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COST-"PARTS" SHOWING

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# THE MUSEUM OF MODERN ART

cc: Mr. Koch  
Miss Rubenstein  
Mr. Rasmussen  
Mr. Palmer  
ICS-F-66-61 Financial ✓

Date April 17, 1963

To: Mr. d'Harnoncourt  
From: Waldo Rasmussen

Re: Total cost of the Mark Rothko  
exhibition's Paris showing

Dear René:

I have attached my final report on the total costs of the MARK ROTHKO exhibition's Paris showing. It has been correlated with Porter McGray's report on the expenses he incurred in connection with the exhibition (see attached copy of his memo to Dick Palmer dated April 2, 1963) to show which expenses Porter paid out of the \$9,788. we furnished him - either before his departure from New York or while he was in Paris - as well as the expenses which we paid directly.

Total expenditures come to \$19,456.62 - \$9,456.62 in excess of the \$10,000. contribution which the International Council agreed to provide toward these expenses. Since the Council agreed to subsidize the Paris showing to the extent of \$10,000., with the understanding that the Museum would assume the responsibility for any expenses in excess of that amount, I have proposed that the amount of \$9,400. from Museum funds be transferred to our international exhibition funds. As you know, my budget and plans for the production of new international exhibitions for the 1963-64 fiscal year have been made on that basis.

In addition to the costs of the Paris showing of the exhibition, the Rothko show will have absorbed at least \$3,500. of our remaining funds for the current fiscal year. This amount covers the cost of returning the exhibition to New York, clearance through U. S. customs and delivery to Santini Brothers, insurance coverage on the return ocean transit, returns to lenders, and other miscellaneous expenses. Thus, even without the excess expenditure for the Paris showing, we are already running over the amount we had budgeted for the Rothko show.

Dick Palmer will provide Sarah Rubenstein with any of Porter's cancelled checks or paid invoices which she may need, either for her own records or to substantiate this report.

April 17, 1963

Category Total



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EXPENDITURES FOR THE PARIS SHOWING OF THE MARK ROTHKO EXHIBITION

April 11, 1963

<u>Firm or individual paid</u> <u>Type of service</u> <u>Authorized by MOMA P.O. #</u> <u>or paid by PAM check #</u>	<u>Paid by (or to)</u> <u>Porter A. McCray</u> <u>in Paris</u>	<u>Paid by C/E</u>	<u>Total</u>	<u>Category Total</u>
SPECIAL ASSISTANCE				
Porter A. McCray				
Fee, 4 weeks at \$346. per week				
I.C.E. 4472 (11/29/62)	\$ 432.00			
I.C.E. 4279 (1/21/63)		\$ 902.00	\$1,384.00	
J. L. Veret				
Architect, planned renovation				
PAM check #072623 (1/18/63)	390.64			
I.C.E. 4282 (3/6/63)		430.51		
Cash payment in Paris		406.94 *	1,228.09	
Norman Glass				
Assisted PAM before and during instal-				
lation & supervised dismantling				
PAM check #072605 (12/8/62)	200.41			
I.C.E. 4278 (1/23/63)		80.00		
I.C.E. 4273 (2/8/63)		114.00	394.41	
Paul Segnitz				
Translation of foreword for French				
insert for catalog				
I.C.E. 4450 (12/3/62)		200.00	200.00	
Mrs. Robert Goldwater				
Translation of Goldwater text for cat				
I.C.E. 4465 (12/26/62)		60.00	60.00	
				\$3,266.50
TRAVEL AND PER DIEM (OTHER PAM EXPENSES)				
American Express				
Round-trip jet fare, N.Y. to Paris				
for PAM				
I.C.E. 4466 (12/14/62)		525.60	525.60	
* Not included in Category total or other final				
totals listed on page 6.				

Mr. McCray



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2.

Paid by (or to)  
Porter A. McCray  
in Paris

Paid by C/E

Total

Category Total

TRAVEL AND PER DIEM (OTHER PAM EXPENSES), CONTINUED

28 days per diem at \$25.00 per day	\$ 700.00		
Excess baggage charges			
New York to Paris (Pan American)	73.92		
Paris to New York (BOAC)	71.25		
Rental of extra room at Hotel Vendome for use as an office			
18 days at 54 N.F. per day	198.77		
Entertainment (Restaurants & Hotel Vendome) Luncheons and dinners for members of the Musee d'Art Moderne staff, U.S. Embassy Staff, members of the press, artists etc.	415.48 <del>435.48</del>		
Presentation of books (Galignani) Gifts to officials	92.69		
Messenger Services (Hotel Vendome & others)	74.70		
Taxis (Commercial) New York and Paris, to and from air terminals, within Paris, etc.	262.35		
Postage, cables, telephones (Vendome Hotel, and others)	202.35		
Stationery, office supplies, etc. (Beauvais and others)	151.49		
Tips (at Hotel Vendome, to guards and movers and other workmen at Musee, etc.)	118.88		
Miscellaneous Purchase of reviews and articles(Galignani & others), Flowers for vernissage, etc.	177.55		

\$2,539.43

\$3,065.03

Mr. McCray

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3.

Paid by (or to)  
Porter A. McCray  
in Paris

Paid by C/E

Total

Category Total

# INSTALLATION AND RENOVATION

Maurice Desvaux

Labor and cartage for removing sculptures  
from Musee basement areas prior to renovation

PAM check #072601 (11/11/62)

\$ 319.87

\$ 319.87

Entreprise Niepce

Contractor-complete renovation (construction of walls, painting etc.)

PAM check #072602 (11/26/62)

1,950.51

PAM check #072607 (12/8/62)

975.26

I.C.E. 4280 (1/30/63)

\$1,518.83

\$4,444.60

Saumier Duval

Contractor-supplied electrical installation

PAM check #072610 (12/10/62)

1,308.79

I.C.E. 4281 (1/30/63)

1,282.89

2,591.68

La Generale

Cleaning

PAM check #072612 (12/10/62)

87.93

87.93

Original Decor

Plants

PAM check #072613 (12/14/62)

20.45

20.45

\$7,464.53

# INSURANCE

From the time the exhibition closed in Rome until the end of the Paris showing; October-November-December-1/2 January at \$188.12 per month

658.62

658.62

\$ 658.62

Mr. McCray

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Paid by (or to)  
Porter A. McCray  
in Paris

Paid by C/E

Total

Category Total

PUBLICITY AND PROMOTION

Les Presses Artistiques

For printing 700 press invitations,  
10,000 regular invitations, 3,000 env.  
PAM check #072603 (11/28/62)

\$ 182.14

\$ 182.14

Mourlot

For printing 800 Rothko posters  
PAM check #072611 (12/10/62)

562.37

562.37

Jacques Hemmeler

For printing 500 small posters  
I.C.E. 4297 (3/6/63)

\$ 29.54

29.54

Office Special de Publicite

For advertisements of the Rothko show  
in Figaro, France Soir, Lettres  
Francaises, Express and Le Monde  
PAM check #072614 (12/15/62)

470.51

470.51

Arts

For advertisements of the Rothko show  
PAM check #072622 (1/16/63)

160.91

160.91

Combat

For advertisements of the Rothko show  
PAM check #072622 (1/16/63)

78.45

78.45

Compo, Russo, Baker

Prints and copy negatives  
Photo requisitions & I.C.E. 4471

41.42

41.42

\$1,525.34

CATALOGUE

Plantin Press

For printing 1,000 French inserts  
I.C.E. 4251 (12/14/62)

397.00

397.00

Mr. McCray



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CATALOGUE (CONTINUED)	Paid by (or to) Porter A. McCray in Paris	Paid by C/E	Total	5. Category Total
W. R. Keating For shipping inserts to Paris I.C.E. 4251 (12/14/62)		\$ 63.86	\$ 63.86	
MOMA For 1,000 MARK ROTHKO catalogues Comp Sales December 1962		769.56	769.56	
MOMA Paper stock for insert (J4976)		16.76	16.76	
Santini Brothers For wrapping and/or releasing cats (12/10/62)		22.50	22.50	
W. R. Keating For forwarding 1,000 catalogues to Paris I.C.E. 4451 (12/10/62)		262.78	262.78	
				\$1,532.46
FOREIGN TRANSPORTATION AND CUSTOMS				
Bruno tartaglia For arranging shipment from Rome to Paris, incl. freight and cartage I.C.E. 4271 (1/11/63)		829.50	829.50	
Express Transport Limited For receiving exhibition & catalogue shipments, clearing through customs, delivery to Musee, and workmen to un- pack and install works I.C.E. 4272 (3/6/63)		1,262.22	1,262.22	
				\$2,091.72

Mr. McCray

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MISCELLANEOUS

	Paid by (or to) Porter A. McCray in Paris	Paid by C/E	Total	6. Category Total
Western Union Cables, November-December-January		\$ 166.55	\$ 166.55	
W. R. Keating For return of ROTHKO posters to New York at request of Monroe Wheeler I.C.E. 4365		25.68	25.68	
Pierre Jouy For 27 installation photographs PAM check #072615 (12/15/62)	\$ 58.28		58.28	
Chase Manhattan Bank Charge for transmitting funds to PAM in Paris CR 25535-Nov 4, 1962 CR 25537-Nov 4, 1962		8.85	8.85	
	<u>\$9,787.95</u>	<u>\$9,668.67</u>	<u>\$19,456.62</u>	\$ 259.36
				\$19,456.62

Funds budgeted by the Int'l Council for project: 10,000.00

Deficit: \$ 9,456.62

Mr. McCray

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## THE MUSEUM OF MODERN ART

Date April 2, 1963

To: Richard Palmer

Re: Expenses in Paris in connection

From: Porter A. McCray *PKM*

with the MARK ROTHKO exhibition

Dear Dick:

The attached item-by-item listings account for \$9,788 expended by me in connection with the Paris showing of the MARK ROTHKO exhibition. This amount represents payment of \$482. toward my personal fee, out of pocket expenses, and complete or partial payments as indicated on the attached table of all contracted services in Paris except those of Express Transport which will also include costs in connection with the shipment of the exhibition from Rome.

This accounting does not include the costs of Mr. Wheeler's trip to Paris, my own ticket to Paris and return, the remainder of my fee, the printing, customs, handling and transportation costs of the catalog and French insert, or the administrative costs - including personnel, cables, telephones, photographs, design etc. - in New York.

I have also indicated the services contributed by the American Embassy and the Ville de Paris and have estimated the amounts of these contributions in Francs and dollars. I have pointed out, in my memorandum of January 18th to Mr. d'Harnoncourt, the savings effected in the original construction estimates.

I also attach the original of my hotel bills and receipts for many of the remaining items for the periods 18 November-8 December, 12 December-18 December, and 18 December-22 December. I would like either the original or a copy of this returned to me for my personal tax record. I have already furnished you with photostatic copies of all checks drawn on the Paris branch of the Chase Manhattan Bank.

cc: Mr. d'Harnoncourt  
Mr. Koch  
Miss Rubenstein  
Mr. Rasmussen  
Mr. McCray



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SUMMARY

## Paid by Porter A. McCray in Paris

Contracted services expense (see  
column A on attached itemization) \$6,767.

Per diem and related expenses (see  
attached, separate itemization) 2,539.

\$9,306.

Services contracted by Porter A. McCray  
in Paris, balance of payments to be made  
by MOMA, estimated 1/21/63  
(See column B on attached itemization)

3,782.

TOTAL: \$13,088. \*

\*For items not included, see covering Memo.

Expenses in connection with the Paris showing of the Mark Rothko  
exhibition which were absorbed by other agencies, ESTIMATED:

	N.F.	\$
Publicity expenses-press preview, translations, mimeographing, glossy photos, postage U. S. EMBASSY	2.735,00	560.00
Catering expense for vernissage MME. DALBAS	1.470,00	300.00
Guards Musee d'Art Moderne	<u>2.735,00</u>	<u>560.00</u>
	N.F. 6.940,-	\$1,420.00

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SERVICE/CONTRACTOR	SERVICES CONTRACTED IN PARIS					
	(A)		(B)		(C)	
	PAID IN PARIS BY MOMA AGENT		TO BE PAID DIRECTLY BY MOMA (Est. 1/21/63)		TOTALS	
	N.F.	\$	N.F.	\$	N.F.	
1. Construction Entreprise Niepce	14.307,00	2,925.77	7.436,00	1,520.65	21.743,00	4,446.42
2. Lighting Saunier Duval	6.400,00	1,308.79	6.281,80	1,284.62	12.681,80	2,593.41
3. Plants Original Decor	100,00	20.45	-	-	100,00	20.45
4. Cleaning La Generale	430,00	87.93	-	-	430,00	87.93
5. Movers (Sculpture) Maurice Desvaux	1.564,18	319.87	-	-	1.564,18	319.87
6. Architect-15% of items 1-5, plus expenses Jean Louis Veret	1.910,22	390.64	4.089,78	836.36	6.000,00	1,227.00
7. Printing of posters Mourlot	2.750,00	562.37	-	-	2.750,00	562.37
8. Installation photographs Pierre Jouy	285,00	58.28	-	-	285,00	58.28
9. Invitations Les Presses Artistiques	890,68	182.14	-	-	890,68	182.14
10. Assistant-to handle details during installation & dismantling Norman L. Glass	980,00	200.41	686,06	140.30	1.666,06	340.71
11. Advertising Publicite, Arts, Combat	3.471,29	709.87	-	-	3.471,29	709.87
	N.F. 33.088,37	\$ 6,766.52	N.F. 18,493.64	\$3,781.93	N.F. 51.582,01	\$10,548.45

Purchase of reviews and articles  
Flowers for vernissage  
Etc.

868,21 177.55  
N.F. 12.417,97 \$2,539.43

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PER DIEM AND RELATED EXPENSES

## RECEIVED FROM THE MUSEUM OF MODERN ART:

28 days per diem at \$25.00 per day	\$ 700.00
Advances for additional expenses	<u>1,839.43</u>
TOTAL:	\$2,539.43

## EXPENDITURES:

28 days per diem	N.F. 3.423,00	\$ 700.00
Excess baggage charges		
New York to Paris (Pan American)	361,67	73.92
Paris to New York (BOAC)	348,45	71.25
Rental of extra room at Hotel Vendome for use as office		
18 days at 54 N.F. per day	972,00	198.77
Entertainment (Commercial)		
Luncheons and dinners for members of the Musee d'Art Moderne staff, U.S. Embassy staff, members of the press, artists, etc.	2.031,54	405.48
Presentation of books (Galignani)		
Gifts to officials	453,27	92.69
Messenger Services (Vendome & others)	365,29	74.70
Taxis (Commercial)		
New York and Paris, to and from air terminals, within Paris etc.	1.282,89	262.35
Postage, cables and telephones (Vendome and others)	989,50	202.35
Stationery, office supplies etc. (Beauvais and others)	740,81	151.49
Tips		
At Hotel Vendome, to guards and movers at Musee d'Art Moderne etc.	581,34	118.88
Miscellaneous		
Purchase of reviews and articles		
Flowers for vernissage		
Etc.	<u>868,21</u>	<u>177.55</u>
	N.F. 12.417,97	\$2,539.43



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## THE MUSEUM OF MODERN ART

cc: Mrs. Parkinson  
Miss Rubenstein  
Mr. Palmer

Mr. McCray  
Mrs. Kolmetz  
i-o

Date January 18, 1963

To: Mr. d'Harnoncourt  
Mr. Rasmussen

Re: ROTHKO: Paris showing

From: Porter McCray

ICE-F-66-61-Paris

Dear René and Waldo:

I am handing you separately a breakdown of the costs of the ROTHKO exhibition in Paris, including those amounts previously authorized by The Museum of Modern Art and others incurred by me in carrying out this project. The latter reflects all living costs and out-of-pocket expenditures during the period I was in Paris and enroute to and from New York. Not included are the following:

1. Monroe Wheeler's trip to Paris.
2. The balance of my own fee and air travel from New York to Paris and return.
3. Services of Express Transport, Ltd., including transportation of the exhibition in France, the costs of unpacking and repacking in Paris, loading and unloading in Paris and Le Havre, transportation of plants loaned by the Jardin de la Ville de Paris.
4. Printing, Customs and handling for air transportation charges for the two catalogs sent from New York.
5. New York costs, including cables, telephone and postage expenses, translation, design, etc.

Of the amounts I have listed, \$9,788.00 has been expended by me in Paris and, exclusive of the five categories above, an estimated N. F. 18.618,78 is outstanding, which became due at the conclusion of the exhibition period in Paris. These last amounts are subject to slight variation and I would suggest they be checked with me where the amounts vary from those I have listed. In those instances where payment of final instalments has been agreed upon, these should be transmitted directly by the Museum on the dates previously accepted.

Either upon my departure from New York or in Paris, the total of \$9,788.00 was made available to me as follows:

1. On November 16, \$250.00 in cash was handed to me in New York.

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# THE MUSEUM OF MODERN ART

Page 2

Date January 18, 1963

To: Mr. d'Harnoncourt  
Mr. Rasmussen  
From: Porter McCray

Re: ROTHKO - Paris showing  
ICE-F-66-61-Paris

2. On November 20, \$5,500.00 was transmitted to the Chase Manhattan Bank in Paris. Of this amount, \$1,000.00 was converted into American Express checks, leaving a total of \$4,500.00, which was converted into French Francs at the rate of 4.90 N.F. to the \$1 U.S., totalling 22,017.71 N.F.

3. On November 30, \$4,038.00 was transmitted to the Chase Manhattan Bank. Of this amount, \$500.00 was converted into American dollars at a charge of \$5.00 and \$3,538.00 was converted into New Francs at the rate of 4.89 N.F. to the \$1 U.S., totalling 17,276.37 N.F.

The deposit slips and the check book for this account at the Chase Manhattan Bank at 41, rue Cambon, Paris I are attached hereto. Since French banks retain the original cancelled checks, you will note from the attached copy of a letter to M. Lesage, that I have requested the bank to forward me photostatic copies of these checks as evidence of payment. I shall hand these to you as soon as they are received.

Of the total transmitted to me for the ROTHKO exhibition, \$482.00 in New Francs was retained by me in partial payment of my fee. This is to request that a check for the balance of my fee be deposited in my regular checking account at the Chase Manhattan Bank, 30 Rockefeller Plaza. I was on official duty for 28 days and in Burgogne for three days at my own expense.

Attachments: Deposit slips and check book  
Copy, letter to M. Lesage



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On Trustee Letterhead

ICE-F-66-61-Paris

Mr. d'Harnoncourt

Miss Rubenstein

Mr. Rasmussen

Mr. Palmer

Mrs. Kolmetz

Mr. McGray

Via air mail

January 18, 1963

072602 Jan. 15, 1963

072603 Jan. 15, 1963

072604 Cancelled

Monsieur Henri Lesage

Chase Manhattan Bank

41, rue Cambon

Paris I, France

Dear Monsieur Lesage:

This is to request that you provide me with photostatic copies of all checks issued on No. 34,498 Compte Etranger, opened in your bank on November 22, 1962. The two deposits made, one on this date, the other on December 7, 1962, totaled 39,294,08 New Francs. My record of the checks drawn on this account is as follows:

Check No.	Date	Payable to	Amount
072601	Nov. 11, 1962	Maurice Desvaux	1,564,18 N.F.
072602	Nov. 26, 1962	Ets. Niece	9,538,00 N.F.
072603	Nov. 28, 1962	Les Presses Artistiques	890,68 N.F.
072604	Cancelled		
072605	Dec. 8, 1962	Norman Glass	980,00 N.F.
072606	Dec. 8, 1962	Hotel Vendôme	1,692,10 N.F.
072607	Dec. 8, 1962	Ets. Niece	4,768,00 N.F.
072608	Dec. 10, 1962	Hotel Vendôme	2,516,75 N.F.
072609	Cancelled		
072610	Dec. 10, 1962	Saunier-Duval	6,400,00 N.F.
072611	Dec. 10, 1962	Mourlot	2,750,00 N.F.
072612	Dec. 10, 1962	La Generala	430,00 N.F.
072613	Dec. 11, 1962	Original Pecor	100,00 N.F.
072614	Dec. 15, 1962	Office Special de Publicite	2,300,80 N.F.
072615	Dec. 15, 1962	Pierre Joley	285,00 N.F.
072616	Dec. 15, 1962	Cash - Chase Manhattan Bank	496,00 N.F.
072617	Dec. 18, 1962	Hotel Vendôme	1,430,85 N.F.
072618	Cancelled		
072619	Dec. 31, 1962	Pierre Barrin	70,00 N.F.
072620	Cancelled		
072621	Jan. 9, 1963	Arts	768,89 N.F.



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# THE MUSEUM OF MODERN ART

M. Henri Le Sage  
Chase Manhattan Bank, Paris  
January 18, 1963 - 3 -

Mr. Waldo S. Sussman  
Mr. Richard W. Kohn  
Miss Sarah Sussman  
Mr. Arthur Sussman

Date: November 15, 1962

Check No.	Date	Payable to	Amount
To: 072622	Jan. 16, 1963	Combat	383,60 N.F.
072623	Jan. 18, 1963	J. L. Veret	1.910,23 N.F.
From: 072624	Cancelled		
072625	Cancelled		
Total			39.294,08 N.F.

Dear Sirs:  
Let me thank you again for the cordial cooperation extended  
me by you and your colleagues.

Sincerely,  
Porter A. McCray

PAH/rrk

In addition to the above, I am sending you the following:  
postcard, invitation, etc. and also the list of the  
donors of the exhibition.

This is based on the signed statement for an exhibition  
on either December 30 or 31st. They would prefer the 31st.

These prices are the highest that I can find they might  
be in Paris, but I think they are not completely adequate and  
will be the result.

As soon as I have your approval, they will begin at once.

Very truly yours,  
Porter A. McCray

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# THE MUSEUM OF MODERN ART

cc: Mr. Waldo Rasmussen  
Mr. Richard H. Koch  
Miss Sarah Rubenstein  
Mr. Arthur Drexler

Date November 15, 1962

To: Mr. René d'Harnoncourt

Re: Rothko Paris Showing

From: Monroe Wheeler

Rothko Exhibition

Dear René:

Véret, our Paris architect, just phoned to give us the following estimates for installation of the Rothko exhibition:

Lighting . . . . .	\$4,500
Construction of walls and painting of galleries . . . . .	4,700
Removal of sculpture from existing galleries . . . . .	400
	<u>\$9,600</u>
Architect's fee 15% . . . . .	<u>1,440</u>
	\$11,040

In addition there will be the costs of catalogues, posters, invitation, and publicity; and also guards for the duration of the exhibition.

This is based on work without overtime for an opening on either December 5th or 10th. They would prefer the 10th.

These prices are far higher than I was told they might be in Paris, but Véret said he had obtained competitive bids and could do no better.

He asked us to cable our approval today so they could begin at once.

What is your opinion?

MW:fx

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 1169

ICE-F.66-61 (Paris)

## THE MUSEUM OF MODERN ART

Date October 29, 1962

To: Mr. René d'Harnoncourt **Re: Paris Publicity for**  
 From: Monroe Wheeler **Rothko Exhibition**

Dear René:

I am listing herewith the various kinds of publicity for the Rothko exhibition in Paris which Mrs. Raymond Dane, of the Musée d'Art Moderne de la Ville de Paris, says are customary for their own exhibitions. As this is a special exhibition for which they have no funds, we shall have to bear the costs which I have estimated below. Mrs. Dane will give us all the help she can, but our representative will have to supervise the printing of the posters, the mailing of the English catalogues and check lists and the advertising in art publications. The municipal authorities feel that the exhibition will have greater attendance if it is presented by our International Council rather than by the City of Paris.

