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THE MUSEUM OF MODERN ART

NEW YORK 19

- 3

PORTER A. McCRAY DIRECTOR OF CIRCULATING EXHIBITIONS

TELEPHONE, CIRCLE 5-8900

September 1, 1955

FROM: Kunsthaus 1 Heimplats Zurich, Switzerland

TO: W. R. Keating & Co., Inc. 90 Broadway New York, New York

FCR: The Museum of Madern Art, New York

MODERN ART IN THE UNITED STATES Selections from the Collections of The Museum of Medern Art

Itemised list of the following section attached:

Industrial Design Section:

Cases MOMA - IND DES 1 - 7 NEW YORK 7 Chairs and 247 Objects

TOTAL NUMBER BOXES: 7 TOTAL CUBAGE: TOTAL CROSS WEIGHT: 1,341 9bs;

202,7 cubic feet; TOTAL NET WEIGHT: 475 16s;

5.719 tubic metres 609.5 kilos 218.9 kilos

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

Exhibition: CINQUANTE ANS D'ART AUX ETATS UNIS Industrial Design section

CASE NO.	DIMENSIONS	WEIGHTS Net	Gross
IND DES 1	46 x 27 1/4 x 33 1/2 in. (116.8 x 69.2 x 85.1 cm.)	25 lbs. (11.45 ks.)	132 lbs. (60 ks.)
553.53 467.51	Side chair: molded plywood. Do		\$30 30
IND DES 2	63 5/8 x 33 1/2 x 33 5/8 in. (161.7 x 85.1 x 85.4 cm.)	36 lbs. (16,36 ks.)	184 lbs. (83,64 ks.)
SC 72.55 551.53 55.958	Patent model for plywood chair Arm chair: wire seat with uph Designer: Harry Bertoia. Arm chair: molded plastic she	olstered foam rubber.	100, 50, 35,
IND DES 3	44 x 44 x 27 in. (112.1 x 112.1 x 68.5 cm.)	55 lbs. (25 ks.)	189 lbs. (85.9 ks.)
59.55	Lounge chair: fiber sling sea Side chair: steel frame, white		e: Gould. 25 cavolos, 150
SC 1.55 SC 2.55	olde Chair. Steel Hame, lead	Littell,_&_Kel	ley

	Collection:	Series.Folder:
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Industrial Dasign, continued

VALUE CARRIED FORWARD: \$468.

SC 33.55	a-b	Tea maker: Pyrex, wood handle.	\$10.
373.42	a-b	Water kettle: Pyrex.	3.
5 249.44	a-b-c	Double-boiler: Pyrex.	4.
247.53		Cake pan: Pyrex.	1.
158.47		Ice bucket: hard black rubber.	2.
SC 60,55		Bowl: white translucent flexible plastic.	1.
667.54.1		Bowl: yellow translucent flexible plastic.	1.
SC 61.55	a-b	Covered cylindrical food storage container: plastic.	3.
SC 63.55	a-b-c	Covered cylindrical food storage container with measuring tumbler: plastic.	2.
SC 64.55		Cake box: plastic.	5.
SC 65.55		Storage bowl: blue plastic.	2.
SC 66.55		Kitchen scoop: plastic.	0.5
SC 25.55	a_h	Juice shaker: plastic.	3.
SC 26.55	a-0	Individual serving ice-cube tray: plastic.	0.5
SC 27.55	a_h	Covered canister: plastic.	1.
SC 28.55	s_h	Laundry sprinkler: plastic, red stopper.	1.
SC 29.55	1_12	Individual cream servers: blue and ivory plastic.	1.8
S 208.48		Cookie cutter: plastic.	0.1
S 207.48		Cookie cutter: plastic.	0.1
\$ 206.48		Cookie cutter: plastic.	0.1
380.42		Six-part cookie cutter: tin.	1.
SC 36.55		Cookie-cutting wheel: aluminum.	1.
922.42		Pie slicer: metal wire.	2.
174.47		Ladle: stainless steel, plastic handle.	2.
173.47		Cake turner: stainless steel, plastic handle,	2.
SC 10.50		Ice-cream spade: chromed metal, plastic handle.	3.
740.43		Roast clamp: chromed metal.	3.
SG 37.55		Shrimp cleaner: red plastic.	2.
SC 38.55		Vegetable peeler: metal.	0.2
\$ 739.43		Kitchen tool: chromed metal, rosewood handle.	2.
SC 39.55		Frozen food knife: stainless steel, rubber handle.	3.
SC 9.50		Barbeque fork: stainless steel, wood handle.	2.
360.42		Poultry slicer: steel.	2.
66.48		Boning knife: chromium blade, plastic handle.	2.
\$ 358.42	h-c	Set of clam and oyster knives: stainless steel.	0.
SC 11.50	0-0	Meat skewer: stainless steel.	0.
76.46		Pressure cooker: chromed metal, plastic handles.	12.
SC 22.55	n_h	Brazier: copper-clad stainless steel.	20.
SC 21.55	a-0	Sauce pan: copper-clad stainless steel.	20.
SC 23.55		Tea kettle: copper-clad stainless steel.	5.
	n_h	Water kettle: aluminum.	5.
S 233.44	a=0	Mixing bowl: aluminum.	2.
SC 24.55		Cake pan: aluminum.	1.
197.47	2	Food grinder and shredder: cast aluminum.	5.
\$ 741.43.	,	Juice press: cast aluminum.	5.
38.2735		Salad washer: metal wire.	2.
150.48		Display stand for oranges: metal wire	2.

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Industrial Design, continued

VALUE CARRIED FORWARD: \$617.85

Vase; glass. 176.48 S 59.48 Vase, sham bottom: molded glass. Vase, sham bottom: clear green glass. 105.48 176.47 Sc 16.55 Sc 17.55 Sc 18.55 Sc 18.55 Sc 20.55 Waste basket: glassic. Sc 20.55 Waste basket: white plastic. Sc 6.54.1 Say.46 Say.42 Sc 34.55 Sc	ND DES 5 42 x (118)	33 x 19 in. 60 lbs. 150 lt x 83.7 x 48.2 cm.) (27.27 ks.) (68.17	
222.34.1 176.48	7.46	Vasa: white novcolsin	\$3.
Vase, sham bottom: molded glass. S 59.48 S 69.48 S 69.48 S 69.47 S 176.47 S 19.55 S 20.15,55 S 20.15,55 S 20.15,55 S 30.15 S 30.15 S 30.15 S 40.15 S 40.15 S 40.15 S 40.15 S 50.16 S 50.16 S 50.16 S 50.16 S 50.16 S 60.15 S 60.15 S 60.15 S 60.15 S 70.15 S 70	22.34.1	Vasa: glass	
S 59.48 Vase, sham bottom: clear green glass. Martini pitcher with clear glass stopper: grey glass. 16.47 SC 16.55 SC 17.55 SC 18.55 SC 18.55 SC 19.55 SC 20.55 SC 20.55 SC 5.54 Waste basket: red plastic. Waste basket: black expanded metal. Flower bowl: copper. SC 6.54.1 192.52 S 73.46 la & 1b S 87.46 a - b S 675.54 S 24.55 S 24.55 S 26.45 S 369.42 Multiple bar tool: bronze. Bottle opener: steel. SC 47.55 SC 48.55 SC 59.56 a - b Sc 69.55 a - b Sc 70.55 a - b Sc 70.55 a - b Sc 57.54.1-2 a - b Drugstore prescription pillboxes: plastic. Sc 67.55.1-12 a - b Sc 70.55.1-12 a - b Two small containers: plastic. S 128.46 S 26.55.51.1-2 a - b Sc 70.55.1-12 a - b Sc 70.54.1-2 a - b	76.48		5.
Martini pitcher with clear glass stopper: grey glass.105.48 Bowl: clear glass. SC 16.55 SC 17.55 Sc 18.55 SC 18.55 SC 18.55 SC 20.55 SC 20.55 Waste basket: red plastic. SC 5.54 Waste basket: white plastic. SC 6.54.1 Bowl: black enameled perforated steel. Flouer bowl: copper. SC 73.46 la & lb SC 73.46 la & lb SC 73.46 la & lb SC 34.55 a-b SC 34.55 SC 34.55 SC 36.55 SC 37.55 SC 37	59.48	Vase, sham bottom: molded glass.	2.
Bowl: clear glass. Plate: plastic. Plate: plate: plastic.	C 62 55 0-h	vase, sham bottom: clear green glass.	5.
Plate: clear glass. Boul: clear plastic. SC 17.55 Boul: translucent plastic. Tray: black clastic. Waste basket: red plastic. Waste basket: black expanded metal. Flower bowl: copper. SC 5.54 Bowl: black enameled perforated steel. Platter: blue enameled aluminum. Flower bowl: copper. S 73.46 la & 1b S 87.46 a-b G 675.54 l-2 Tray: black enameled aluminum. Individual ash tray and matchbox-cover: aluminum. S 87.46 a-b G 34.55 a-b S 234.55 a-b S 235.55 1-3 B 369.42 Multiple bar tool: bronze. B 360.46 S 48.55 S 360.42 Multiple bar tool: bronze. B 360.45 S 370.42 B 370	05 18	Martini pitcher with clear glass stopper: grey glass	
SC 16.55 SC 17.55 SC 17.55 SC 18.55 SC 19.55 SC 19.55 SC 19.55 SC 19.55 SC 19.55 SC 20.55 SC 20.55 SC 5.54 Sc 5.54 Sc 6.54.1 Sc 6.54.1 Sc 8.73.46 Sc 8.74.56 Sc 8.74.55 Sc 8.74.55 Sc 8.74.55 Sc 8.74.55 Sc 8.75.55 Sc 9.75.55 Sc 9.75.	76 17	Dowl: clear glass.	5.
SC 17.55 SC 18.55 Tray: black clastic. Tray: black clastic. SC 19.55 SC 20.55 Waste basket: red plastic. Waste basket: white plastic. SC 5.54 Waste basket: black expanded metal. Flower bowl: copper. SC 6.54.1 SC 6.54.1 SC 6.54.1 SC 73.46 la & lb SC 73.46 a-b SC 75.54 SC 75.55 SC 75	C 16 55	riate: clear glass.	2.
SC 18.55 SC 19.55 Waste basket: red plastic. SC 20.55 SC 5.54 Waste basket: white plastic. Waste basket: black expanded metal. Flower bowl: copper. SC 73.46 la & lb SC 73.46 la & lb SC 73.46 la & lb SC 74.55 la-2 SC 34.55 SC 34.55 SC 44.55 SC 43.55 SC 43.55 SC 43.55 SC 43.55 SC 43.55 SC 43.55 SC 70.55 a-b SC 70.55 a-b SC 70.55 a-b SC 70.55.1-2 SC 70.55.1-12 SC 70.	0 17 55	Dowl: clear plastic.	15.
SC 19.55 SC 20.55 Waste basket: red plastic. SC 5.54 249.34 Flower bowl: copper. SC 6.54.1 Bowl: black enameled perforated steel. Platter: blue enameled aluminum. SC 73.46 la & 1b SC 73.46 a-b SC 74.55 SC 34.55 a-b SC 34.55 SC 45.55 SC 4	C 10 55	Bowl: translucent plastic.	10.
SC 20.55 Waste basket: white plastic. Waste basket: black expanded metal. Flower bowl: copper. SC 6.54.1 Bowl: black enameled perforated steel. Platter: blue enameled aluminum. SC 87.46 a-b SC 87.46 a-b SC 93.45 a-b SC 34.55 a-b SC 34.55 a-b SC 34.55 SC 43.55 SC 43.55 SC 43.55 SC 43.55 SC 43.55 SC 45.55 SC 45.55 SC 70.55 a-b SC 70.55 a-b SC 70.55 a-b SC 55.51.12 SC 55.55.1.12 SC 570.54.1-2 a-b SC 570.54.1-2 a-b SC 570.54.1-2 a-b SC 570.54.1-2 a-b Two small containers: plastic. SC 45.55 SC 46.55 SC 46.55 SC 46.55 SC 47.55 SC 47.55 SC 48.55 SC 70.54.1-3 a-b SC 70.54.1-3 a-b SC 570.54.1-3 a-b SC 570.54.1-2 a-b Two small containers: plastic. Two small containers: plastic. SC 570.54.1-2 a-b Two small containers: plastic. Two small containers: plastic. Two small containers: plastic. Two small containers: plastic.	C 10.55	Tray: black plastic.	10.
SG 5.54 249.34 Flower bowl: copper. Bowl: black enameled perforated steel. 192.52 Platter: blue enameled aluminum. S 73.46 la & lb Individual ash tray and matchbox-cover: aluminum. Screen-top ash tray: aluminum. Two candle holders: white enameled spring wire. Cocktail shaker: chromed metal. Cocktail shaker: chromed metal. Sc 34.55 a-b Sc 34.55 1-3 Bar shaker: stainless steel. Bar shaker: stainless steel. SC 35.55 1-3 Bowl: black enameled perforated steel. Cocktail shaker: aluminum. Two candle holders: white enameled spring wire. Cocktail shaker: chromed metal. Cocktail shaker: chromed metal. Cocktail shaker: chromed metal. Sc 369.42 Multiple bar tool: bronze. Bar shaker: stainless steel. Sc 44.55 Bottle opener: manganess bronze. Bottle opener: steel. Whouse of Cards: plastic-coated cardboard toye. Sc 43.55 Sc 43.55 Sc 44.55 Sc 44.55 Sc 44.55 Snap blocks: plastic toy. "The Doodler": plated steel wire and beads - toy. "The Doodler": plated steel wire and beads - toy. "The Little Toy": tekwood, hardboard, and wire toy. Sc 45.55 Sc 45.55 Sc 45.55 a-b Sc 56.55 a-b Sc 57.54 a-b Sc 71.55 a-b Sc Mail brush: clear plastic. Sc 390.42 a-b Sc 71.55 a-b Sc Mail brush: clear plastic. Sc 390.45 a-b Sc 71.55 a	C 20 55	waste basket: red plastic.	3.
Flower bowl: copper. Bowl: black enameled perforated steel. Platter: blue enameled aluminum. Flower bowl: copper. Bowl: black enameled perforated steel. Platter: blue enameled aluminum. Flower bowl: copper. Platter: blue enameled perforated steel. Flower bowl: copper. Flower bowl: copper. Platter: blue enameled perforated steel. Flower bowl: copper. Flower bowl: copper. Bowl: black enameled perforated steel. Flower bowl: copper. Flower bowl: copper. Flower bowl: copper. Flower bowl: copper. Flower bowl: clear plastic. Cocktail shaker: aluminum. Cocktail shaker: chromed metal. Cocktail shaker: chromed metal. Cocktail shaker: aluminum, cork stopper, wood stirrer. Bor 34.55 a-b Bar shaker: stainless steel. Bor 36.94.2 Multiple bar tool: bronze. Bottle opener: manganesa bronze. Bottle opener: manganesa bronze. Bottle opener: manganesa bronze. Soc 44.55 "House of Cards:" plastic-coated cardboard toye. Soc 44.55 "Slinky": steel toy. "The Doodler": plated steel wire and beads - toy. "The Doodler": plated steel wire and beads - toy. "The Doodler": plated steel wire and beads - toy. "The Doodler": plated steel wire and beads - toy. "The Little Toy": tekwood, hardboard, and wire toy. Two-piece soap dish: clear plastic. Soap box with massager top: plastic. Tocthbrush container: plastic. Soap box with massager top: plastic. Tocthbrush containers: plastic. Cocktail shaker: aluminum. Zocktail shaker: aluminum. Zocktail shaker: aluminum. Soal suminum. Soal suminum. Two candle holders: white enameled suminum. Soal suminum. Soal suminum	0 20.55	waste basket: white plastic.	2.
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Platter: blue enameled aluminum. Some of the property of the			8.
Individual ash tray and matchbox-cover: aluminum. Sereen-top ash tray: aluminum. Two candle holders: white enameled spring wire. Cocktail shaker: chromed metal. Cocktail shaker: aluminum, cork stopper, wood stirrer. Sar shaker: stainless steel. Multiple bar tool: bronze. Bar shaker: steel. Multiple bar tool: bronze. Bottle opener: steel. "House of Cards: "plastic-coated cardboard toye. Sc 43.55 "Colorforms Kit": plastic toy. "Colorforms Kit": plastic toy. "Colorforms Kit": plastic toy. "The Doodler": plated steel wire and beads - toy. "The Little Toy": tekwood, hardboard, and wire toy. Sc 43.55 Sc 43.55 "The Little Toy": tekwood, hardboard, and wire toy. Two-piece soap dish: clear plastic. Soap box with massager top: plastic. Soap box with massager top: plastic. Soap box with massager top: plastic. Soap container with massager top: plastic. Square pill boxes: plastic Rectangular dispensers for aspirin: plastic. Two small containers: plastic.		Bowl: black enameled perforated steel.	4.
Serventop ash tray: aluminum. Two candle holders: white enameled spring wire. Cocktail shaker: chromed metal. Cocktail shaker: aluminum, cork stopper, wood stirrer. Bar shaker: stainless steel. Multiple bar tool: bronze. Bottle opener: steel. Sc 46.55 Sc 47.55 Sc 48.55 Sc 43.55 Sc		Platter: blue enameled aluminum.	5.
Two candle holders: white enameled spring wire. Cocktail shaker: chromed metal. Cocktail shaker: aluminum, cork stopper, wood stirrer. Bar shaker: stainless steel. Soc 34.55 1-3 Bottle opener: manganess bronze. Bottle opener: steel. Cocktail shaker: aluminum, cork stopper, wood stirrer. Bar shaker: stainless steel. Soc 46.55 Bottle opener: manganess bronze. Bottle opener: steel. Cocktail shaker: chromed metal. Cocktail shaker: aluminum, cork stopper, wood Stail shaker: aluminum, cork stopper, alumination. Soc 36.55 Soc 46.55 Soc 46.55 Soc 46.55 Shatle opener: steil. Bottle opener: steil. Soc 46.55 Shatle opener: steel. Soc 46.55 Soc 47.55 Shatle opener: steel. Soc 48.55 Shatle opene	73.46 la & 1b	Individual ash tray and matchbox-cover: aluminum.	2.
Solution of the control of the contr	87.46 a-b	Screen-top ash tray: aluminum.	2.
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"The Doodler": plated steel wire and beads - tov. "The Little Toy": tekwood, hardboard, and wire toy. S 370.42 a-b Two-piece soap dish: clear plastic. Sc 69.55 a-b Sc 70.55 a-b Sc 71.55 a-b Tocthbrush container: plastic. Square pill boxes: plastic Sc 54.55 1-6 Sc 55.55.1-12 a-b Two small containers: plastic. Two small containers: plastic. Two small containers: plastic.	C /3 55	"Slinky": steel toy	3.
"The Little Toy": tekwood, hardboard, and wire toy. S 370.42 a-b Two-piece soap dish: clear plastic. Sc 69.55 a-b Sc 70.55 a-b Sc 71.55 a-b C46.53.1-5 Square pill boxes: plastic Round pill boxes: plastic Rectangular dispensers for aspirin: plastic. Drugstore prescription pillboxes: plastic. Two small containers: plastic.	C 44.55	"The Doodler": plated steel wire and hands to	1.
Two-piece soap dish: clear plastic. Nail brush: clear plastic. Soc 69.55 a-b Soap box with massager top: plastic. Shampoo container with massager top: plastic. Tocthbrush container: plastic. Square pill boxes: plastic Round pill boxes: plastic Rectangular dispensers for aspirin: plastic. Drugstore prescription pillboxes: plastic. Two small containers: plastic.	0 15 55	"The Little Tor": televeed herdboard and star to	1.
SC 52.55 Nail brush: clear plastic. So 69.55 a-b So an box with massager top: plastic. Shampoo container with massager top: plastic. So 71.55 a-b Tocthbrush container: plastic. Square pill boxes: plastic Round pill boxes: plastic Rectangular dispensers for aspirin: plastic. Drugstore prescription pillboxes: plastic. Two small containers: plastic.	370 /2 a-h	Tue-niege goen dish: elect pleatie	2.
SC 69.55 a-b Soan box with massager top: plastic. SC 70.55 a-b Shampoo container with massager top: plastic. Square pill boxes: plastic SC 54.55 1-6 Rectangular dispensers for aspirin: plastic. ST 55.55.1-12 a-b Two small containers: plastic. Table 1 Soan box with massager top: plastic. Shampoo container with massager top: plastic. Square pill boxes: plastic. Drugstore prescription pillboxes: plastic. Two small containers: plastic.	50.42 a=0	Noil brush: clear plastic.	1.
Sc 70.55 a-b Shampoo container with massager top: plastic. Container: plastic. Square pill boxes: plastic Container: plastic. Square pill boxes: plastic Round pill boxes: plastic Rectangular dispensers for aspirin: plastic. Drugstore prescription pillboxes: plastic. Two small containers: plastic.	0 60 55 a h		1.
SC 71.55 a-b 246.53.1-5 Square pill boxes: plastic 671.54.1-3 a-b SC 54.55 1-6 Rectangular dispensers for aspirin: plastic. Drugstore prescription pillboxes: plastic. Two small containers: plastic.	09.55 a-0	Sharmon container with massager top: plastic.	1.
Square pill boxes: plastic 671.54.1-3 a-b Round pill boxes: plastic Rectangular dispensers for aspirin: plastic. C5C 55.55.1-12 a-b Drugstore prescription pillboxes: plastic. Two small containers: plastic.	70.55 8-0		0.5
Round pill boxes: plastic CF 54.55 1-6 Rectangular dispensers for aspirin: plastic. CF 55.55.1-12 a-b Drugstore prescription pillboxes: plastic. Two small containers: plastic. OCT 570.54.1-2 a-b	16 52 7 E		0.5
GC 54.55 1-6 Rectangular dispensers for aspirin: plastic. Drugstore prescription pillboxes: plastic. Two small containers: plastic.	27 51 7 7 - 7		0.5
50 55.55.1-12 a-b Drugstore prescription pillboxes: plastic. 1 570.54.1-2 a-b Two small containers: plastic. 0			0.1
570.54.1-2 a-b Two small containers: plastic.	2 54.33 1-0	Rectangular dispensers for aspirin: plastic.	0.6
570.54.1-2 a-b 1wo small containers: plastic.		Prugstore prescription pillboxes: plastic.	1.2
		Two small containers: plastic.	0.2
10 FR FF 2 20 1 C 22 - 1		Small rectangular boxes: plastic.	1.2
SC 57.55 1-12 a-b Small square boxes: plastic.			1.2
		Rectangular utility box for fishing bait: plastic.	1.
3C 53.55 1-6 a-b Round containers: plastic.	53.55 1-6 a-b		1.5
Hand counter: plastic housing. 5		Hand counter: plastic housing.	5.
217.50 Electric wall plug: ivory plastic housing. 0		Electric wall plug: ivory plastic housing.	0.1
365.42 Electric fan: bakelite housing, fabric blades. 8		Electric fan: bakelite housing, fabric blades.	8.
50 49.55 a-b Transistor radio: grey plastic housing. 5	49.55 a-b	Transistor radio: grey plastic housing.	5.
190.47 Under-pillow radio speaker: grey plastic housing. 10	0.47	Under-pillow radio speaker: grey plastic housing.	10.
	125.48	Electric iron: chromed metal, plastic handle.	10.

