 'Devils Holiday'. Both of these are the drawings from which the sets were constructed – not the case in the Romeo & Juliet drawing – if my memory is correct. I could send all 3 at once if you wished to make a selection – but in case I don't hear from you I will send only the one you requested.

Sincerely

John Yeon

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October 30, 1946

Dear Mr. Yeon:

The Museum is preparing a comprehensive exhibition of Eugene Berman's designs for the theatre and ballet which is scheduled to open on January the 12th. Since this exhibition has been planned on a large scale and since we are also printing a catalogue we are anxious to know definitely which contributions we may count on. Mr. Berman is particularly anxious for us to include the large sketch from "Romeo and Juliet" which you own, and I wonder if you would be good enough to lend it to us for this purpose. The exhibition will run through the middle of March. If you are agreeable I should like to suggest that you have the drawing packed and shipped C.O.D. billing the Museum for your expenses. May I also ask you to fill in the insurance value in the enclosed blank and to sign it.

Needless to say that Mr. Berman as well as the Museum would greatly appreciate your assistance and cooperation in making this exhibition a great success. With many thanks,

Very sincerely yours,

George Amberg, Curator
Department of Theatre Arts

Mr. John Yeon
4905 South Dogwood Lane
Portland 1, Oregon

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THE MUSEUM OF MODERN ART

Date March 26, 1947

To: Miss Dudley

Re: Berman Show

From: Nika

I am sending you the old Ona Munson receipts. After we wrote Mr. Berman he was satsfied that Miss Munson had received all her pictures.

46.1892 Torn left side when removed from mount
46.1894 Tear made deeper when removed from mount
46.1897 Torn when removed from mount and mended with Scotch tape
46.1899 Remove from mount
46.1900 Remount on white mount, 13 x 10 3/8"
46.1901 Remount on white mount, 15 x 9 5/8"
46.1902 Remove cardboard stuck to back and remount on white mount, 14 7/8 x 10"
46.1903 Remount on white mount, 15 x 10 3/8"
46.1905 Mount on white, 20 x 14 5/8"
46.1966 Corner torn off when being removed from wood exhibition panel
46.1967 Damaged when being removed from wood exhibition panel - paper peeled and back stained by rubber cement
46.1968 Pasted on wood for exhibition with rubber cement - back stained and paper peeled off when removed

59.42.8 Mend tears and remount on same size black mount

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THE MUSEUM OF MODERN ART

c.c. Mr. Amberg
Mr. Wheeler
Kim Swados

Date March 13, 1947

To: Mr. Warren

Re: Project Order #4930

From: Miss Dudley

Dear Mr. Warren:

We have just discovered that many of the Berman gouaches were remounted here at the Museum with rubber cement. Some of them were removed and torn. Unfortunately, two of these were mended with Scotch tape. Will you please ask Gus to remove all traces of rubber cement and Scotch tape on the following and remount with hinges as indicated.

Mr. Wheeler suggests that Gus may be able to mend the tears with Japan paper and Sanford's Library paste. Will you please ask him if he thinks he can do this. If not, we will have to send them to Mr. Frey at Knoedlers.

46.1833 Remove from mount and remount with hinges
46.1834 Remove from mount
46.1892 Torn left side when removed from mount
46.1894 Tear made deeper when removed from mount
46.1897 Torn when removed from mount and mended with Scotch tape
46.1899 Remove from mount
46.1900 Remount on white mount, 13 x 10 3/8"
46.1901 Remount on white mount, 15 x 9 5/8"
46.1902 Remove cardboard stuck to back and remount on white mount, 14 7/8 x 10"
46.1903 Remount on white mount, 15 x 10 3/8"
46.1905 Mount on white, 20 x 14 5/8"
46.1966 Corner torn off when being removed from wood exhibition panel
46.1967 Damaged when being removed from wood exhibition panel - paper peeled and back stained by rubber cement
46.1968 Pasted on wood for exhibition with rubber cement - back stained and paper peeled off when removed

59.42.8 Mend tears and remount on same size black mount

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Berman

THE MUSEUM OF MODERN ART

Date March 12, 1947

To: Miss Dudley

Re: Berman pictures

From: Nika

I talked to Julien Levy on the telephone yesterday, and he said that he preferred that we have the damaged pictures repaired as well as possible. The pictures, whose mats were cut down, should be re-matted to fit their frames. The color of the mat doesn't matter.