(5) Printing, addressing and mailing of invitation to  
 Enclosure social opening, to existing lists of 6,000 . . . . . 200

(6) Envelopes; addressing and mailing of catalogues and  
 publicity releases to 200 editors of publications  
 carrying art news . . . . . 100

(7) Small advertisements in art publications, to assure  
 reviews . . . . . 200

cc: Mrs. Bliss Parkinson  
 (8) Mr. Waldo Rasmussen for entrance to Museum and  
 Miss Sarah Rubenstein . . . . . 100  
 Mrs. David Hecht  
 Mrs. Elizabeth Shaw  
 (9) Mr. Richard H. Koch for reception  
 (Social would cost \$200 more) . . . . . 200

MW:fk

\$3,000



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October 29, 1962

MARK ROTHKO EXHIBITION AT THE MUSÉE D'ART MODERNE DE LA VILLE DE PARIS

Publicity

Date: October 27, 1962

To: (1) Printing of 500 small (21-1/2 x 14") posters  
with color reproduction (\$600); personal dis-  
tribution of poster to city museums, entrances  
From: to municipal buildings, and glass doors of shops  
throughout Paris (\$300) . . . . . \$ 900

Note: Rothko suggests that we use on the poster  
either Sketch for Mural No. 1, 1958 (page  
32) of our catalogue, or Sketch for Mural  
No. 6, 1958 (page 35) of our catalogue.

(2) Printing of check-list and translation of text of  
English catalogue (to be done in New York) . . . . . 400

(3) 1,000 English catalogues, including shipping and  
customs duties . . . . . 1,000

(4) Printing, addressing and mailing of invitation to  
preview for critics and notables . . . . . 100

(5) Printing, addressing and mailing of invitation to  
general opening, to existing lists of 6,000 . . . . . 200

(6) Envelopes; addressing and mailing of catalogue and  
publicity release to 200 editors of publications  
carrying art news . . . . . 100

(7) Small advertisements in art publications, to assure  
reviews . . . . . 200

(8) Hand-lettered posters for entrance to Museum and  
entrance to exhibition . . . . . 100

(9) Catering for preview reception  
champagne and fruit juice  
(Scotch would cost \$200 more) . . . . . 200

\$3,200

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	IC / IP	I. A. 1169

ICE-F-66-61 (Paris)

October 29, 1962

## THE MUSEUM OF MODERN ART

Budget for Installation and Maintenance Date October 29, 1962

To: Mr. René d'Harnoncourt Re: Rothko Exhibition  
From: Monroe Wheeler Paris Showing

Painting of entrance staircase and galleries, including ceilings . . . . . 600  
Cost of unpacking, repacking and registration . . . 400  
Dear René:  
Removal of sculpture from space . . . . . 100  
which will be used for sculpture . . . . . 300  
Here are my very tentative estimates of the costs, exclusive of personnel and publicity and transportation, for the Rothko exhibition in Paris. . . . . 300

54,700

Enclosure

cc: Mrs. Bliss Parkinson  
Mr. Waldo Rasmussen ✓  
Mr. Richard H. Koch  
Miss Sarah Rubenstein  
Miss Dorothy H. Dudley

MW:fk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

October 29, 1962

THE MARK ROTHKO EXHIBITION AT THE MUSEE D'ART MODERNE DE LA VILLE DE PARIS

Budget for Installation and Maintenance

Installation of seven walls and lighting, based on rental of panels, and lighting fixtures . . . . .	\$3,000
Painting of entrance staircase and galleries, including ceilings . . . . .	600
Cost of unpacking, repacking and registration . . .	400
Labor for removal of sculpture from space which will be used for galleries . . . . .	100
Labor for installation and dismantling of exhibition	300
Salaries of two guards for duration of exhibition	<u>300</u>

\$4,700



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

COSTS

MEMOS

CORRESPONDENCE  
(General)

Dear Mr. [Name]

I am enclosing to your mail folder of August 1969 and would like to ask you a few questions.

I would like to know what if any of the circulating exhibitions there is at work where will be in 1970.

I would also like to receive, if possible, the catalog of the exhibition in which appears by place in Berlin.

Finally I would also like to know if the present, by you established and concerned, of the, has already been mailed to me as up to date I have not received it.

Best regards,

Yours truly,  
[Signature]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

*Cat. Cat 29.*

TRANSLATION

A P P I A

Atlante Internazionale di Arte Nuova  
Via Oderisi da Gubbio 245 - Roma  
Boulevard des Invalides 63 - Paris

Dear Mr. Rasmussen:

I am referring to your kind letter of August 23rd and would like to ask you a few questions.

I would like to have news of Rothko's circulating exhibition; where is it now? where will it go later?

I would also like to receive, if possible, the catalog, or catalogs of the exhibition in which appears my piece on Rothko.

Finally I would also like to know if the payment, by you established and announced, of \$29, has already been mailed to me as up to date I have not received it.

Best regards,

s/ Emilio Villa

MEMOS

CORRESPONDENCE  
(General)

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1169

**The 7 SANTINI BROTHERS**  
 MAIN OFFICE  
 1405 JEROME AVENUE • NEW YORK 52, NEW YORK • CYPRESS 3-7000

DATE 10-23-61 OUR REF. NO. 4-746  
 GEN'L A/C NO. YOUR REF. NO. ICE 4032  
 LOT NO. M3264-1 A/C MOMA-Rothko Show

FROM: TO: *Dep to WR*

INVOICE TO:



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

'Page I'

- Enclosures
- ☐ Bill of Lading
  - ☐ Weight Cert.
  - ☐ Whse. Receipt
  - ☐ Acces. Cert.
  - ☐ Invoices
  - ☐ Packing List
  - ☐ Addenda
  - ☐ Govt. B/L
  - ☐ Inventory
  - ☐ Check
  - ☐ Other

Net Weight:  
 Dunnage  
 Stripped  
 Miles  
 Cubic feet

Service Dates	M/B or B/L No.	Quan.	DESCRIPTION	Rate	Units	TOTALS
6-29-61	410-2409 410-2410 410-2411 410-2412 410-2413 410-2414		Transportation from below listed to our whse. Brooklyn Museum, Eastern Parkway, Bklyn. Whitney Museum, 22 W. 54th St., NYC Jeanne Reynal, 240 W. 11th St., NYC T. Stamos, 80 W. 82nd St., NYC Mr. J. Ciampi, 345 E. 205th St., Bronx, NY Mr. F. Stanton, 5 E. 92nd St., NYC 1 Van, 3 Men @\$25.00 per Hour - 5 Hours - 1/2 Hour Travel Time-			125.00 12.50
7-10-61	410-2479 L-0635		Transportation from 111 E. 75th St., NYC (Mr. & Mrs. D. Blinken) to our whse.-			8.00
7-13-61	4-771 L-0638		Part Rel. to Mr. Rothko, 122 Bowery, NYC and pick up at 118 E. 95th St., NYC for delivery back to our whse. -add to lot- 1 Van, 2 Men @\$18.50 per hr. - 2 hours- 1/2 Hour Travel Time-			37.00 9.25
9-1-61	40-1534		Received from REA at whse. for add to lot: Advanced REA on a/c-(Monumental Stg., Balt. Md.) -			20.00
(Continued on Page II)						Total \$ 211.75

Many thanks for the privilege of serving you! I.C.C. and P.S.C. regulations require the prompt payment of this invoice within **SEVEN DAYS** from billing date. Kindly make check payable to SANTINI BROS., INC., and return DUPLICATE COPY of this invoice along with your remittance to address shown above.

1 1/4 x 12 LUMBER-. . . . . 578.22  
 1/2 PLYWOOD-. . . . . 2.00  
 3/4 PLYWOOD-. . . . . 59.84  
 RUBBER PADS-. . . . . 140.60

(Continued)

MEMOS

CORRESPONDENCE  
 (General)



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1169

**7** SANTINI  
BROTHERS  
MAIN OFFICE

1405 JEROME AVENUE • NEW YORK 52, NEW YORK • CYPRESS 3-7000

FROM: TO:

DATE 10-23-61 OUR REF. NO. 4-746  
GEN'L A/C NO. YOUR REF. NO. ICE 4032  
LOT NO. M3264-1 A/C MOMA-Rothko Show

INVOICE TO:



ORIGINAL

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

'PAGE II'

Enclosures		Net Weight:
<input type="checkbox"/> Bill of Lading	<input type="checkbox"/> Govt. B/L	Dunnage :
<input type="checkbox"/> Weight Cert.	<input type="checkbox"/> Inventory	Stripped :
<input type="checkbox"/> Whse. Receipt	<input type="checkbox"/> Check	Miles :
<input type="checkbox"/> Acces. Cert.	<input type="checkbox"/> Other	Cubic feet :
<input type="checkbox"/> Invoices		
<input type="checkbox"/> Packing List		
<input type="checkbox"/> Addenda		

Service Dates	M/B or B/L No.	Quan.	DESCRIPTION	Rate	Units	TOTALS
			Balance Brought Forward.....			211.75
10-18-61	40-1925	*	Labor & Materials supplied for the construction of fifteen (15) Art Boxes-			5,698.00
9-1-61	4-873		Full Release to 'S.S. Noordam', Foot of 5th St. Hoboken, New Jersey- 10,011 lbs. @\$1.00 per cwt.			100.11
			Loaders fees-			31.03
Total \$						6,040.89

Many thanks for the privilege of serving you! I.C.C. and P.S.C. regulations require the prompt payment of this invoice within **SEVEN DAYS** from billing date. Kindly make check payable to SANTINI BROS., INC., and return DUPLICATE COPY of this invoice along with your remittance to address shown above.

1 1/4 x 12 LUMBER-. . . . . 578.22  
1/2 PLYWOOD-. . . . . 2.00  
3/4 PLYWOOD-. . . . . 59.84  
RUBBER PADS-. . . . . 140.60

(Continued)

MEMOS

CORRESPONDENCE  
(General)

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	IC / IP	I. A. 1169

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

Re MOMA-Rothko Show  
Lot M 3264-1

### LABOR & MATERIALS - PAGE I

LABOR - Construction, & Packing-	
578 1/2 Hours @\$5.00 per Hr. -	\$ 2,892.50
Backing, Placing of Hooks & Hanging	
Wire-45 1/2 Hrs. @\$5.00 per Hr. -	227.50
Miscellaneous-(painting, strapping,	
weighing, assisting photographer,	
wrapping, access & releasing) -	
45 1/2 Hours @\$5.00 per Hr. -	227.50
#3 LUMBER- . . . . .	716.10
TRACKING-. . . . .	117.48
WATERPROOF PAPER-. . . . .	70.65
LOCKS-. . . . .	108.15
BOLTS-. . . . .	4.64
SCREWS-. . . . .	40.50
BLACK RUBBER-. . . . .	13.02
1 1/4 X 8 LUMBER-. . . . .	19.89
3/8 PLYWOOD-. . . . .	20.20
1 1/4 x 12 LUMBER-. . . . .	578.22
1/2 PLYWOOD-. . . . .	2.00
3/4 PLYWOOD_ . . . . .	59.84
RUBBER PADS-. . . . .	140.60

(Continued)

MEMOS

CORRESPONDENCE  
(General)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1169

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

RE: MOMA-Rothko Show  
M 3264-1

LABOR & MATERIALS - PAGE II

1/4 PLYWOOD - . . . . .	\$ 2.40
LARGE HANGERS - . . . . .	5.85
Dupaco Board -40 x 80 - . . . . .	168.96
PAINT - . . . . .	16.52
PLASTIC- . . . . .	100.00
MISCELLANEOUS - . . . . .	165.48

TOTAL . . . \$5,698.00

MEMOS

CORRESPONDENCE  
(General)



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mr. McGray (Rothko file)

Mr. Rasmussen

ICE-F-66-61

Miss Rubenstein

ICE F 66-61

green

Miss Rubenstein

ICE F 66-61

green

August 15, 1961

Mr. Kenneth Donahue  
Director  
Ringling Museum  
Sarasota, Florida

Dear Mr. Donahue:

I enclose the Museum bill for \$160. as your share of the packing charges for the two Rothko paintings, #18, 1952 and #19, 1958, sent to the Ringling Museum for the exhibition HOMAGE TO SIDNEY JANIS. My apologies for getting this statement to you so long after the exhibition has closed. I hope it has not been an inconvenience.

We are about to ship our Rothko exhibition for European circulation. It will open at the Whitechapel Gallery, London, in late September.

Sincerely,

Waldo Rasmussen  
Assistant Director  
International Circulating  
Exhibitions

Enclosure: Museum bill

THE MUSEUM OF MODERN ART

MEMOS

CORRESPONDENCE  
(General)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

cc: Hecht

ICE F 66 61 ✓

# THE MUSEUM OF MODERN ART

Date July 26, 1961

To: Mr. Rasmussen and files

From: Anne D. Hecht

Re: Fee for Selz intro.

to Rothko show

Dear Waldo:

Mr. Selz was paid a flat fee for his intro to Rothko catalog and therefore will not receive any further compensation for it (see B. 1. in

"Proposal for Compensation of Writers of Museum Publications).

WALTER DODD

ME/OS

CORRESPONDENCE  
(General)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

cc: Mr. McCray (Rothko file)  
Mr. Rasmussen  
ICE-F-66-61 ✓  
Miss Faigle-Bookkeeping *Costs*  
extra

LT

MARCH 26, 1961

Charges: \$7.84 (incl  
stax)

DOTTORESSA BUCARELLI  
GALMODERNA  
ROME ITALY

REGRET UNABLE BEGIN CIRCULATION ROTHKO EXHIBITION OF  
APPROXIMATELY 40 PAINTINGS BEFORE SEPTEMBER IN LONDON  
FOLLOWED BY AMSTERDAM BRUSSELS THROUGH DECEMBER. SUGGEST  
ROME SPRING 1962. STOP. EXHIBITION AVAILABLE FOR COSTS  
TRANSPORTATION PRECEDING CITY AND PRORATED OCEAN AND  
EUROPEAN INSURANCE COSTS. LETTER FOLLOWS. HOPE RUMOR  
YOUR VISIT NEW YORK APRIL WILL MATERIALIZE. REGARDS.

PORTER MCCRAY

MEMOS

CORRESPONDENCE  
(General)



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

# THE MUSEUM OF MODERN ART

1000 Fifth Avenue, New York, N.Y. 10017  
Tel. (212) 709-9400  
Fax (212) 709-9401

Dear Mr. [Name]

Re: [Subject]

THE MUSEUM OF MODERN ART

Reference is made to your letter of [Date]

in which you requested [Subject]

As you are aware, the Museum's collection of [Subject] is [Description]

The following information is being provided to you for your information [Subject]

It is requested that you return the enclosed material to the Museum [Subject]

Very truly yours,

[Signature]

[Title]

MEMOS

CORRESPONDENCE  
(General)

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A. 1169

RN-

Please call Berman's

C/W + ICE F-66-61 file  
AUG 18 1961

## THE MUSEUM OF MODERN ART

Date Aug. 17, 1961

To: Waldo

Re: Rothko for Dr. Berman

From: D. Vance 245

Dear Waldo,

This will confirm our telephone conversation during which I told you that the Schumm Traffic Agency has undertaken to transport the painting from Rothko's studio to Dr. Berman for \$ 113.40. The pickup will be next Monday at a time to be arranged by Miss Schumm and Rothko.

I ~~assume~~ assume your department will alert Dr. Berman for the delivery.

8/18/61

Dr. Berman was in operating room,  
Mrs. Berman not home, left message  
with secretary at doctor's office

Edgar  
12 W. Mount Vernon Place

Baltimore

LE 9-4777 office

R.N.

ling charge to Miss Reynal, and since she is personally acquainted with Mr. Rothko, I think we could well be put into an embarrassing position.

This situation does make it more evident, however, that we should clarify our procedures regarding sales from circulating exhibitions and be certain that lenders are properly informed at the outset.

WR:md

CORRESPONDENCE  
(General)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A. 1169

ICE F 30 58

# THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt  
Mr. Burns  
Mr. Palmer  
Mr. Rowlison

ICE-F-66-61 ROTHKO  
1-0

Date June 3, 1963

To:

Miss Dudley

Re: Sale of Rothko paintings

From:

Waldo Rasmussen

from international exhibition

Dear Dorothy:

See below press clipping excerpts were sent to Council Members and to lenders

I discussed with Mr. d'Harnoncourt the sale of the two Rothko Sketch for Mural No.'s 6 and 7 (61.454 and 61.458) and he felt that the Museum's ten percent handling charge should not be applied to the sale to Dr. Panza. Since the sales were not directly the result of the circulation of the exhibition, and were made with the artist rather than a gallery, Mr. d'Harnoncourt authorized that this exception be made.

I feel this should also be the case with the sale of Jeanne Reynal's painting Number 24, 1949 to Harold Diamond, since this too did not occur as a direct result of the circulation of the exhibition. It would be especially difficult to justify charging a handling charge to Miss Reynal, and since she is personally acquainted with Mr. Rothko, I think we could well be put into an embarrassing position.

This situation does make it more evident, however, that we should clarify our procedures regarding sales from circulating exhibitions and be certain that lenders are properly informed at the outset.

WR:md

CORRESPONDENCE  
(General)



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A-1169

ICE F 38 58

# THE MUSEUM OF MODERN ART

Date March 11, 1963

To:

Files

Re: DISTRIBUTION - Ben Shahn

From:

Anne D. Hecht

Press Excerpts

Ben Shahn press clipping excerpts were sent to Council Members and to lenders during March, 1963

I have attached a box list-three paintings (the European loan) are not included on it since they did not, of course, accompany the shipment from New York. Their addition would increase the cube-but not the insurance since their values have been included in the total listed with our insurance company.

CORRESPONDENCE  
(General)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1169

*fig Rothko*  
*see F-66-61*

ROTHKO

As the itinerary now stands, the exhibition would be shipped from Basel to Rome. It is tentatively scheduled to close in Basel on March 31 or thereabouts and to open in Rome on April 20th—that should allow adequate time for packing, unpacking and installation. The insurance costs have now been set at a flat \$4,500 to be shared equally by all European exhibitors—whether 6 or 7 (and we are still hoping to arrange a total of seven bookings)—that would be between \$650 to \$750. Ocean transportation has, of course, been contributed by Holland-America Line.

I have attached a box list—three paintings (the European loans) are not included on it since they did not, of course, accompany the shipment from New York. Their addition would increase the cubage—but not the insurance since their values have been included in the total listed with our insurance company.

CORRESPONDENCE  
(General)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A-1169

## THE MUSEUM OF MODERN ART

Date 8-28-61

To: Virginia ✓

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

From: Dick

Dear Virginia:

Here is your copy of the final selection list for the Rothko exhibition. Waldo would like to have a new estimate of the number of boxes required and the approximate cubage for a letter he is drafting to prospective exhibitors.

I will call you as soon as I get in tomorrow and can go over this with you if you think I could be of any help.

Dick

Have also made a hasty list dividing the canvases into five size groups-attached.

changes.

The exceptions to this are the pictures which are enumerated below which were painted as murals actually to be hung at a greater height. These are:

1. Sketch for Mural, No. 1, 1958
2. Mural Sections 2,3,4,5, and 7, 1958-9
3. White and Black on Wine, 1958

The murals were painted at a height of 4'6" above the floor. If it is not possible to raise them to that extent, any raising above three feet would contribute to their advantage and original effect.

### Grouping:

In the Museum of Modern Art's exhibition all works from the earliest in the show of 1949 inclusive were hung as a unit, the watercolors separated from the others. The murals were hung as a second unit, all together. The only exception to this grouping of the murals is the picture owned by Mr. Rabin, White and Black on Wine 1958, which could take its place, but with a raised hanging among the other works since it is a transitional piece between the earlier pictures of that year and the mural series. In the remaining works, it is best not to follow a chronological order but to arrange them according to their

CORRESPONDENCE  
(General)



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A. 1169

*See F-66-61  
Memo  
8.17.61*

SUGGESTIONS FROM MR. MARK ROTKO REGARDING INSTALLATION OF HIS PAINTINGS

Wall Color: Walls should be made considerably off-white with amber and warmed by a little red. If the walls are too white, they are always fighting against the pictures which turn greenish because of the predominance of red in the pictures.

Lighting: The light, whether natural or artificial, should not be too strong: the pictures have their own inner light and if there is too much light, the color in the picture is washed out and a distortion of their look occurs. The ideal situation would be to hang them in a normally lit room -- that is the way they were painted. They should not be over-lit or romanticized by spots; this results in a distortion of their meaning. They should either be lighted from a great distance or indirectly by casting lights at the ceiling or the floor. Above all, the entire picture should be evenly lighted and not strongly.

Hanging Height from the floor: The larger pictures should all be hung as close to the floor as possible, ideally not more than six inches above it. In the case of the small pictures, they should be somewhat raised but not "skied" (never hang towards the ceiling). Again this is the way the pictures were painted. If this is not observed, the proportions of the rectangles become distorted and the picture changes.

The exceptions to this are the pictures which are enumerated below which were painted as murals actually to be hung at a greater height. These are:

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2. Mural Sections 2,3,4,5, and 7, 1958-9
3. White and Black on Wine, 1958

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Grouping: In the Museum of Modern Art's exhibition all works from the earliest in the show of 1949 inclusive were hung as a unit, the watercolors separated from the others. The murals were hung as a second unit, all together. The only exception to this grouping of the murals is the picture owned by Mr. Rabin, White and Black on Wine 1958, which could take its place, but with a raised hanging among the other works since it is a transitional piece between the earlier pictures of that year and the mural series. In the remaining works, it is best not to follow a chronological order but to arrange them according to their

CORRESPONDENCE  
(General)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A. 1169

best effect upon each other. For instance, in the exhibition at the Museum the very light pictures were grouped together-- yellows, oranges, etc. -- and contributed greatly to the effect produced.

In considering your installation, it might be of interest that with three murals (Mural Section No. 3, 1959 in center, Mural Section No. 5, and Mural Section No. 7, each on flanking walls) were hung in a separate gallery in our Museum. The dimensions of this gallery were 16 1/2' x 20' which Rothko felt were very good proportions and gave an excellent indication of the way in which the murals were intended to function. If a similar room could be devised, it would be highly desirable.

Catalog reproduction of black-and-white illustrations: Mr. Rothko strongly recommends that very strong contrasts be employed in printing all black-and-white illustrations. He feels that strong contrasts give a much truer indication of the character of his paintings and that the illustrations in the Museum's catalog, of which you have a copy, were too fuzzy and also far more removed from the effect of the originals.

## THE MUSEUM OF MODERN ART

Date July 13, 1961

cc: Waldo Rosenbaum

To: Barter McGray

Re: Rothko

From: Peter Sels

The following size changes should be noted on three Rothko paintings:

Number 30, 1954 - corrected size: 68 1/2 x 113 1/2"

Number 17, 1957 - " 61 1/2 x 66 1/2"

Number 16, 1960 - " 54 x 69 3/4"

CORRESPONDENCE  
(General)



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A. 1169

ICE-F-66-61 Rothko ✓  
Memos RP

## THE MUSEUM OF MODERN ART

Date July 13, 1961

cc: Waldo Rasmussen

To: ✓ Porter McCray

Re: Rothko

From: Peter Selz

The following size changes should be noted on three Rothko paintings:

Number 30, 1954 - corrected size: 68 1/2 x 113 1/2"

Number 17, 1957 - " 91 1/2 x 69 3/16"

Number 16, 1960 - " 94 x 69 3/4"

No. 19, 1958  
To be shipped to:  
John and Mable Ringling Museum of Art  
Sarasota, Florida

To be collected by: Schumm Traffic Agency

Insurance:

Signed

K. L. McShine  
Kynaston McShine

Schumm Traffic Agency  
John Schumm

(Rothko)  
canvas (Rothko)

(Rothko)  
on canvas (Rothko)  
(Rothko)  
(Rothko)  
(Rothko)  
canvas (Rothko)  
canvas (Rothko)  
canvas (Rothko)

(Rothko)  
hko)

(Rubin)

Rothko paintings

CORRESPONDENCE  
(General)



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A-1169

THE MUSEUM OF MODERN ART  
11 West 53rd Street  
New York 19, New York

Memorandum to: SANTINI'S

On:

Please remove from Shipping Room:  
ROTHKO No. 10, 1952  
No. 19, 1958

To be shipped to:

John and Mable Ringling Museum of Art  
Sarasota, Florida

To be collected by: Schumm Traffic Agency

Insurance:

Signed

K. P. McShine  
Kynaston McShine

Schumm Traffic Agency  
John Schumm

60.1052 " : No. 3, 1956, oil on canvas (Rothko)  
60.1053 " : No. 7, 1960, oil on canvas (Rothko)  
60.1079 " : White and Black on Wine, oil on canvas (Rubin)  
(Rolled) stretched

Also, the following tubes: (8)

No. 230 for 60.1035 (Blinken)  
Nos. 231, 232, 233, 234, 236, 237 & 238 for large Rothko paintings

CORRESPONDENCE  
(General)





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CORRESPONDENCE  
(General)



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**DANIEL GOLDREYER, LTD.**

CONSERVATION OF PAINTINGS

MEMBER OF 

23 EAST 60TH STREET  
NEW YORK, N. Y. 10022  
PLAZA 3-1147

40-08 27TH STREET  
LONG ISLAND CITY, N. Y.  
EM 1-8444

May 21, 1965

May 19, 1965

Mr. Daniel Goldreyer  
33 East 60th Street  
New York, New York 10022

New York, New York  
Dear Mr. Goldreyer:

Dear Mr. Koch:

Thank you very much for your letter of May 19

We are in receipt of your kind letter of May 17,  
and for your generous contribution of \$100 to the Museum  
of Modern Art. We are very grateful not only for your

expert services but also for the superhuman patience with  
which you have met the many peripheral problems which  
have been imposed upon you.