	Collection:	Series.Folder:
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Industrial Design,	continued VALUE CARRIED FORWARD:	\$799.05
IND DES 5, continue		
187.48 SC 50.55 SC 51.55 no number	Padlock: metal. Necklace: screw-nuts, bolt-nuts and aluminum. Necklace: bone pipe filters and aluminum beads. "Slinky" machine	\$0.50 10. 10. 20.

	33 x 19 in. 80 lbs. 150 lbs x 83.7 x 48,2 cm.) (36.36 ks.) (68.17 lbs	
132.48	Table radio: metal housing.	50.
S 65.48	Revolving platter: glass top, wooden base with	
	ball bearings.	20.
SC 5.55 1-3	Three-piece place setting: stoneware.	5.
SC 6.55 a-b	Tea pot: stoneware.	10.
SC 7.55	Salad bowl; stoneware.	5.
133.52	Soup ladle: porcelain, rosewood handle.	10.
SC 8.55 1-2, a-b	Pepper mill and salt dish: porcelain	15.
222.54 1-3	Two plates and one bowl: prism crystal glass.	15.
3C 9.55	Ice tub: molded glass.	3.
665.54 1-3	Three tumblers: green glass.	6.
72.46.2-4	Three tumblers: clear glass, rounded bottoms.	3.
3C 18.50	Highball glass, tall: clear glass.	0.5
39.46.1-2	Two highball glasses: clear glass, sham bottoms.	0.2
SC 12.55 1-2	Two water tumblers: clear glass, shall tottoms.	0.2
SC 13.55 1-3	Three soda-fountain tumblers: clear glass.	0.3
126.48	Salad bowl: black plastic	10
127.48	Individual salad bowl: white plastic.	2.
SC 10.55	Salad bowl: black plastic.	15.
245.44.17	Mug: plastic.	1.
201.47	Cereal bowl: red plastic.	0.2
196.48	Child's food dish: red plastic.	100000
SC 67.55	Paper-napkin holder: plastic.	0.2
30 68.55 1-12	Twelve stirring spoons: plastic.	0.5
	Tumbler: red plastic.	1.8
57.43	Water tumbler: black plastic.	0.1
3 104.48		0.2
666.54 1-4	Four tumblers: white plastic.	0.8
30 11.55 1-2	Two tumblers: yellow and green plastic.	1.
232.50 1-2	Two tumblers: stainless steel.	2.
923.42	Mint-julep tumbler: aluminum alloy.	2.
74.46.2	Canapa plate: aluminum alloy.	2.5
735.43	Pitcher: stainless steel.	8.
144.48.1	Steak knife: stainless steel blade, aluminum handle.	1.
45.48	Carving fork: stainless steel.	8.
175.47	Carving knife: stainless steel.	8.
3C 14.50 1-4	Four-piece set of flatware: stainless steel.	2.
97.46	Cheese slicer: cast aluminum.	0.5
SC 15.55	Lobster pick: stainless steel, plastic handle.	1.

TOTAL VALUE: \$1053.55 705055

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\$1050.55

Industrial Design, continued

VALUE CARRIED FCRWARD: 31053 55

IND DES 6, continued

185.47 2-3	Two garden tools: cast aluminum.	34.
SC 40.55 1-2	Two garden tools: cast aluminum.	4.
SC 41.55 1-2	Pocket knife: stainless steel.	-10
500.53	Shoemaker's tool: metal.	3.
SC 42.55 a-f	Mechanic's flashlight with screwdriver: metal and lucite.	6.

IND DES 7	72 x 42 x 34 in. (183 x 106.7 x 86. 3 cm)	146 1bs. (66.35 ks)	373 lbs. (169.55 ks)
55.956 1-2 a-	f Two desk-top card ff	iles: enameled steel.	140.
S 116.48	Adjustable garden re	ake: aluminum.	5.
143.48	Two-armed floor lamm	o: cadmium-plated metal.	30.
220.53	Adjustable table lan	mo: enamel on metal.	20
SC 3.55 SC 58.55	Ceiling light fixtur	re: vinyl over metal frame fixture: enamel shade, bra	e. 25.
	fittings.	wered steel shell on metal	30.
SC 4.55 a-b	rod stand.	tion on and discharge Auto-	10.
no number	1 roll of fibreglas	(for installation)	-25.
no number	1 box of tubular li	ght bulbs —	0.50
no number	1 box of / light bu	lbs	0.50
no number	1 box of flashlight	tatteries (for SC 42.55)	0.20
c no number	5 candles (for 675.	54 1-2)	1.25

TOTAL VALUE: \$1,359.00

THE MUSEUM OF MODERN ART

NEW YORK 19

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

PORTER A. McCRAY DIRECTOR OF CIRCULATING EXHIBITIONS

September 1, 1955

FROM: Kunsthaus 1 Heimplatz Zurich, Switzerland

TO: W. R. Keating & Co., Inc. 90 Broadway New York, New York

The Museum of Modern Art, New York

MODERN ART IN THE UNITED STATES Selections from the Collections of The Museum of Modern Art

Itemized list of the following section attached:

Typography Section

Cases MOMA - GRAPHICS 1 - 3 NEW YORK 58 Book jackets, magazine covers, record album covers, brochures, catalogs, announcements, letterheads, envelopes, labels, packages 19 Posters 3 Signs (letters)

VALUE: \$2,145.80

TOTAL NUMBER BOXES: TOTAL CUBAGE: TOTAL GROSS WEIGHT: TOTAL NET WEIGHT:

123,1 cubic feet; 800 lbs.; 294 lbs.;