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THE MUSEUM OF MODERN ART

Date February 26, 1947

To: Barbara King

Re:

From: Nika

Dance Magazine has asked for a copy of the Berman catalog for review purposes. Their book reviewer is Mrs. Dorathi Bock Pierre, Dunham School, 220 West 43 Street. Would you be good enough to send her a copy. Thanks.

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THE MUSEUM OF MODERN ART

Date February 13, 1947

To: Miss Dudley

Re: Berman Show

From: Nika

Here are the gleanings from the latest Berman document received by us.

The Romeo and Juliet model goes to Katharine Sergava, if not sold.

Julien Levy has consented to take the 2 Giselle models.

On the next I quote because he seems to change his mind on this subject in every letter, and that's extremely often:

"Would it be possible now, to have all my personal materials returned to me (or to Julien Levy) such as scrapbooks, photos.

"Also the sketchbooks, separate parts of models and other similar items, lent personnally by me and which should be returned to me and not to the gallery"

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THE MUSEUM OF MODERN ART

Date February 10, 1947

To: Miss Ulrich

From: Nika

Re: Sale of Berman pictures

Julien Levy called to say that he had had a letter from Berman stating that his drawings below $250 could be reduced 10 percent. I am attaching check lists with the revised prices. We only reduced those that were too high in comparison with the rest.

are out. They have not been taken out of the bins.

Also when I checked with you, you thought that GISELLE, 1778, 1916 and 1917; ITALIAN SYMPHONY, 1915, were in. However, they are not. Also, still in bins.

Here are the frame changes:

GISELLE, framed in gold: 1773, 1769, 1779, 1768, 1777, 1886, 1885.
All above were black matted except: 1769, 1779.
Glass frame for 4713.
All costume sketches were put on white mats.

SCENE DE BALLETS, 1751a, was with 1751b, reframed in gold.
1786, gold frame.

L'OPERA DE 4 SOUS, matted in black: 110.46, 1925, 1679.
Unframed and matted in black: 1982, 1973

DEVIL'S HOLIDAY, unmatted and re-matted in black: 1826, 1828, 1827, 109.46, 1845.
Matted in black: 1842, 1813.
Unframed and matted in black: 56.42.8, 1746, 1914, 1980

DANCES CONCERTANES, unmat and mat: 1859, 1821, 1823, 1822.
Unframe and mat: 1753, 1755.

BOURGEOIS GENTILHOMME, unframe and mat: 1810.
Unmat and mat: 1815, 1818, 1817.
Something happened to: 1918a, 1906.

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THE MUSEUM OF MODERN ART

Date January 21, 1947

To: Miss Dudley

Re: Berman Show

From: Miss Pleshkova

Mr. S. J. Denham called yesterday and would like to have all the pictures loaned by the Ballet Russe de Monte Carlo, not used in the exhibition, back at once because his walls look so bare. He will send a messenger if you let him know when they are ready.

are out. They have not been taken out of the bins.

Also when I checked with you, you thought that GISELLE, 1778, 1916 and 1917; ITALIAN SYMPHONY, 1915, were in. However, they are not. Also, still in bins.

Here are the frame changes:

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Unframe and mat: 1753, 1755.

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Unmat and mat: 1815, 1818, 1817.
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THE MUSEUM OF MODERN ART

Date January 21, 1947

To: Miss Hedges

Re: Berman Show

From: Nika

Here are a list of the last minute discards:

BOURGEOIS GENTILHOMME, Ballet Russe	1817
CONCERTO BAROCCO, Munson	1830
Dance of the Demons, Levy	1927
~~DIVERTISSEMENT,~~	
GISELLE, Levy	1779
ICARE, Havemeyer	1807
ITALIAN SYMPHONY, Levy	1752
QUO VADIS, Levy	1860
ROMEO AND JULIET, Yeon	1745
" " " Chisholm	1797
" " " "	1803
SWAN LAKE, Levy	1775

I believe that you know that ROMEO AND JULIET, Munson, 1849, 1850, are out. They have not been taken out of the bins.

Also when I checked with you, you thought that GISELLE, 1778, 1916 and 1917; ITALIAN SYMPHONY, 1915, were in. However, they are not. Also, still in bins.

Here are the frame changes:

GISELLE, framed in gold: 1773, 1769, 1779, 1768, 1777, 1886, 1885.
All above were black matted except: 1769, 1779.
Glass frame for 4713.
All costume sketches were put on white mats.

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Matted in black: 1842, 1813.
Unframed and matted in black: 56.42.8, 1746, 1914, 1980

DANCES CONCERTANES, unmat and mat: 1859, 1821, 1823, 1822.
Unframe and mat: 1753, 1755.