With renewed thanks and all good wishes,

Sincerely yours,

DANIEL GOLDREYER, LTD.

Richard H. Koch

OG:sm  
encl.

cc: Mr. d'Harnoncourt  
Mr. Rasmussen ✓  
Mr. Vance  
Miss Rubenstein

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**DANIEL GOLDREYER, LTD.**

CONSERVATION OF PAINTINGS

MEMBER OF



33 EAST 60TH STREET  
NEW YORK, N. Y. 10022  
PLAZA 5-1147

cc. R.H. H  
WR  
SR  
DV  
40.03 27TH STREET  
LONG ISLAND CITY, N. Y.  
EM 1-8444

May 19, 1965

Mr. Richard H. Koch  
The Museum of Modern Art  
11 West 53 Street  
New York, New York

Dear Mr. Koch:

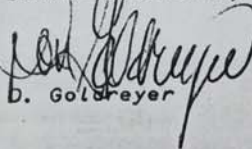
We are in receipt of your kind letter of May 17,  
and check in the amount of \$1,650. for which we  
thank you.

As of this date we have not deposited the prior  
check covering the interest charges in the amount  
of \$45.39, which we are sure you understand was  
unavoidable under the circumstances.

However, we will deposit this check, and in turn,  
please accept the enclosed check in the amount  
of \$100.00 as a small contribution to the Museum.

Sincerely yours,

DANIEL GOLDREYER, LTD.

  
D. Goldreyer

DG:sm  
encl.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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*file Rothko*  
*ICE-F-66-61*  
*BC*

September 27, 1961

Mr. Kenneth Denham, Director  
 John and Mable Ringling Museum of Art  
 Post Office Box 1690  
 Sarasota, Florida

May 1, 1962

Mrs T. M. Cook  
 Schools Publications  
 British Broadcasting Corporation  
 Broadcasting House  
 London, W. 1

Dear Mrs Cook:

In answer to your request, Mr Rasmussen asked me to send you color transparencies of Rothko's Sketch for Mural No. 6 and Picasso's The Studio, and a black and white photograph of Brancusi's Bird in Space, for use in an illustrated pamphlet to accompany a series of educational TV broadcasts for VI form students.

Please observe credit and reproduction requirements as stipulated on the labels on the photograph and the transparencies.

In addition, nothing may be superimposed on the reproduction (i.e. tone, lettering or another image).

Permission is granted for only one usage, or in one publication, and in one language.

Of course, permission must be obtained from the artist before you can reproduce Rothko's Sketch For Mural No. 6.

The Museum assumes no responsibility for any royalties or fees claimed by the artist or on his behalf.

The loan period for color transparencies is two months, and the Museum reserves the right to charge full replacement cost in case of loss or damage: \$50 or more for transparencies.

If there is anything else we can send you, please let us know.

Sincerely,

Carol Geffner  
 Publicity Department

cg/  
 enc.  
 cc. PLM; WR.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A. 1169

cc: Miss Rubenstein  
Mr. Palmer  
Mr. Wylly  
Mr. Rasmussen  
ICE-F-66-61  
green

*Ringling Museum*

Mr. Kenneth Donahue

- 2 -

September 29, 1961

Mr. Kenneth Donahue, Director  
John and Mable Ringling Museum of Art  
Post Office Box 1690  
Sarasota, Florida

Dear Mr. Donahue:

I was sorry to learn from your letter of September 5th that there had been a misunderstanding concerning the shipment of the two Rothko paintings for your "Homage to Sidney Janis" exhibition. Unfortunately, when arrangements were made for the shipment of these paintings, you were out of town and I discussed the matter with your assistant; even more unfortunately, neither your assistant nor I confirmed the agreement in writing immediately afterwards, and evidently it was not brought to your attention.

As you know, the two Rothko paintings in question, Number 18, 1952 and Number 19, 1958, were being held in Santini Warehouse in storage following the closing of the Rothko exhibition at our museum and awaiting later packing for the European exhibition of his work, to which they had formally been granted as loans. When we were notified by Mr. Janis that they were to be included in your exhibition, we were also instructed to contact the Schumm Traffic Agency regarding shipment to Sarasota. Miss Schumm informed us that the paintings were to be transported by means of a new rack system which she demonstrated to me. My own feeling at that time was that the system was a very promising one, but since it had not yet proven its practicality, I hesitated to send the Rothko paintings by this method, especially since they were large unframed canvases with extremely delicate surfaces. It was for this reason that I called your office to suggest that we might share the costs of packing the paintings in standard cases, since we would be having them packed at a later date for overseas shipment. The figure of \$160. was given to me as an estimate of half the packing charges by Santini Warehouse, and I quoted this figure in my telephone conversation with your assistant. Since we had been given rather short notice to prepare the paintings for shipment, we did not have time to await your return for formal authorization of this arrangement, and consequently proceeded on the basis of your assistant's verbal authorization.

I am sorry this has caused your difficulty with the State Auditor's office but I do want to assure you that our impulse was to cooperate with you fully and to reduce the expense to both our

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mr. Kenneth Donahue

- 2 -

September 29, 1961

institutions of having the paintings packed twice. The actual packing was done under our own supervision at the warehouse. I have contacted the Schumm Traffic Agency to be certain that you were not being charged by them for rental of packing cases for the two works, and they inform me that their records show the paintings picked up from our warehouse in packing cases so you are being charged only for the transportation.

Since sending you our invoice for \$160.00 on the basis of Santini's estimated costs, we have received the final itemized bill for the case from Santini as part of the total packing for the Rothko exhibition. Since the final bill is lower than the original estimate, we would be glad to share the saving with you and to reduce your portion to \$118.00, or one-half the total amount. I am forwarding separately an invoice in this amount and hope that this solution is agreeable to you.

I deeply regret the trouble caused by this misunderstanding, and hope that this letter has offered some clarification.

Sincerely,

Waldo Rasmussen  
Assistant Director  
International Circulating  
Exhibitions

Sincerely,

Richard L. Palmer  
Executive Assistant  
Circulating Exhibitions

WR:nk



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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SEP 11 1961  
cc: Mr. Rasmussen  
Mr. Palmer  
Mr. Wyll  
ICE-F-66-61  
green

JOHN AND MABLE RINGLING MUSEUM OF ART

September 14, 1961

September 5, 1961

Mr. Kenneth Donahue, Director  
John and Mable Ringling Museum of Art  
Post Office Box 1690  
Sarasota, Florida  
11 West 53rd Street  
New York

Dear Mr. Donahue:

Dear Mr. Donahue: This will acknowledge your letter of September 5, 1961 addressed to Mr. Rasmussen who is at the present time in São Paulo, Brazil, on Museum business.

Since the Ringling Museum is a State Institution, our expenditures are very carefully audited. Since Mr. Rasmussen personally handled the arrangements which were made in shipping Rothko's Number 18, 1952 and Number 19, 1958 to your museum for the "Homage to Sidney Janis" exhibition, I will hold your letter until his return on the 25th of this month. I am sure you can expect a reply from him shortly after that date.

1. Did the Museum of Modern Art actually pack the paintings in the Schumm Traffic Agency crates before they left the Museum? Answer: No, this was done by the Schumm Traffic Agency employees. I hope this delay will not inconvenience you.

Sincerely,

2. What is the purpose of the crating to which the Ringling Museum is asked to contribute \$150.00? Answer: Shipment of Rothko paintings from New York to Europe.

3. Were those paintings shipped to Europe immediately after the close of the Sidney Janis show? Did the fact that the paintings were in Sarasota in April cause the international shipping expense? Answer: According to Mr. Rasmussen's letter of August 15 the paintings were to be shipped in August to be shown in England in late September. More than three months elapsed between the close of the Janis show and the shipping of the Rothkos to Europe.

4. Since the Ringling Museum is not a co-sponsor of the Museum



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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SEP 11 1961

*London*  
*free Rothko - see F-6661*

RINGLING RESIDENCE ASOLO THEATER CIRCUS MUSEUM  
JOHN AND MABLE RINGLING MUSEUM OF ART

OWNED AND OPERATED BY THE STATE OF FLORIDA

P. O. BOX 1690  
SARASOTA, FLORIDA

September 5, 1961

Mr. Waldo Rasmussen, Assistant Director  
International Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

Dear Mr. Rasmussen:

Since the Ringling Museum is a State institution our expenditures are very carefully controlled by the State Auditor's Office. The Auditor has asked me some difficult questions which I shall have to pass on to you for a verification of answers:

1. Did the two Rothko paintings come from the Museum of Modern Art to the Ringling Museum in the packing cases for which you are being billed? Answer: No, the paintings came in special cases which we had rented from the Schumm Traffic Agency.
2. Did the Museum of Modern Art actually pack the paintings in the Schumm Traffic Agency crates before they left the Museum? Answer: No, this was done by Schumm Traffic Agency employees.
3. What is the purpose of the crating to which the Ringling Museum is asked to contribute \$160.00? Answer: Shipment of Rothko paintings from New York to Europe.
4. Were those paintings shipped to Europe immediately after the close of the Sidney Janis show? Did the fact that the paintings were in Sarasota in April cause the international program of the Museum of Modern Art inconvenience and additional packing expense? Answer: According to Mr. Rasmussen's letter of August 15 the paintings were to be shipped in August to be shown in England in late September. More than three months elapsed between the close of the Janis show and the shipping of the Rothkos to Europe.
5. Since the Ringling Museum is not a co-sponsor of the Museum

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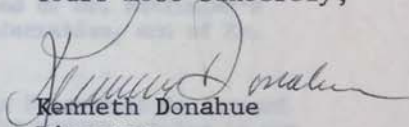
Mr. Waldo Rasmussen - 2

September 5, 1961

of Modern Art's international program and since the fact that the Rothko paintings were at the Ringling Museum for the Janis show seemed to have caused no inconvenience to the Museum of Modern Art or held up its shipment of the paintings to Europe, how can the Ringling Museum ask the State of Florida to pay the charge of \$160.00? Answer: ???

I should appreciate very much your correcting any of the facts which I have wrong above and suggesting any answers which I might give to the Auditor to justify paying part of the packing charges for the shipment of the Rothkos to Europe.

Yours most sincerely,

  
Kenneth Donahue  
Director

KD:CR



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RP  
RK  
ICE-F-66-61 (Basel)  
ICE-F-66-61 (corresp-Rothko)  
green

April 19, 1962

Mr. Mark Rothko  
118 East 95th Street  
New York 28, New York

Dear Mr. Rothko:

Following our telephone conversation earlier today, we cabled Dr. Arnold Rudlinger of the Kunsthalle in Basel to the effect that you wished to defer any decision regarding the availability and prices of the works you own in the European version of the MARK ROTHKO exhibition until the end of the show's tour. For your information I have enclosed copies of Dr. Rudlinger's cable to Mr. Rasmussen requesting this information, and of Mr. Rasmussen's reply.

I have also asked our Publications Department to forward two copies of The Museum of Modern Art MARK ROTHKO catalog to you free of charge and you may expect them to arrive within the week.

Sincerely,

Richard L. Palmer  
Executive Assistant  
International Circulating  
Exhibitions

Enclosures:

Copy of cable from Dr. Rudlinger  
Copy Mr. Rasmussen's cabled reply

RP/rp



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*Städtisches Museum  
file*

February 15, 1961

*Rothko  
ICE--F-66-61*

Dr. Udo Kultermann  
Städtisches Museum  
Leverkusen, Germany

Dear Dr. Kultermann:

I am happy to send you, under separate cover,  
"The James Thrall Soby Collection."

Your request regarding the possible showing of  
the Rothko show at the Städtisches Museum has  
been referred to Mr. Porter McCray, the  
Director of the Department of Circulating Exhi-  
bitions.

Sincerely,

Elizabeth Shaw  
Publicity Director

ES: ab

cc: Mr. Porter McCray

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WHITECHAPEL  
ART GALLERY

2 .....  
1 .....

32" 21.5  
48" 21.9

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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ROTHKO EXHIBITION - from the WHITECHAPEL ART GALLERY

2 copies to Rothko  
7 copies in all

file ICE-F-66-61  
(London)

WAG cat. no.	Height in inches of lower edge from floor	Remarks
39	42" 106.7 cm.	1. The following WAG cat. nos. were not hung in the show: nos. 6, 7, 11, 13, 18 (This makes 48 works in all)
42	105" 266.7 cm.	
40	42" 106.7 cm.	
28	63" 17.2	2. NIC is not in catalogue 1953 oil on canvas 94 1/2 x 105 1/2" MOMA no. and crate no is 6/61.442 and this picture replaces WAG cat. no. 23 which did not come to London. A photograph of this picture is being sent to the Stedelijk and should arrive by Monday 13.11.61.
35	29 1/2" 14.9	
36	5" 12.7	
19	5 1/2" 14	3. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping
37	6" 15.3	
20	3" 7.6	
21	8 3/4" 22.2	3. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping
47	8 3/4" 22.2	
25	5 1/2" 14	
43	33 1/2" 84.5	3. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping
5	50" 127	
32	13" 34	
44	8 1/2" 21.6	3. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping
46	6 1/2" 16.5	
30	6 1/2" 15.9	
33	26" 66.1	3. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping
45	6 1/2" 16.5	
8	31 1/2" 80.7	
9	21 1/2" 54.6	3. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping
10	20 1/2" 52.1	
16	7" 17.8	
17	12 1/2" 32.4	3. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping
27	4 3/4" 12.1	
12	6" 15.3	
15	3 1/2" 8.9	3. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping
NIC	6 1/2" 16.5	
31	6" 15.3	
14	18" 45.7	3. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping
22	2 1/2" 6.4	
24	17 1/2" 44.5	
29	22 1/2" 57.2	3. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping
26	6" 15.3	
48	8 1/2" 21.6	
38	6 1/2" 15.9	3. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping
34	2 1/2" 7	
41	6 1/2" 16.5	
4	38" 96.5	3. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping
3	39" 99.1	
2	32" 81.3	
1	48" 21.9	



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ROTHKO EXHIBITION - FROM THE WHITECHAPEL ART GALLERY

<u>WAG CAT. NO.</u>	<u>HEIGHT OF LOWER EDGE FROM FLOOR</u>		<u>REMARKS</u>
	<u>INCHES</u>	<u>CENTIMETERS</u>	
39	42"	106.7 cm.	1. The following WAG Cat. Nos. were not hung in the show: Nos. 6, 7, 11, 13, 18. (This makes 48 works in all.)
42	105	266.7	
40	42	106.7	
28	6 3/4"	17.2	2. NIC is not in catalog. 1953 oil on canvas 94 1/2" x 105 1/2" MAMA No. and crate No. is 6/61.442; this picture replaces WAG Cat. No. 23 which did not come to London. A photograph of this picture is being sent to the Stedelijk and should arrive by Monday 13.11.61.
35	29 1/2	74.9	
36	5	12.7	
19	5 1/2	14	
37	6	15.3	
20	3	7.6	3. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping.
21	8 3/4	22.2	
47	8 3/4	22.2	
25	5 1/2	14	
43	33 1/4	84.5	
5	50	127	
32	13	34	
44	8 1/2	21.6	
46	6 1/2	16.5	
30	6 1/4	15.9	
33	26	66.1	
45	6 1/2	16.5	
8	31 3/4	80.7	
9	21 1/2	54.6	
10	20 1/2	52.1	
16	7	17.8	
17	12 3/4	32.4	
27	4 3/4	12.1	
12	6	15.3	
15	3 1/2	8.9	
NIC	6 1/2	16.5	
31	6	15.3	
14	18	45.7	
22	2 1/2	6.4	
24	17 1/2	44.5	
29	22 1/2	57.2	
26	6	15.3	
48	8 1/2	21.6	
38	6 1/4	15.9	
34	2 3/4	7	
41	6 1/2	16.5	
4	38	96.5	
3	39	99.1	
2	32	81.3	
1	48	21.9	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

## ROTHKO EXHIBITION - FROM THE WHITECHAPEL ART GALLERY

WAG CAT. NO.	HEIGHT OF LOWER EDGE FROM FLOOR		REMARKS
	INCHES	CENTIMETERS	
39	42"	106.7 cm.	1. The following WAG Cat. Nos. were not hung in the show: Nos. 6, 7, 11, 13, 18. (This makes 48 works in all.)
42	105	266.7	
40	42	106.7	
28	6 3/4"	17.2	2. NIC is not in catalog. 1953 oil on canvas 94 1/2" x 105 1/2" MOMA No. and crate No. is 6/61.442; this picture replaces WAG Cat. No. 23 which did not come to London. A photograph of this picture is being sent to the Stedelijk and should arrive by Monday 13.11.61.
35	29 1/2	74.9	
36	5	12.7	
19	5 1/2	14	3. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping.
37	6	15.3	
20	3	7.6	
21	8 3/4	22.2	4. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping.
47	8 3/4	22.2	
25	5 1/2	14	
43	33 1/4	84.5	5. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping.
5	50	127	
32	13	34	
44	8 1/2	21.6	6. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping.
46	6 1/2	16.5	
30	6 1/4	15.9	
33	26	66.1	7. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping.
45	6 1/2	16.5	
8	31 3/4	80.7	
9	21 1/2	54.6	8. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping.
10	20 1/2	52.1	
16	7	17.8	
17	12 3/4	32.4	9. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping.
27	4 3/4	12.1	
12	6	15.3	
15	3 1/2	8.9	10. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping.
NIC	6 1/2	16.5	
31	6	15.3	
14	18	45.7	11. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping.
22	2 1/2	6.4	
24	17 1/2	44.5	
29	22 1/2	57.2	12. This list has been split up into groups. This is an attempt to show how the works were grouped in the hanging; and the set of photographs of the installation at the WAG should tie up a little with this grouping.
26	6	15.3	
48	8 1/2	21.6	
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34	2 3/4	7	
41	6 1/2	16.5	
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3	39	99.1	
2	32	81.3	
1	48	21.9	



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cc: Miss Rubenstein  
Mr. Palmer  
Mr. Kyll  
Mr. Rasmussen  
ICE-F-66-61  
green

THE WHITECHAPEL ART GALLERY

Bishopsgate 1972 side station: Aldgate East High Street, London, E.1

Chairman of Trustees:

The Vincent Beckett, D.L., T.D.

Director: Bryan Robertson, O.B.E.

January 3, 1962

Mr. Bryan Robertson, O.B.E.  
Director  
The Whitechapel Art Gallery  
High Street  
London E.1, England

Dear Bryan:

Thank you for your letter of December 20th. Of course we are perfectly willing to accept the enclosed bill for catalogues and photographs and you need feel no hesitance in having forwarded it to us. If it is acceptable to your accountants I would suggest, however, that we deduct the amount from your share of the insurance costs for the exhibition, which is \$750. I am enclosing the Museum's bill for the difference which is \$347.54. Our own finances for the year are in rather a tight spot, so I hope that we might receive this amount before too long.

Rothko mentioned that he had asked you to send him a list of the hanging heights for all of the pictures at The Whitechapel, but hasn't yet received it. He would particularly like to forward it to the next exhibitors, if you made a record of them. Would you let me know whether you might be able to send this on?

We have all been tremendously thrilled by the reaction to the show in London, about which news continues to come in, and I hope that it was as successful from your end as it was for us. I hope there might be a chance of my coming to Europe in the early summer and would love to see you. Do you plan to go to Venice for the Biennale? Although it has not yet been officially announced, you will be interested to know that the Rothko show is going to be sent to the Biennale and I hope that its showing there is as successful as yours. I hope to see you before too long, and in the meantime, warmest greetings for the new year.

Regards,

Waldo Rasmussen  
Associate Director  
International Circulating  
Exhibitions

Enclosure:

Invoice dated Jan. 2, 1962

WR:md



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A.1169

# THE WHITECHAPEL ART GALLERY

Bishopsgate 1492 tube station: Aldgate East High Street, London, E.1

Chairman of Trustees:  
The Viscount Bearsted, D.L., T.D.

Director: Bryan Robertson, O.B.E.  
Assistant Director: Ann Forsdyke

20th December 1961.

Dear Waldo:

This is really to wish you a happy Christmas  
& to hope that everything goes well with you & your  
colleagues. How are you all doing? Are you coming to Europe?

We've sent a set of photostats of press cuttings  
on to Mark Rothko, & by the same post a duplicate set to  
you, with some additional material. We've had to wait to  
get the final press clippings in. I'll find one mention repeated  
on a facing page as it came out over-inked & blurred on one  
sheet.

As we spend a really formidable amount on the Rothko  
exhibition & our budget is more strained than it's been for  
years, I hope you won't mind the enclosed bill. We really are  
going through an exceptionally tough time, financially, & it  
would be a great help if you can accept that amount —  
it's not much but it means a lot to our accounting at the moment!  
As you might think it odd that we haven't billed you for the  
catalogues at cost price, I should explain that although some  
changed at the same rate as their actual selling price, without  
discount, that selling price was at a loss — 3/- less than  
actual cost, in fact.

Sandberg sent us a copy of a note that

Exhibitions

Enclosures: Publicity Report forms

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1169

he passed on to son, it seems, about the condition of the Rothko paintings. He is quite rigid, but Rothko saw all this in London and didn't seem to want to do anything about it. The edges had got scrubby, in handling, mostly, & some stains were on a few surfaces; but he accepted all this & more or less implied that they had always been on the paintings, & didn't bother him.

All good wishes -

family ever.

Barbara



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

cc: Hecht  
Rasmussen  
green  
ICE F 66 61

Dear Mr. Miss Ann Forsdyke  
Assistant Director  
The Whitechapel Art Gallery  
High Street  
London E. 1, England  
Dear Miss Forsdyke:

Mr. and Mrs. Henry Henkle, II

Also, we would so much like to have copies of the photographs  
you took of : \_\_\_\_\_  
for all internal costs (or external come to that) and please let  
us have your account.

No. 17, 1957, Lent by the artist (cat. no. 31)

I only returned from No. 17, 1957, Lent by the artist (cat. no. pictures hung for the first time in the Gallery. We would also be glad to pay for the photos, of course. to meet Mark Rothko & he returned to the Gallery.

With thanks and best wishes,

With thanks and best wishes.

We send you all good wishes and with many thanks for your help in this matter,

Sincerely,

Waldo Rasmussen  
Associate Director  
Department of Circulating  
Exhibitions

Enclosures: Publicity Report forms



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## THE WHITECHAPEL ART GALLERY

Bishopsgate 1492 tube station: Aldgate East High Street, London, E.1

Chairman of Trustees:

The Viscount Bearsted, D.L., T.D.

Director: Bryan Robertson, O.B.E.