3.4731 cubic metres 363.6 kilos 133.6 kilos

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC/IP	I.A.505

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

Exhibition: CINQUANTE ANS D'ART AUX ETATS UNIS

Typographic Design section

and]	nsions kilos.	are given Values an	in inches and cen e given in U. S.	timeters. W	eights are given	n in pound	is
				WEIGH	TS		
CASE	NO.	DIMENSION	13	Net		Gross	
AMOM							
	HICS 1	89 x 59	$9 \times 14 1/2 \text{in}.$, 116 1		314 lbs.	
PARI	S	(226.1 :	149.8 x 36.8 cm.) (52,72	ks.)	(142.7 ks	3.)
PAD	168 (55	.950)	Metal outdoor sig	n for Columb	ia Broadcasting		
			System.				300.
PAD	171 (55	.953)	Plexiglas letter:	serif lower	-case a.		500.
MOM	Δ						
	HICS 2	81 1/4	x 67 x 21 in.	116 1	bs.	378 lbs.	
PAR	IS	(206.38	x 170.2 x 53.34 c	m.) (52.72	ks,)	(171.7 ks	3.)
	115 (1)	.954)	Plexiglas letter:	sans-serii	capital 5.		500.
MOM.	A HICS 3	66 x 20) x 15 in.	62 11	os.	108 lbs.	
MOM. GRAP. PAR	A HICS 3	66 x 20	0 x 15 in. x 50,8 x 38,1 cm.)	62 lt (28,18	9s. : ks.)		3.)
MOM. GRAP. PAR.	A HICS 3 IS	66 x 20	0 x 15 in. x 50,8 x 38,1 cm.)	62 lt (28,18	9s. : ks.)	108 lbs.	3.)
MOM GRAP PAR PAD PAD	A HICS 3 IS	66 x 20	0 x 15 in. x 50.8 x 38.1 cm.) Lustig: book jack Lustig: book jack	62 lt (28.18 et for Keats et for Camin	ks.)	108 lbs.	2.
MOM GRAP PAR PAD PAD PAD	A HICS 3 IS 105 102 101	66 x 20	0 x 15 in. x 50.8 x 38.1 cm.) Lustig: book jack Lustig: book jack Lustig: book jack	62 lt (28.18 et for Keats et for Camin et for Oedin	ks.)	108 lbs.	2. 2. 2.
MOM. GRAP. PAR. PAD. PAD. PAD. PAD.	A HICS 3 IS 105 102 101 104	66 x 20 (167.6)	0 x 15 in. x 50.8 x 38.1 cm.) Lustig: book jack Lustig: book jack Lustig: book jack Lustig: cover for	62 lt (28.18 et for Keats et for Oedin Industrial	ks.) O Real. Design in Americ	108 lbs, (49.09 ks	2. 2. 0.
MOM. GRAP. PAR. PAD. PAD. PAD. PAD.	A HICS 3 IS 105 102 101 104 1056	66 x 20 (167.6)	0 x 15 in. x 50.8 x 38.1 cm.) Lustig: book jack Lustig: book jack Lustig: book jack	62 lt (28.18 et for Keats et for Camin et for Oedin Industrial et for The D	os. ks.) o Real. ous and Theseus. Design in Americ	108 lbs.	2. 2. 2.
MOM. GRAP. PAD. PAD. PAD. PAD. PAD. PAD.	A HICS 3 IS 105 102 101 104 1056	66 x 20 (167.6)	0 x 15 in. x 50.8 x 38.1 cm.) Lustig: book jack Lustig: book jack Lustig: book jack Lustig: cover for Lustig: book jack Shahn: cover and Tree.	62 lt (28.18 et for Keats et for Camin et for Oedin Industrial et for The Dage from A	os. ks.) o Real. ous and Theseus. Design in Americ ada Painters and Partridge in a F	108 lbs.	2. 2. 0.
MOM. GRAP. PAR. PAD. PAD. PAD. PAD. PAD. PAD.	A HICS 3 IS 105 102 101 104 1056 144	66 x 20 (167.6)	0 x 15 in. x 50.8 x 38.1 cm.) Lustig: book jack Lustig: book jack Lustig: book jack Lustig: cover for Lustig: book jack Shahn: cover and Tree. Burtin: magazine	62 lt (28.18 et for Keats et for Camin et for Oedin Industrial et for The Dage from A cover for Sc	os. ks.) o Real. ous and Theseus. Design in Americ ada Painters and Partridge in a F	108 lbs.	2.2.0.0.
MOM. GRAP. PAR. PAD. PAD. PAD. PAD. PAD. PAD. PAD. PAD	A HICS 3 IS 105 102 101 104 1056 144	66 x 20 (167.6)	Lustig: book jack Lustig: book jack Lustig: book jack Lustig: book jack Lustig: cover for Lustig: book jack Shahn: cover and Tree. Burtin: magazine Burtin: magazine	62 lt (28.18 et for Keats et for Camin et for Oedin Industrial et for The Dage from A cover for Scover for Sco	os. ks.) o Real. ous and Theseus. Design in Americ ada Painters and Partridge in a F	108 lbs.	2.2.0.0.
MOM GRAP PAR PAD PAD PAD PAD PAD PAD PAD PAD PAD PAD	A HICS 3 IS 105 102 101 104 1056 144 107 295 109	66 x 20 (167.6)	0 x 15 in. x 50.8 x 38.1 cm.) Lustig: book jack Lustig: book jack Lustig: cover for Lustig: book jack Shahn: cover and Tree. Burtin: magazine Burtin: magazine Kleykamp: magazi	62 lt (28.18 et for Keats et for Camin et for Oedin Industrial et for The Dage from A cover for Scover for Ine cover for Ine cov	os. ks.) o Real. ous and Theseus. Design in Americ ada Painters and Partridge in a F copa. erapia. Interiors.	108 lbs.	2. 2. 2. 0. 0.
MOM. GRAP. PAR. PAD. PAD. PAD. PAD. PAD. PAD. PAD. PAD	A HICS 3 IS 105 102 101 104 1056 144 107 295 109	66 x 20 (167.6)	Lustig: book jack Lustig: book jack Lustig: book jack Lustig: book jack Lustig: cover for Lustig: cover and Tree. Burtin: magazine Burtin: magazine Kleykamp: magazi Lionni: Magazine	62 lt (28.18 et for Keats et for Camin et for Oedin Industrial et for The D page from A cover for S	os. ks.) o Real. ous and Theseus. Design in Americ ada Painters and Partridge in a F cope. erapia. Interiors. ortune.	108 lbs.	2. 2. 2. 0. 0.
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MOM. GRAPPAD PAD PAD PAD PAD PAD PAD PAD PAD PA	A HICS 3 IS 105 102 101 104 1056 144 107 295 109 110 103	66 x 20 (167.6)	Ox 15 in. x 50.8 x 38.1 cm.) Lustig: book jack Lustig: book jack Lustig: book jack Lustig: cover for Lustig: book jack Shahn: cover and Tree. Burtin: magazine Burtin: magazine Kleykamp: magazi Lionni: Magazine Lustig: magazine Lustig: magazine	62 lt (28.18 et for Keats et for Camin et for Oedin Industrial et for The D page from A cover for Sc cover fo	o Real. o Real. o Real. o Real. Design in Americ ada Painters and Partridge in a F cope. arapia. Interiors. ortune. iogenes. ortune.	108 lbs. (49.09 ks	2. 2. 2. 0. 0. 0. 0.
MOM GRAP PAD PAD PAD PAD PAD PAD PAD PAD PAD P	HICS 3 1S 105 102 101 104 1056 144 107 295 / 68 109 110	66 x 20 (167.6)	Ox 15 in. x 50.8 x 38.1 cm.) Lustig: book jack Lustig: book jack Lustig: book jack Lustig: cover for Lustig: book jack Shahn: cover and Tree. Burtin: magazine Burtin: magazine Kleykamp: magazi Lionni: Magazine Lustig: magazine Lustig: magazine De Harak: record	62 lt (28.18 et for Keats et for Camin et for Oedin Industrial et for The D page from A cover for Sc cover for F cover for F cover for F cover for F cover for R cover for R	o Real. o R	108 lbs, (49.09 ks	2. 2. 2. 0. 0. 0.
MOM GRAPPAD PAD PAD PAD PAD PAD PAD PAD PAD PA	A HICS 3 IS 105 102 101 104 1056 144 107 295 109 110 103 111 112	66 x 20 (167.6)	Lustig: book jack Shahn: cover and Tree. Burtin: magazine Burtin: magazine Kleykamp: magazine Kleykamp: magazine Lustig: magazine Lustig: magazine De Harak: record De Harak: record	62 lt (28.18 et for Keats et for Camin et for Oedin Industrial et for The D page from A cover for S	o Real. o R	108 lbs, (49.09 ks	2. 2. 2. 0. 0. 0. 0.
MOM. GRAP. PAD. PAD. PAD. PAD. PAD. PAD. PAD. P	A HICS 3 IS 105 102 101 104 1056 144 107 295 109 110 103 111 112 113	66 x 20 (167.6)	Ox 15 in. x 50.8 x 38.1 cm.) Lustig: book jack Lustig: book jack Lustig: book jack Lustig: cover for Lustig: book jack Shahn: cover and Tree. Burtin: magazine Burtin: magazine Kleykamp: magazi Lionni: Magazine Lustig: magazine Lustig: magazine Lustig: magazine De Harak: record De Harak: record Festi	62 lt (23,18 et for Keats et for Camine et for Oedin Industrial et for The Dage from A cover for Socover for Ecover for E	o Real. o Real. ous and Theseus. Design in Awaric ada Painters and Partridge in a F cope. arapia. Interiors. ortune. iogenes. ortune. ivel and Debussy. iternational Song	108 lbs. (49.09 ks	1. 0. 0. 0.
MOM. GRAP. PAD. PAD. PAD. PAD. PAD. PAD. PAD. P	A HICS 3 IS 105 102 101 104 1056 114 107 295 109 110 111 112 113 114	66 x 20 (167.6)	Lustig: book jack Lustig: cover for Lustig: book jack Shahn: cover and Tree. Burtin: magazine Burtin: magazine Kleykamp: magazine Lustig: magazine Lustig: magazine Lustig: magazine De Harak: record De Harak: record Festi De Harak: record	62 lt (23,18 et for Keats et for Camine et for Oedin Industrial et for The Dage from A cover for Scover for Ecover for Ec	o Real. o R	108 lbs. (49.09 ks	1. 0. 0. 0. 0.
MOM. GRAP. PAD. PAD. PAD. PAD. PAD. PAD. PAD. P	A HICS 3 IS 105 102 101 104 1056 144 107 295 / 05 110 111 112 113 114 115	66 x 20 (167.6)	Lustig: book jack Lustig: cover for Lustig: cover and Tree. Burtin: magazine Burtin: magazine Kleykamp: magazine Lustig: magazine Lustig: magazine De Harak: record De Harak: record Lustig: record cod Lustig: record cod	62 lt (28,18 et for Keats et for Camin et for Oedin Industrial et for The D page from A cover for Tour for Forever for Ecover for Ec	o Real. o R	108 lbs. (49.09 ks	2. 2. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0. 0.
MOM. GRAP. PAD. PAD. PAD. PAD. PAD. PAD. PAD. P	A HICS 3 IS 105 102 101 104 1056 144 107 295 / 05 111 112 113 114 115 116	66 x 20 (167.6)	Lustig: book jack Lustig: cover for Lustig: book jack Shahn: cover and Tree. Burtin: magazine Burtin: magazine Kleykamp: magazine Lustig: magazine Lustig: magazine Lustig: magazine De Harak: record De Harak: record Festi De Harak: record	62 lt (28,18 et for Keats et for Camine et for Oedin Industrial et for The Dage from A cover for The cover for Ecover for	o Real. o R	108 lbs. (49.09 ks	1. 0. 0. 0. 0.

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	graphic De	\$	1.874
GR AF	HICS 3, co	ntinued	
		TI VIII VIII VIII VIII VIII VIII VIII V	
PAD	118	Bayer: advertisement for Container Corporation	\$0.50
PAD	119	Golden: advertisement for Columbia Broadcasting	
		System.	1.
LPAD	120	Golden: advertisement for Columbia Broadcasting	
		System.	1.
-PAD	121	Golden: advertisement for Columbia Broadcasting	-
		System.	0.5
PAD	122	Lionni: advertisement for The Olivetti Corporation	
		of America.	0.5
PAD	123	Lionni: advertisement for The Olivetti Corporation	
		of America.	0.5
PAD	124	Lustig: advertisement for Container Corporation.	0.5
PAD	105		
		Nitsche: film advertisement for 20th Century Fox.	0.5
PAD		Rand: advertisement for Weintraub and Company, Inc.	2.
PAD	127	Rand: Advertisement for Smith, Kline, and French	
2012		Laboratories.	0.5
PAD	128	Beall: Catalog of exhibition Printing for Commerce.	0.5
PAD	129	Burtin: Promotion brochure for Strathmore Paper	
		Company.	2.5
VPAD	130	Burtin: Blotter for Davis Delaney, Inc.	0.5
PAD	131	Burtin: Brochure for The Upjohn Company:	1.
VPAD		Drexler: Exhibition catalog for Ten Automobiles.	1.
PAD	133	Ermoyen: Blotter for Davis Delaney, Inc.	0.5
PAD	12/	Golden: brochure, The Pattern That Killed A Myth.	1.
PAD			120
PAD	100	Golden: brochure, Get That Man.	1.
		Golden: brochure for Columbia Broadcasting System.	1.
✓ PAD	137	Karoly: notice of exhibition at Perspectives	
4	272.2	Gallery, New York.	0.5
PAD	138	Lionni: promotion brochure and envelope for	
		Fortune Magazine.	2.5
PAD	139	Lustig: cover and sample pages of annual report for	
		Consolidated Vacuum Corporation.	5.
WPAD	140	Lustig: Christmas card and envelope for Lightolier.	1.
PAD	141	Martin: Exhibition invitation, In the Flat and	
1.00		Round.	0.5
MPAD	1/2	Martin: Calendar, sample page, and envelope for	
		the J. W. Ford Company.	2.5
PAD	1/2	Martin: Sample page, cover and envelope for	~•.
1 110	143	brochure for R. K. LeBlond Company.	1.
VPAD	215	Storz and Richman: announcement, Five Colors -	+•
V PAD	145		0 5
16.0		High Speed.	0.5
PAD	146	Thompson: brochure, Twelve Noted Designers.	0.5
VV PAD	147	De Harak: letterhead for the designer's own use.	0.5
PAD	148	Golden: envelope and label for Columbia Broadcasting	
200		System.	0.5
PAD	149	Luss: letterhead for "Designs for Business."	0.5
JVPAD		Lustig: letterhead and envelope for United	
MORE SERVED		Production of America.	0.5
V PAD	151	Rand: label for Bab-o cleanser.	0.5

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Typographical Design, continued

VALUE CARRIED FCRWARD: \$1,862.50

GRAPHICS 3, continued

PAD 153	Golden: match box for Columbia Broadcasting System.	\$0.10
VPAD 154	Golden: sample box for Sharp and Dohme.	0.10
UPAD 155	Golden: sample folder for Sharp and Dohme.	0.10
∠PAD 156	Rand: package for "El Producto" cigars.	5.
←PAD 157	Rand: box for "El Producto" cigars.	0.50
PAD 157A	Weinberger: box for tumblers for Regia Glass Co.	0.50
∠PAD 158 (609.51)	Haak: poster from New York Times series.	25.
←PAD 159 (610.51)	Haak: poster from New York Times series.	25.
←PAD 160 (611.51)	Heak: poster from New York Times series.	25.
PAD 161 (606.51)	Haak and Smith: poster from New York Times series.	
₩PAD 162 (607.51)	Haak and Smith: poster from New York Times series.	
PAD 163 (608.51)	Haak and Smith: poster from New York Times series.	
PAD 164 (604.51)	Krikorian: "Crossword Puzzles Every Day" - poster.	
₩PAD 165	Krikorian: "Factory Jobs" - poster.	25.
PAD 166 (524.54 a-d)	Lionni: "Lettera 22" - poster.	25.
PAD 167 (531.54)	Rand: "Interfaith Day" - poster.	25.

TOTAL VALUE: \$2,118.80

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FOREIGN SERVICE (Amended December 1941)

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Or His Duly Authorized Agent for Free Entry of Articles Temporarily Exported from the United States for Exhibition Purposes
(See note 34, sec. XV-3, Foreign Service Regulations)

FOREIGN SERVICE OF THE UNITED STATES OF AMERICA

Z S S S Zdrie	sh/SwitzerPench speptember 14th 1955
A. Boog, Museum of Fine Arts, Z	
the merchandise herein described was impo	rted from the United States, and that
it was sent to Museum of Fine Arts, 20	rich for temporary use at the
Exhibition entitled	U.S.A.* , held
Museum of Fine Arts, Zürich	I Rusam of Fine Orts Fire
of until Augesto-Dand. 1955	A purous of Fine arts Lucie
	Exporter or Authorized Agent.

3 cases Moma - Graphis 1 - 3 with Books, Labels, magazine covers, Catalogues etc.

Brut weight approximately kg. 500 Het weight " 150

Value \$ 2*145.80

7 cases with 7 Chairs, and 247 Objects

Brut weight approximately kg. 450 kg. 170

Value \$ 1*327.55

Paking \$ 20 Postage\$ 100 includet

see separate list

CONFEDERATION OF SWITZER	LAND SS			
CENCULATE GENERAL OF AMERICA		Zuri	ch, Switzerland	, on this
day of	SEP 15 1955			States currency, equal
Interior Cons	(Month and year) Fr. 4.40			e duplicate copy of this
document.	(Local currency)			
THE WAY THE			CHARLES M. H	ANSON HR
Official fee	, \$1.00.	16-12594-1	Vice Consul of the	ANSON, IN. o United States of America.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

QUADRUPLICATE

FORM No. 204 FOREIGN SERVICE (Amended December 1941)

Invoice No.

1943

Foreign Service of the United States of America

Zurich/Switzerland

RETURN OF ARTICLES FOR **EXHIBITION PURPOSES**

Date:	報告 上	
	otember 14th. 1955	
Consignor:	Museum of Fine Arts	-
5 5	78 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	
Consignee:	Zürich/Switzerland	
Consignee.	W.R. Keating & Co. In	C.
	Broadway, New York	
Name of ve	unknown	
Port of ship	Genova	
Port of arr.	ival: New York	
Port of ent	New York	
Value:	3*487.00	
Contents:	Books, catalogs etc.	
	Ordein: U.S.A.	
	U. S. GOVERNMENT PRINTING OFFICE 16-12524-1	-

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

ICE. F #24-54 gund

July 20, 1956

Mr. Martin Siegel Manhattan Art Press 228 East 45th Street New York City

Dear Mr. Siegel:

10

Please print 75 labels on the gummed stock you have in reserve for us, using new copy (attached) but same type and layout as on attached sample. Return to my attention when completed.