BOURGEOIS GENTILHOMME, unframe and mat: 1810.
Unmat and mat: 1815, 1818, 1817.
Something happened to: 1918a, 1906.

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THE MUSEUM OF MODERN ART

Date January 21, 1947

To:

Re: Berman show

From:

-2-

CONCERTO BAROCCO, matted and framed in black: 1689b and c.
Framed in black: 1684

HARTFORD FESTIVAL, re-framed in black: 1913

QUO VADIS, unframe and mat: 1749
unmat and mat: 1867
mat: 1865, 1860

ICARE, unframe and mat: 1979, 1978, 1807, 1814

ITALIAN SYMPHONY, mat and frame in black: 1676

ROMANTIC BALLET, 1831, 1832, matted together and framed in black.
1838, mat and frame together with 1811, unframe and re-frame.

TWELFTH NIGHT, unframe and re-frame in black: 1648

The above business isesimply directions as to what to do.

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THE MUSEUM OF MODERN ART

Date December 30, 1946

To: Miss Hedges

Re: Berman Show

From: Nika

Mr. Berman has just informed us by letter that the little model of Concerto Barocco is loaned to us by Miss Ona Munson, 2340 Canyon Drive, Hollywood 28, and should be returned to same at same. If the Romeo and Juliet model is not sold, it should be sent to Miss Katharine Sergava, 66 West 55 Street. Mr. Berman is loaning it to her.
He is also sending us a little portal for the Romeo model.

3) Blue portfolio containing material brought personally by Mr. Berman - to be recorded and used in exhibition.

4) package marked ELIMINATED to be sent to Julien Levy now and we do not need it again.

5) package marked Julien Levy to be recorded first and then loaned to Levy until the shops are ready to work on it. This package contains material to be used in the show but Berman feels Levy should have it available for sale until the last moment!!

6) similar package to be loaned to Victor Hugo Gallery to be recorded and returned to us in time for the shops to work on it.

Mr. Amberg suggests that in the case of #5 and #6 instead of recording each item by separate number only to count the number of articles we lend to each gallery respectively. Then when the packages are returned intact or minus any articles sold they can be recorded by number, at least those articles we decide to use can be numbered. He also suggests that in the case of #2 and #3 the articles need not be numbered separately but by groups such as "Varia" etc. However this probably does not fit in with the records as you wish them. I will be glad to go down with Adele whenever she wishes and hope all this is in order so far.

Colette

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THE MUSEUM OF MODERN ART

Date December 30, 1946

To: Miss Hedges

Re: Berman Show

From: Nika

Dear Addle-paddle,

The sale price on the two Giselle models is $500 each; on the Romeo and Juliet model $600.

Ah, to be a simple artist with no money sense.

end of exhibition.

3) Blue portfolio containing material brought personally by Mr. Berman - to be recorded and used in exhibition.

4) package marked ELIMINATED to be sent to Julien Levy now and we do not need it again.

5) package marked Julien Levy to be recorded first and then loaned to Levy until the shops are ready to work on it. This package contains material to be used in the show but Berman feels Levy should have it available for sale until the last moment!!

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THE MUSEUM OF MODERN ART

Date November 23, 1946

To: Dorothy Dudley

Re: Berman

From: colette

Dear Dud.....

As things stand now at the end of the Berman exhibition everything is to be returned to the Julien Levy Gallery except those pictures marked on the back with the name of the owner. Also all the drawings which have been weeded out and which we will not be using in the show can be returned to Julien Levy now or when the exhibition closes. The other two exceptions are that the "Armida" sketches are to be returned to the Victor Hugo Gallery as Mr. Iolas owns them together with two or three others marked Victor Hugo Gallery on the back. The sketches for "Scenes de Ballets" are to be returned to Mr. Berman at his California address.

end of exhibition.

3) Blue portfolio containing material brought personally by Mr. Berman - to be recorded and used in exhibition.

4) package marked ELIMINATED to be sent to Julien Levy now and we do not need it again.

5) package marked Julien Levy to be recorded first and then loaned to Levy until the shops are ready to work on it. This package contains material to be used in the show but Berman feels Levy should have it available for sale until the last moment!!

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THE MUSEUM OF MODERN ART

Date November 21, 1946

To: Dorothy Dudley

Re: Berman

From: Colette

Dear Dud....

please note a few things on tissues...change of address for pickup on Chisholms pictures and also insurance on his 12 pictures is $1500. Also instead of Mr. Jennings lending to us Mrs. Reredon Havemeyer is lending. You have green slip. And to add to the confusion we are asking MRS. Jennings who lives somewhere else in the city to lend us her Berman. i think that is all. thanks alot.

end of exhibition.