Assistant Director: Ann Forsdyke

19th October 1961

Dear Mr. Rasmussen,

I have to-day arranged for 25 copies of our Rothko catalogue to be sent to you at MOMA; and I am writing to ask if you would be kind enough to distribute them to all the lenders to the exhibition and others connected with it and who have helped us:

- 11 lenders *(This does not include Milan + Zurich)*
- 1 Porter McCray
  - 1 Waldo Rasmussen
  - 1 William Lieberman
  - ~~1 Alfred Barr~~ *given*
  - 1 MOMA Library
  - 1 Mr. and Mrs. Henry Heniz II
  - 1 Mr. John de Menil
  - 1 Peter Selz
  - 1 Robert Goldwater
  - (5 Photographers (Bernard Gotfryd, O.Baker, R. Burckhardt, S. Sunami, A. Studly))

I do hope that I have covered everyone with this list and that I am not trespassing on your kindness, but we do not know any of the lender's addresses etc. and it would mean that the whole matter is carried through much more quickly. We shall, of course, reimburse you for all internal costs (or external come to that) and please let us have your account.

I only returned from holiday this Monday and so saw the pictures hung for the first time and I think they look so wonderful in the Gallery; but I was so disappointed that I did not have a chance to meet Mark Rothko as he returned to New York before I came back to the Gallery.

We send you all good wishes and with many thanks for your help in this matter,

Yours sincerely,

*Ann Forsdyke*

Assistant Director

Waldo Rasmussen, Museum of Modern Art, New York.

OCT 23 1961

See F. 66-61

Catalogue

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.-1169

TELEGRAM RECEIVED BY TELEPHONE

WESTERN UNION TELEGRAPH CO.  
CONFIRMATION OF MESSAGE FILED BY PHONE

*ICT - London  
Rothko*

BRYAN ROBERTSON

WHITECHAPEL ART GALLERY

ON BEHALF OF THE MUSEUM AND INTERNATIONAL COUNCIL  
OUR WARMEST GREETINGS TO YOU AND MARK ROTHKO AND  
BEST WISHES FOR SUCCESS OF THE EXHIBITION

MAIL COPY ATTN MR RASMUSSEN

WU 550 (1-52)

DATE	234 OCT 12 1424 EDT
NUMBER	35 INTL FR
CIR	CIR 5 8900
DEST	LONDON
SIGNATURE	ELIZA BLISS xRASMUSSEN PARKINSON RENE DHARNONCOURT
88	MUSEUM OF MODERN ART 11 WEST 53 ST NYC19

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	IC / IP	I. A. 1169

DLS

MUSEUM OF MODERN ART

LT

October 11, 1961

BRYAN ROBERTSON  
WHITECHAPEL ART GALLERY  
LONDON (ENGLAND)

WUC

ON BEHALF OF THE MUSEUM AND INTERNATIONAL COUNCIL OUR  
WARMEST GREETINGS TO YOU AND MARK ROTHKO AND BEST  
WISHES FOR SUCCESS OF THE EXHIBITION

ELIZA BLISS PARKINSON  
RENE D'HARNONCOURT

Chg: Circulating Exhibitions ICE-F-66-61

cc: Mr. Harnoncourt

cc: Mrs. Parkinson  
Mr. d'Harnoncourt  
ICE-F-66-61 —  
green

WR:GMM



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

MUSEUM OF MODERN ART

October 4, 1961

LT  
BRYAN ROBERTSON  
WHITECHAPEL ART GALLERY  
LONDON (ENGLAND)

WUC

FOR NEWYORK PRESS RELEASE APPRECIATE CABLE LISTING  
DETAILS YOUR OPENING ESPECIALLY WORDING LONDON  
AUSPICES ANY SPECIAL GUESTS OR OFFICIALDOM ATTENDING  
OTHER EVENTS PLANNED stop HOPE ALL GOES WELL

WALDO

Chg: Circulating Exhibitions ICE-F-66-61 Rothko

cc: Mr. Rasmussen  
Mrs. Hecht  
Mrs. Kolmetz  
ICE-F-66-61 -  
green

green

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1169

cc: Mr. Rasmussen  
Mr. Palmer  
Mrs. Kolmetz  
Miss Hermos  
ICE-F-66-61 London  
green

Mr. Bryan Robertson

- 1 -

I am enclosing a copy of our suggested press release as well as a background release entitled "The History of Modern Britain" which you might find useful in drafting your own announcements.

September 18, 1961

Mr. Bryan Robertson  
Director  
Whitechapel Art Gallery  
High Street  
London E. 1, England

Sincerely,

Dear Bryan:

Walter Rasmussen  
Assistant Director

In reply to your cable of last week, I cabled the following on September 17th:

PLEASE ADVISE WHETHER YOUR OCTOBER TENTH OPENING DATE  
AGREABLE SANDBERG STOP WOULD CHANGE HIS PLANNED  
NOVEMBER TENTH OPENING STOP ROTHKOS TENTATIVE PLANS NOT  
AFFECTED BY NEW DATE

I was especially hopeful that the postponement of your opening at the Whitechapel had been discussed with Mr. Sandberg since he notified me last week that he definitely planned to open the exhibition at the Stedelijk in Amsterdam on November 10th. He would have closed the show on December 11th in order to forward it to Brussels for a January 5th opening at the Palais des Beaux Arts. Since there would have been a period of over three weeks between the Amsterdam and Brussels showings, your changed date should affect only the Amsterdam showing. I hope therefore that you and Mr. Sandberg can arrange your opening and closing dates so that the exhibition could reach Brussels for the planned January 5th opening - if this date is changed again, it will probably necessitate a revision of the dates for the entire itinerary and I would like to avoid that if at all possible.

I would, at any rate, be most appreciative if you could let me know your closing date as well as the Stedelijk's revised opening and closing dates by cable.

I spoke to Mr. Rothko just after I received your cable and he mentioned that he had been in touch with you directly. As I understand it, his plans are still somewhat tentative but he asked me to inform you that they would not be changed by your new opening date. He had planned to arrive in England on October 2nd and would leave on the 12th. He mentioned that the new date might be even more practical from his point of view since it would enable him to make any suggestions you might think necessary concerning the hanging of the exhibition in the Whitechapel's galleries.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

Mr. Bryan Robertson

- 2 -

September 18, 1961

I am enclosing a copy of our suggested press release as well as a background release entitled "The Museum of Modern Art and Great Britain" which you might find useful in drafting your final publicity announcements.

I shall hope to hear from you soon.

Sincerely,

Waldo Rasmussen  
Assistant Director  
International Circulating  
Exhibitions

Enclosures:

Suggested press release - Rothko  
"The Museum of Modern Art and Great Britain"

Dictated and signed in Mr. Rasmussen's absence

RP:mk

WESTERN UNION TELEGRAPH CO.  
COMMUNICATIONS DEPARTMENT  
COMMUNICATIONS DEPARTMENT

LT BRYAN ROBERTSON

WHITE CHAPEL ART

ROTHKO REQUESTS RECONFIRMATION

STOP ALL ARTIST SOUTHAMPTON

GREEN MARY GREEN MARY GREEN

ADD COMMUNICATIONS FOR ROTHKO AND LIFE

NO TEL COPY



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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2R

✓ FILE ROTHKO  
ICE-F-66-61  
7 SEP 23 1204P EDT

7 SEP 23 1204P EDT

35 INTL (LT)

CIR5 8900

LONDON (ENGLAND)  
(VIA WU CABLES)

ROTHKO REQUESTS RECONFIRMATION OCTOBER 10 OPENING

STOP WILL ARRIVE SOUTHAMPTON OCTOBER 2 ON

QUEEN MARY DEPART OCTOBER 12 STOP HAVE

ACCOMMODATIONS FOR ROTHKO AND WIFE BEEN MADE

RASMUSSEN

MODERNART

BD  
MUSEUM OF  
MODERN ART  
11 WEST 53 ST NYC  
19

MAIL COPY

( ROTHKO ICEF66-61 )

WFF #60 (5-52)

COL 10TH

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A-1169

TELEGRAM RECEIVED BY TELEPHONE

WESTERN UNION TELEGRAPH CO.  
CONFIRMATION

LT BRYAN ROBERTSON

WHITECHAPEL ART GALLERY

PLEASE ADVISE WHETHER YOUR OCTOBER TENTH OPENING

DATE AGREEABLE SANDBERG STOP WOULD CHANGE

HIS PLANNED NOVEMBER TENTH / OPENING STOP ROTHKOS TENTATIVE

PLANS NOT EFFECTIVE BY NEW DATE

187 SEPT 17 129P EDT

36 INTL (LT)

CIR5 8900

LONDON (ENGLAND)

(VIA WU CABLES)

RASMUSSEN MODERNART

BD MUSEUM OF MODERN ART  
11 WEST 53 ST NYC

RICHARD PALMER SNDR  
MAIL COPY

R

WU 530 11-52

BRYAN ROBERTSON WHITECHAPEL

COL 10TH

COMMUNICATIONS, INC.  
TELEPHONE SERVICE  
100 WALL STREET, NEW YORK, N.Y. 10038

159

RCA COMMUNICATIONS  
A DIVISION OF RCA  
100 WALL STREET, NEW YORK, N.Y. 10038

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DLS

MUSEUM OF MODERN ART

LT  
BRYAN ROBERTSON  
WHITECHAPEL ART GALLERY  
LONDON (ENGLAND)

September 17, 1961

WUC

SEP 15 2 22 PM '61

PLEASE ADVISE WHETHER YOUR OCTOBER 10 OPENING DATE  
AGREEABLE SANDBERG stop WOULD CHANGE HIS PLANNED  
NOVEMBER 10 OPENING stop ROTHKOS TENTATIVE PLANS  
NOT AFFECTED BY NEW DATE

LONDON 27 13 1756

RASMUSSEN  
MODERNART

cc: Mr. Rasmussen  
MODERNART Mr. Palmer  
Mrs. Kolmetz  
ICE-F-66-61 (London) green

ROT RP:GMM ON OPENING HERE OCTOBER 10TH STOP POSTPONEMENT

UNAVOIDABLE FOR TRANSPORT COMPLICATIONS AND CATALOGUE STOP

THIS DATE NOW FINAL PLEASE ADVISE ROTHKOS

BRYAN ROBERTSON WHITECHAPEL

COL 10TH



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SEP 15 1961

SEP 15 2 22 PM '61

RX159 UWS3309 OPH3578

LONDON 27 15 1756

MODERNART NEWYORK

ROTHKO SHOW OPENING HERE OCTOBER 10TH STOP POSTPONEMENT

UNAVOIDABLE FOR TRANSPORT COMPLICATIONS AND CATALOGUE STOP

THIS DATE NOW FINAL PLEASE ADVISE ROTHKO

BRYAN ROBERTSON WHITECHAPEL

COL 10TH

the center. This is necessary because the stretchers, even though solidly constructed, have a tendency to bow due to their great length.

I would hope that you could let me know soon whether you have received the three European loans: Dr. Giuseppe Panza de Biumo's No. 61, 1953 and No. 12, 1960; and Dr. Franz Meyer's Brown and Black on Plum, 1958. Since

**RCA COMMUNICATIONS, INC.**  
A SERVICE OF RADIO CORPORATION OF AMERICA  
30 ROCKEFELLER PLAZA, N.Y. TEL. CI. 7-5525

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A SERVICE OF RADIO CORPORATION OF AMERICA  
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30 ROCKEFELLER PLAZA, N.Y. TEL. CI. 7-5525

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mr. Bryan Robertson

Mr. Rasmussen green  
Miss Dudley  
Miss Pearson  
Mr. Palmer  
Mrs. Kolmats  
Miss Rornos  
ICE F 66-61 London

September 1, 1961

These three holdings will be traveling with the white  
London showing, it will be necessary for us to send  
slide them. Enclosed is a copy of the bus list used  
Rotterdam which I have marked to indicate the location  
of the two or three buses. As soon as we receive the information, we will  
and forward several copies to you for use in your  
after your showing.

Mr. Bryan Robertson  
Director  
Whitechapel Art Gallery  
High Street  
London E.1, England

Dear Bryan:

This will acknowledge Ann Forsdyke's letter of August 25th as well as  
her cable of the 29th. We have now completed all of the necessary arrange-  
ments with Holland-America Line and the exhibition will be transported to  
the pier today for immediate loading on the S.S. Noordam which sails tom-  
orrow and is due to arrive in Rotterdam on the 11th. The exhibition has  
been consigned to Messrs. Bolton & Fairhead Ltd. of London as you instruct-  
ed and we would appreciate complete details, including exact dates and the  
carrier, concerning trans-shipment of the exhibition from Rotterdam to  
London.

We have the gallery's cable confirming your opening date as October  
3rd and I hope that you will let us know quite soon when the exhibition  
will close as well since we are eager to finalize the exhibition's itin-  
erary.

Our letter to you conveying the final group of Rothko photographs was  
misleading. We have checked and find that there are in fact seven, rather  
than eight, unidentified photographs. Could you identify the seven photos  
in question, and after comparing them with the paintings when they arrive,  
return them to us after you have finished your catalog.

We will forward, during the week of September 11th, a suggested press  
release for the Rothko show which you could use as the basis of your  
publicity announcements.

I am enclosing eight copies of our final check list for your use in  
unpacking and installing the exhibition. Virginia Pearson, who has expertly  
supervised the packing details, has asked me to suggest that it would be  
advisable to use five people in moving each of the large canvases when they  
are unpacked and transferred to your galleries - two on each end and one in  
the center. This is necessary because the stretchers, even though solidly  
constructed, have a tendency to bow due to their great length.

I would hope that you could let me know soon whether you have received  
the three European loans: Dr. Giuseppe Panza de Biumo's No. 61, 1953 and  
No. 12, 1960; and Dr. Franz Meyer's Brown and Black on Plum. 1958. Since



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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AUG 23 1961

## THE WHITECHAPEL ART GALLERY

Mr. Bryan Robertson

-2-

September 1, 1961

these three paintings will be traveling with the exhibition after the London showing, it will be necessary for us to amend our box list to include them. Enclosed is a copy of the box list used for the shipment to Rotterdam which I have marked to indicate the information we need for each of the two or three boxes. As soon as we receive the information, we will correct our box lists and forward several copies to you for use in sending the exhibition to Amsterdam after your showing.

Mr. Rothko has not yet notified us if his plans to come to London for the opening are definite. When he does I will notify you immediately by cable.

By the time this reaches you, the exhibition will be well on its way to London for what I am sure will be a most successful showing. I shall hope to hear from you soon. Rotterdam on September 11th. Our agents

With best regards,

W.R. Keating of New York, who are closely connected with W.R. Keating of New York. So that the pictures should be shipped to Bolton & Fairhead. I have advised Bolton & Fairhead of the transport arrangements outlined in your letter and they will be writing to W.R. Keating today. We shall now have to work out arrangements for getting the pictures from Rotterdam. We will let you know more precise arrangements a little later.

Waldo Rasmussen  
Assistant Director  
International Circulating  
Exhibitions

I am glad to know the black and white photographs will soon be on the way: it is now getting a little urgent - hence my cablegram to you.

## Enclosures:

- 10 copies of final check list
- 1 copy of box list

will be getting in touch with you about all this on his return.

Many thanks for your help and with all good wishes,

Yours sincerely,

Waldo Rasmussen  
Assistant Director

Mr. Waldo Rasmussen,  
The Museum of Modern Art,  
New York 100.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

AUG 28 1961

**THE WHITECHAPEL ART GALLERY**

Bishopsgate 1492 tube station: Aldgate East High Street, London, E.1

Chairman of Trustees:  
The Viscount Bearsted, D.L., T.D.

Director: Bryan Robertson, O.B.E.  
Assistant Director: Ann Forsdyke

25th August, 1961

*ultimately exhibited  
pictures*

Dear Mr. Rasmussen,

Thank you for your letter of 18th August addressed to Bryan Robertson who is away on holiday. It is very satisfactory that Sandberg and Giron have accepted the Rothko exhibition under your terms. I have noted that the pictures will be shipped on s.s. Noordam, Holland-America Line, leaving September 2nd and arriving in Rotterdam on September 11th. Our agents Messrs. Bolton & Fairhead Ltd. of Kendal House, 203 Regent Street, London, W.1., telephone number Regent 0096, who are closely connected with W.R. Keating of New York. So that the pictures should be consigned to Bolton & Fairhead. I have advised Bolton & Fairhead of the transport arrangements outlined in your letter and they will be writing to W.R. Keating today. We shall now have to work out arrangements for getting the pictures from Rotterdam to London. We will let you know more precise details about these arrangements a little later.

I am glad to know the black and white photographs will soon be on the way: it is now getting a little urgent - hence my cablegram to you.

The memorandum you have sent us on the installation of the Rothko exhibition is very interesting. Bryan Robertson will be getting in touch with you about all this on his return.

Many thanks for your help and with all good wishes,

Yours sincerely,

*Ann Forsdyke*  
Assistant Director

Mr. Waldo Rasmussen,  
The Museum of Modern Art,  
New York 19.

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Globe Mackay & America Commercial Globe Mackay All America  
Wireless Radio Cables and Radio Cables Wireless Radio Cables and Radio

ING GREEN 9-3800 67 BROAD STREET, N. Y. • BOWLING GREEN 9-3800 67 BROAD STREET, N. Y.

1961 AUG 30 AM 4 53 20

File ✓  
ROTHKO  
ICE # 66-61

CCT676 OPH515 LONDON 27 30 1034

RASMUSSEN MODERNART NEWYORK

ROTHKO OPENING THIRD OCTOBER STOP FOURTEEN IDENTIFIED

PHOTOGRAPHS RECEIVED BUT ONLY SEVEN UNIDENTIFIED STOP HAS ONE BEEN

OVERLOOKED YOUR END STOP REGARDS

FORSDYKE WHITECHAPEL

Green

22 photos sent to you August 7  
22 photos sent herewith  
14 identified  
8 unidentified  
2 paintings could not be photographed here  
2 paintings lent by collectors abroad of which we  
have no photos

48 In toto

You will note in the above list that 8 photos are unidentified. Unfortunately the corresponding paintings had already been packed and could not be opened for comparison with the photos. As you can imagine, these photographs are almost impossible to identify without this comparison. Therefore, we would like to request that when the paintings arrive in England that the proper identification be made, and that you return the 8 photographs to us with the correct identification for our records. Of course, if they are used in the catalog this will not be necessary as we can consult it.



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

MUSEUM OF MODERN ART

MR BRYAN ROBERTSON  
WHITECHAPEL ART GALLERY  
LONDON (ENGLAND)

AUGUST 28, 1961

W U C

PLEASE CONFIRM OPENING DATE ROTHKO EXHIBITION BY CABLE stop  
POSSIBILITY ARTIST WILL ATTEND

Mr. Bryan Robertson  
Director  
Whitechapel Art Gallery  
High Street  
London E. 1, England

RASMUSSEN  
MODERNART

Charge Rothko ICE-F-66-61

CC: Mr. Rasmussen

Mr. Palmer

ICE-F-66-61

Green

The status of photos is as follows:  
22 photos sent to you August 7  
22 photos sent herewith  
14 identified  
8 unidentified  
2 paintings could not be photographed here  
2 paintings lent by collectors abroad of which we  
have no photos

45 in total

You will note in the above list that 8 photos are unidentified. Unfortunately the corresponding paintings had already been packed and could not be opened for comparison with the photos. As you can imagine, these photographs are almost impossible to identify without this comparison. Therefore, we would like to request that when the paintings arrive in England that the proper identification be made, and that you return the 8 photographs to us with the correct identification for our records. Of course, if they are used in the catalog this will not be necessary as we can consult it.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1169

*Whitechapel Gallery  
Catalogue*

cc: Hecht  
Rasmussen/Hara  
ICE F 66 61 ✓  
green  
Confirmation copy

Mr. Bryan Robertson

2

August

To clarify this situation, I enclosed the paintings in the exhibition. Those you have already received are marked in black and the photographs attached are indicated in red. Unidentified photos or unphotographed works are marked in blue. Catalog numbers 25 and 32 are  
AIR MAIL to you direct from Italy and August 24, 1961  
and you must procure photos of them. If you do, we would appreciate your sending us copies of same.

Mr. Bryan Robertson sorry we were not able to fill your Director for a complete set of photographs, but I am sure Whitechapel Art Gallery at the packing of this particular High Street was quite complicated and we could not risk London E. 1, England; deadline for your inauguration at Whitechapel.

Dear Bryan:

I am certain, despite these complications, that the fine We received Ann Forsdyke's cable of August 22 asking us to send the rest of the Rothko photographs at once as the layout was now an "urgent matter." I apologize for not sending you this second batch of photos sooner, but as I pointed out in my letter of August 2, "Packing schedules and warehouse conditions here make photography of other works difficult if not impossible." And so the situation proved to be.

Waldo Rasmussen  
Assistant Director

The status of photos is as follows: *Existing Exhibitions*

- 22 photos sent to you August 7
- 22 photos sent herewith
  - 14 identified
  - 8 unidentified
- 2 paintings could not be photographed here
- 2 paintings lent by collectors abroad of which we have no photos

48 In toto

You will note in the above list that 8 photos are unidentified. Unfortunately the corresponding paintings had already been packed and could not be opened for comparison with the photos. As you can imagine, these photographs are almost impossible to identify without this comparison. Therefore, we would like to request that when the paintings arrive in England that the proper identification be made, and that you return the 8 photographs to us with the correct identification for our records. Of course, if they are used in the catalog this will not be necessary as we can consult it.

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	IC / IP	I. A. 1169

Mr. Bryan Robertson

2

August 24, 1961

To clarify this situation, I enclose a list of the paintings in the exhibition. Those you have already received are marked in black and the photographs attached are indicated in red. Unidentified photos or unphotographed works are marked in blue. Catalog numbers 25 and 32 are coming to you direct from Italy and Switzerland respectively and you must procure photos of them. If you do, we would appreciate your sending us copies of same.

We are very sorry we were not able to fill your request for a complete set of photographs, but I am sure you will understand that the packing of this particular exhibition was quite complicated and we could not risk missing the shipping deadline for your inauguration at Whitechapel.

I am certain, despite these complications, that the final publication will be a fine one, and look forward to seeing it. With best wishes,

Sincerely,

Waldo Rasmussen  
Assistant Director  
Department of Circulating  
Exhibitions

EX93

UWS838 CPH2363

LONDON 34 22 1950

AUG 22 1961

WALDO RASMUSSEN NEW YORK

WR/ADH/FOH/NH

PLEASE MAY WE HAVE BEST BOTHKO PHOTOGRAPHS AS SOON AS  
POSSIBLE AS LAYOUT IS NOW URGENT MATTER STOP ROBERTSON SAID  
THEY WOULD ARRIVE THIS LAST MONDAY STOP REGARDS  
FORSDYKE WHITECHAPEL



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	IC/IP	I. A. - 1169

Mr. Rothko  
Mr. O'Hara  
Mr. Palmer  
Mr. Rasmussen  
ICE F 66-61  
green  
Miss Dudley  
Mrs. Hecht

*ICE F 66-61 Whitechapel Art Gallery*  
*Rothko - London showing*

STANDARD TIME

AUG 22 11 38 AM '61

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UWS838 OPH2363

LONDON 34 22 1550

AUG 22 1961

WALDO RASMUSSEN MODERNART NEWYORK

PLEASE MAY WE HAAVE REST ROTHKO PHOTOGRAPHS AS SOON AS  
POSSIBLE AS LAYOUT IS NOW URGENT MATTER STOP ROBERTSON SAID  
THEY WOULD ARRIVE THIS LAST MONDAY STOP REGARDS

FORSDYKE WHITECHAPEL

WR/HS

**RCA COMMUNICATIONS, INC.**  
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**NS, INC.**  
OF AMERICA  
CI. 7-5525



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**RCA**  
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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mr. Rothko  
Mr. O'Hara  
Mr. Palmer  
Mr. Rasmussen  
ICE F 66-61  
green  
Miss Dudley  
Mrs. Hecht

*Whitechapel Art Gallery*

August 11, 1961

August 18, 1961

Mr. Bryan Robertson  
Director  
Whitechapel Art Gallery  
High Street  
London E.1, England

Dear Bryan:

You will be relieved to learn that I have at last received cables from Sandberg and Giron agreeing to accept the Rothko exhibition under the terms outlined in my last letter to you -- namely, that we establish a flat insurance fee of \$4500. divided equally by all European exhibitors, and that if costs exceed this, our Museum would absorb them.