Sincerely,

Presented to the Library

by The Missum of Modern Art, New York

ICE-1787-7/20/56.

Charlotte T. Dyer Designer Department of Circulating Exhibitions The Museum of Modern Art

	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Maldo Suprison

Has Strothy Sudley

Man D. Hillar

It should be belif-way level to the beep of secondary decreases

street I have greeness the attended algorit receipt which I consider from

of the Kunsthaus Zurich

by The Museum of Modern Art, New York

on the occasion of the exhibition

Modern Art in the United States

1956

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

tier

THE MUSEUM OF MODERN ART

cc: Miss D. Miller Virginia Pearson Waldo Rasmussen

Date July 11, 1955

To: Miss Dorothy Dudley

Re: ICE: MODERN ART IN THE

From: Porter A. McGray

UNITED STATES

At about the half-way level in the heap of accumulated documents
and accounts, which I am still wading through, relating to the two Paris
shows I have come upon the attached signed receipt which I obtained from
Cassov before my return to New York. Shall we repeat this request for a
receipt from Zurich and subsequent exhibitors? If so, we have the corrected
box lists for Zurich.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

MUSEUM OF MODERN ART

Re: The American Film - Paris show

MR. MCCRAY

From: RICHARD GRIFFITH

cc: Miss Akermark

Dear Porter:

Margareta has conveyed the happy news that the films, as well as the rest of the Paris show, are covered by insurance, which solves the major problem. So full speed on Zurich.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

THE MUSEUM OF MODERN ART

Date June 14, 1955

To: MR. MCCRAY

From: RICHARD GRIFFITH

e:_____

Dear Porter:

Helen tells me that it is definite that Zurich wants our film show, and that after that Milan and possibly others will want it. We had better have a full-scale discussion of this because there are problems: some of the films were borrowed with the understanding that they would be shown in Paris only; some of our own prints have bookings against them in the fairly near future; and there is the question what kind of shape they will come back in, since European projection is not to be trusted. May I hear from you at your convenience.

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

IC / IP

T. A. 505

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

WESTERN UNION

RK DL=

SYMBOLS
DL=Day Letter

NL=Night Letter

NL=Night Letter

LT=Int'l Letter Telegran

VLT=Int'l Victory Ltr.

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

LT - August 11,1955

ALFRED BARR HOTEL LAVINIA BIANCA TIERS BOLZANO ITALY

THANKS NEWS ZURICH. CORRECT BASKIN TITLE FURNISHED WEHRLI. ADVISE

DATES AND ADDRESS BARCELONA. BEST.

PORTER

Chg: ICE 21-5h American Exhibition - ZURICH

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

a (ma)

(Mail through August 12th should be addressed to: Hotel Lavina Bianca
Tians (Bolzano), Italy
After that date: c/o Chase Bank, 41 rue Cambon, Paris)

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt Dorothy Miller

Date August 10, 1955

Re: American show: Zürich

To: Porter McCray

From: Alfred Barr (Tires-Bolzano), Italy

Dear Porter:

Saw American show in Zurich. It was well-arranged, well-spaced, looked well though much had to be omitted, notably prints and, I would guess, film material; also several big recent abstract paintings, e.g. Kline, Rothko, Still - too large, and I guess too incomprehensivle to Wehrli et al. The publicity response was not good. (Franz Meyer, President with whom I stayed, said it had been handled unskillfully, no white wine and cakes. I didn't read any.) Attendance seemed fair but I know no statistics. I got them to hang the Rothko. (The Kunsthaus had three big Monets like ours). Baskin is still wrongly listed in the catalog. Please write me if this petty censorship is to continue. I understood you to say, with René's concurrence, that the correct title would be used in all shows after Paris. But here it is: 'Mann mit Vogel.' Sorry to pester you.

a mas

(Mail through August 12th should be addressed to: Hotel Lavina Bianca
Tiats (Bolzano), Italy
After that date: c/o Chase Bank, 41 rue Cambon, Paris)

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

ICE-F-24-54-

THE MUSEUM OF MODERN ART

cc: Miss D. Miller Virginia Pearson Waldo Rasmussen

To: Miss Dorothy Dudley

Fromporter A. McCray

Date July 11, 1955

Re: ICE: MODERN ART IN THE

UNITED STATES

At about the half-way level in the heap of accumulated documents and accounts, which I am still wading through, relating to the two Paris shows I have come upon the attached signed receipt which I obtained from Casson before my return to New York. Shall we repeat this request for a receipt from Zurich and subsequent exhibitors? If so, we have the corrected box lists for Zurich.

P

Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP I.A.505

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WESTERN BENT EX.1201

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegran VLT=Int'l Victory Ltr.

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JUNE 28,1955

FREIMARCK PUBLIC AFFAIRS OFFICER AMERICAN IMBASSY BEHNE, SWITZERLAND

DOCTOR WEHRLI DIRECTOR KUNSTHAUS ZURICH ANXIOUS AMERICAN AMBASSADOR OPEN EXHIBITION AMERICAN ART ON JULY SIXTEENTH - WILL YOU PLEASE CONTACT DEMEDIATELY - THANKS.

> PORTERMO CRAY MUSEUM OF MODERN ART

Chg. 20th Century American Art- Zurich

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mrs.) Grace Davis Administrative Assistant Francisco to the factory Circulating Exhibitions and the International on the comment of the Program

Enclosure: 1 package of labels

Collection: Series. Folder: The Museum of Modern Art Archives, NY IC / IP I.A.505

CLASS OF SERVICE

This is a full-rate Telegram or Cable-gram unless its de-ferred character is in-dicated by a suitable

WESTERN

SYMBOLS DL=Day Letter

NL-Night Letter LT-Int'l Letter Telegran

VLT=Int'l Victory Ltr

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

LT

JUNE 28,1955

DARATHEA SPEYER AMERICAN EMBASSY PARIS

URGENTLY REQUEST AIRMAIL IMMEDIATELY ALL COPY NEGATIVES SUPPLIED BY US OF AMERICAN SHOW TO DR. WEHRLI KUNSTHAUS ZURICH. ALSO AIREXPRESS PREPAID TO SAME ALL FILMS SUPPLIED.

PORTER

Chg. 20th Century American Art - Zurich)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mrs.) Grace Davis Administrative Assistant Circulating Exhibitions and the International an the occurrent of the and Program

Enclosure: 1 package of labels

OD/rek

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION. Series.Folder: Collection: The Museum of Modern Art Archives, NY IC / IP I.A.505

July 26, 1956

Via air mail

Dr. René Wehrli Director Kunsthaus Zürich Heimplate 1 farmer by sales in responding to your latter listing the Zurich, Switzerland Defortunately, around of the times on the list proved tempora-

Dear Dr. Wehrli: alter and as care soft as metal the that was conclude

I am sending you enclosed a package of presentation labels to be attached to the books which we have sent you for labels to be attached to the books which the Kunsthaus Library.

We should be pleased to have word from you that the books have arrived sefely and in good condition.

Sincerely yours,

(Mrs.) Grace Davis
Administrative Assistant Circulating Exhibitions and the International Program

Inclosure: 1 package of labels

op/rrk

The Museum of Modern Art Archives, NY IC / IP I.A.505

cc: ICE-F-24-54 ZURICH Miss Dudley green

Alita To

AIR MAIL

June 6, 1956

Circulating Exhibitions

Dr. René Wehrli Director Kunsthaus Heimlatz 1 Zurich, Switzerland

Dear Br. Wehrli:

Please forgive my delay in responding to your letter listing the publications on contemporary art which you would like sent to the Kunsthaus. Unfortunately, several of the items on the list proved unexpectedly difficult to obtain, and we were waiting until the list was complete to write you.

We are sending the books on the Nieus Amsterdam, which leaves New York on June 8th and arrives in Rotterdam on June 15th. Shipment is prepaid and will be forwarded by our customs broker, W. R. Keating and Company, who will send you copies of all shipping papers and will arrange for customs clearance. I am enclosing a copy of the commercial invoice and itemized list of the books.

We would like to prepare a presentation label for the books and would expreciate it if you would edvise us of the exact title of the library. The form of the label is as follows:

Presented to the (Library of the Kunsthaus)
by The Museum of Modern Art, New York
on the occasion of the exhibition
Modern Art in the United States

1955

I hope you will find the publications on esset to your library.

I hope to see you during the ICOM meeting.

Sincerely,

Porter A. McCray Director Circulating Exhibitions and The International Program

Enclosures cornercial invoice

Employers List of books

PAM:WR

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

Notes &

Via air mail February 17, 1956 RK

Dr. René Wehrli Director Kunsthaus 1 Heimplatz Zurich, Switzerland

Dear Dr. Wehrli:

Subsequent to the showing of our exhibition: MODERN ART IN THE UNITED STATES: Selections from the Collections of the Museum of Modern Art, in Zurich, it was decided to present to each of the institutions in which the exhibition was shown, a selected group of publications on American art.

I enclose a list of publications available for this purpose. You will note that they include not only Museum of Modern Art publication, but also a group of books by other publishers on American Art.

If you do not already have a subscription that covers the books on this list and would be interested in receiving any of them, please let us know the titles of those you would wish to have and we shall be happy to send them to you.

With kindest regards,

Sincerely,

Porter A. McCray Director Circulating Exhibitions and the International Program

Enclosure: List of books

PAM/GD/rrk

The Museum of Modern Art Archives, NY IC / IP I. A . 505

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WESTERN UNION

TELEGRAM

1201

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Letter Telegram

W. P. MARSHALL. PRESIDENT

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t

KUNSTHAUS, ZURICH

Well Oct 4, 1955

ATTENTION WEHRLI Stop INSTRUCT ZUST & BACHEMEIER, CHIASSO,

TO CABLE SWISS BANK NEW YORK AUTHORIZING RELEASE DOCUMENTS WITHOUT

PAYMENT THEIR CHARGES WHICH WE WILL PAY DIRECT STOP REFER OUR LETTER

OF INSTRUCTIONS SEPTEMBER 1.

MC CRAY MODERNART

virginia Pearson
Waldo Rasmussen
Dorothy Dudley

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Dr. Rene Wehrli Director Kunsthaus Heimplatz, 1 Zurich, Switzerland

Via airmail

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

Porter McCray

Zurich

September 14, 1955

\$321399/12546 ZURIDear Dr. Wehrli:

In behalf of the Museum of Modern Art

I am writing to acknowledge the receipt of your
check in the amount of \$522.44 which covers the
items referred to in Mr. McCray's letter to you
of August 1st for shipping, as well as a protective
frame made for your exhibition of MODERN ART IN
THE UNITED STATES.

Sincerely yours,

Charles T. Keppel Assistant Treasurer

CTK: et

Dr. Rene Wehrli Director Kunsthaus Heimplatz, 1 Zurich, Switzerland

Via airmail

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A COMMUNICATIONS, INC.



RCA COMINUMUS HING. DISCONDENS HING. DIS

AUG 27 1950

FOR MESSENGER CALL CI 7-5525

RX27

SBZ1399/12546 ZURICH 20 26 1030 LT PORTER MCCRAY MODERNART NEWYORK

EXHIBITION WILL LEAVE ZURICH LATEST SEPTEMBER ELEVENTH STOP WAITING EXACT INSTRUCTIONS STOP GREETINGS

KUNSTHAUS WEHRLI

TIONS, INC.

Very sincerely,

Yours,

Museum of Fine Arts

NICATIONS, INCORPORATION OF AMERICA





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

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KUNSTHAUS ZÜRICH / MUSÉE DES BEAUX-ARTS

ZÜRCHER KUNSTGESELLSCHAFT

Zürich, Heimplats 1 Telefon (051) 321722

Mr.
Porter A. McCray
Director
Circulating Exhibitions and
International Program
The Museum of Modern Art
11 West 53rd Street
N e w Y o r k 19

Dear Mr. McCray,

Thank you for your letter of September 1st.

According to your wish we are sending you herewith the copies of the consular invoices and form Nr. 204

We have sent the originals to Mr. Barnett, 723 Seventh Avenue and to Messrs. Keating & Co. Inc. 90 Broadway New York.

Very sincerely,

Yours,

V. John

Museum of Fine Arts

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.505

oc: Mr. Reid - Madrid Mr. Hart - Barcelona Miss Dudley

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This latter also atthorizes you to release these paptia sir well on-

hibition to the fire of Dark & Bechamity, Chiscon, of Housest art in New Edgin. Shipment should be con September 1, 1955

Br. René Wehrli Director Harr Tork, Bur Tork Kunsthaus Heimplats, 1 Heimplats, 1 and delivery to the House of Rolem Art, with all charges Zurich, Switzerland .. Chipmont should be depended by Srip, with we value de-

Dear Dr. Wehrlis amine of the comments towards for one amining the box

The following outlines shipping arrangements for the various sections of MODERN ART IN THE UNITED STATES:

We Re Don't had a Cour Don't

a. Shipment of the following sections, comprising 67 cases, to Barcelona:

1. Painting and Sculpture section no, as the above address.

2. Prints section
3. Architecture section.

agent selected by the American Embassy in Madrid to handle transportation for these sections of the exhibition. As you will see from this letter, the exhibition is to be picked up from the Kunsthaus by this firm's Zurich representative, Mr. A. Welti-Furrer, who is to arrange for transportation from Zurich to the Spanish border. The exhibition is to travel by sealed van, consigned to:

> Nuseo de Arte Hoderno III Bienal Hispano-Americana de Arte Parque de la Giudadela Barcelona, Spain.

I have been advised by the European office of Time Magazine that you have already repacked the exhibition and that it is ready for immediate shipment. I have therefore instructed Mr. Welti-Furrer to pick up the shipment to Spain at the earliest possible date, prior to September 11, if possible.

I am enclosing five copies of the box lists for these sections of the exhibition, with a top sheet itemizing the cases according to number and marking. This letter will serve to authorize you to release the 67 cases containing these sections of the exhibition. I will appreciate anything you can do to expedite this shipment, as the time before the Bienal's opening is short.

b. Shipment of the following sections, comprising 10 cases, to the Museum of Modern Art, New York:

1. Industrial Design section

2. Typographic Design section.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dr. Rene Wehrli - Zurich Sept. 1, 1955 - 2 -

This letter also authorises you to release these sections of the exhibition to the firm of Zust & Bachemeier, Chiasso, for shipment to the Museum of Modern art in New York. Shipment should be consigned to:

> W. R. Keating & Co., Inc. 90 Broadway New York, Hew York

for customs clearance and delivery to the Museum of Modern Art, with all charges payable at destination. Shipment should be forwarded by ship, with ne value declaration on the bill of lading, as we wish to avoid ad valorem freight charges. I am enclosing five copies of the commercial invoice for each sections the two sections are to be consigned separately to W. R. Keating. In order to obtain free entry through the United States Customs, it is necessary to attach each copy of the commercial invoice to U. S. Foreign Service Form #20h, which may be obtained from the local U. S. Consulate. When shipment is made, one copy of each invoice, together with U. S. Foreign Service Form #20h, should be sent to us, and the original and all other papers to W. R. Keating, at the above address. The shipping agent should notify us of the name of the ship and the place and date of departure, so that we may arrange for transit insurance.

c. Shipment of Photography section, comprising three cases, to Calor

Please instruct Zust & Bacheseier to consign this shipment to:

The American Entessy

Oslo, Norway

Attention: Mr. Norman Nordstrand

Cultural Affairs Officer.

Please let me know immediately when these shipments have been made Charley politices, endptore, points, probably architecture to Euroless when Details shipment from Zurich.