3) Blue portfolio containing material brought personally by Mr. Berman - to be recorded and used in exhibition.

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Colette

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THE MUSEUM OF MODERN ART

Date November 13, 1946

To: Miss Dudley

Re: ~~Berman Exhibition~~

From: Colette

Dear Dud....

Mr. Berman and Mr. Amberg went over the complete material for the forthcoming exhibition yesterday afternoon and have made a final selection. As a result there are six folders all marked which are as follows:

1) package to be returned to Los Angeles to Lucien Lefebvre Foinet

2) package of rest of material from Lefebvre Foinet to be recorded and used in show. In recording naturally I suppose Adele will be able to make some indication of the source of each article so that after the show there will be no difficulty in sorting material. Actually this is not too important though as Mr. Berman said yesterday that ALL material except that marked with name of lender should be returned to JULIEN LEVY Gallery at end of exhibition.

3) Blue portfolio containing material brought personally by Mr. Berman - to be recorded and used in exhibition.

4) package marked ELIMINATED to be sent to Julien Levy now and we do not need it again.

5) package marked Julien Levy to be recorded first and then loaned to Levy until the shops are ready to work on it. This package contains material to be used in the show but Berman feels Levy should have it available for sale until the last moment!!

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THE MUSEUM OF MODERN ART

Date ~~November 6th, 1946~~

To: Dorothy Dudley

Re: ~~Berman Show~~

From: George Amberg

THE MUSEUM OF MODERN ART

Date ~~November 13th, 1946~~

To: Miss Dudley

Re: ~~Berman~~

From: Colette

Dear Dud....

Mr. Berman brought in this morning these five sktch books which should be insured at $150.00 each and held for the exhibition. Thank you.

Date November 7, 1946

To: Miss Dudley

Re: Berman

From: George Amberg

Dear Miss Dudley:

For the Berman catalogue we need a photograph of the Berman drawing for Opera de Quatre Sous (green and yellow) which we recently acquired from Julien Levy through a donation by Mr. Buchanan. You told me on the phone that it is still stored with Harry and I would appreciate it if you would notify him that Sunami is comeing tomorrow, Friday to take a picture.

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THE MUSEUM OF MODERN ART

Date ~~November 6th, 1946~~

To: Dorothy Dudley

Re: ~~Berman Show~~

From: George Amberg

Dear Miss Dudley...

There are a few changes in the material for the Berman exhibition. First Mr. Berman brought in the drawings for two models for the Ballet GISELLE, consisting of several individual parts. These will serve Kim Suedos as a guide for putting up the models and shadow boxes. The material is temporarily stored in Till #2 with the rest of the Berman material. It will be taken out by Kim as soon as he starts working on the models..

On the other hand Mr. Berman has taken with him from the material listed for the Louvre Galleries five drawings for Devil's Holiday and various small pieces listed as models for Bourgeoise Gentilhomme.

THE MUSEUM OF MODERN ART

Date November 7,1946

To: Miss Dudley

Re: Berman

From: George Amberg:

Dear Miss Dudley:

For the Berman catalogue we need a photograph of the Berman drawing for Opera de Quatre Sous (green and yellow) which we recently acquired from Julien Levy through a donation by Mr. Buchanan. You told me on the phone that it is still stored with Harry and I would appreciate it if you would notify him that Sunami is comeing tomorrow, Friday to take a picture.

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THE MUSEUM OF MODERN ART

Date ~~November 6th, 1946~~

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Re: ~~Berman Show~~

From: George Amberg

Dear Miss Dudley...

There are a few changes in the material for the Berman exhibition. First Mr. Berman brought in the drawings for two models for the Ballet GISELLE, consisting of several individual parts. These will serve Kim Suedos as a guide for putting up the models and shadow boxes. The material is temporarily stored in Till #2 with the rest of the Berman material. It will be taken out by Kim as soon as he starts working on the models..

On the other hand Mr. Berman has taken with him from the material listed for the Louvre Galleries five drawings for Devil's Holiday and various small pieces listed as models for Bourgeoise Gentilhomme. Mr. Berman assured us that since there is no complete check list of this Los Angeles material we need not be worried. Colette will make complete records as soon as we have decided on the final selection of things to be retained or to be returned.