On the basis of this, I have been in touch with Holland-America Line who have confirmed the free transportation and reserved space on the SS Noordam leaving September 2 and arriving in Rotterdam on September 11. Would you please let me know at once the name of the agent to whom the shipment should be consigned? Our agent, W.R. Keating, 90 Broad Street, is handling shipping arrangements from New York.

The black-and-white photographs were taken this week and will be rushed off as soon as the prints are ready next week.

I had a long discussion with Mr. Rothko this week concerning his suggestions regarding installation, and I am enclosing herewith a transcript of his remarks. I think you will find them very useful in making your plans.

In Peter's detailed letter to you of July 28th, it was mentioned that Peter's introduction to the catalog and the artist's biography could be forwarded under separate cover. We have decided now, however, that it will not be necessary to revise the Peter's introduction and I would suggest that you use it exactly as it appears in the copy of the Museum catalog now in your hands. The biography is also correct as it appears in the catalog and you can use it if you prefer.

Best regards,

Waldo Rasmussen  
Assistant Director  
International Circulating  
Exhibitions

I know you are planning to acknowledge the Museum as the sponsor of the exhibition. I am to suggest that the following wording would be appropriate: Suggestions from Mr. Mark Rothko Regarding Installation of his paintings

WR/HS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. - 1169

cc: Mr. Rasmussen  
Mr. Palmer  
Mrs. Hecht  
ICE-F-66-61 ✓  
green

Mr. Robertson

August 11, 1961

Circulating Exhibitions, The Museum of Modern Art, New York under the auspices of The International Council of the Museum. Along with your acknowledgments to Rothko and the other lenders, could we also ask that Peter Selz, Curator of Painting, be mentioned as the Director of the exhibition? In addition, we would greatly appreciate a sentence along the following lines: "Mr. and Mrs. Henry J. Selz II and Mr. John de Saül, members of The International Council, have generously contributed toward the expenses of preparing the exhibition."

Mr. Bryan Robertson  
Director  
Whitechapel Art Gallery  
High Street  
London E. 1, England

Dear Bryan:

I am enclosing the following information for your catalog:

1. Two black-and-white portrait photographs of Rothko which are the ones he prefers. You can use either one in your catalog, but credit must be given as "Newsweek magazine - Bernard Gotfryd."
2. A complete catalog item listing consisting of the title, date, medium, size in inches and centimeters and lender's credit line for each of the 48 works in the exhibition.
3. Additions to the Bibliography printed in The Museum's catalog of the New York exhibition.
4. A translation of Emilio Villa's article. Although you may wish to make changes in this literal translation, Rothko himself felt that it conveyed the spirit of the original much more adequately than a free translation could. Are you planning to print the text in both French and English? It would certainly be desirable to do so if you possibly could, since it's terribly difficult to communicate the verbal rhythm and imagery of the original.

In Porter's detailed letter to you of July 7th, it was mentioned that Peter Selz' introduction to the catalog and the artists biography would be forwarded under separate cover. We have decided now, however, that it will not be necessary to revise the Selz introduction and I would suggest that you use it exactly as it appears in the copy of the Museum catalog now in your hands. The biographical information is also correct as it appears in the catalog and you could use it as is or revise it if you prefer.

Catalog acknowledgments: I know you are planning to acknowledge the Museum as the organizer of the exhibition and I would like to suggest that the following wording would be appropriate: "This exhibition was prepared by the Department of the Museum of Modern Art, New York, which we understand is on view during September. We would



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mr. Robertson

-2-

August 11, 1961

Circulating Exhibitions, The Museum of Modern Art, New York under the auspices of The International Council of the Museum." Along with your acknowledgements to Rothko and the other lenders, could we also ask that Peter Selz, Curator of Painting and Sculpture Exhibitions, be mentioned as the Director of the exhibition? In addition, we would greatly appreciate a sentence along the following lines: "Mr. and Mrs. Henry J. Heinz II and Mr. John de Menil, members of The International Council, generously contributed toward the expenses of preparing the exhibition for circulation abroad."

Photo credits should be given as follows: Catalog numbers (see enclosed catalog item listing) 1,2,6,16,19,20,23,28,29,32,34,35,38, and 41-46 by O. Baker; catalog number 3 by R. Burckhardt; catalog number 33 by S. Sunami; and catalog numbers 4,5,7-15,17,18,21,22,24-27,30,31,36, 37,39,40,47, and 48 by A. Studly.

We have been notified by Arts magazine that they would like the following credit line to appear, preferably at the end of the Goldwater article, in your catalog: "Reprinted from ARTS (New York) March, 1961."

If you use the color plate, illustrated on page 13 of the Museum of Modern Art's Rothko catalog, please note that it must be reversed in printing, the orange rectangular shape is at the bottom of the painting. This is the canvas which Mr. and Mrs. Burton O. Tremaine are lending to the show, No. 8, 1952.

Loans from European collections:

There are three works in the show which are being lent by European collectors:

Dr. Giuseppe Panza di Biumo  
Corso di Porta Romana 78/1  
Milan, Italy

No. 61, 1953  
No. 12, 1960

Dr. Frans Meyer  
Staldstrasse 40  
Zurich, Switzerland

Brown and Black on Plum. 1958

We have written to our Milan shipping agent, Züst and Ambrosetti of Viale Vittorio Veneto 22, instructing them to forward the two paintings owned by Dr. Panza in time to reach you no later than September 1st. Züst and Ambrosetti has been notified that all transportation and packing charges should be billed to the Whitechapel Art Gallery.

Dr. Meyer's Rothko has been committed for an exhibition at the Stedelijk which we understand is on view during September. We wrote



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A. 1169

Mr. Robertson

-3-

August 11, 1961

Dr. Sandberg on July 12 asking his confirmation that the painting could reach you in time for your opening, but he has not yet specifically confirmed this. Would you contact him directly regarding this matter and let us know whether you will be able to include Meyer's Rothko in the exhibition? You will note that it appears as item 32 in the catalog item listing enclosed, so if it cannot be included in the London showing you will have to re-number the item listing from that point on. It's a very beautiful canvas and I do hope you can count on having it in the show.

Our office of Holland-America has been notified that the exhibition is to be crated from round-trip transportation. Rothko is most anxious to receive a copy of the plan of the galleries so that he can send you his suggestions regarding the installation. Have you made any preliminary plans we might review with him? He did want me specifically to recommend that several of the paintings be hung quite high since they were intended as murals. These are catalog item numbers 39 through 43 (Sections 2, 3, 4, 5 and 7 of the Mural series) and item 33 (White and Black on Wine, 1958). He recommends that they be hung about four feet from the floor, if the ceiling height permits. Also, in considering your installation, it might be of interest that 3 murals were hung in a separate gallery in our Museum. The dimensions of this gallery were 15 1/2' x 20'; Rothko felt these proportions were very good and that they gave an excellent indication of the way in which the murals were intended to function. If a similar room could be devised, he would strongly recommend doing so.

I am looking forward to talking with you this afternoon and am rushing this letter out in advance of our conversation.

I understand that you agree to pay for the costs of photography involved, and we shall assume the labor involved in moving these large canvases around for the photographer.

Sincerely,

As I told you, you will need Waldo Rasmussen  
of Dr. Meyer's Brown and Black on Wine Assistant Director  
1953. If you could have these taken International Circulating  
Exhibitions which we would  
Enclosures: would appreciate receiving a set of

1. Portrait photographs of Rothko
2. Catalog item listing
3. Additions to Bibliography
4. Translation of Villa article

All appears set now, at least for your showing, and we certainly will exhibit Dr. Sandberg, Dr. Meyer, and Whitings. I have a letter from Dr. Meyer from Rotterdam regarding the Galleria Nazionale d'Arte Moderna in Rome following a letter from her saying that she wished to book the exhibition in April. Once this is confirmed, we shall have six definite bookings, with the possibility of a seventh.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mr. Robertson

-4-

August 11, 1961

Postscript:

Dear Bryan:

This will confirm our telephone conversation today on the various points still at issue.

1. Shipment: As soon as we receive final confirmation from Sandberg that the New York office of Holland-America has been notified that the exhibition is to be granted free round-trip transportation, we shall reserve space for a September 2 sailing. We find that the Noordam is scheduled to arrive in Rotterdam on September 10th or 11th. Should the shipment be consigned to Bolton and Fairhead for trans-shipment from Rotterdam to London?

2. Insurance: Since we feel we can't take the responsibility of having the works insured by a European company without contacting the lenders for permission - and thereby jeopardizing some of the loans - I have suggested that we insure as usual under our policy and establish a flat overall fee to be shared equally by all exhibitors. I think a total insurance cost of \$4500. would be fair, as a median point between the \$5500 originally estimated and the \$3500 which Dr. Sandberg wrote would be the approximate costs of insuring in Holland or Belgium. We would absorb any costs over that amount. I hope that the European museums can each pay their share of this expense in advance.

3. Black-and-white photographs: We have agreed to schedule additional black-and-white photography for the remaining works on hand next week, and I hope that we can send you prints early in the week of August 21. I understand that you agree to pay for the costs of photography involved, and we shall assume the labor costs required in moving these large canvases around for the photographer.

As I told you, you will need to have additional photos taken of Dr. Meyer's Brown and Black on Plum, 1958 and Dr. Panza's No. 61, 1953. If you could have these taken before they are sent to you, we would appreciate receiving a set of prints for which we would gladly reimburse you. Could you ask that 7 prints for each work be sent to us?

4. Opening date: I am glad that you are able to postpone the opening a few days to October 1st. If that is not the exact date, would you let me know as soon as it is final?

All appears set now, at least for your showing, and we anxiously await confirmation from Dr. Sandberg, Giron, Mathey and Rüdinger. I have still not heard further from Dottoressa Bucarelli at the Galleria Nazionale d'Arte Moderna in Rome following a cable from her saying that she wished to book the exhibition in April. Once this is confirmed, we shall have six definite bookings, with the possibility of a seventh



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KX72 Mr. Robertson

-5-

August 11, 1961

UWSIA 52 0PHR139

during the summer of 1962.  
LONDON 115 10 1440

It was delightful, if hectic, talking to you over the un-  
nerving trans-atlantic phone and I wish you the best of luck with  
the show.

WALDO RASMUSSEN MODERNART NEWYORK

Best regards,

Waldo Rasmussen

THANKS FOR PHOTOGRAPHS STOP WE PLAN IDEALLY TO REPRODUCE  
EACH EXHIBIT IN COLOUR OR BLACK AND WHITE STOP CAN YOU  
POSSIBLY SEND ADDITIONAL PHOTOGRAPHS TO COMPLETE COVERAGE  
FOR REPRODUCTION STOP YOUR PACKAGING YOUR REMOVALS  
PLEASE WILL BE GRATEFUL BUT AS MUCH AS POSSIBLE STOP

WOULD BE USEFUL CHECK FOR FUTURE REFERENCE BEARING IN  
MIND SIMILARITIES BETWEEN BOTH TITLES AND PAINTINGS STOP  
COMPLETE TEXT WILL BE PRINTED STOP ENLIS VILLA IN TRANSLATION  
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TO HIM BEFORE RINGING YOU STOP SANDERS COMPLICATED TO  
REACH BY PHONE STOP REGARDS

WYAM

CFW WALDO 3PM

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RX72

UWS1452 OPH2139

LONDON 115 10 1440

WALDO RASMUSSEN MODERNART NEWYORK

THANKS FOR PHOTOGRAPHS STOP WE PLAN IDEALLY TO REPRODUCE  
EACH EXHIBIT IN COLOUR OR BLACK AND WHITE STOP CAN YOU  
POSSIBLY SEND ADDITTIONAL PHOTOGRAPHS TO COMPLETE COVERAGE  
FOR REPRODUCTION STOP TIME PRESSING STOP MONOCHROME  
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COMPLETE TEXT WILL BE PRINTED STOP EMILIO VILLA IN TRANSLATION  
STOP WILL DEFINITELY RING YOU FRIDAY AFTERNOON AROUND 3PM  
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REACH BY PHONE STOP REGARDS

BRYAN

CFM WALDO 3PM

ICE F 66-61 - London  
STANDARD TIME  
Aug 10 9 49 AM '61

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

THE WHITECHAPEL ART GALLERY

cc: Mr. Rasmussen  
Mr. Palmer  
Mrs. Hecht  
ICE-F-66-61  
green

August 7, 1961

Mr. Bryan Robertson  
Director  
Whitechapel Art Gallery  
High Street  
London E.1, England

Dear Bryan:

I received your cable today, and in advance of talking to you further I am hastening to send a set of available black-and-white photos of Rothko's works. I hope that the 22 black-and-white photographs I have enclosed, together with the color plates from Bruder Hartmann that you are planning to use, will provide sufficient illustrations for your catalog. Unfortunately, packing schedules and warehouse conditions here make photography of other works difficult if not impossible. It should be noted that one of the black-and-white photos enclosed, The Black and the White, 1956 owned by Dr. and Mrs. Stanton, also exists in color.

Rothko strongly recommends that very strong contrasts be employed in printing all black-and-white illustrations. He feels that strong contrasts give a much truer indication of the character of his paintings and that the illustrations in the Museum's catalog, of which you have a copy, were too fuzzy.

Can you tell me whether you plan to use the full set of text material recommended in Porter's earlier letter -- i.e. Peter Selz' essay for the Museum's catalog, Robert Goldwater's article from Arts and Emilio Villa's text from Appia?

I'll look forward to talking to you tomorrow.

Best regards,

Waldo Rasmussen  
Assistant Director  
International Circulating  
Exhibitions

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THE WHITECHAPEL ART GALLERY

AUG 5 1961

cc: WR  
RP  
ICE-F-66-61  
Rothko  
JUL 13 1961

D494 UWS3004 LPH1279

LONDON 103 4 1715

LT

WALDO RASMUSSEN MUSEUM OF MODERN ART NEWYORK

HAVE SPOKEN TO SANDBERG STOP HE WILL NOT COMMIT HIMSELF  
FINALLY TO ROTHKO SHOW UNTIL HE HAS DEFINITE GUARANTEE OF FREE  
OR CHEAP TRANSPORT DUTCH LINE BACK TO AMERICA STOP  
WE ARE TRYING FREE OR CHEAP TRANSPORT BACK ALSO SO BETWEEN  
US

ALL SHOULD BE WELL STOP CAN YOU GET CONCESSIONS ON  
INSURANCE COSTS STOP WILL RING YOU TUESDAY AROUND  
MIDDAY WHEN I HAVE SPOKEN AGAIN WITH SANDBERG BY WHEN HE  
SHOULD HAVE DEFINITE PLAN STOP BANK HOLIDAY HERE TILL THEN  
STOP COMPLETE PHOTOGRAPHS URGENTLY REQUIRED HOLDING UP  
LAYOUT OF CATALOGUE STOP  
KIND GREETINGS BRYAN

RCA COMMUNICATIONS  
A SERVICE OF RADIO CORPORATION OF AMERICA  
66 BROAD STREET, N. Y. TEL. HA. 2-1811

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RCA



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

# MEMORANDUM

To: *Ward*  
 From: PORTER MC CRAY  
 Date:  
 Subject:

Dear Po

the oth  
 fixing  
 open th  
 and our  
 closing

written  
 exhibit  
 Sunday,  
 because

the Rothko show is an important event in London.

I think that Sandberg can work around these dates because when I last saw him in London he thought that everything would be all right from his point of view provided he could open the show as early as possible in November.

Thank you for sending us the catalogue, at last. I have been wanting to see this for a long while. Could you please send us as quickly as possible the electros, if we might borrow them, for each colour block for the Rothko catalogue? Could you advise us as to when we might expect these? And could you also send us a photograph of every picture that will be in the London exhibition? I want to reproduce, either in colour or black and white, everything in the show.

Could you at the same time let me know which works are being cut from the London exhibition?

*Have you heard  
 further from Bryan  
 concerning his awareness  
 of the paragraphs in his  
 letter relating to  
 the use of the electros  
 photographs of every picture?  
 Are you planning condition  
 photos of all Rothko loans?*

GALLERY

et, London, E.1

Director: Bryan Robertson, O.B.E.

Assistant Director: Ann Forsdyke

when you telephoned  
 a bit of difficulty  
 Sandberg's desire to  
 sible in November  
 er the opening and  
 e Rothko.

and I have  
 all open the London  
 and it will close on  
 how this clear month  
 y; and in any case

*ICE-F-66-61  
 Rothko  
 JUL 13 1961  
 London*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

cc: WR  
RP  
ICE-F-66-61  
Rothko  
JUL 13 1961  
London

**THE WHITECHAPEL ART GALLERY**

Bishopsgate 1492 tube station: Aldgate East High Street, London, E.1

Chairman of Trustees:  
The Viscount Bearsted, D.L., T.D.

Director: Bryan Robertson, O.B.E.  
Assistant Director: Ann Forsdyke

10th July, 1961

Dear Porter,

I am sorry we missed each other when you telephoned the other day. We have been having quite a bit of difficulty fixing our Rothko dates, bearing in mind Sandberg's desire to open the show in Amsterdam as early as possible in November and our own problems - the usual ones - over the opening and closing dates of shows before and after the Rothko.

However, everything is now fixed and I have written to Sandberg telling him that we shall open the London exhibition on Wednesday, September 27th, and it will close on Sunday, 29th October. We must give the show this clear month because our expenditure on it will be heavy; and in any case the Rothko show is an important event in London.

I think that Sandberg can work around these dates because when I last saw him in London he thought that everything would be all right from his point of view provided he could open the show as early as possible in November.

Thank you for sending us the catalogue, at last. I have been wanting to see this for a long while. Could you please send us as quickly as possible the electros, if we might borrow them, for each colour block for the Rothko catalogue? Could you advise us as to when we might expect these? And could you also send us a photograph of every picture that will be in the London exhibition? I want to reproduce, either in colour or black and white, everything in the show.

Could you at the same time let me know which works are being cut from the London exhibition?



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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We have noted that the pictures will be arriving on or around August 31st. Will anybody be coming over from the Museum with the exhibition? Needless to say, I look forward enormously to seeing you some time this autumn, dear Porter.

As a quite separate, small matter: did you ever receive a copy of my book on Pollock from Abrams? I mentioned this in a letter to you some months ago, but have not heard anything. I only ask because Abrams have been both mean and slow over this question of complimentary copies of the book, and as these are sent at my expense they really have no excuse at all if they have not already sent you one.

Kind greetings to Waldo and Frank O'Hara and to you,

As ever,

*Ryan*

Mr. Porter McCray,  
Museum of Modern Art,  
11, West 53rd Street,  
New York 19,  
N.Y.,  
U.S.A.

*write  
personal  
letter  
Thinking*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A.1169

*Whitechapel Art Gallery*

ICE-F 66-61 ✓ London

Mr. Bryan Robertson

July 7, 1961

are being most interested, but I am especially anxious to know whether plans  
turned with the largest dimensions, 8'4" x 15', can be safely brought into  
the gallery. Would you please confirm this at your earliest opportunity?

July 7, 1961

As it was presented at our Museum in a rather dense installation,  
the exhibition of 58 paintings occupied nearly 600 square feet of gallery  
space. Rothko spent a good deal of time with the staff in planning the in-  
stallation, and would like to contribute his suggestions for the hanging

Mr. Bryan Robertson  
Director  
Whitechapel Art Gallery  
High Street  
London E. 1, England

Dear Bryan:

I was sorry to miss you in my telephone call yesterday, but Mrs.  
Forsdyke was most helpful and I look forward to receiving direct word  
from you regarding your plans for the Rothko exhibition which we con-  
firmed for September in my cable of March 29 and in several recent  
conversations with Sandberg on his visits to New York. This letter will  
outline the many details relating to the contents of the show, its dates of  
exhibition, installation, costs and catalog in order that you might confirm  
arrangements to bring the Rothko exhibition to you in September.

1. Contents of the exhibition: I am forwarding on Monday an approxi-  
mately final check list of the selection  
which has been made by Peter Selz, the Museum's Curator of Painting  
and Sculpture Exhibitions, in collaboration with Rothko. Under separate  
cover I have airmailed a copy of the catalog of the Museum's Rothko ex-  
hibition, which served as the basis for the present show. Although it has  
been necessary to make substitutions for pictures which were not avail-  
able for circulation, we have maintained the character and quality of the  
exhibition so that it gives a balanced retrospective of Rothko's work from  
1945 to the present. The exhibition has been reduced from 58 to 48 paint-  
ings.

2. Installation: You will note from the check list that a  
major section of the show is devoted to  
the series of murals painted in 1958 and 1959, represented by eight ex-  
tremely large canvases. Six of these have a standard height of 8'9" with  
varying widths from 7'10" to 15', with two each 6' x 15'. All canvases



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mr. Bryan Robertson

-2-

July 7, 1961

are being sent unframed, but I am especially anxious to know whether pictures with the largest dimensions, 8'9" x 16', can be safely brought into the gallery. Would you please confirm this at your earliest opportunity?

As it was presented at our Museum in a rather dense installation, the exhibition of 58 paintings occupied nearly 600 running feet of gallery space. Rothko spent a good deal of time with Mr. Selz in planning the installation, and would like to contribute his suggestions for the hanging sequence in your galleries, if that is agreeable to you. We would greatly appreciate it if you would send us a plan of the gallery and any notes on whatever preliminary plans you have considered for installation so that we could discuss this further with Rothko and send you his suggestions.

3. Dates of showing: As I mentioned in my telephone conversation with Mrs. Forsdyke, we hope that the exhibition can open in London on or about September 15th and that you can give immediate confirmation of the opening date. Our shipping date from New York is August 31 for a sailing of the SS United States arriving in Southampton on September 5th. In an effort to obtain a reasonable number of bookings, we hope to hold all of the showings to a maximum of four weeks. As you know, the exhibition is scheduled to be shown at the Stedelijk in Amsterdam, the Palais des Beaux Arts in Brussels and the Kunsthalle in Basle following your showing, and we are most anxious to establish these exact dates so that we may proceed with the subsequent itinerary.

4. Costs: In discussions with Ben Heller here in New York and with Will Sandberg and Robert Giron, I understand you have agreed to participate in sharing all costs for the exhibition from the time it leaves New York, including transportation from New York and return, insurance, local costs of installation, catalog, publicity, etc. Our Museum has agreed to assume the costs of assembly, preparation and packing in the United States and of supplying the exhibitors with text material and black-and-white photographs for the catalog and information on availability of color illustrations.

For your information in estimating your share of the expenses, we estimate that the costs of round-trip ocean transportation will amount to between \$18,000. to \$20,000. Since the exhibition has not yet been packed, this can only be a rough estimate based upon an expected number of 16 cases with total cubage of approximately 2400 cubic feet. Final figures are not yet available for the insurance value, but the total will be in the vicinity of \$477,000. and coverage for both ocean transits and while on

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Mr. Bryan Robertson

-3-

July 7, 1961

location within Europe would cost approximately \$5500. Both these expenses would be equitably distributed among all the European exhibitors; since we are planning on about seven bookings, the total expense to each institution should be between \$3,500. to \$4,000. There is a possibility that the costs of ocean transportation may be donated by The United States Lines and we shall of course let you know immediately of their decision with the hope that if this fails either Cunard or The Holland American Lines can be approached by one or several of the European exhibitors with a request for free transportation.

5. Catalog:

I have discussed the character of the catalog in some detail with Rothko who, because of the character of his work, recommends the use of a minimum of black and white illustrations and as much color as possible. He also prefers to reprint the 3 texts listed below with the probable addition of your own critical comment.

a. Text: We are also forwarding under separate cover the following:

- (1) Introduction to the New York exhibition by Peter Selz
- (2) Essay by Robert Goldwater which appeared in Arts
- (3) Essay by Emilio Villa which appeared in Appia (Rome)
- (4) Catalog item listing
- (5) Biography of the artist
- (6) Selective bibliography (reprint, with minor corrections, of that in Museum of Modern Art catalog)

b. Illustrations: On the check list of the exhibition I have marked with a red asterisk the five paintings which were reproduced in color in the Museum's catalog, which was printed by Brüder Hartmann, Berlin. Unfortunately, the Museum is unable to lend the color plates, but if you wish you may either request Hartmann to prepare electros to send to London or you may wish to ask them to print the color illustrations for you from the original color plates.