With very best regards, Leave Borley September sheriath origo Vienes colds

Sincerely,

Porter A. HoCray to favorista and se you know you the Director oil of bles do to Circulating Exhibitions and for this part of the sharper per shall the International Program At the most fine to chall miving the mating of princes and experient tite of the files, the industrial energy objects, he been publical

enclosures: 1. Letter to Mr. Guggenbuhl, Sept.1,1955
2. 5 copies box list, with summarizing sheet
3. 5 copies commercial invoice

PAK/WR/TTK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.505

AIR MAIL

August 25,1955

Dr. R. Wehrli Kuns thaus Heimplats B, also appropriate your formanting to me in Fee Loric ZURICH, Switzerland

Dear Dr. Wehrli: We later and I attack 2 moderat sach

of them lists with the respect that you enclose one depy Mr. Barr haswritten that the exhibition of American Art in the Kunsthaus was quite handsomely installed and the photographs which you so promptly forwarded bear out this fact very strikingly. He regretted asdid we that some of the major avant garde painters had been omitted and we wished that a greater number of the prints had been shown. We were aware however that you had reason for these omissions. I was somewhat surprised to see that you finally decided to omit the household objects completely. And of course I had already told you in Paris how very disappointed we were with the illustrations in their catalog. I must thank you for your prompt shipment of your catalogs all of which have now safely arrived. You will recall that we earlier expected our next showing to be in Milah but plans have changed and we shall present the exhibition at The III Bienal in Barcelona on September 28th. Hence my cable to you as follows:

"Sending paintings, sculpture, prints, probably architecture to Barcelona stop Details shipment to follow stop Urgent this portion exhibition leave Zurich September eleventh stop Please cable confirmation this date."

I hope you will be able to meet this shipping date for the four sections of the show will take some time to transport from Zurich to Barcelona and as you know require a good deal of time for installation. As soon as Barcelona furnishes us the shipping details for this part of the show you shall be given full instructions. At the same time we shall advise the method of shipment and destination of the films, the industrial design objects, the typographical design and photography. These last categories can go off as late as is convenient to your schedule.

In order that our Embassy may proceed immediately with advance publicity on this exhibition I would request that you forward via airmail the photographic negatives forwarded from Paris and listed herewith marked with the letter "A" to Mr. John Reid, American Embassy, Madrid.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Assessment with transmissed by Miss Sparce to ire Schrift for the Social standing of Schrift and It was the Warren Mississ, simple 27 be count to Spain for the Burent Manager of the Spain for the Burent

The Pullcoing copy regulaters amplied to the Valla Debendy in Paris for publishing

Dr.R. Wehrli ZURICH

Physiologicals

Oldering - -

BURNE

August 25,1955

I would also appreciate your forwarding to me in New York via airmail the remainder of these photographic negatives listed herewith marked with the letter "B" and the catalog photographs originally furnished by us from New York listed and marked with the letter "C". I attach 2 copiesof each of these lists with the request that you enclose one copy with each of the shipments.

I do hope our Mr. Freimarck showed up for your opening in spite of the competition from Geneva. We are looking forward to seeing the account of the show and the press clippings. The lenders of the films have asked us to furnish them with such information as the name of the theatre used, the number of showings, the capacity of your theatres, the attendance, critical comment and the film notes if they were translated for distribution. If there was a poster we should also like a copy of that.

You shall be hearing from me almost immediately regarding the details of shipment. Meanwhile my very best wishes to you and kindest remembrances to Madame Scheiss.

Sincerely,

Porter A. McCray Director International Program

PAM:eh

enclosure: 3 lists in duplicate

1. "A" -Painting & Sculpture, Prints, Architecture
Negatives to be sent to SPAIN

2. "B" -Painting & Sculpture
negatives to be returned to the Museum of Modern Art

 "C" -Painting & Sculpture, Prints, Architecture, Industrial and Typographic Design, Photography, Film Photos to be returned to the Museum of Modern Art

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505



August 24, 1955

fact from Eurable to Rovin The following copy negatives shoplied to the U.S. Embassy in Paris for publicity purposes and transmitted by Miss Speyer to Dr. Wehrli for the Zurich showing of MODERN ART IN THE UNITED STATES, should now be sent to Spain for the Bercelona showing of the exhibitions

Painting and Sculpture

Aday Republican to be

Davis Demurch Peininger Kumiyoshi Men Ray Marin Prendergast Spencer Stella Stattheimer Weber Blume Hopper Levins Shahn Shahn Wyeth Bloom Graves MacIver Basiotes Glarner dorky Hartigan Kline de Kooning Motherwell Pollook Tobay Tomlin C Kane Pickett Calder Ferber Lachaise Lachaise Lassaw Nade lman Roszak Zorach

Lucky Strike audeville Vladuot Portrait of the Artist as a Golf-Player The Rope Dancer Accompanies Herself WithHer Shadows Lower Manhattan oadia is Fairmont actories Family Fortrait The Geranium The Eternal City House by the Railroad Reast of Pure Reason
Bartalomeo Vansetti and Nicola Sacco
Pacific Landscape Christina's World The Synagogue Bird Singing in the Moonlight Hopsootch Jungle Relational Painting Bathers by the River Chief Woman, I Number I, 1948 Edge of August Number 20, 1949 Self-Portrait Manchester Valley Whale Portrait of Jackson Pollock Floating Figure Standing Woman wannon Man in the Open Air Spectre of Kitty Hawk Head of Christ

Total: Shrby (40)

Prints

Bellows Feininger Hopper Marin Baskin Porsberg

Dempsey and Pirpo Buildings Night Shadows Woolworth Building, New York, No.3 Man of Peace The Pamily

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Copy Negatives to be Sent from Zurich to Spain

-2-

The Wake

August 24, 1955

Prints (cont.)

Frasconi
Fuller
Jones
Kohn
Landeek
Levine
Margo
May
Peterdi
Pierce
Reder
Rogalski
Steg
Torkanowsky

The Storm Is Coming
Hen
Self-Portrait
Figer
Alleyway
Cityscape
The Sea
Chinese Actor
Germination
Stilts
House of Cards
Scoppion and Crab
Self-Analysis

transmitted by hear theyer to Dr. Burlisder the

Read to the U.S. School in Paris for

Total: Twenty (20)

Architecture

Rames
H.M. Ferguson Co.
Harrison & Abramowitz
Philip C. Johnson
Mies van der Rohe
Skidmore, Owings and Merrill
Frank Lloyd Wright
Lloyd Wright

Case Study House
Bluebonnet Refining Co., Corpus Christi
Alcoa Building, Pittsburgh
House for Philip C. Johnson
Apartments, 860 Lake Shore Drive, Chicago
Lever House
Johnson War Company Laboratory
Wayfarers Chapel

Total: Eight (8)

Total copy negatives to be sent from Zurich to Spain for Barcelona showing: Sixty-eight (68)

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505



August 24, 1955

The following copy negatives supplied to the U.S. Embassy in Paris for publicity purposes and transmitted by Miss Speyer to Dr. Wehrli for the Zurich showing of MODERN ART IN THE UNITED STATES should now be returned to The Museum of Modern Art, New York:

Painting and Sculpture:	2
Lippold: Variation No.7, Full Moon Noguchi: Even the Centipede	
Browling Storm, Se	boodie_Hai
Industrial Design	1 0 9 PA
Typographical Design	8
Photography	10
Films	8
STATE OF THE PARTY	

Total: 37

The Panel of Pare & Facility Landroupe Christians's May 18 The Dynamogue

Selational Painting

Number 1, 1960 Tunber 10, 1980 Palating, 1881

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Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP I.A.505



August 24, 1955

Her Shadows

The following photographs were sent to Zurich for illustrations for the catalog; their return to The Museum of Modern Art is now requested:

Painting and Sculpture

Davis Demuth Dove Paininger Hartley Kuniyoshi Man Ray

Marin Prendergast Spencer Stella Weber Blume Burchfield Hopper Levine Shahn Wyeth Bloom Graves MacIver Baziotes Glarner Gorky Kline

Pollock Rothko Still Pitches Thereils Tobey Tomlin Company (Company) Kane Lopez Tanaila and Tools Pickett Calder Perber Man Mana Hare Lachaise Lassaw Lipton Taper Company, Cover for

Nadelman

Roszak Zorach

De Kooning

Motherwell

Dancing Sailors Willows The Steamer "Odin" Evening Storm, Schoodic, Maine Self-Fortrait as a Golf Player The Rope Dancer Accompanies Herself with

Lucky Strike

Lower Manhattan
East River In Pairmont Pactories The Geranium The Eternal City
The First Hepaticas
New York Movie The Feast of Pure Reason Pacific Landscape Christina's World The Synagogue Bird Singing in the Moonlight Hopscotch Dwarf Relational Painting Agony and Chapel

Chief Woman, I Granada Number 1, 1948 Number 10, 1950 Painting, 1951 Edge of August Number 20, 1949 Self-Portrait Adam and Eve and the Tree of Life Manchester Valley Whale

Portrait of Jackson Pollock Kwannon Sanctuary

Man in the Open Air Spectre of Kitty Hawk Head of Christ

Total: 44

Prints

Baskin Forsberg Man of Peace The Family

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Zurich Estalog Photos Supplied -2-

August 24,1955

Prints (cont.)

Frasconi Fuller Jones Kohn Landeck Levine Margo Moy Peterdian Train Robbing Racz Rogalski Steg Yimkers

The Storm Is Coming Hen Self-Portrait Tiger Alleyway Cityscape
The Sea
Chinese Actor Germination Stilts Perseus Beheading Medusa, II Scorpion and Crab Self-Analysis Dead Bird

Total: 16

Architecture

Charles Eames Case Study House

Philip C. Johnson
Mies van der Rohe
Skidmore, Owings & Merrill
Frank Lloyd Wright

Bluebonnet Corn Refining Co., Corpus Christ
Alcoa Building, Pittsburgh
House for Philip C. Johnson
Apartments, 860 Lake Shore Drive, Chicago
Lever House
Johnson Wax Co. Laboratory

Mc. Co. Bluebonnet Corn Refining Co., Corpus Christi

Industrial and Typographic Design

Plastic Kitchen Utensils Kitchen Utensils (2 photographs) Glassware Kitchen Utensils and Tools Games and Toys Three Plexiglas Letters Outdoor Sign, Metal Packages for Cigars and Goblets Poster for the New York Times Consolidated Vacuum Corporation, Cover for Annual Report Strathmore Paper Company, Cover for Brochure

Total: 13

Photography

Mili Lange Smith Levitt Bullock

Juggler Cotton Picker Death in a Spanish Town Child Crossing Street Towards Its Mother Nude Woman in an Abandoned House

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Zurich Catalog Photographs Supplied -3-

August 24, 1955

Photography (cont.)

Newman Penn Miller

Isamu Noguchi Jerome Robbins Brancusi Hand and Mallet

August 1, 1955

Total: 8

Film

The Great Train Robbery
Charles Chaplin, Pay Day
Hallelujaht
The Wind
Camille
Lost Boundaries
The Plow That Broke the Plains
The Works of Calder

Total: 8

TOTAL PHOTOGRAPHS SUPPLIED.....97

result directly to the Express transport despress. The over of street franch on the factors to for anything toward for the value beauties of the amphibition, and is an expenditory for which was placed any in setting properties. The resulting billions of the country of the cou

between our two institutions. If you see it could not the wise section of the process of the pro

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Via air mail

August 1, 1955

retto to

Dr. René Wehrli Director Kunsthaus Heimplatz, 1 Zurich, Switzerland

Dear Dr. Wehrli:

I enclose a copy of Facture E/O 5.2262 from Express Transport, Ltd., Paris, covering all costs in connection with the preparation and shipmentof the exhibition of MODERN ART IN THE UNITED STATES from Paris to Zurich. Our Treasurer's office has made payment of this complete amount directly to the Express Transport Company. The item of 49,000 French francs on the facture is for packing cases for the Print Section of the exhibition, and is an expenditure for which the Museum of Modern Art is solely responsible. The remaining balance of 352,904 French francs I believe represents the total which we agreed to share equally between our two institutions. If you are in accord with this amount, I should appreciate your forwarding to us your share, which comes to 176, 452 French francs. Payment should be made to the Museum of Modern Art in American dollars.

I am writing you separately with reference to other details concerning the exhibition.

With best regards,

Sincerely,

Porter A. McCray Director Circulating Exhibitions and the International Program

PAM/rrk enclosure

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KUNSTHAUS ZÜRICH / MUSÉE DES BEAUX-ARTS

ZÜRCHER KUNSTGESELLSCHAFT

Zürich, Heimplats 1 Telefon (051) 321722

Zürich, July 15th. 1955

Mr.
Porter A. McCray
Director
Circulating Exhibition and
International Program
The Museum of Modern Art
11 West 53rd. Street
New York 19

Dear Mr. McCray,

Many thanks for your letter of July 11th. and for sending me further material for our forthcoming show.

We have in the mean time been in touch with Mr.George Freimarck, Public Affairs Officer of the American Embassy in Berne who will be representing the American Embassy at the opening of our exhibition, on July 16th.

Unfortunately the Ambassador, Miss Willys, will not be able to attend our opening ceremony, having another important engagement to attend that same day in Geneva. (President Eisenhowers arrival) The Consul General and his wife, Mr.and Mrs. Donovan have promised to come.

Thank you so much for sending me the plan from the Musée d'Art Moderne in Paris, and for the other indications for our show. We are very grateful for all this very useful material and appreciate greatly your kind help.

However, as we have told to you before, we had to adapt ourselves to the rather limited space of our localities and for this reason could not keep to the sequence of the Paris exhibition, which you will surely understand.

We hope though, that our show will be an interesting one, and that it will meet with success over here.

I am glad to tell you, that all the exhibits arrived in good condition, and that by now, the American Embassy in Paris has sent us the copy negatives, as well as the Film material.

Our catalogue is ready, and a copy will be sent to you by air-

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- 2 -

mai. According to your wish, we shall foreward another 150 copies to your address next week.

I very much hope, that the German textes we gave to the paintings, Sculptures and prints will meet with your approval. We were extremely limited with our time and afraid, that if we sent them to you for checking, we would not get them back so soon!

As soon as the exhibition will be running, we shall have photographs taken of the different sections, and send them to you, together with an account of our opening and with press clippings from the different Swiss papers, refering to our exhibition.

I am very pleased to hear that Mr. Barr will come over here shortly and hope, he will arrive in Zürich before July 23d. I shall be absent from Zürich for 3 weeks after this date and should regret very much indeed not to see him.

With again so many thanks for all your kind help and assistance,

I am, very sincerely,

Tours,

Museum of Fine Arts

the Director

(Dr. R. Wehrli)

12. With

P.S. We have just received your letter of July 12th. and have seen to the correction of the background material.

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cc: Miss Franc

Via mir mail

May 2. Million

July 12, 1955

Ment. Blanc

Dr. René Wehrli
Director
Kunsthaus
Heimplatz, 1
Zurich, Switzerland

your mon Dear Dr. Wehrlis anything of the American Ashermater at the opening of

Dry Real Websell

In re-reading the background material for the exhibition: MODERNE KUNST IN U.S.A.: AUSWAHL AUS DER SAMMLUNG DES MUSEUMS OF MODERN ART, NEW YORK, we have noted one omission.

In the last paragraph on Page 3, the name of Captain

Edward Steichen was omitted. The sentence should read as follows: "The forewords to the other sections of the exhibition
are by the Museum Curators responsible for the selections -William S. Lieberman for the prints, Greta Daniel for industrial design, Mildred Constantine for typographic design, Captain
Edward Steichen for photography, and Richard Griffith, Curator
of the Film Library, who discusses 'The American Film -18961955.'"

I should appreciate it very much if you would make sure that this correction is made.

wort that matter Lingold be supplied for the Barich showing, but his opinion

other the entiretties were limity to order because the stubes one affinites.