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THE MUSEUM OF MODERN ART

Date November 5, 1946

To: Miss Dudley

From: George Amberg

Re: Attached

The attached ink drawing by Eugene Berman should be recorded. It belongs to Mr. Berman and will be used for catalogue and poster. Insurance value $75.

Mon Nov 4 –
no title.

1 Decor Antique	175.
1 Italian Symphony	75.
7 Unidentified Sketches	90.each
2 Giselle sketches	175.each
7 Unidientifed Sketches in folder	90.each
10 Bourjeois Gentilhomme in folder	175.
3 Romeo and Juliet Costume sketches	175.each
5 Unidentified sketches	90.each
3 Devils holiday	125.each
1 Unidentified pencil drawing	$50.
2 Giselle	175.
7 Italian Symphony	90.each
1 Decor Tragique	150.
4 Island God	150.
19 Concerto Barocco	50.each

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DANCE	II.30.b

THE MUSEUM OF MODERN ART

Date October 7th, 1946

To: Dorothy Dudley

Re: Berman articles recently received

From: colette

dear dud.....

attached a list of the articles received on firday from Lucien Lefebvre-Foinet, October 4th, shopped on September 1st.

1 Decor Antique	175.
1 Italian Symphony	75.
7 Unidentified Sketches	90.each
2 Giselle sketches	175.each
7 Unidientifed Sketches in folder	90.each
10 Bourjeois Gentilhomme in folder	175.
3 Romeo and Juliet Costume sketches	175.eac h
5 Unidentified sketches	90.each
3 Devils holiday	125.each
1 Unidentified pencil drawing	$50.
2 Giselle	175.
7 Italian Symphony	90.each
1 Decor Tragique	150.
4 Island God	150.
19 Concerto Barocco	50.each

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	DANCE	II.30.b

List of BERMAN pictures received from Lucien Lefebvre-Foinet
2500 West Seventh Street
on October 4th, 1946 Shipped Sept.1st/Los Angeles, California

ARTICLE	INSURANCE
Model for Romeo and Juliet in three parts #1,#2,#3.	$500.
Giselle Model 7 wings and ___backdrops	400.
12 Giselle sketches	175.each
1 Giselle sketch	350.
2 Giselle sketches	250.
7 Giselle rough sketches	100.
1 Reynaldo and Armide	100.
14 Divertissement sketches	90.each
1 Costume Concerto Barocco	125.
1 Model Concerto Barocco	450.
1 Mirage	125.
1 Unidentified sketch	125.
3 St. Regis Hotel sketches	175.each
1 Beggars Opera	150.
1 Twelfth Night	150.
1 Dance Concerto	175.
9 Italian Symphony	150.
2 Italian Symphony	125.
2 Italian Symphony	100.
2 Unidentified Costumes	90.each
1 Unidentified Sketch	90.
1 Decor Antique	175.
1 Italian Symphony	75.
7 Unidentified Sketches	90.each
2 Giselle sketches	175.each
7 Unidientifed Sketches in folder	90.each
10 Bourjeois Gentilhomme in folder	175.
3 Romeo and Juliet Costume sketches	175.eac h
5 Unidentified sketches	90.each
3 Devils holiday	125.each
1 Unidentified pencil drawing	$50.
2 Giselle	175.
7 Italian Symphony	90.each
1 Decor Tragique	150.
4 Island God	150.
19 Concerto Barocco	50.each

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	DANCE	II.30.b

THE MUSEUM OF MODERN ART

Date October 2nd, 1946

To: Dorothy Dudley
c.c.Ione Ulrich

From: George Amberg

Re: Berman

Dear Miss Dudley:-

I have just been notified that a package with Berman drawings arrived today with a COD charge. The package contains an unspecified number of ballet drawings by Mr. Berman which we are holding on approval pending the final decision on what is to enter the Berman exhibition in January.

Only yesterday I had been informed by Mr. Berman on the telephone that he had asked the Louvre Gallery in California to send this package. He did not mention however that it would be mailed COD and I am just as unpleasantly surprised as you are. Unfortunately however I had no means of control and information reached me too late to change the arrangements according to our Museum rulings. I will make sure however that the second package to be sent by Mrs. Strawinsky, La Boutique Gallery in Los Angeles will be properly shipped and billed. For this second package Mr. Berman has just sent me a complete check list of which you will receive a copy by tomorrow.

I regret this little incident but I do hope that it will be agreeable with you and Miss Ulrich to have the COD charges paid exceptionally. Thanks.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DANCE	II.30.b

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BERNAY