Since our schedule of preparation and scheduling is very pressing, I hope you will be able to confirm all of these details without delay.



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Mr. Bryan Robertson

-4-

July 7, 1961

In closing, may I tell you how pleased we are that this important exhibition is to be shown at the Whitechapel under your direction.

Yours truly,

With warmest regards,

CONFIRM AVAILABILITY NOTHING SEPTEMBER OPENING 1961  
SELECTION WHITE CHAPEL MUSEUM EXHIBITION 1961  
WRITING FULLER DETAILS NEXT WEEK NEXT

SECRET

Sincerely,

Porter A. McCray  
Director

chg. International program 100-1-

International Circulating  
Exhibitions

COPIES OF LETTERS  
BY PORTER A. MCCRAY  
100-1-10-11/2

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*Whitechapel Art  
Gallery*

DLS

MUSEUM OF MODERN ART

LT

WUC MARCH 29, 1961

BRYAN ROBERTSON  
WHITECHAPEL ART GALLERY  
LONDON (ENGLAND)

CONFIRM AVAILABILITY ROTHKO SEPTEMBER OPENING stop  
SELECTION PETER SELZ BASED MUSEUM EXHIBITION stop  
WRITING FULLER DETAILS NEXT WEEK BEST

MCCRAY

chg. international program ice-f-66-61

cc: mr. mccray  
mr. rasmussen  
ice-f-66-61/g

STILL NEED TO HAVE ROTHKO EXHIBITION HERE IN AUTUMN STOP  
NOT MIDSUMMER PERIOD AS IN MY LAST LETTER STOP VERY URGENT  
TO KNOW IF ANY POSSIBILITY AS OTHER PLANS AND DATES NOW IN  
SUSPENSE KIND WISHES

BRYAN ROBERTSON



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MR PORTER MCCRAY CARE MODERNART NEWYORK

STILL KEEN TO HAVE ROTHKO EXHIBITION HERE IN AUTUMN STOP  
NOT MIDSUMMER PERIOD AS IN MY LAST LETTER STOP VERY URGENT  
TO KNOW IF ANY POSSIBILITY AS OTHER PLANS AND DATES NOW IN  
SUSPENSE KIND GREETINGS

BRYAN ROBERTSON

will be under the direction of Peter Selz, the Museum's Curator of Painting and Sculpture Exhibitions, in collaboration with Rothko. It would be helpful to us in making this selection if you could review the catalog list and give us some indication of the number of works and ~~running~~ <sup>be</sup> running feet of gallery space which you feel can be accommodated at the Whitechapel. You will note that a major section ~~of~~ <sup>was</sup> devoted to the series of murals <sup>eight</sup> ~~of~~ which had a constant height of 8'9" ~~and~~ with varying widths from 7'10" to 15', with two <sup>paintings</sup> each 6' x 15'. Both this section and the number of very large independent canvases will have to be cut down considerably, and our preliminary thought is to eliminate approximately 14 canvases, making a show of 40 paintings ~~requiring~~ requiring about 450 running feet.

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3/9/61

**NOT SENT**  
DRAFT/WR

Mr. Bryan Robertson  
Director  
Whitechapel Art Gallery  
High Street  
London E.1, England

cc: Mr. McCray  
Mr. Selz  
Mr. Rasmussen  
ICE -F-66-61  
green

Dear Bryan:

I am sorry I have been unable to write you earlier with details regarding the Rothko exhibition, but as you have meantime learned from Robert Giron and Will Sandberg, we have now received approval from the International Council and the Museum's Board to proceed with plans for organizing an European exhibition of Rothko's work.

I am sending you a copy of the catalog of our Museum exhibition under separate cover. As you will see, works in our show range from 1945 to the present, and in discussing the European exhibition with Rothko we have agreed to retain this retrospective character. Naturally there will have to be some reduction in the size of the present exhibition, whose 54 paintings occupy nearly 600 running feet of gallery space in a rather dense installation. Selection of ~~paintings~~ the traveling exhibition will be under the direction of Peter Selz, the Museum's Curator of Painting and Sculpture Exhibitions, in collaboration with Rothko. It would be helpful to us in making this selection if you could review the catalog list and give us some indication of the number of works and ~~running feet~~ running feet of gallery space which you feel can <sup>be</sup> accommodated at the Whitechapel. You will note that a major section ~~of~~ was devoted to the series of murals <sup>Painted in 1958 and 1959</sup> of which had a constant height of 8'9" ~~and~~ with varying widths from 7'10" to 15', with two <sup>paintings</sup> each 6' x 15'. Both this section and the number of very large independent canvases will have to be cut down considerably, and our preliminary thought is to eliminate approximately 14 canvases, making a show of 40 paintings ~~requiring~~ requiring about 450 running feet.



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DRAFT/WR

-2-

3/9/61

In a recent letter Robert Giron informs me that in discussions with you and Will Sandberg it was agreed that the exhibition would open at the Whitechapel in September of this year, followed by a showing in Amsterdam in November and Brussels in December. I understand that Arnold Rüdinger is interested in arranging a later showing at the Kunsthalle in Basel, and we hope that the exhibition can also be shown in ~~London~~ <sup>Paris and in</sup> ~~Scandinavia, Germany and Italy.~~ <sup>one city each in Scandinavia, Germany and Italy.</sup> We can arrange to have the exhibition reach you in time for a September 1st opening, or slightly earlier, if desired, but I would appreciate it if you would notify me of your exact dates as soon as they are determined.

~~Re~~ Confirming our agreement regarding costs, our Museum has agreed to assume the costs of <sup>assembly,</sup> preparation and packing in the United States and to supply you with text and photographic material for a catalog and material. It is understood that the European exhibitors will assume all costs incurred ~~thring~~ the tour of the show, including transportation from New York and return and while traveling within European, local costs of installation, catalog, publicity, etc. In addition, I understand that the museums subscribing ~~the~~ to the exhibition will share equally in reimbursing us for the costs of total insurance for the paintings, both while in transit and on location, ~~and~~ ~~that it is acceptable~~

I ~~hope~~ hope that you can write me soon confirming the points outlined in this letter and giving me your exact dates so that we can proceed with scheduling the preparation of the show. In the meantime, warmest regards from everyone at the Museum.

And sincerest thanks for the copy of the beautiful Pollock book!

Sincerely,

PAM/XX/X

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JAN 30 1961

Chairman of Trustees:  
The Viscount Bearsted, D.L., T.D.  
Director:  
Bryan Robertson  
Assistant Director:  
Ann Forsdyke

WHITECHAPEL ART GALLERY  
HIGH STREET, LONDON, E.1.

Telephone: BISHopsgate 1492  
Station: Aldgate East

25th January, 1961

Dear Porter,

I should be so grateful if you could send me a copy of the catalogue of your Mark Rothko exhibition.

We should very much like to make a Rothko exhibition here; and when Ben Heller was last in London he and I were discussing plans for a Rothko show which would be chosen by Ben Heller, in conjunction with the artist, and then circulated to five or six obvious centres in Europe.

As you can imagine, any Rothko exhibition in London must be absolutely first class and it should not just be based on what is available from his studio. I am sure that Ben Heller also appreciates this point, but I would be exceedingly grateful for your private advice on this question.

a) Do you suppose that Ben Heller's exhibition would be more or less the same as the present one at the Museum of Modern Art, although probably smaller? And could he make such an exhibition later in the year, repeating loans?

b) As a possible alternative, could we have in the mid summer of this year a selection from your present exhibition - in fact to put on the present exhibition in London, but on a smaller scale?

I do hope by now that you have received your copy of the Pollock book from Harry Abrams. I sent him a list for complimentary copies back in early December, but I am not at all sure whether the list has been followed.

With best wishes,

Yours ever,

*Bryan* - Best regards to  
Everyone at the Museum.

Mr. Porter McCray,  
The Museum of Modern Art,  
New York 19,  
U.S.A.



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ICE-F-60-61 ✓  
MARK ROTHKO

*Zust-Ambrosetti*

cc: Mr. McCray  
Mr. Selz  
Miss Pearson  
Mr. Palmer ✓

July 3, 1961

Zust-Ambrosetti  
Viale Vittorio Veneto 22  
Milan, Italy

Dear Sir:

We have arranged to borrow the following paintings for the exhibition MARK ROTHKO opening at the Whitechapel Art Gallery, London, in September:

From: Dr. Giuseppe Panza  
Corso di Porta Romana 78/1  
Milan

Rothko: Number 12, 1960  
Rothko: Number 61, 1953

Value  
\$25,000  
25,000

Will you please arrange to forward them to Bolton & Fairhead, Ltd., 106 Regent Street, London W.1, England for customs clearance and delivery to the Whitechapel Art Gallery. They should arrive in London on or about September 1. As they will be insured from wall to wall under the Museum's fine arts policy we will need to know in advance the name of the carrier on which they are forwarded and the date of departure from Milan.

We trust that you can pack them in the box we made for these paintings when they were shipped to you from New York last March. Please bill the Museum for all charges including customs clearance and delivery in London under Purchase Order I.C.E. 2401 which will be mailed to you under separate cover.

We shall appreciate your confirming the handling of this shipment at your earliest convenience.

Sincerely,

Dorothy H. Dudley  
Registrar

cc: Bolton & Fairhead, Ltd., London

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SHIPMENT

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CATALOGUE  
SHIPMENT



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*FOSH & CROSS*  
*Rothko Catalogues*  
**FOSH & CROSS**

Assignment of catalogues for distribution to Council and Members  
ATE · LONDON · E · 1  
Telegrams: Printrade, Edo, London  
Reference F.24024.

5th December 1961

Dear Mr. Hunt,

Please arrange to send  
200 Rothko catalogues by surface  
to

Mr. Waldo Rasmussen,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York, 19.

Yours sincerely,

*dy*

Assistant Director

Paul Hunt, Esq.,  
Messrs. Fosh & Cross Ltd.,  
Mansell Street,  
E.1.

West 53rd Street,  
SUPPLIED  
WITHOUT  
CHARGE

Value  
40 0 0

Certified true copy

*[Signature]*  
P. P. Cross & Sons Ltd.  
London E.C.1



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FILE - ICE-F-66-61  
(Whitechapel Gallery)



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Telephone: ROYal 1731 (10 lines) · Telegrams: Printrade, Edo, London

Date 8.12.61. Your Order No. Reference F.24024.

Mr. Waldo Rasmussen, The Museum of Modern Art, 11 West 53rd Street,  
New York 19, U.S.A.

SUPPLIED  
WITHOUT  
CHARGE

200 copies "Mark Rothko" Catalogues.

Printed matter.

Value  
40 0 0

Origin: Great Britain

Shipped in one wooden case.

Mark: W/R  
NEW YORK

Certified true copy

*[Signature]*  
P. P. Cross  
FOSH & CROSS





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(Continued from page 10)

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RECEIVED from the shipper, the goods or packages said to contain goods herein, to be transported to the port of discharge from ship or so near thereunto as the ship can get, lie and there to be delivered to consignee or on-carrier on payment of all charges due thereon.

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NEW YORK  
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38 Leadenhall Street

GLASGOW, C.I  
W. B. Woolley & Co., Ltd.  
54 West Nile Street

1. This bill of lading shall have effect sub United States, approved April 16, 1936, which contained shall be deemed a surrender by the carrier of any of its responsibilities or liabilities under the bill of lading.

The carrier shall be entitled to avail itself for in said Carriage of Goods by Sea Act, although not for the carriage of goods to or from ports or subdivisions (2) (j) of Sec. 4) thereof and except goods are loaded on and after they are discharged into the custody of the carrier.

The carrier shall not be liable in any capacity for loss of or damage to goods if the goods are loaded on or after they are discharged from the carrier's custody or control by the shipper, consignee, or other persons, or from strikes, lockouts, stoppages, or other causes, whether of employees of the carrier or not, anticipated at the time of delivery of the goods.

This bill of lading, if issued in a locality where no statute of a similar nature to the International Bill of Lading, dated at Brussels, August, 1924, and rules thereto annexed.

2. The carrier shall be entitled to the full exemptions from liability provided in or under the United States Revised Statutes and amendments thereto, all rights and immunities and all limitations of liability of the carrier under the laws of the United States or of any State or of any other country or place whose law it may be deemed to waive or operate to deprive the carrier of its exemptions.

limitations or exemptions. In this bill, the word "ship" means any conveyance whatever, owned or chartered by the carrier, and the word "performance of this contract; the word "cargo" includes the ship as defined in this article; the word "person" shall include the person named as such in the bill of lading; the word "goods" shall include the goods, wares, merchandise, and other things shipped; the word "consignee" shall include the person named as such in the bill of lading; the word "carrier" shall include the corporation, partnership and any other person or persons, whether or not a corporation, and the word "owner" shall include all persons having an interest in the ship other than human beings; the word "freight" shall include the freight and charges payable by the shipper or consignee for the transportation of the goods, shipped or to be shipped, and the word "freight charges" shall include all charges incurred or paid by the carrier in the first instance, and the word "expenses" shall include, in addition, at the risk and expense of the shipper or consignee, the expenses incurred by the carrier or consignee in connection with the goods, shipped or to be shipped, and the word "transshipment or conversion;" the word "transship" shall include the transshipment of goods by rail, water, land or air, and the word "transshipment or conversion" shall include the transshipment or conversion of goods by any other means; the word "flag" shall include any other flag; and the word "Nations and other similar international organizations" shall include any international organization, whether or not a nation, and the word "control" shall include any other functions of a government.

4. If the ship is not owned by or chartered to the United States, the bill of lading shall, with respect to the carriage, custody and delivery of the goods, have effect only as a contract between the shipper and the carrier. The bill of lading may be, as principal made through the carrier for loss of or damage to the goods or may be, as bailee of the goods, shall be adjudged that the United States Line is the carrier or bailee of the goods, all rights, claims and remedies of the shipper shall be preserved, and all terms of this bill of lading shall be subject to the provisions of the bill of lading.

5. The voyage may or may not include extended routes, ports or places, whether

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Any measures or procedure whatsoever or consignee and shall be considered as the consignee's responsibility without prejudice to any lien which shall constitute complete delivery of the goods free of further responsibility. For any and all extra compensation and if in taking

7. The carrier, master and ship shall be bound to execute compensation and if in taking increased, the shipper and consignee shall be bound to pay the same.

8. The carrier or master, in its or his action or inaction was known at time whether operated by the carrier or after loading the goods or any part there to do so before or after the ship named have the ship proceed without the good part by any means; (c) may, if the good loss or of becoming worthless or subject take any measures to save, protect, rec otherwise deal with or dispose of the good any means to or toward port of discharge frustration of the voyage at the port of the inability of the ship to promptly another vessel or may forward the goods.

All such measures, procedures or

9. The shipper, whether principal or agent, shall mark, secure and pack in adequate containers the goods, ship, or property or persons, and shall label or package and description of the good, condition, nature, quality, ingredient or inflammable, explosive, noxious, hazard or characteristic that may cause damage, and for the failure to do so the shipper shall be liable.



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\_\_\_\_\_

PORT OF LOADING

THROUGH BILL OF LADING

To *[Signature]*

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B.

*For the Master.*



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THE MUSEUM OF MODERN ART  
NEW YORK 19

cc: Mr. Palmer

Mr. Wyll

Mrs. Hecht ✓

Mrs. Kolmetz

ICE-F-66-61

green

TELEPHONE: CIRCULATING DEPT.  
CABLE: MODERNART, NEW YORK

MONTY A. HARRAT  
DIRECTOR OF CIRCULATING EXHIBITIONS

January 4, 1962

Mr. William Augerot  
W. R. Keating & Company, Inc.  
90 Broad Street  
New York, New York

Dear Mr. Augerot:

This will confirm our telephone conversation earlier today regarding the prepaid shipment of 200 MARK ROTHKO exhibition catalogs which were forwarded for delivery to this Museum by Fosh & Cross Ltd. of London on instructions from The Whitechapel Gallery. I have enclosed the shipper's invoice, certificate of insurance, and bill of lading as well as the carrier's (United States Lines) arrival notice and freight bill and would be most appreciative if you would make arrangements to have this shipment cleared through customs and delivered to the Museum.

Our Purchase Order I.C.E. 4095 has been issued to cover your firm's charges for this service and will cover the customs and delivery charges as well.

I hope you will not hesitate to call me about the value declaration we discussed this morning since there does seem to be a discrepancy between the shipper's invoice and the certificate of insurance forms.

Thank you for your cooperation.

Sincerely,

Richard L. Palmer  
Executive Assistant  
Department of Circulating  
Exhibitions

Enclosures

RP:nk

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# THE MUSEUM OF MODERN ART

## NEW YORK 19

*Keating*

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

PORTER A. McCRAE  
DIRECTOR OF CIRCULATING EXHIBITIONS

August 24, 1961

Mr. Sorrentino  
W.B. Keating & Co.  
90 Broad Street  
New York, N.Y.

Dear Mr. Sorrentino:

Herewith the case dimensions, net and gross weights and cubage of the 16 boxes of the MARK ROTHKO exhibition which is to go to London via Holland American Line Noordam:

	Measurement	Net	Gross	Cubage
Box MOMA 1 London	82 x 190 x 14 inches	172 lbs.	814 lbs.	126.22 cu.ft.
MOMA 2 London	114 x 189 x 14 inches	232 lbs.	1092 lbs.	182.66 cu. ft.
MOMA 3 London	114 x 177 x 14 inches	266 lbs.	1026 lbs.	163.47 cu.ft.
MOMA 4 London	114 x 102 x 14 inches	130 lbs.	655 lbs.	94.21 cu. ft.
MOMA 5 London	114 x 158 x 14 inches	163 lbs.	848 lbs.	145.93 cu. ft.
MOMA 6 London	114 x 124 x 14 inches	157 lbs.	672 lbs.	132.35 cu. ft.
MOMA 7 London	122 x 98 x 14 inches	117 lbs.	582 lbs.	96.8 cu. ft.
MOMA 8 London	126 x 116 x 14 inches	158 lbs.	718 lbs.	118.4 cu. ft.
MOMA 9 London	104 x 24 x 74 inches	197 lbs.	610 lbs.	106.94 cu.ft.
MOMA 10 London	113 x 19 x 91 inches	205 lbs.	695 lbs.	112.89 cu.ft.
MOMA 11 London	96 x 23 x 75 inches	182 lbs.	564 lbs.	95.83 cu.ft.
MOMA 12 London	75 x 19 x 49 inches	81 lbs.	273 lbs.	10.41 cu. ft.

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Page #2

Mr. Corvino, A.A. Feasting

August 24, 1961

MOMA 13 London	72 x 23 x 54 inches	84 lbs.	319 lbs.	52.3 cu. ft.
MOMA 14 London	75 x 24 x 67 inches	114 lbs.	405 lbs.	67.4 cu. ft.
MOMA 15 London	97 x 125 x 15 inches	106 lbs.	565 lbs.	105.25 cu. ft.
MOMA 16 London	49 x 16 x 36 inches	58 lbs.	173 lbs.	16.33 cu. ft.

TOTAL BOXES 16

TOTAL CUBAGE 1658.39 cu. ft.

TOTAL GROSS WEIGHT 10,011 lbs.

TOTAL NET WEIGHT 2,422 lbs.

Sincerely,

Virginia Pearson  
Circulation Manager

VP:

BOX  
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Final 16

U.S. LINES

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A. 1169

# THE MUSEUM OF MODERN ART

Mr. Palmer  
Mr. O'Hara  
ICE F 66-61  
green

*Meeting*  
Date August 18, 1961

To: Mr. David Vance  
From: Waldo Rasmussen

Re: Waiver of indemnity for  
Rothko exhibition

Dear David:

Enclosed is a copy of my letter to Mr. Sorrentino making advance arrangements for shipment of the Rothko exhibition to London. You will note that it is being carried freight-free by the Holland-American Line to Rotterdam, where it will be transferred to London. This contribution was requested by the Stedelijk Museum who will be exhibiting the show later.

Although Holland-America tells me it will not be necessary to secure a waiver of indemnity for the shipment, I would appreciate it if you would contact Huntington Block and ask him if we could obtain this in advance of shipment. It is my feeling that Holland-America is under the impression that the Stedelijk Museum is responsible for the insurance, and I think they will almost certainly require the waiver from us when they realize the Stedelijk is not authorized to declare them free of indemnity.

We're planning the sailing of the SS Noordam leaving New York on September 2.

Many thanks.

Our Purchase Order No. 100, 1976 will cover your expenses for this shipment. As I informed you, the cases will be at National Brothers Warehouse and you can arrange details of their delivery to the pier on September 1 with Lee Santini. Advance estimates indicate about 15 cases, and several will be unusually large, to 7' x 15'. Charges for loading and transfer to the pier, as well as your services, are to be billed to us; all other foreign charges are to be payable by the consignee.

Enclosure: letter to Mr. Sorrentino

Very truly yours, Richard Nelson, Executive Assistant in charge of these details.

WR/HS



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

Mr. Sorrentino

Miss Dudley  
Miss Pearson ✓  
Mr. Palmer  
Mr. O'Hara  
ICE F 66-61  
green

August 18, 1961

*Keating*

Enclosed is a copy of my letter to United States Lines informing them of the cancellation of earlier arrangements to ship the exhibition on one of their vessels.

August 18, 1961

Many thanks for your help.

Mr. Sorrentino  
W.R. Keating and Company  
90 Broad Street  
New York, New York

Sincerely,

Dear Mr. Sorrentino:

This will confirm our conversation today regarding the shipment of the Mark Rothko exhibition.

International Circulating

As you know, the Stedelijk Museum in Amsterdam has received free round-trip transportation for the exhibition from the Holland-America Line, and Mr. William Smith, Manager of the Baggage Division, informs me that space can be reserved on the SS Noordam leaving New York on September 2 and arriving in Rotterdam on September 11. The exhibition will then be trans-shipped from Rotterdam to London for its first opening at the Whitechapel Art Gallery, and I have written the London exhibitor asking them the name of the agent to whom they wish the exhibition consigned for customs clearance and delivery.

Although Mr. Smith of Holland-America informed me that it would not be necessary to supply a waiver of indemnity to the steamship company for this shipment since the Stedelijk Museum was signing the necessary papers, I have asked David Vance in our Registrar's department to secure the necessary waiver from our insurance company in advance so that we will not be in a last-minute crisis if it is required.

Our Purchase Order NO. ICE. 3976 will cover your services for this shipment. As I informed you, the cases will be at Santini Brothers Warehouse and you can arrange details of their delivery to the pier on September 1 with Lou Santini. Advance estimate indicates about 16 cases, and I have notified Holland-America that several will be unusually large, to accommodate paintings whose largest dimensions are 8'9" x 15'. Charges for loading and transfer to the pier, as well as your services, are to be billed to us; all other foreign charges are to be payable by the consignee.

During my absence Mr. Richard Palmer, Executive Assistant in our department will be in charge of these details.

BOX  
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Sheet 1

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Mr. Sorrentino

-2-

August 18, 1961

Enclosed is a copy of my letter to United States Lines informing them of the cancellation of earlier arrangements to ship the exhibition on one of their vessels.

Many thanks for your help.

Sincerely,

Waldo Rasmussen  
Assistant Director  
International Circulating  
Exhibitions

Enclosure: letter to US Lines-copy.

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AUG 2 - 1961  
THE MUSEUM OF MODERN ART  
NEW YORK 19

PORTER A. MCGRAY  
DIRECTOR OF CIRCULATING EXHIBITIONS

JUN 26 1961

Attention - Porter.

July 31, 1961

Dear General Franklin:

In behalf of the Museum of Modern Art, I want to express my deep appreciation for the help which the United States Lines has again proffered to our Department of Circulating Exhibitions in connection with transporting the paintings of Mark Rothko for a tour of exhibits scheduled in Europe this fall. This very important assistance in connection with the transportation costs makes an enormous difference in our program of privately sponsored exchange in the arts.

May I express again, in behalf of the Museum's officers and Board of Trustees, our very warm thanks for your aid in this project.