I as some not to have presented Sincerely, to conside to your re-

Porter A. McGrey
Director
Circulating Exhibitions and
the International Program

PAM/rrk

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ec: Miss Dudley Mrs. Shaw onth extensey have been onitied, depende

cc: Mr. Burden Mr. d'Harnoncourt Miss D. Miller Mr. Keppel Bodanes we have an encineus secund for estatogs from Via air mail-s

Dy. Weight - Surish JULY 11, 1955 - 8

leaders to those exhibitions and from libraries and other measure, sould you send 150 copies to the Nasses in my care for to July 11, 1955 striketion? I would greatly approclate your porting to me one copy, by air, as soon as the

maislage are printed. Also, for our recents, we are aucious to have several photograpus of the installation of the various sections of the exhibition, and Dr. Rene Wehrli your handlers posting or empedding the painting cares. For our Directory files, we should like senies of all information releases to your great, Kunsthaus harm of all criticies and nove times appearing in the Swies press so-Heimplatz 1 he constitution at the Mangahara, Zurich, Switzerland ere stoold to therees for these cotalogs and this decemmention,

Dear Dr. Wehrlity advise un of the amount, and we mail relaborse you.

Thul choice.

I hope you have now received word from our Embassy in Berne concerning your request for the sponsorship of the American Ambassador at the opening of your exhibition on July 16. Some time ago, I cabled Mr. George Freimarck, Public Affairs Officer, asking him to get in touch with you concerning your plans for the exhibition. I have heard nothing further from him.

Also, there has gone out to you the plan of the main floor of the Musee d'Art Moderne in Paris, indicating by catalog numbers the sequence of our hanging scheme there. In addition, you were furnished details of the pedestals used for most of the sculpture and the pedestal dimensions used for the architectural models in this exhibition.

The American Embassy in Paris was also instructed to transmit to you by air our copy-negatives of a number of works of art in the exhibition, for publicity purposes, and the entire collection of films which, I understand, you plan to show in a small cinema in Zurich. Since Paris has not advised me of having carried out these instructions, I would appreciate word from you as to whether they arrived safely. I enclose a copy of the program orginally outlined for the films and separate notes on each of the films represented.

I am sorry not to have prevailed upon Mr. Barr to concede to your request that another Lippold be supplied for the Zurich showing, but his opinion was that no other available example did the artist sufficient justice, and after the return of the large one from Paris and the drastic damage which it suffered, Mr. Barr was even less inclined to risk further transportation of these delicate works. Incidentally, Mr. Barr hopes to pass through Zurich some time around the middle of July and hopes very much to have an opportunity to see you, your collection, and of course our exhibition.

I am sorry you did not allow us to check the German titles for the paintings, sculpture, and prints. We could have returned them to you within 48 hours. I am afraid little was gained by waiting to see the works of art, as in most cases the ambiguities were likely to arise because the titles are allusive, rather than literally descriptive.

Enclosed herewith is a considerable amount of background material which may prove useful in preparing your press releases. The numbers of objects in

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Dr. Wehrli - Zurich July 11, 1955 - 2

each category have been omitted, dependent, of course, upon the numbers of your final choice.

Because we have an enormous demand for catalogs from the artists and lenders to these exhibitions and from libraries and other museums, would you send 150 copies to the Museum in my care for this eventual distribution? I would greatly appreciate your posting to me one copy, by air, as soon as the catalogs are printed. Also, for our records, we are anxious to have several photographs of the installation of the various sections of the exhibition, and a few views of your handlers packing or unpacking the painting cases. For our publicity files, we should like copies of all information released to your press, and clippings of all criticism and news items appearing in the Swiss press relating to the exhibition at the Kunsthaus.

If there should be charges for these catalogs and this documentation, would you kindly advise me of the amount, and we shall reimburse you.

I have noted you will require 10 days for dismantling the exhibition, and prior to your closing date, we shall furnish you with shipping details.

I know you are enormously busy at this moment, but when things subside, do let us hear of the condition in which the exhibition arrived and furnish us with an account of your opening and the general impression of the exhibition.

then by the School, directed by Relea Louist, Jamies Look, and James Ages, (1788)

take the real of the rests of the course of the course of the rest of the rest

1981 Laby Boundarius, produced by Louis do Baghement, with Mel Perrer,

1940 LOUBLAN WEST, produced and directed by Sabert Plalerty, (Mean)

With very best wishes,

December - approximately 100 minutes

The First Laure of TES halves of Time.

Sincerely,

Porter A. McCray
Director
Circulating Exhibition and the
International Program

PAM/rrk enclosures

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12 Merch 1955 Junich

FILMS PROGRAMS FOR SHOWING DURING THE EXHIBITION CINQUANTE ANS D'ART AUX ETATS_UNIS

These items exist in French at Cinemateque Française

1. The Narrative Film 1 - approximately 100 minutes

1911 SHOOTIN'MAD, directed by Broncho Billy Anderson, with Anderson. (16mm)
1914 THE FUGITIVE, directed by Thomas H. Ince, with William S. Hart. (16mm)
1914 THE ROUNDERS, directed by Mack Sennett, with Charlie Chaplin and Fatty Arbuckle. (16mm) *1914 THE AVENGING CONSCIENCE, directed by D. W. Griffith, with H. B. Walthal, Blanche Sweet. (35mm)

2. The Narrative Film: 2 - approximately 120 minutes

*1924 THE THIEF OF BAGDAD, directed by Raoul Walsh, with Douglas Fairbanks, Julanne Johnston, Anna May Wong. (35mm)

3. The Marrative Film: 3 - approximately 100 minutes

1935 The First issue of THE MARCH OF TIME, produced by Louis de Rochemont. (35mm) 1951 LOST BOUNDARIES, produced by Louis de Rochemont, with Mel Ferrer, Beatrice Pearson. (35mm)

4. Documentary - approximately 100 minutes

1953 IN THE STREET, directed by Helen Levitt, Janice Loeb, and James Agee. (16mm) 1948 LOUISIANA STORY, produced and directed by Robert Flaherty. (35mm)

5. Experimental Films - approximately 80 minutes.

1928 THE FALL OF THE HOUSE OF USHER, directed by Dr. James S. Watson. (35mm) 1928 THE LIFE AND DEATH OF A HOLLYWOOD EXTRA, directed by Robert Florey. (16mm) 1953 HACKTOP, directed by Charles and Ray Eames. (16mm) — 1954 TREADLE AND BORBIN, directed by Wheaton Galentine. (16mm)

1954 ANALOGIES, directed by James Davis (16mm)

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THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

BACKGROUND MATERIAL FURNISHED BY THE MUSEUM OF NODERN ART FOR PRESS RELEASE ON THE EXHIBITION MODERNE KURST IN U.S.A.: AUSWAHL AUS DER SAMMLUNG DES MUSEUMS OF NODERN ART, NEW YORK, OPENING AT THE KUNSTHAUS, ZURICH, July 16, 1955.

The ____paintings and ____ sculptures by ____ artists in the exhibition have been selected by Dorothy C. Miller, Curator of Museum Collections, to reveal four or five principal directions of American art over a period of approximately h0 years. The first section is devoted to the older generation who worked in Europe and who founded the modern movement in the United States. Pictures by Maurice Prendergast painted before the femous New York Armory show of 1913 which he helped to organise are included, as well as paintings by John Marin, Max Weber, Charles Desuth, Stuart Davis and Yasuo Kuniyoshi, and sculpture by William Zorach, Gaston Lachaise, and Elie Madelman. The next sections are devoted to the realist and rementic traditions, as found in painters of the American scene such as Edward Hopper and Charles Burchfield, in Andrew Myeth's work, in paintings by Loren McIver and Hyman Bloom, and in the mystic images of Morris Graves. The development of the last decade in the field of abstract art is illustrated by the work of Mark Tobay, Arshile Gorke, Willem de Kooning, Jackson Pollock, William Baziotes, Hark Rothko, Frans Kline, and others. Parelling the work of these painters is sculpture by Theodore Rossak, Ibram Lassaw, David Hare and Seymour Lipton, and the highly original work done by Alexander Calder as early as the 1930's. A small section of the painting and sculpture show is reserved for the modern "primitives" -- naive or self-taught artists like foseph Pickett and John Kene.

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Zunsthaus - Zurich Rolesse - 2 -

prints were selected by William S. Lieberman, Curator of Prints, from the Abby Aldrich Rockefeller Print Room of the Museum and supplemented by a few loans. This section surveys the extraordinary remaissance of American printmaking today, as illustrated in work done since 1940 by about ______ artists from all parts of the United States. These examples demonstrate three characteristics of recent American prints; use of color and texture, emphasis on large-scale prints, and technical innovation. All traditional graphic media are represented as well as new media such as serigraph (silk screen) and the cellocut (plastic), developed and perfected in the United States. An historical introduction to the print section is made up of the work of six painters who were also active as printmakers between 1900 and 1925; Maurics Frendergast, John Marin, Lyonal Feininger, Max Weber, Ceorge Bellows and Edward Hopper.

Posters, book jackets, record-album covers, newspaper and magazine advertisements, brochures and announcements, packaging, street signs, and street letters have been selected by Mildred Constantine, Associate Curator of Graphic Design. The more than _____ examples, all executed since the war, place special emphasis on new ideas in typography. Alvin Lustig, Leo Lionni, Herbert Bayer, Noel Martin and Paul Rand are among the noted designers whose work was selected.

Hore than _____pbjects manufactured by modern techniques of mass-production comprise the industrial design section of MODERNE KUNST IN U.S.A., selected by Greta Daniel, Assistant Gurator of Design. A special feature is a group of

	Collection:	Series.Folder:
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Eunethous - Eurich Release - 3 -

modern chairs selected as particularly illustrative of the application of modern industrial technology to American design. Other furniture, as well as lighting equipment, glassware, chins, cooking utensils and kitchen equipment, tools, toys and radio sets is also shown. A wide range of materials, including synthetics, is represented. This exhibition also demonstrates that esthetic merit is independent of price and that a 5-cent pill-box may deserve recognition as a well-designed object. All items included in this section are drawn from the industrial design collection of the Museum of Modern Art.

The American contribution to modern photography is represented in almost ______ examples selected by Edward Steichen, Director of the Museum's Department of Photography. Ranging from documentaries to abstract images, this section of MODERNE MUNET IN U.S.A. presents a cross-section of the work of mature and widely-known photographers as well as the work of younger man who have only recently found recognition.

The illustrated catalog contains an easey on the painting and soulpture section of the exhibition specially written by Holgar Cahill, well-known
art authority and scholar. The text for the architecture section is by the
eminent architectural historian, Henry-Russell Hitchcook, former Director of
the Smith College Museum of Art, Northampton, Massachusetts, and Arthur Drexler,
Curator of the Department of Architecture and Design of The Museum of Modern
Art. The forewords to the other sections of the exhibition are by the Museum
Curators responsible for the selections -- William S. Liebsruam for the prints,
Grete Daniel for industrial design, Mildred Constantine for typographic design
and Richard Criffith, Curator of the Film Library, who discusses "The American
Film - 1896-1955."

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Kunsthaus - Zurich Release - # -

The exhibition MODERNE KUNST IN U.S.A. was seen at the Musée d'Art
Moderne in Paris in April and May as part of the Salut à la France." Following
its showing in Zurich, sections of the exhibition will travel to other leading
cities in Europe.

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The exhibition report little

BACKGROUND MATERIAL FOR DR. WEHRLI'S USE IN PREPARING PRESS RELEASE

THE VALUE AND MODERN ART OF THE UNITED STATES: Selections from the Collections

of The Museum of Modern Art, is the largest exhibition of twentieth-century

American art ever shown abroad. It consists of more than paintings, sculptures,

prints, architectural photographic enlargements, stereo-realist slides and models,

examples of typographic design, industrial design, photography and films from the

collection of The Museum of Modern Art in New York, supplemented by a few loans

from trustees and patrons of the Museum. Prepared under the supervision of

The paintings and __ sculptures by __ artists in the exhibition have been

and sent abroad under the Museum's International Program, directed by Porter McCray.

Rene d'Harmoncourt, Director of The Museum of Modern Art, IKKhas been organized

selected by Dorothy C. Miller, Curator of Museum Collections, to reveal four or five principal directions of American art over a period of approximately 40 years. The first section is devoted to the older generation who worked in Europe and who founded the modern movement in the United States. These pictures by Maurice Prendergast painted before the famous New York Armory Show of 1913 which he helped to organize are included as well as paintings by John Marin, Max Weber, Charles Demuth, Stuart Davis and Yasuo Kuniyoshi, and sculpture by William Zorach, Gaston Lachaise, and Elie Nadelman. The next sections are devoted to the realist and romantic traditions, as found in painters of the American scene such as Edward Hopper and Charles Burchfield, in Andrew Wyeth's work, in paintings by Loren MacIver and Hyman Blccm, and in the mystic images of Morris Graves. The development of the last decade in the field of abstract art is illustrated by the work of Mark Tobey, Arshile Gorky, Willem de Kooning, Jackson Pollock, William Baziotes, Mark Rothko Franz Kline and others. Paralleling the work of these painters is sculpture by Theodore Roszak, Ibram Lassaw, David Hare and Seymour Lipton, and the highly original work done by Alexander Calder as early as the 1930's. A small section of the painting and sculpture show is reserved for the modern "primitives" -- naive or self-taught artists like Joseph Pickett and John Kane.

from the Abby Aldrich Rockefeller Print Room of the Museum and supplemented by a few loans. This section surveys the extraordinary renaissance of American printmaking

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today as illustrated in work done since 1940 by about artists from all parts of the United States. These examples demonstrate three characteristics of recent American prints: use of color and textures, emphasis on large-scale prints, and technical innovation. All traditional graphic media are represented as well as new media such as serigraph (silk screen) and the cellocut (plastic), developed and perfected in the United States. An historical introduction to the print section is made up of the work of six painters who were also active as printmakers between 1900 and 1925: Maurice Prendergast, John Marin, Lyonel Feininger, Max Weber, George Bellows and Edward Hopper.

Modern American architecture, selected by Arthur Drexler, Curator of the Department of Architecture and Design, is being represented by 17 buildings designed since 1946, shown in large-scale photo enlargements, plans, models, and three-dimensional color slides in adjustable stereoscopic viewers. Office buildings, a factory, a research laboratory, houses, a hospital, a school and a chapel were chosen for their excellence as works of art and their significance in the development of American architecture. The United Nations Secretariat Building in New York by Wallace K. Harrison and Consultants; the General Motors Technical Center in Detroit by Saarinen, Saarinen and Associates; and Lever House, New York, by Skidemore, Owings and Merrill are among the buildings included. Models of Mies van der Rohe's Chicago apartment house, of Philip C. Johnson's glass house in Connecticut, and of a house by Marcel Breuer and one by Richard Neutra, are being shown.

Posters, book jackets, record album covers, newspaper and magazine advertisements, brochures and announcements, packaging, street signs, and street letters have been selected by Mildred Constantine, Associate Curator of Graphic Design. The more than examples, all executed since the war, place special emphasis on new ideas in typography. Alvin Lustig, Leo Lionni, Herbert Bayer, Noel Martin and Paul Rand are among the noted designers whose work was selected.

Modern techniques of mass-production comMODERN ART OF THE UNITED STATES
prise the industrial design section of MEDICAN ART OF THE UNITED STATES
ted by Greta Daniel, Assistant Curator of Design. A special feature is a group of
modern chairs selected as particularly illustrative of the application of modern
industrial technology to American design. Other furniture, as well as lighting
equipment, glassware, china, cooking utensils and kitchen equipment, tools, toys
and radio sets is also shown. A wide range of materials, including synthetics, is
represented. This exhibition also demonstrates that esthetic merit is independent
of price and that a 5-cent pill box may deserve recognition as a well-designed

	Collection:	Series.Folder:
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-3-

object. All items included in this section are drawn from the unique industrial design collection of The Museum of Modern Art.