Very sincerely yours,  
BHR

General John M. Franklin  
Chairman of the Board  
United States Lines Company  
One Broadway  
New York 4, N.Y.

cc. Mr. Waldo Rasmussen

Sincerely,

Porter  
Porter A. McGray

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THE MUSEUM OF MODERN ART  
NEW YORK 19

PORTER A. McCRAY  
DIRECTOR OF CIRCULATING EXHIBITIONS

JUN 26 1961

Attention - Porter,

June 21, 1961

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

RP  
HRE & file  
ICE-F-66-61 ✓  
U. S. Lines - Franklin  
(Rockefeller)  
Enclosure

Mrs. John D. Rockefeller 3rd  
One Beekman Place  
New York 22, New York

Dear Blanchette:

As you know, we plan to initiate the proposed series of one-man exhibitions approved by The International Council for European circulation in the fall with an exhibition of Mark Rothko's painting. The Rothko exhibition will open at the Whitechapel Art Gallery in London in September and, as on previous occasions, we would like to request two-way transportation from The United States Lines.

The United States Lines has cooperated with us in similar ventures in the past and I am hopeful that they will be willing to do so again this year. I am therefore attaching a letter to General John M. Franklin, Chairman of the Board of the company, for your signature. If it meets with your approval, would you kindly forward it to General Franklin. I will ask René's office to notify us when the reply arrives.

signed and  
mailed -  
6/22/61

With best wishes,

Sincerely,

Porter

Porter A. McCray

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mrs. Rockefeller  
Mr. Koch  
Mr. McCray  
Miss Dudley  
Mr. Rasmussen  
Miss Pearson  
Mr. Palmer  
ICE-F-66-61  
green

*U. S. Lines  
(Franklin)*

General John M. Franklin

June 22, 1961

I hope we may count upon the assistance of the United States Lines in shipping this exhibition to Southampton and return from Le Havre. In order to have the exhibition in London with adequate time for installation, we would hope that it could leave New York on either the U.S. United States, departing August 4, or the U.S. America, departing August 11. The exact shipping date would be determined by the schedule of preparation for the exhibition, and Mr. Porter McCray, Director of International

General John M. Franklin  
Chairman of the Board  
The United States Lines  
One Broadway  
New York, New York

Dear General Franklin:

The Museum of Modern Art, under the auspices of The International Council, has responded to numerous requests from European museums and cultural institutions with plans to send an exhibition of the painting of Mark Rothko on a tour of Europe in the fall. These requests are a direct result of the interest and admiration inspired by earlier Museum exhibitions which acquainted the European art public with the work of several of our contemporary American artists. The Rothko exhibition is the first in a proposed series of one-man exhibitions presenting in depth the work of our foremost painters.

The Rothko exhibition will open at the Whitechapel Art Gallery in London in September and will be shown subsequently at the Stedelijk Museum in Amsterdam, the Palais des Beaux Arts in Brussels, the Kunsthalle in Basle, the Galleria Nazionale d'Arte Moderna in Rome, an institution in Paris, and possibly one in a Scandinavian city.

In previous years, The United States Lines has been extremely generous in providing transportation for several of our exhibitions to and from Europe, and I am writing in the hope that you would again consider supporting the Museum in an undertaking which we feel is most important and one which will contribute substantially to United States prestige abroad.

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## UNITED STATES LINES

PANAMA PACIFIC LINE  
AMERICAN EXHIBITION LINE  
NORTH ATLANTIC LINE

General John M. Franklin

-2-

UNITED STATES LINES COMPANY  
ONE BROADWAY  
NEW YORK 4, N.Y.

June 22, 1961

TELEPHONE  
DUANE 4-2800

I hope we may count upon the assistance of the United States Lines in shipping this exhibition to Southampton and return from Le Havre. In order to have the exhibition in London with adequate time for installation, we would hope that it could leave New York on either the S. S. United States, departing August 4, or the S. S. America, departing August 11. The exact shipping date would be determined by the schedule of preparation for the exhibition, and Mr. Porter McCray, Director of International Circulating Exhibitions of the Museum, would coordinate these details with your office early in July. Accurate shipping figures are not available at this time, but we expect that the exhibition will be packed in approximately 18 cases with a total cubage of between 1,400 to 1,600 cubic feet.

The support of The United States Lines has been an important factor in making possible The Museum of Modern Art's participation in international cultural events in the past and we would be deeply grateful for your continued generosity.

to Mr. D. F. Wierda.

With my best wishes,

I have pleasure in informing you that the Conference has extended authority to handle the shipment at 50% of the normal tariff rate.

Sincerely,

We confirm that space has been reserved on our SS AMERICA departing New York September 1st for Southampton.

With regard to delivery, we would appreciate having a waiver of responsibility from the Museum's underwriters in connection with the risk to the package.

We will ask Mr. Martin Palmer who is the service manager concerned with this matter to contact you shortly in order to make all the necessary arrangements for delivery and documentation.

Very truly yours,

*J. M. Franklin*  
General Freight Traffic Manager

JMF/ky

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## UNITED STATES LINES

UNITED STATES LINES COMPANY

ONE BROADWAY

NEW YORK 4, N.Y.

PANAMA PACIFIC LINE  
AMERICAN PIONEER LINE  
SOUTH ATLANTIC LINE

TELEPHONE  
DIGBY 4-2840

August 4, 1961

Mr. Waldo Rasmussen  
Assistant Director  
International Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, NEW YORK

Dear Mr. Rasmussen:

I refer to your letter of July 21st addressed  
to Mr. D. F. Wierda.

I have pleasure in informing you that the  
Conference has extended authority to handle the exhibi-  
tion at 50% of the normal tariff rate.

*del Aug 29-*  
We confirm that space has been reserved in  
our ss AMERICA departing New York September 1st for  
Southampton.

With regard to indemnity, we would appreciate  
having a waiver of subrogation from the Museum's under-  
writers in connection with the risk on the paintings.

We will ask Mr. Morris Falcon who is the  
service manager concerned with this steamer to contact  
you shortly in order to make all the necessary arrangements  
for delivery and documentation.

Very truly yours,

*J. H. Griffith*  
J. H. GRIFFITH

General Freight Traffic Manager

JHG/kp

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AUG 4 - 1961



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Sorrentino - W. R. Keating  
Miss Dudley  
Miss Rubenstein  
Mr. Rasmussen  
Mr. O'Hara  
Mr. Palmer  
ICE-P-66-61  
green

August 17, 1961

Mr. Donald F. Wierda  
Vice President  
United States Lines  
One Broadway  
New York 4, New York

July 21, 1961

Dear Mr. Wierda:

I am writing to notify you of a recent development in shipping the Rothko exhibition to Europe. As you know, we originally requested that your Company consider collaborating with the Museum of Modern Art by furnishing free transportation for the exhibition between New York and Southampton and return from another port in Europe. We were subsequently notified that the United States Lines had generously agreed to handle the exhibition at 50% of the normal tariff rate and further, that the United Kingdom Conference had approved.

In Mrs. Rockefeller's original request, which was addressed to General Franklin, dated June 22, 1961, it was mentioned that the exhibition had been requested by several outstanding European cultural institutions.

Quite separately from our own request to you, one of these European museums has applied to a steamship company in its country which has offered to contribute a full subsidy. Under the circumstances, we feel we must accept this offer, and therefore regretfully must cancel arrangements to ship the exhibition on the United States Lines.

I want to thank you for the time you and your office have given to this request, and I am sorry that it has become necessary to notify you at this rather late date that other arrangements have been made.

We greatly appreciate your generosity and hope that we may have an opportunity to collaborate with you in the future.

Sincerely,

Waldo Rasmussen  
Assistant Director  
International Circulating  
Exhibitions

*U. S. Lines  
Wierda*

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cc: Mr. Rasmussen  
Miss Dudley  
Mr. Palmer

cc: Mr. Rasmussen  
Miss Dudley  
Miss Pearson  
Mr. Palmer  
ice-f-66-61 us lines  
g

## UNITED STATES LINE COMPANY

OFFICE OF THE  
VICE PRESIDENT

ONE BROADWAY  
NEW YORK 4, N.Y.

TELEPHONE  
GLORY 4-0500

July 21, 1961

July 19th 1961

Mr. Walden  
Assistant  
International  
The Museum of Modern Art  
11 West 53rd Street  
New York 19 N.Y.

Mr. Donald F. Wierda  
Vice President  
United States Lines Company  
One Broadway  
New York 4, New York

Dear Mr. Wierda:

Dear Mr. Rasmussen,

Thank you for your letter of July 19th requesting that we ship the Rothko exhibition abroad one of your vessels leaving New York for England on September 1st instead of August 31st as we had originally planned. When this has been accomplished

I neglected to mention that this change is quite agreeable to us and we would like to request space on the s/s America leaving New York for Southampton on September 1st. Could you please confirm these arrangements and, at the same time, let me know if you will need a waiver of indemnity from the Museum's insurance agents?

If you would kindly advise which vessel you would prefer, we will make the arrangements.

With best regards,

Yours very truly,  
Sincerely,

*D. Wierda*

Waldo Rasmussen  
Assistant Director  
International Circulating  
Exhibitions

DFW:lat

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cc: Mr. Rasmussen •  
Miss Dudley •  
Mr. Palmer •

JUL 21 1961

## UNITED STATES LINES COMPANY

OFFICE OF THE  
VICE PRESIDENT

ONE BROADWAY  
NEW YORK 4, N.Y.

TELEPHONE  
DIGBY 4 - 2840

July 19th 1961

Mr. Waldo Rasmussen,  
Assistant Director,  
International Circulating Exhibitions,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York 19 N.Y.

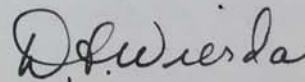
Dear Mr. Rasmussen,

Thank you for your letter of July 17th and we will do the necessary to obtain Conference authority to accept the shipment of the Mark Rothko exhibition at 50% of the normal tariff rates. I will notify you when this has been accomplished.

I neglected to mention to you that the s/s UNITED STATES does not have sufficient space to carry a consignment of this nature. This ship was built with very limited cargo space and consequently, we will either have to put it on the s/s AMERICA sailing September 1st and arriving Southampton September 8th, or on a freight vessel direct to London, also sailing September 1st.

If you would kindly advise which vessel you would prefer, we will make the necessary arrangements.

Yours very truly,



DONALD F. WIERDA  
Vice President

DFW:lat

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cc: Mr. Rasmussen  
Mr. Palmer  
ICE-F-66-61 (U. S. Lines)  
green

July 17, 1961

Mr. Donald F. Wierda  
Vice President  
Miss Saunders  
Secretary to Mrs. Rockefeller  
One Beekman Place  
New York, New York

Dear Miss Saunders:

I have attached a copy of the reply from the United States Lines which is in response to Mrs. Rockefeller's letter to General Franklin of June 27th. You will recall that we sent the letter to General Franklin to you for Mrs. Rockefeller's signature.

I have already acknowledged Mr. Wierda's letter because of the immediacy of the shipping date but I would appreciate it if you would mention to Mrs. Rockefeller when she returns from Europe that it would perhaps be appropriate if she could send a brief formal note to General Franklin thanking him for the United States Lines continued generosity.

Thank you.

We are now counting on a sailing date of August 31, and should like to reserve space on the U. S. United States, if that is possible. Because of our agreement with leaders to the exhibition, **Sincerely,** it is essential to arrange shipment on a passenger vessel rather than a freighter. As soon as final figures on the number of cases, weight and volume are determined, we shall inform your office. Our preliminary estimate indicates that there will be approximately 10 cases with a total volume of about 2000 cu ft.

Waldo Rasmussen  
Assistant Director  
Department of Circulating  
Exhibitions

Following its first showing in London, the exhibition will travel to Amsterdam, Brussels and Basel, and additional showings are now being negotiated in several other cities. It would be returned to New York late in August 1962.

May we extend our warmest thanks to you and to General Franklin for your continued generosity on our behalf.

Sincerely,

Waldo Rasmussen  
Assistant Director  
Department of Circulating  
Exhibitions

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cc: Miss Dudley  
Miss Rubenstein  
Mr. Rasmussen  
Mr. Palmer  
ICE-F-66-61  
green

*Y. S. Lewis*

UNITED STATES LINES COMPANY

ONE BROADWAY

NEW YORK 7

July 17, 1961

Mr. Donald F. Wierda  
Vice President  
United States Lines Company  
One Broadway  
New York 4, New York

Dear Mr. Wierda:

This will confirm our telephone conversation today regarding shipment of the Mark Rothko exhibition to England.

We are most grateful for the generous cooperation of the United States Lines in applying for a fifty per cent reduction on the round-trip transportation costs for the exhibition, and will look forward to the final decision by the United Kingdom Conference. The exhibition will be covered by our Museum's regular fine-arts insurance policy during both transits, and we shall be glad to request that our insurance company furnish the United States Lines with a waiver of indemnity, if that is desired.

We are now counting on a sailing date of August 31, and should like to reserve space on the S. S. United States, if that is possible. Because of our agreement with lenders to the exhibition, we feel that it is essential to arrange shipment on a passenger vessel rather than a freighter. As soon as final figures on the number of cases, weight and cubage are determined, we shall inform your office. Our preliminary estimate indicates that there will be approximately 16 cases with a total cubage of about 2400 cubic feet.

Following its first showing in London in September, the exhibition will travel to Amsterdam, Brussels and Basel, and additional showings are now being negotiated in several other cities. It would be returned to New York late in August 1962.

May we extend our warmest thanks to you and to General Franklin for your continued generosity on our behalf.

Sincerely,

Waldo Rasmussen  
Assistant Director  
International Circulating  
Exhibitions

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ROTHKO  
ICE-F-66-61

(U.S. Lines)

## UNITED STATES LINES COMPANY

OFFICE OF THE  
VICE PRESIDENT

ONE BROADWAY  
NEW YORK 4, N.Y.

TELEPHONE  
DIGBY 4-2840

July 13, 1961

Mrs. John D. Rockefeller, 3rd  
President  
Museum of Modern Art  
11 West 53rd Street  
New York City

Dear Mrs. Rockefeller:


General Franklin has asked me to reply to your letter of June 22, 1961 in connection with the plans of the Museum of Modern Art to send an exhibition of the paintings of Mark Rothko on a tour of Europe in the Fall.

The General will be very pleased to again be of assistance to the Museum and we will be pleased to make arrangements for the movement of these paintings to Europe. We could arrange for the shipment to go forward on the s.s. AMERICA, departing August 11th, but this vessel only calls at Southampton and the paintings would then have to be transported to London. We also have a regular freight vessel service direct to the port of London and our s.s. AMERICAN FLYER is scheduled also to sail on August 11th arriving in London on August 21st.

In accordance with the arrangements made on your previous shipment of paintings we suggest that you arrange for full insurance of the cargo and also advise us as soon as possible of the number of packages and the exact weight and measurement of them so we can provide proper stowage.

We shall be very pleased to place before the United Kingdom Conference a proposal to carry these paintings at 50% of their ordinary freight rate in view of the nature of the shipment. If the above is agreeable, would you please advise so we can process the application through the conference office in sufficient time.

Very truly yours,

  
DONALD F. WIERDA  
Vice President

DFW:a

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	IC / IP	I. A. 1169

Anne Heint

## THE MUSEUM OF MODERN ART

cc: Waldo Rasmussen

Date July 11, 1961

To: Porter McGray

Re: Rothko

From: Peter Selz

Mark Rothko just called me to say that the dimensions of No. 50,  
1954 are 113 1/2 x 68 1/2.

Put in  
with item listing

	Watercolor.	(76.2 x 54. cm)	New York, New York
61.1582	<u>Untitled.</u> 1946. Watercolor.	39-1/2" x 26-1/8" (100.3 x 66.4 cm)	Mr. & Mrs. Donald Blinken New York, New York
61.1537	<u>Vessels of Magic.</u> 1946. Watercolor.	38-3/4" x 25-3/4" (98.4 x 65.4 cm)	The Brooklyn Museum Brooklyn, New York
61.1585	<u>No. 18, 1947.</u> Oil on canvas.	46-1/4" x 56-1/2" (117.5 x 143.5 cm)	Mr. Mark Rothko New York, New York
61.452	<u>No. 24, 1947.</u> Oil on canvas.	33-1/2" x 50-1/4" (85.1 x 127.6 cm)	Mr. Mark Rothko New York, New York
61.1584	<u>No. 10, 1943.</u> Oil on canvas.	56" x 32-3/4" (142.2 x 83.2 cm)	Mr. Mark Rothko New York, New York
61.445	<u>No. 15, 1948.</u> Oil on canvas.	53-1/4" x 29-1/2" (133. x 74.9 cm)	Mr. Mark Rothko New York, New York

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

## Check List

July 10, 1961

## Exhibition: MARK ROTHKO

An exhibition organized by The Museum of Modern Art, New York, under the auspices of The International Council of The Museum of Modern Art.

## Contents: 48 paintings

Note: Items marked with an asterisk are illustrated in color in the catalog of the exhibition held at The Museum of Modern Art, January 18 -March 12, 1961. In dimensions height precedes width.

Museum Number	Title/Date/Medium	Dimensions	Lender
61.1533	<u>Baptismal Scene.</u> 1945. Watercolor.	19-7/8" x 14" (50.5 x 35.6 cm)	Whitney Museum of American Art New York, New York
61.1536	<u>Ancestral Imprint.</u> 1946 Watercolor.	30" x 21-1/4" (76.2 x 54. cm)	Mr. John Ciampi New York, New York
61.1582	<u>Untitled.</u> 1946. Watercolor.	39-1/2" x 26-1/8" (100.3 x 66.4 cm)	Mr. & Mrs. Donald Blinken New York, New York
61.1537	<u>Vessels of Magic.</u> 1946. Watercolor.	38-3/4" x 25-3/4" (98.4 x 65.4 cm)	The Brooklyn Museum Brooklyn, New York
61.1585	<u>No. 18, 1947.</u> Oil on canvas.	46-1/4" x 56-1/2" (117.5 x 143.5 cm)	Mr. Mark Rothko New York, New York
61.452	<u>No. 24, 1947.</u> Oil on canvas.	33-1/2" x 50-1/4" (85.1 x 127.6 cm)	Mr. Mark Rothko New York, New York
61.1584	<u>No. 10, 1943.</u> Oil on canvas.	56" x 32-3/4" (142.2 x 83.2 cm)	Mr. Mark Rothko New York, New York
61.445	<u>No. 15, 1948.</u> Oil on canvas.	53-1/4" x 29-1/2" (133. x 74.9 cm)	Mr. Mark Rothko New York, New York

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Final List

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. 17. 1169

Exhibition: MARK ROTHKO

Check List, Page 2.

Museum Number	Title/Date/Medium	Dimensions	Lender
61.1540	<u>No. 16, 1948.</u> Oil on canvas.	67-7/8" x 54" (172.4 x 137.2 cm)	Mr. Theodoros Stamos New York, New York
61.443	<u>No. 11, 1949.</u> Oil on canvas.	68-1/4" x 43" (173.4 x 109.2 cm)	Mr. Mark Rothko New York, New York
61.1583	<u>No. 12, 1949.</u> Oil on canvas.	67-1/2" x 42-1/2" (171.5 x 108 cm)	Mr. Mark Rothko New York, New York
61.468	<u>No. 13, 1949.</u> Oil on canvas.	85-1/2" x 64-5/8" (217.2 x 164.1 cm)	Mr. Mark Rothko New York, New York
61.446	<u>No. 15, 1949.</u> Oil on canvas.	68-1/8" x 42" (173.1 x 106.7 cm)	Mr. Mark Rothko New York, New York
61.456	<u>No. 16, 1949.</u> Oil on canvas.	68-1/8" x 42" (173. x 106.7 cm)	Mr. Mark Rothko New York, New York
61.449	<u>No. 20, 1949.</u> Oil on canvas.	93-3/4" x 52-7/8" (238.1 x 134.4 cm)	Mr. Mark Rothko New York, New York
61.450	<u>No. 21, 1949.</u> Oil on canvas.	94 x 53-3/8" (238.8 x 135.5 cm)	Mr. Mark Rothko New York, New York
61.1539	<u>No. 24, 1949.</u> Oil on canvas.	88-3/8" x 57-7/8" (224.5 x 147 cm)	Miss Jeanne Reynal New York, New York
61.1586	<u>No. 30, 1949.</u> Oil on canvas.	54 x 27-1/2" (137.2 x 69.9 cm)	Mr. Mark Rothko New York, New York
61.465	<u>No. 20, 1950.</u> Oil on canvas.	116-1/4" x 101-3/8" (295.3 x 257.6 cm)	Sidney Janis Gallery New York, New York
61.451	<u>No. 22, 1950.</u> Oil on canvas.	117-1/2" x 106-3/4" (298.5 x 271.1 cm)	Sidney Janis Gallery New York, New York
61.1389	* <u>No. 8, 1952.</u> Oil on canvas.	80-1/2" x 68" (204.5 x 172.7 cm)	Mr. & Mrs. Burton G. Tremaine Meriden, Connecticut
61.447	* <u>No. 18, 1952.</u> Oil on canvas.	116-1/4" x 91-3/4" (295.3 x 233.1 cm)	Sidney Janis Gallery New York, New York

BOX  
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Exhibition: MARK ROTHKO

Check List, Page 3.

Museum Number	Title/Date/Medium	Dimensions	Lender
61.442	<u>No. 8, 1953.</u> Oil on canvas.	117-1/2" x 91-3/4" (298.5 x 233.1 cm)	Sidney Janis Gallery New York, New York
61.473	<u>No. 10, 1953.</u> Oil on canvas.	76-1/2" x 67-1/2" (194.3 x 171.5 cm)	Mr. & Mrs. Ben Heller New York, New York
61.1593	<u>No. 61, 1953.</u> Oil on canvas.	115-1/4" x 91-3/4" (292.7 x 233.1 cm)	Dr. Giuseppe Panza di Biumo Milan, Italy
61.469	<u>Homage to Matisse.</u> 1954. Oil on canvas.	105" x 50-1/2" (266.7 x 128.3 cm)	Mr. Mark Rothko New York, New York
61.1587	<u>No. 30, 1954.</u> Oil on canvas.	117" x 69" (297.2 x 175.3 cm)	Mr. Mark Rothko New York, New York
61.470	<u>No. 3, 1956.</u> Oil on canvas.	67" x 62-3/8" (170.9 x 158.4 cm)	Sidney Janis Gallery New York, New York
61.1541	* <u>The Black and The White.</u> 1956. Oil on canvas.	94" x 53-3/4" (238.8 x 136.5 cm)	Dr. & Mrs. Frank Stanton New York, New York
61.1581	<u>Black over Reds.</u> 1957. Oil on canvas.	95" x 81-1/2" (241.3 x 207. cm)	Dr. & Mrs. Edgar Berman Baltimore, Maryland
61.1588	<u>No. 17, 1957.</u> Oil on canvas.	91-1/2" x 69-1/2" (232.4 x 176.5 cm)	Mr. Mark Rothko New York, New York
61.1591	<u>Brown and Black on Plum.</u> 1958. Oil on canvas.	80" x 82" (203. x 208.3 cm)	Dr. Franz Meyer. Zurich, Switzerland
61.472	<u>White and Black on Wine.</u> 1958. Oil on canvas.	105" x 168" (266.7 x 426.7 cm)	Mr. & Mrs. William Rubin New York, New York
61.440	<u>No. 9, 1958.</u> Oil on canvas.	99-1/2" x 81-3/4" (252.7 x 207.6 cm)	Mr. & Mrs. Donald Blinken New York, New York
61.448	<u>No. 19, 1958.</u> Oil on canvas.	95 x 90-1/4" (241.3 x 229.3 cm)	Sidney Janis Gallery New York, New York

BOX  
LIST

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Final List

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Exhibition: MARK ROTHKO

Check List, Page 4

Museum Number	Title/Date/Medium	Dimensions	Lender
61.463	* <u>Sketch for Mural No. 1, 1958.</u> Oil on canvas.	105" x 120" (266.7 x 304.8 cm)	Mr. Mark Rothko New York, New York
61.454	* <u>Sketch for Mural No. 6, 1958.</u> Oil on canvas.	105 x 144" (266.7 x 365.8 cm)	Mr. Mark Rothko New York, New York
61.458	<u>Sketch for Mural No. 7, 1958-59.</u> Oil on canvas.	105 x 168" (266.7 x 426.7 cm)	Mr. Mark Rothko New York, New York
61.460	<u>Mural, Section 2, 1959.</u> Oil on canvas.	105 x 180" (266.7 x 457.2 cm)	Mr. Mark Rothko New York, New York
61.459	<u>Mural, Section 3, 1959.</u> Oil on canvas.	105 x 180" (266.7 x 457.2 cm)	Mr. Mark Rothko New York, New York
61.461	<u>Mural, Section 4, 1959.</u> Oil on canvas.	105" x 94" (266.7 x 238.8 cm)	Mr. Mark Rothko New York, New York
61.453	<u>Mural, Section 5, 1959.</u> Oil on canvas.	72" x 180" (182.9 x 457.2 cm)	Mr. Mark Rothko New York, New York
61.467	<u>Mural, Section 7, 1959.</u> Oil on canvas.	72 x 180" (182.9 x 457.2 cm)	Mr. Mark Rothko New York, New York
61.471	<u>No. 7, 1960.</u> Oil on canvas.	105" x 93" (266.7 x 236.2 cm)	Sidney Janis Gallery New York, New York
61.1592	<u>No. 12, 1960.</u> Oil on canvas.	120" x 105" (304.8 x 266.7 cm)	Dr. Giuseppe Panza di Biumo Milan, Italy
61.444	<u>No. 14, 1960.</u> Oil on canvas.	113" x 105" (287. x 267. cm)	Sidney Janis Gallery New York, New York
61.1589	<u>No. 16, 1960.</u> Oil on canvas.	93-1/2 x 69" (237.5 x 175.3 cm)	Mr. Mark Rothko New York, New York
61.1590	<u>No. 22, 1960.</u> Oil on canvas.	102" x 90" (259.1 x 228.6 cm)	Mr. Mark Rothko New York, New York

BOX  
LIST

CONTRIBUTIONS

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1169

THE

RECEIVED FROM THE MUSEUM OF MODERN ART  
11 West 53 Street, New York 19, N.Y.

SEP - 7 1961

*ig - F - 66 - 61*  
*Santini Bros.*

THE ITEMS LISTED BELOW

To: Lou Santini

From: Number Artist Description

16 boxes: MARK ROTHKO

Load to:  
SS NOORDAM

Deliver to:

Holland American Line SS Noordam

Pier 5 Hoboken on September 1, 1961

Box #1

Box #2

Box #3

Box #4

Box #5

Box #6

Box #7

Box #8

Signed

*Santini Bros Inc.*  
*R. Bink*

September 1, 1961

remarks

MUSEUM OF MODERN ART

Date

Pass bearer

with

By

*V. Pearson*

Registrar

CONTRIBUTIONS

SELECTION -  
Final List



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 1169

## THE MUSEUM OF MODERN ART

Date August 31, 1961

To: Lou Sentini

Re: Loading exhibition:

From: V. Pearson & Fairhead Ltd.

MARK ROTHKO

Load total of 16 boxes on truck for delivery Pier 5 Holland American Line  
SS NOORDAM on September 1, 1961

Box #1

Box #9

Box #2

Box #10

Box #3

Box #11

Box #4

Box #12

Box #5

Box #13

Box #6

Box #14

Box #7

Box #15

Box #8

Box #16

Enclosed list attached.

These works of art are of American origin and are being loaned by The  
Museum of Modern Art, New York to the Whitechapel Art Gallery, London.  
The exhibition will then go on tour in Europe and will later be returned  
to The Museum of Modern Art in New York.

These reproductions licensed by U.S. for ultimate destination Europe.  
Diversion contrary to law is prohibited.

Notes: Only the two paintings packed in Box #16 are framed.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

## THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

August 30, 1961

TO: Messrs. Bolton & Fairhead Ltd.  
Kendal House  
203 Regent Street  
London W.1, England

FOR CUSTOMS CLEARANCE AND DELIVERY TO:  
Whitechapel Art Gallery  
High Street  
London E.1, England

(With subsequent showing at:  
Stedelijk Museum  
Paulus Potterstraat 13  
Amsterdam, Netherlands)

Exhibition: MARK ROTHKO

CONTENTS: 45 paintings  
TOTAL NUMBER OF CASES: 16  
TOTAL CUBAGE: 1,658.39 cu. ft. (46.69 cu. M.)  
TOTAL NET WEIGHT: 2,422 lbs. (1,102.59 ks.)  
TOTAL GROSS WEIGHT: 10,011 lbs. (4,545.91 ks.)  
TOTAL VALUE: \$398,300.

Cases are marked: MOMA 1-16 LONDON

Itemized list attached.

These works of art are of American origin and are being lent by The Museum of Modern Art, New York to the Whitechapel Art Gallery, London. The exhibition will then go on tour in Europe and will later be returned to The Museum of Modern Art in New York.

These commodities licensed by U.S. law for ultimate destination England. Diversion contrary to U.S. law prohibited.

Note: Only the four paintings packed in Box #16 are framed.

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THE MUSEUM OF MODERN ART  
11 West 53rd Street  
New York 19, N.Y.

Exhibition: MARK ROTHKO:

Box List

Dimensions are given in inches and centimeters. Height precedes width precedes depth. Cubage is given in cubic feet and cubic metres. Weights are given in pounds and kilos. Values are given in U. S. dollars.

Case No.	DIMENSIONS	WEIGHTS		CUBAGE
		Net	Gross	
MOMA	82 x 190 x 14 inches	172 lbs	814 lbs.	126.22 cu. ft.
1				
LONDON	208.3 x 582.6 x 35.6 cm	78.18 lbs	370 ks	3.56 cu. M

Museum Number	Artist	Title, date, medium	Value
61.453	Rothko:	MURAL SECTION #5, 1959 Oil on canvas	\$10,000.
61.467	Rothko:	MURAL SECTION #7, 1959 Oil on canvas	10,000.
Total value Box #1			\$20,000.

MOMA	114 x 189 x 14 inches	232 lbs.	1092 lbs	182.66 cu. ft.
2				
LONDON	289.5 x 480 x 35.6 cm	105.45 ks	496.36 ks	5.15 cu M

61.459	Rothko:	MURAL SECTION #3, 1959 Oil on canvas	\$15,000.
61.460	Rothko:	MURAL SECTION #2, 1959 Oil on canvas	15,000.
Total value Box #2			\$30,000.

MOMA	114 x 177 x 14 inches	266 lbs.	1026 lbs.	163.47 cu. ft.
3				
LONDON	289.5 x 449.6 x 35.6 cm	120.9 ks	466.36 ks.	4.61 cu. M

61.458	Rothko:	MURAL SECTION #7, 1958-59 Oil on canvas	\$14,000.
61.472	Rothko:	WHITE AND BLACK ON WINE, 1958 Oil on canvas	20,000.
Total value Box #3			\$34,000.

TOTAL VALUE, PAGE 1: \$84,000.

CONTRIBUTIONS

SELECTION  
Final List

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

Box List - Mark Rothko -2- Value Carried Forward \$84,000.

Case No.	DIMENSIONS	WEIGHTS Net	Gross	CUBAGE
MOMA 4	114 x 102 x 14 inches	130 lbs.	655 lbs.	94.21 cu. ft.
LONDON	289.5 x 259 x 35.6 cm	59.09 ks.	297.7 ks.	2.66 cu M

61.471	Rothko: #7, 1960 Oil on canvas	\$7,000.
61.461	Rothko: MURAL SECTION #4, 1959 Oil on canvas	8,000.

Total value Box #4 \$15,000.

MOMA 5	114 x 158 x 14 inches	163 lbs.	848 lbs.	145.93 cu. ft.
LONDON	289.5 x 147.3 x 35.6 cm	74.09 ks.	385.45 ks.	4.12 cu. M.

61.463	Rothko: SKETCH FOR MURAL #1, 1958 Oil on canvas	\$11,000.
61.454	Rothko: SKETCH FOR MURAL #6, 1958 Oil on canvas	12,500.

Total value Box #5 \$23,500.

MOMA 6	114 x 124 x 14 inches	157 lbs.	672 lbs.	132.35 cu. ft.
LONDON	289.5 x 315 x 35.6 cm	71.36 ks.	305.45 ks.	3.76 cu. M.

61.444	Rothko: #14, 1960 Oil on canvas	\$10,000.
61.442	Rothko: #8, 1953 Oil on canvas	10,000.

Total value Box #6 \$20,000.

MOMA 7	122 x 98 x 14 inches	117 lbs.	582 lbs.	96.8 cu. ft.
LONDON	309.8 x 248.9 x 35.6 cm	53.18 ks	264.09 ks	2.73 cu. M.

61.1587	Rothko: #30, 1954, Oil on canvas	\$10,000.
61.1590	Rothko: #22, 1960, Oil on canvas	12,000.

Total value Box #7 \$22,000.

MOMA 8	126 x 116 x 14 inches	158 lbs.	718 lbs.	118.4 cu. ft.
LONDON	320 x 294.6 x 35.6 cm.	71.8 ks.	326.36 ks	3.34 cu. M.

61.451	Rothko: #22, 1950 Oil on canvas	\$11,000.
61.465	Rothko: #20, 1950 Oil on canvas	10,000.

Total value Box #8 \$21,000.

TOTAL VALUE PAGE 2 \$101,500.

CONTRIBUTIONS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## Box List - Mark Rothko

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Value Carried Forward \$185,500

Case No.	DIMENSIONS	WEIGHTS Net	Gross	CUBAGE
MOMA 9	104 x 24 x 74 inches	197 lbs.	610 lbs.	106.94 cu. ft.
LONDON	164 x 61 x 188 cm	89.54 ks.	277.27 ks	3.02 cu. M.
61.450	Rothko: #21, 1949 Oil on canvas			\$ 7,000.
61.1541	Rothko: THE BLACK AND THE WHITE, 1949 Oil on canvas			7,500.
61.449	Rothko: #20, 1949 Oil on canvas			7,000.
61.1589	Rothko: #16, 1960 Oil on canvas			10,000.

Total value Box #9

\$31,500.

MOMA 10	113 x 19 x 91 inches	205 lbs.	695 lbs.	112.89 cu. ft.
LONDON	287 x 48.2 x 231.1 cm	93.18 ks.	315.9 ks	3.19 cu. M.
61.1581	Rothko: BLACK OVER REDS, 1957 Oil on canvas			\$20,000.
61.1588	Rothko: #17, 1957 Oil on canvas			10,000.
61.469	Rothko: HOMAGE TO MATISSE, 1954 Oil on canvas			8,000.
61.440	Rothko: #9, 1958 Oil on canvas			20,000.

Total value Box #10

\$58,000.

MOMA 11	96 x 23 x 75 inches	182 lbs.	564 lbs.	95.83 cu. ft.
LONDON	243.8 x 58.4 x 190.5 cm	82.7 ks	256.36 ks.	2.7 cu. M
61.468	Rothko: #13, 1949 Oil on canvas			\$ 7,000.
61.1539	Rothko: #24, 1949 Oil on canvas			12,000.
61.1389	Rothko: #8, 1952 Oil on canvas			12,000.
61.473	Rothko: #10, 1953 Oil on canvas			18,000.

Total value Box #11

\$49,000.

MOMA 12	75 x 19 x 49 inches	81 lbs.	273 lbs.	40.41 cu. ft.
LONDON	190.5 x 48.2 x 124.4 cm	38.6 ks	124.09 ks	1.14 cu. M.
61.443	Rothko: #11, 1949 Oil on canvas			\$ 4,000.
61.446	Rothko: #15, 1949 Oil on canvas			4,000.
61.456	Rothko: #16, 1949 Oil on canvas			4,000.

Total value Box #12

\$12,000.

TOTAL VALUE PAGE 3

\$150,500.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Box List - Mark Rothko		-4-	Value Carried forward \$336,000	
Case No.	DIMENSIONS	WEIGHTS Net	Gross	CUBAGE
MOMA 13	72 x 23 x 54 inches	84 lbs	319 lbs	52.3 cu. ft.
LONDON	182.8 x 58.4 x 137.1 cm	38.18 ks	145 ks.	1.48 cu. M.
61.445	Rothko: #15, 1948 Oil on canvas		\$ 3,000.	
61.1586	Rothko: #30, 1949 O/C		4,000.	
61.1585	Rothko: #18, 1947 Oil on canvas		3,500.	
61.1584	Rothko: #10, 1948 Oil on canvas		<u>3,500.</u>	
Total value, Box #13			<u>\$14,000.</u>	
-----				
MOMA 14	75 x 24 x 67 inches	114 lbs.	405 lbs.	67.4 cu. ft.
LONDON	190.5 x 61 x 170.2 cm	51.8 ks.	184.09	1.8 cu. M.
61.1583	Rothko: #12, 1949 Oil on canvas		\$ 4,500.	
61.1540	Rothko: #16, 1948 Oil on canvas		8,000.	
61.452	Rothko: #24, 1947 Oil on canvas		2,500.	
61.470	Rothko: #3, 1956 Oil on canvas		<u>5,000.</u>	
Total value Box #14			<u>\$20,000.</u>	
-----				
MOMA 15	97 x 125 x 15 inches	106 lbs.	565 lbs.	105.25 cu. ft.
LONDON	246.3 x 317.5 x 38.1 cm	48.18 ks	256.8 ks.	2.97 cu. M.
61.448	Rothko: #19, 1958 Oil on canvas		\$ 9,000.	
61.447	Rothko: #18, 1952 Oil on canvas		<u>12,000.</u>	
Total value Box #15			<u>\$21,000.</u>	
-----				
MOMA 16	49 x 16 x 36 inches	58 lbs.	173 lbs.	16.33 cu. ft.
LONDON	124.5 x 40.6 x 91.5 cm	26.36 ks	78.63 ks	0.46 cu. M.
61.1582	Rothko: UNTITLED, 1946 Watercolor		\$2,500.	
61.1537	Rothko: VESSELS OF MAGIC, 1946 Watercolor		800.	
61.1538	Rothko: BAPTISMAL SCENE, 1945 Watercolor		1,000.	
61.1536	Rothko: ANCESTRAL IMPRINT, 1946 Watercolor		<u>3,000.</u>	
Total value Box #16			<u>\$7,300</u>	
-----				
TOTAL VALUE OF PAGE 4			\$62,300.	
TOTAL VALUE OF SHIPMENT			\$398,300.	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. J. H. Mains

-2-

October 23, 1961

cc: Mr. Rasmussen

ICE - Rothko *King*  
Jan 4 wak folder -  
Contributions

The total amount still to be raised is \$11,409, but I am  
very hopeful of accomplishing this since we have, to date,  
Dear Jack:  
raised \$20,841 in twelve contributions.

As I told you over the telephone, everyone is delighted  
with your idea that credit should be given in the catalogs  
for exhibitions made possible by an individual, or by a group  
of individuals.

In regard to the Rothko Exhibition, the estimated cost  
of \$6,000 which was originally given you was increased to the  
sum of \$11,000 because during the packing it was discovered  
that the delicacy of the pictures, combined with their size,  
required precautions that had not been anticipated. Also,  
the entire exhibition had to be somewhat enlarged in order  
to obtain the maximum effect. However, I have some unallocated  
funds from other donors which I could add to yours.

The series of Architectural Shows has been paid for by  
three people who specified that their donations were for  
this only. I will announce all these things at the meeting  
in Pittsburgh, and unless I hear from you before then I will  
act in accordance with this plan.

SELECTION -  
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. J. H. Heinz

-2-

October 23, 1961

The total amount still to be raised is \$13,409, but I am very hopeful of accomplishing this since we have, to date, raised \$28,841 in twelve contributions.

I am looking forward to seeing you and Drue next week.

Sincerely,

Mrs. Bliss Parkinson

Mr. H. J. Heinz, II  
H. J. Heinz Company  
Pittsburgh 30  
Pennsylvania

SELECTION -  
Final List





The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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ICE-F-66-61 v

Tab Final Selc. List

## MARK ROTHKO EXHIBITION

## Final Selection List (Alphabetically by Lender)

<u>Museum Number</u>	<u>Lender</u>	<u>Title/date/medium</u>	<u>Dimensions</u>	<u>Value</u>
	Dr. & Mrs. Edgar Berman Baltimore, Maryland	<u>Black Over Reds.</u> 1957. Oil on canvas	7'11" x 6'9-1/2"	
	Mr. & Mrs. Donald Blinken New York, New York	<u>Untitled.</u> 1946. Watercolor.	39-1/2 x 26-1/8"	
61.440	"	<u>No. 9, 1958.</u> Oil on canvas.	99-1/2 x 81-3/4"	20,000.
61.1537	The Brooklyn Museum Brooklyn, New York	<u>Vessels of Magic.</u> 1946. Watercolor.	38-3/4 x 25-3/4"	800.
61.1536	Mr. John Ciampi New York, New York	<u>Ancestral Imprint.</u> 1946. Watercolor	30 x 21-1/4"	3,000.
	Mr. & Mrs. Ben Heller New York, New York	<u>No. 10, 1953.</u> Oil on canvas.	76-1/2 x 67-1/2"	
	Dr. Franz Meyer Zurich, Switzerland	<u>Brown and Black on Plum, 1958.</u> Oil on c.	(203. x 208.3 cm)	15,000.
	Dr. Biuseppe Panza di Biumo Milan, Italy	<u>No. 12, 1960.</u> Oil on canvas.	120 x 105"	25,000.
	"	<u>No. 61, 1953.</u> Oil on canvas.	115-1/4" x 91-3/4"	25,000.
61.1539	Miss Jeanne Reynal New York, New York	<u>No. 24, 1949.</u> Oil on canvas.	88-3/8 x 57-7/8"	12,000.
61.442	Sidney Janis Gallery New York, New York	<u>No. 8, 1953.</u> Oil on canvas.	117-1/2 x 91-3/4"	10,000.
61.443	Owned by the artist.	<u>No. 11, 1949.</u> Oil on canvas.	68-1/4 x 43"	4,000.
61.444	Sidney Janis Gallery New York, New York	<u>No. 14, 1960.</u> Oil on canvas.	9'5" x 8'9"	10,000.
61.445	Owned by the artist.	<u>No. 15, 1948.</u> Oil on canvas.	52-1/4 x 29-1/2"	3,000.
61.446	Owned by the artist.	<u>No. 15, 1949.</u> Oil on canvas.	68-1/8 x 42"	4,000.
61.447	Sidney Janis Gallery New York, New York	<u>No. 18, 1952.</u> Oil on canvas.	116-1/4 x 91-3/4"	12,000.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 1169

## MARK ROTHKO EXHIBITION

## Final Selection List

Page 2.

<u>Museum Number</u>	<u>Lender</u>	<u>Title/date/medium</u>	<u>Dimensions</u>	<u>Value</u>
61.448	Sidney Janis Gallery New York, New York	No. 19, 1958. Oil on canvas.	95 x 90-1/4"	9,000.
61.449	Owned by the artist.	No. 20, 1949. Oil on canvas.	93-3/4 x 52-7/8"	7,000.
61.450	Owned by the artist.	No. 21, 1949. Oil on canvas.	94 x 53-3/8"	7,000.
61.451	Sidney Janis Gallery New York, New York	No. 22, 1950. Oil on canvas.	117-1/2 x 106-3/4"	11,000.
61.452	Owned by the artist.	No. 24, 1947. Oil on canvas.	33-1/2 x 50-1/4"	2,500.
61.453	Owned by the artist.	Mural, Section 5, 1959. Oil on canvas.	72 x 180"	10,000.
61.454	Owned by the artist.	Sketch for Mural No. 6, 1958. Oil on canvas.	105 x 144"	12,500.
61.456	Owned by the artist.	No. 16, 1949. Oil on canvas.	68-1/8 x 42"	4,000.
61.458	Owned by the artist.	Sketch for Mural No. 7, 1958-59. Oil on c.	105 x 168"	14,000.
61.459	Owned by the artist.	Mural, Section 3, 1959. Oil on canvas.	105 x 180"	15,000.
61.460	Owned by the artist.	Mural, Section 2, 1959. Oil on canvas.	105 x 180"	15,000.
61.461	Owned by the artist.	Mural, Section 4, 1959. Oil on canvas.	105 x 94"	8,000.
61.463	Owned by the artist.	Sketch for Mural No. 1, 1958. Oil on c.	105 x 120"	11,000.
61.465	Sidney Janis Gallery New York, New York	No. 20, 1950. Oil on canvas.	116-1/4 x 101-3/8"	10,000.
61.467	Owned by the artist.	Mural, Section 7, 1959. Oil on canvas.	72 x 180"	10,000.
61.468	Owned by the artist.	No. 13, 1949. Oil on canvas.	85-1/2 x 64-5/8"	7,000.
61.469	Owned by the artist.	Homage to Matisse. 1954. Oil on canvas.	105 x 50-1/2"	8,000.
61.470	Sidney Janis Gallery New York, New York	No. 3, 1956. Oil on canvas.	67 x 62-3/8"	5,000.



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## MARK ROTHKO EXHIBITION

## Final Selection List

Page 3.

<u>Museum Number</u>	<u>Lender</u>	<u>Title/date/medium</u>	<u>Dimensions</u>	<u>Value</u>
61.471	Sidney Janis Gallery New York, New York	<u>No. 7, 1960.</u> Oil on canvas.	105 x 93"	7,000.
	Owned by the artist.	<u>No. 12, 1949.</u>	67-1/2 x 42-1/2"	
	Owned by the artist.	<u>No. 10, 1948.</u>	56 x 32-3/4"	
	Owned by the artist.	<u>No. 18, 1947.</u>	46-1/4 x 56-1/2"	
	Owned by the artist.	<u>No. 30, 1949.</u>	54 x 27-1/2"	
	Owned by the artist.	<u>No. 30, 1954.</u>	117 x 69"	
	Owned by the artist.	<u>No. 17, 1957.</u>	91-1/2 x 69-1/2"	
	Owned by the artist.	<u>No. 16, 1960.</u>	93-1/2 x 69"	
	Owned by the artist.	<u>No. 22, 1960.</u>	102 x 90"	
61.472	Mr. & Mrs. William Rubin New York, New York	<u>White and Black on</u> <u>Wine. 1958.</u>	105 x 168"	20,000.
61.1540	Mr. Theodoros Stamos New York, New York	<u>No. 16, 1948.</u> Oil on canvas.	67-7/8 x 54"	8,000.
61.1541	Dr. & Mrs. Frank Stanton New York, New York	<u>The Black and The</u> <u>White. Oil on canvas.</u>	94 x 53-3/4"	
61.1389	Mr. & Mrs. Burton G. Tremaine New York, New York	<u>No. 8, 1952.</u> Oil on canvas.	80-1/2 x 68"	12,000.
61.1538	Whitney Museum of American Art	<u>Baptismal Scene.</u> <u>1945. Watercolor.</u>	19-7/8" x 14"	1,000.

TOTAL NUMBER OF WORKS IN EXHIBITION: 48

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MARK ROTHKO

ICE-F-66-61

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|---|---|
| 1. Whitechapel Art<br>Gallery<br>London,<br><u>England</u><br>10/10 - 11/8/61 | 4. Kunsthalle<br>Basel,<br><u>Switzerland</u><br>3/3 - 4/8/62                                     |
| 2. Stedelijk Museum<br>Amsterdam,<br><u>Netherlands</u><br>11/24 - 12/27/61   | 5. Galleria Nazionale<br>d'Arte Moderna<br>Rome,<br><u>Italy</u><br>4/27--9/30/62                 |
| 3. Palais de Beaux<br>Arts<br>Brussels,<br><u>Belgium</u><br>1/6/62 - 1/29/62 | 6. Musee d'Arte<br>Moderne de la<br>Ville de Paris<br>Paris,<br><u>France</u><br>12/5/62--1/13/63 |

Exhibition: MARK ROTHKO ICE-F-66-61  
LONDON - WHITECHAPEL ART GALLERY - LONDON  
W O R K F O L D E R