The American contribution to modern photography is represented in almost contribution to modern photography is represented in almost contribution of the Museum's Department of Photography. Ranging from documentaries to abstract images, this section of MODERN ART IN THE UNITED STATES presents a cross-section of the work of mature and widely-known phasographers as well as the work of younger men who have only recently found recognition.

The American film is symbolized in the exhibition by two panels of still photographs, one group selected from naprative films and the other from documentary and experimental films. This section is under the direction of Richard Griffith,

EXXX Curator of the Film Library. Since this medium cannot be adequately presented in an exhibition hall, a concurrent series of film programs is being held at _____, each program stressing a particular aspect of the striking contribution made by the United States to the art of the motion picture and tracing the history of the American narrative, documentary and avant-garde films

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The illustrated catalog contains an essay on the painting and sculpture
section of the exhibition specially written by Holger Cahill, well-known art
authority and scholar. The text for the architecture section is by Henry-Russell
Hitchcock, former LX Director of the Smith College Museum of Art and seminant
architectural historian, and Arthur Drexler, Curator of the Department of Architectural historian, and Arthur Drexler, Curator of the Department of Architectural and Design of the Museum of Modern Art.

The forewords to the other sections of the exhibitions are by the Museum Eurators
responsible for the selections -- William S. Lieberman for the prims, Greta Deniel
for industrial design, Mildred Constantine for typographic design and Richard
Friffith, Curator of the Film Library, who discusses "The American Film - 1896-1955."

The exhibition MODERN ART IN THE UNITED STATES was seen at the Musee d'Art in April and May
Moderne in Paris/as part of the "Salut a la France." Rollowing its showing in Zurich, sections of the exhibition will travel to Milen, KANAX Frankfort (?), London, and possibly elsewhere in England and the continents

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W. P. MARSHALL, PRESIDENT

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C OPY

cc: Miss Dudley Miss Dorothy Miller

July 2, 1955 8 15 a m

SBZ1695/11284 ZURICH 10 2 1007 PORTER MCCRAY MODERNART NEWYORK

EXHIBITION WELL ARRIVE ALSO DOCUMENTARY

WEHRLI

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SBZ1695/11284 ZURICH 10 2 1007 PORTER MCCRAY MODERNART NEWYORK

EXHIBITION WELL ARRIVE ALSO DOCUMENTARY
WEHRLI

Ce dudles.

Plus D. mills

Plus D. mills

SERVICE OF RADIO CORPORATION OF AMERICA

O ROCKEFELLER PLAZA, N.Y., TEL. CI 7-5525





Publicity: In your letter of Eay 27th we definite! Sincerely,

Porter A. McCray Director Circulating Exhibitions and the International Program

PAM/rrk

their our press retease.

negatives obtained from Paris but I don't know

you accuse me of "heckling" for mertioning this are

I attach suggested "background" meterial for Be

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The Museum of Modern Art Archives, NY	IC/IP	I.A.505

THE MUSEUM OF MODERN ART

Air mail

Re: Points on astalog and publicity

for your letter to Dr. Webrit

From Tolon Heet

June 29, 1955

Deriv June 14, 1955

Oxbiog: Could you please clerify the point that we would like to be able to

Dr. Rene Wehrli

Director

Kunsthaus

1, Heimplatz

Zurich, Switzerland

Publicity: In your latter of May 27th we definite!

militaive rather than literally descriptive. It is practedly for Dear Dr. Wehrli:

Under separate cover, I am sending you today
the condition record sheets for our exhibition: MODERN
ART IN THE UNITED STATES: SELECTIONS FROM THE COLLECTIONS
OF THE MUSEUM OF MODERN ART. You will need these to check
the condition of the items in the exhibition as they are
received in the Kunsthaus.

I trust the exhibition has arrived in Zurich without incident and that you have received the documentary material we sent you on June 3.

of his request about to With warm personal regards,

Sincerely,

Porter A. McCray
Director
Circulating Exhibitions
and the International
Program

PAM/rrk

their our press release.

The Museum of Modern Art Archives, NY

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T. A . 505

THE MUSEUM OF MODERN ART

Date June 14, 1955

To: Porter

From:

Helen Hear

Re: Points on catalog and publicity

for your letter to Dr. Wehrli

June 23, 13

Catalog: Could you please clarify the point that we would like to be able to check the German titles for paintings, sculptures and prints (titles only - not whole item entries). We doubt that much is to be gained by waiting to see the actual works of art, as in most cases the ambiguities are likely to arise because the titles are allusive rather than literally descriptive. It is precisely for this reason that we would like to check and there will not be time if they wait till the works get there, so if possible could they please translate these titles first and sent them to us; we will return within 48 hours.

Introduction: I wwait your FARKE reaction to that rough draft I did; do you wish it revised or do you want to show it to René as is, or what?

Is there anything we need to do about "auspices"? I assume you are taking care of his request about Miss Willys. What do you want sent on MOMA trustees and/or staff?

Publicity: In your letter of May 27th we definitely promised to send the copy negatives obtained from Paris but I don't know where we now stand on this (and if you accuse me of "heckling" for mentioning this again, I'll burst into tears.).

I attach suggested "background" material for Dr. Wehrli's use in preparing their own press release.

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June 13, 1955

Dr. Rene Wehrli Director Kunsthaus Heimplatz 1 Zurich, Switserland

Dear Dr. Wehrli:

Thank you for your letter instructing me to authorize shipment of the exhibition MODERN KUNST IN USA, Auswahl aus des Sammlung des Museum of Modern Art, New York formerly entitled 50 ANS D'ART AUX ETATS-UNIS.

ler, Juryer & Hedray

The Bussus of Nodern Art

I have written today to the Express-Transport, Ltd., 27 rue de Flandre,
Paris XIXe, authorizing the immediate shipment of this exhibition
directly to you at the Kunsthaus and enclose a copy of this letter. I
am also enclosing three copies of the box lists.

I shall reply separately to your letter concerning other details.

With kindest regards, We are part towardy interested in this Artist, who is almost par-

Sincerely,

known over here and therefore, would be mich obliged to you, if

Porter A. McCray
Director of Circulating Exhibitions
and International Program.

PAM:m Enc.

The Museum of Modern Art Archives, NY

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T. A . 505

acts - Zerein 3. Vienne 1.

KUNSTHAUS ZÜRICH | MUSEE DES BEAUX-ARTS Express - Fungest

ZÜRCHER KUNSTGESELLSCHAFT

Zürich, Heimplatz 1 Telefon (051) 321722 Zurich, 9 th June 1955.

st

Mr. Porter A.McCray Director of Circulating Exhibitions The Museum of Modern Art

New York 19. 11 West 53 rd Street

Dear Mr. McCray,

Many thanks for your letters of May 27 th, giving us your detailed information and all particulars on the various items of our forthcoming show "Modern Art in the United States". The opening date will be on July 16 th. We think our exhibition will have to be held on a somewhat smaller scale than the one in Paris, especially the section of painting and sculpture. As we had shown many of the exhibits here not so long ago in our exhibition "Modern American Art", we can reduce this section considerably, which we think will be an advantage.

We should however like very much to have a sculpture by Lippold.

We are particularly interested in this Artist, who is almost unknown over here and therefore would be much obliged to you, if you could help us in getting his works. We are less interested in Noguchi.

Transport

We agree to having the exhibition sent by railway express by the Societé Express Transport directly from Paris to our Museum in Zurich, so that the customs can be seen to on our premises. — The exact address is: Kunsthaus Zürich, Heimplatz 1.

We should want the shipment to be made as soon as possible.

Insurance

As agreed, the Museum of Modern Art maintains continuous insurance on the exhibition both in transit and while beeing shown. The cost of shipping following the exhibition at the Kunsthaus ist the responsability of the Museum of Modern Art and the next exhibitor. — We recommend the firm Züst & Bachenmeier, Chiasso, for the transport Zurich-Milan to you. The packing and custom are done by us.

Finances

We agree in all points to your conditions.

Publicity

We accept gratefully all the available material you kindly offer to us . Wen renounce however on having the colour transparencies.

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- 2 -

Film section

As we have no projection facilities in our Museum, we shall make it possible to show the cultural Films in a small cinema in Zurich. Of course no entrance fees will be asked. The films will be shown with the original English titles and textes.

Withdrawels

We shall of course follow all your instructions in this matter.

Title

► We have decided on the German title;

Moderne Kunst in USA Auswahl aus der Sammlung des Museums of Modern Art, New York

for our exhibition here and hope you will approve.

Repacking of the exhibition

We shall need eight to ten days approx. for the repacking of the exhibition after the show here.

In answer to your secondletter of May 27 th concerning the catalogue and publicity of our exhibition "Modern Art in USA" we have taken note of your suggestions and give you herewith our reply:

Catalogue

We shall prepare the catalogue keeping as closely as possible to your manuscript and to your layout of the different sections. However, as we are forced to write down all the different items in the exhibition, we cannot count on a very high edition of the catalogue. For this reason it will not be as voluminous as the Paris catalogue. As soon as the works will be in Zurich, we shall correct the translations of the various items by checking up on the works themselves.— I think this will be the best way to avoid all misunderstandings.

We will not translate into German the text and titles of the posters, books and films, but will show them with the original English texts and titles.

Introduction

We are very pleased to get an introduction by Mr. d'Harnoncourt and accept with thanks.— The trustees of the Kunsthaus are never mentioned in our catalogues, but we shall of course be glad to mention the names of persons connected with the Museum of Modern Art, if you wish so. Do you thinkyour ambassador to Switzerland, Miss Willys, would accept to open our exhibition under her auspices? In this case we would of course mention her name in the catalogue.

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- 3 -

Text panels

• If necessary we can supply the German text. However, we think it less trouble if we have the text panels made over here. The photographs you have kindly sent us for our catalogue will be returned to you as soon as the printer will have finished with them.

Publicity

We will follow all your instructions and have taken note of the different items.

With again so many thanks for your helpful cooperation

Sincerely yours

(The Director)
Dr.R.Wehrli

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. d'Harnoncourt Mr. Barr Mr. Griffith the angermen of openioner, installantary reperious, Miss Dudley and potential of the estalogue, preparation of a pertur, Mrs. Shaw dental poblicator attacking the action to small one Mr. Rasmussen installation protographs (ed plea which I brooked you to Mr. Keppel

Mr. Lieberman

drawings of the pelestals ared. May 27, 1955 Mr. Drexler

Dr. Rene Wehrli to estaloge for secolule was Director And Land James of Kunsthaus de la landeau labora 1 Heimplatz Zurich, Switzerland

Dear Dr. Wehrlit the product Land to

button in Eurich, I am to I have just returned this week to New York and my colleagues were delighted to hear that the Kunsthaus will present the exhibition of American art in Zurich this summer.

Highlers We shall Sproduk copy magatifees a

Now to confirm the details of our conversation in Zurich and Paris regarding this showing:

Content: It is my understanding that this exhibition of American art representing painting, sculpture, prints, architecture, industrial design, photography and films is to open about July 15 and run to the end of August. I am writing you separately regarding the original manuscript of the catalogue which will be forwarded to you the first of next week. The content of the exhibition is identical with that of Paris, except for the three pieces of sculpture by Lippold and Noguchi and two or three objects from the industrial design section which were damaged or fislaid in Paris.

I am sorry to say that damages to the Lippold and the Moguchis have compelled the Museum's Department of Collections to designate these as no longer available for circulation. Your request for substitutes has been referred to Mr. Barr, who feels that the minor pieces available as alternatives would represent these artists unjustly. However, by the time you receive the complete catalogue copy we shall have obtained a final decision on this matter.

Transportation: In our conversation, we agreed that the Kunsthaus and the Museum of Modern Art will share jointly the expense of transporting the exhibition by railway express from Paris to Zurich. The Musee d'Art Moderne has agreed to store the works until they are shipped, on or about June 15, directly to Zurich by Societe Express-Transport. I shall count on your notifying me as early as possible of the exact dates on which you wish shipment to be made and the exact address to which the shipment is to be consigned.

The Museum of Modern Art maintains continuous insurance on the exhibition both in transit and while being shown. The cost of shipping following the exhibition at the Kunsthaus is the responsibility of the Museum of Modern Art and the next exhibitor. Meanwhile, I should very much appreciate your recommending the shipper you regard as most competent for shipment from Zurich to Milan.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dr. Rene Wehrli - 2 - May 27, 1955

Finances: It is my further understanding that the Kunsthaus will bear the expenses of unpacking, installation, repacking, translation and printing of the catalogue, preparation of a poster, and incidental publicity attending the exhibition. We shall supplement the installation photographs and plan which I handed you in Zurich with drawings of the pedestals used for the sculpture and architecture models and an indication of the sequence of hanging used in Paris.

Fublicity: We shall furnish copy negatives of the works included in the original Paris cataloge for possible use in publicity. The Museum of Modern Art has leamed a group of color transparencies of works in the exhibition to the American Embassy in Paris and these will be forwarded to you if you will request these directly from me. Unfortunately, in most cases the photographer of these paintings requires a fee for reproduction rights.

In view of the probable interest in the showing of this exhibition in Zurich, I am notifying Mr. George Freimark, Public Affairs Officer at the American Legation in Bern, of your plans.

Film section: In addition to the stills mounted on panels a program of American Films which were shown in Paris as part of the exhibition are available, depending on whether or not you have projection facilities available in the Kunsthaus or at another place suitable for non-commercial showing. Descriptive material on the series is available and I am enclosing an original program of the motion pictures which were shown in Paris. Your confirmation on this matter is requested.

Withdrawals: It is our intention to withdraw after Zurich the industrial design, typography, photography, and film sections and we will furnish you with shipping instructions for their return to the United States, probably through the port of Genoa.

Title: The Museum of Modern Art is in complete accord with you concerning the unacceptability of the Paris title, 50 Ans d'art aux Etats-Unis, and would like to suggest that the exhibition be called MCDERN ART IN THE UNITED STATES: Selections from the Collections of The Museum of Modern Art or the nearest German equivalent.

It would be very helpful to have your estimate of the time needed after the close of the exhibition for repacking and sure delivery in

If further questions arise at this time, I shall be happy to answer them.

With warmest regards,

Sincerely yours,

Porter A. McCray Director of Circulating Exhibitions and International Program

PAH/lp

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UNE RETROSPECTIVE DU CINEMA AMERICAIN

dans le cadre de l'exposition CINQUANTE AND D'ART AUX ETATE UNIS

Ces films font partie de la collection du Maseum of Modern Art de New York qui a donne l'autorisation de les montrer en France a l'occasion du Salut a la France.

Salle de projection des Services Americains d'Information 41, rus du Faubourg Saint-Honore, Paris VIII

1. Films musts: Mardi 19 avril a 21 houres tres precises.

Philips may be

1911 SHOOTIN' MAD, mis en scene par Broncho Billy Anderson, avec Anderson.

1914 THE FUGITIVE (Le Fugitif), mis en scene par Thomas H. Ince, avec William S. Hart.

· · · Cina Cido Zaberrania

Los Anda to 19200

1914 THE ROUNDERS, mis en scene par Mack Sannett, avec Charlot et Fatty Arbuckle.

1914 THE AVENCING CONSCIENCE, mis en scene par D. W. Griffith, avec H.B. Walthel et Blanche Sweet.

2. Film d'aventure : Mardi 26 avril a 21 heures tres precises.

1924 THE THIEF OF BAGDAD (Le Voleur de Bagdad), mis en scene per Raoul Walsh, avec Douglas Fairbanks, Julanne Johnston, Anna Mey Wong.

- 3. Films sociaux: Merdi 3 mai s 21 houres tres precises.
 - 1935 Le premier film de THE MARCH OF TIME (La Marche du Temps), produit per Louis de Rochemont.

1951 LOST BOUNDARIES (Frontieres Invisibles), produit par Louis de Rochemont, avec Mel Ferrer et Beatrice Pearson.

4. Documentaires: ,ardi 10 mai a 21 houres tres precises.

1953 IN THE STREET (Dans la Rue), mis en scene par Helen Levitt, Janice Loeb et James Agee.

1948 LOUISIANA STORY, produit et mis en scene par Robert Flaherty.

5. Films d'Essai: Mardi 17 mai a 21 haures tres precises.

AVIS TRES IMPORTANT

Ces cinq seances sont reservees aux personnes presentant et la Mort d'un Figurant une invitation speciale delivree par INFERACTION - boite postale nº 186-08 Paris (VIII) - Tel, PER. 64-47 et prealablement demandee par lettre adressee a INTERACTION ou retirée le Jeudi 7 avril de 20 h. a 22 h. au Musee de l'Homme, place du Trocadero.

Maison Usher), mis en scene

cene par Wheaton Calentine.

1984 AMALOGIES Nº I, mis en scene per James Davis.

TO AMPEL STORY . PELON DOOR IN

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UNE RETROSPECTIVE DU CINEMA AMERICA IN

dans le cadre de l'exposition CINQUANTE ANS D'ART AUX ETATELUNIS

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. . . Clas Chebrichers wise

Los Ania de 1930-o

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1948 LOUISIANA STORY, produit et mis en scene par Robert Flaherty.

5. Films d'Essai: Mardi 17 mai a 21 heures tres precises.

1928 THE FALL OF THE HOUSE OF USHER (La Chute de la Maison Usher), mis en scene par James S. Watson.

1928 THE LIFE AND DEATH OF A HOLLYWOOD EXTRA (Le Vie et la Mort d'un Figurant d'Hollywood), mis en scene par Robert Florey.

1953 BLACKTOP, mis on scene par Charles et Ray Rames.

1954 TREADLE AND BOBBIN (Pedale et Bobine), mis en scene par Wheaton Calentine.

1954 ANALOGIES Nº I, mis en scene per James Davis.

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Scheduled Film Showings of the Museum of Modern Art Films April - May 1985

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20 April	2100		USIS Showing for Informations et Documents
21 April	1800		Readers Les Amis de l'Art
22 April	1800	Film d'Aventure	Les Amis de l'Art
25 April	1800	Films sociaux	
26 April	1800	Films documentaires	Les Amis de l'Art
26 April	2100	Film d'Aventure - k 19	Cine Club Interaction
27 Apr 11	2100	" Il Wart 55 rd Street	USIS Showing for Informations et Documents
28 April	1800	Films d'Essai	Readers Les Amis de l'Art
29 April	2100	The Fugitive, March of T.	ine, In the Street La Federation Nationale
3 May	2100	Films sociaux	Cine Club Interaction
4 May	2100	and Thould like to	USIS Showing for Informations et Documents
5 May	2100	The Rounders, Life and De	eath of a Hollywood Extra, Lost Boundaries
10 May	2100	Films documentaires	Pederation Nationals du Cinema Educatif
11 May	2100	a this excitation for	USIS Showing for Informations ot Documents
17 May	2100	Films d'Essai	Seaders Cine Club Interaction
18 May	2100	We abould of course	USIS Showing for Informations et Documents

I very much hope you will give this request your symposition consideration, and remain, Bear Rr. HeGray,

Very sincerely years.
MASS TRANS TOWN TO A PRO-

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an art file XX let

KUNSTHAUS ZÜRICH / MUSÉE DES BEAUX-ARTS

Junes Junes

ZÜRCHER KUNSTGESELLSCHAFT

Zurich, 23 th April 1955.

Zürich, Heimplats 1 Telefon (051) 32 17 22 St

> Mr. Porter A. McCray Director Departement of Circulating Exhibitions The Museum of Modern Art

New York 19 11 West 53 rd Street

Dear Mr. McCray,

I have been keenly interested in the mostimpressive exhibition of Architecture, modern painting and industrial design, arranged by your Museum at present in the Musée d'Art Moderne in Paris, and should like to address myself to you, asking you a favour.

We would be very happy to secure this fine and most interesting show for Zurich (perhaps on a somewhat smaller scale) and should now like to ask you, if there would be a possibility of getting this exhibition for our Museum at a later date.

I am convinced, that an exhibition of this kind would be much appreciated in Switzerland and meet with great success over here.

We should of course be responsible for all expenses incured, such as transport, insurance etc. and great care would be taken of the exhibits.

I very much hope you will give this request your sympathetic consideration, and remain, Dear Mr. McCray,

Very sincerely yours KUNSTHAUS ZUERICH Museum of Fine Arts

The Director

(Dr. R.Wehrli)

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LURICH.

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ADVISE ME VENDEMOTEL PARIS IF CAN SEE YOU

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PORTER M. CRAY

Via Commercial

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N' 701 J. 5. 421326. O. VOII	Pour toute réclamation concernant ce télégramme, présenter cette formule au bureau distributeur. R AU VERSO la signification des principales indications qui peuvent éventuellement figurer en tête de l'adresse.

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NOTIFIC RECEIPED BY THE ASSESSMENT OF STREET, ST. 50 AND DIANT AND EPERSONERS

directions of present a process of faces and annual Air mail

July 1, 1955

Dr. René Wehrli Director Kunsthaus for the town the sent that Connecticute 1952. 1, Heimplatz Zurich, Switzerland

Dear Dr. Wehrli:

I am sending you herewith three blueprints of the plan of installation of the exhibition: MODERN ART IN THE U.S.: Selections from the Collections of the Museum of Modern Art, drawn up for the Paris showing :

- 1. Architecture and Design
- 2. Painting and Sculpture
 - 3. Sculpture bases.

I'mpo hadepin't Also attached is a list of the dimensions of the pedestals built in Paris for the architectural models included in the section on Architecture.

With best wishes,

Sincerely,

or malicent a region, appropriate

Porter A. McCray Director Circulating Exhibitions and the International Program

PAM/rrk enclosures (Signed in Mr. McCray's absence)

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P. C.

DIMENSIONS OF PEDESTALS BUILT IN PARIS FOR ARCHITECTURAL MODELS SHOWN IN THE ARCHITECTURE SECTION OF 50 ANS D'ART AUX ETATS-UNIS AT THE MUSÉE NATIONAL D'ART MODERNE

BREUER, Marcel

House for Harry A. Caesar, Lakeville, Connecticut. 1952.

JOHNSON, Philip C.

House for Philip C. Johnson, New Canaan, Connecticut. 1949.

MIES VAN DER ROHE, Ludwig

Pace Associates and Holsman, Holsman, Kelkamp & Taylor, associates

Apartment Houses at 860 Lake Shore Drive, Chicago, Illinois. 1951

89 cm x 133 cm x 120 cm high

NEUTRA, Richard J.

House for Warren Tremaine, Montecito, California. 1949.

SKIDMORE, OWINGS, AND MERRILL
Gordon Bunschaft, Chief Designer
Lever House, New York. 1952.

13h cm x ARO, cm x 80 cm high

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DIMENSIONS OF PEDESTALS BUILT IN PARIS FOR ARCHITECTURAL MODELS SHOWN IN THE ARCHITECTURE SECTION OF 50 ANS D'ART AUX STATS-UNIS AT THE MUSÉE NATIONAL D'ART MODERNE

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Apartment Houses at 860 Lake Shore Drive, Chicago, Illinois. 1951

89 cm x 133 cm x 120 cm high

NEUTRA, Richard J.

House for Warren Tremaine, Montecito, California. 1949.

Gordon Bunschaft, Chief Designer
Lever House, New York. 1952.

134 cm x 130 cm x 80 cm high

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Films sent to Zurich

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ec - IGE_F-24-54 ZURICH (2)- Miss Gramaglia - registrar - green

September 7, 1955

Dr. René Wehrli Director Kunsthaus Heimplatz 1 Zurich, Switzerland

Dear Dr. Wehrli:

In my letter of September 1st, I did not transmit instructions for return shipment of the film section of MODERN ART IN THE UNITED STATES.

This letter authorizes you to release the 14 files shown in conjunction with the exhibition to the firm of Zust & Bachemeier, Chiasso, for immediate shipment by air fraight. I am enclosing five copies of the commercial invoice for the films. In order to obtain free entry through the United States Customs, it is necessary to attach each copy of the commercial invoice to U. S. Foreign Service Form #204, which may be obtained from the local U. S. Consulate. Shipment should be consigned 'C.

for customs clearance and delivery to the Museum of Modern Art, with all charges payable at destination. When shipment is made, one copy of the commercial invoice, together with U. S. Foreign Service Form #204, should be sent to us and the original and all other papers to Bernett International Forwarders, Inc., marked Attentions Mr. Alvin Friedman.

Please be certain we are cabled details of shipments what plane the films are going on, what flight number, and when they should arrive; so that we may notify our dustoms broker to arrange for customs clearance.

Since these films are committed for bookings at various American institutions within a short period of time, it is necessary that we receive the films as soon as possible.

Sincerely,

Porter A. McGray Director Circulating Exhibitions and the International Program

PAM/WR/wr

Englosures: 5 copies of commercial

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

of the Emiliation " Haders Art to the United States" Marrative Films 1- approximately los similes AGAL SHOOTIN MAD, Directed by Broncho Billy Anderson, with Anterson (1988) 1914 THE FIGUTIVE, Directed by Thomas R. Ince, with william S. Hart (1 man) 1914 THE ROUNDERS, Directed by Mack Sensett, with September 7, 1955 and Fatty Arbuckle (16mm.) 1914 The Avenging Commercial invoice of the Conference with Hall Welther TO: Bernett International Forwarders, Inc. Johns ton 723 Seventh Avenue New York 19, New York For: Museum of Modern Art, New York, New York 1 LOST BONDARIES, producted by L.Co Somotherst, with Mal Ferrer, Bentrice Pearson (35 mm) 1 - 35mm. positive motion picture print on each of the following subjects: \$225.00 AVENUING CONSCISINGS - 6 reels, 5,430 ft. Value: \$25.00

THIEF OF BAGDAD - 13 reels, 12,010 ft. Value: \$490.00

MARCH OF TIME (Vol. 1 No. 2) 2 reels, 2,025 ft. Value: \$85.00

LOST BOUNDARIES - 10 reels, 9,010 ft. Value: \$365.00

FALL OF THE HOUSE OF USHER - 5 reels, 4,106 ft. Value: \$170.00

LOUISIANA STORY - 10 reels (5 doubles) 7,215 ft. Value: \$290.00 1953 IN THE AVENGING CONSCIENCE - 6 reels, 5,430 ft. Value: gee (limm) 1953 Bl = 16mm. positive motion picture print on each of the following subjects: SHOOTIN' MAD - 2 reels, 759 ft. Value:
THE FUGITIVE - 2 reels, 827 ft. Value:
THE ROUNDERS - 1 reel, 307 ft. Value:
IN THE STREET - 1 reel, 478 ft. Value:
Plus: record for IN THE STREET
LIFE & DEATH OF A HOLLYWOOD EXTRA - 1 reel, 407' Value:
Value: \$32.00 \$35.00 \$15.00 \$21,00 \$5.00 \$18.00 \$125.00 (color) Value: BLACKTOP - 1 reel, 405 ft. TREADLE & BOBBIN - 1 reel - 304 ft. \$125.00 (color) lo cases Value: \$125.00 (color) Value: ANALOGIES #1 - 1 reel, 352 ft.

All of the above are of American manufacture.

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Film Programs for showing during the Exhibition of the Exhibition " Modern Art in the United States"



1. The Narrative Film: 1- approximately loo minutes

1911 SHOOTIN'MAD, Directed by Broncho Billy Anderson, with Anderson (16mm)

- 1914 THE FIGUTIVE, Directed by Thomas H. Ince, with William S. Hart (16mm.)
- 1914 THE ROUNDERS, Directed by Mack Sennett, with Charlie Chaplin and Fatty Arbuckle (16mm.)
- 1914 The Avenging Conscience, directed ba D.W. Griffith, with H.B. Walthal and Blanche Sweet (35mm.)

2, THE NARRATIVE FILM 2- approximately 120 minutes

THE THIEF OF BAGDAD, directed by Raoul Walsh with Douglas Fairbanks, Julanne Johnston, Anna May Wong (35mm)

3. THE NARRATIVE FILM: 3- approximately loo minutes

1935 THE FIRST ISSUE OF THE MARCH OF TIME, producted by L. de Rouchmont (35mm)
1 LOST BONDARIES, producted by L.de Rouchmont, with Mel Ferrer, Beatrice
Pearson (35 mm)

4. DOCUMENTARY - approximately loo minutes

1953 IN THE STREET, directed by Helen Levitt, Janice Loeb, James Agee (16mm) 1948 LOUSIANA STORY, producted by directed by Robert Flaherty (35mm)

5. EXPERIMENTAL FILMS, - approximately 80 minutes

1928 THE FALL OF THE HOUSE OF USHER, directed by Dr. JamesS. Watson (35mm)

1938 THE LIFE AND DEATH OF A HOLLIWOOD EXTRA, directed by Rob. Florey (16mm)

1953 Blacktop, directed by Charles and Ray Eames (16mm)

1954 TREADLE AND BOBBIN, directed by Wheaton Galentine [16mm]

1954 ANALOGIES, directed by James Davis (16mm)

lo cases

brut weight kg. 176,8

net weight kg. 109.9

Value U.S.A. \$2 2'381:00--

Title of the Exhibition "Modern Art in the United States"

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THE MUSEUM OF MODERN ART ITT TWENT THE NEW YORK 19

- 11 WEST 53, d STREET

TELEPHONE, CIRCLE 5-8900

CABLES- MODERNART, NEW-YORK

September 7, 1955

COMMERCIAL INVOICE

TO: Barnett International Forwarders, Inc. 723 Seventh Avenue Hew York 19, New York

for: Museum of Medern Art, New York, New York

1 - 35mm, positive motion picture print on each of the following subjects:

AVENGING CONSCIENCE - 6 reels, 5,430 ft. Value: \$225.00 ftHEF OF BAGDAD - 13 reels, 12,010 ft. Value: \$490.00 MARCH OF TIME (Vol. 1 No. 2) 2 reels, 2,025 ft. Value: \$85.00 LOST BOUNDARIES - 10 reels, 9,010 ft. Value: \$365.00 FALL OF THE HOUSE OF USHER - 5 reels, 4,106 ft. Value: \$170.00 LOUISIANA STORY - 10 reels (5 doubles) 7,215 ft. Value: \$290.00

1 - 16mm, positive motion picture print on each of the following subjects:

SHOOTIN' MAD - 2 reels, 759 ft.	Value:	\$32,00	
THE FUGITIVE - 2 reels, 827 ft.	Value:		
THE ROUNDERS - 1 reel. 307 ft.	Value	\$15,00	
IN THE STREET - 1 reel, 478 ft.	Value:	\$21,00	
plus: record for IN THE STREET	Value:	\$5.00	
LIFE & DEATH OF A HOLLTWOOD EXTRA - 1 reel, 407	Value:	\$18,00	
BLACKTOP - 1 reel, 405 ft.	Value:	\$125,00	(color)
TREADLE & BOBBIN - 1 reel - 304 ft.	Value	\$125.00	(oolor)
ANALOGIES #1 - 1 reel, 352 ft.	Value:	\$125.00	(color)

All of the above are of American manufacture.

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FOREIGN SERVICE (Amended December 1941) Copie fin Museum of Modern Cert

DECLARATION OF FOREIGN EXPORTER

Or His Duly Authorized Agent for Free Entry of Articles Temporarily Exported from the
United States for Exhibition Purposes
(See note 34, sec. XV-3, Foreign Service Regulations)

FOREIGN SERVICE OF THE UNITED STATES OF AMERICA

2 F. 4 G.	Zürich, Switzerland, 12th September (Place and date)
I, A. Boog	, do solemnly and truly declare that
the merchandise herein described was	imported from the United States, and that
it was sent to Museum of Fine Art	s, Zürich for temporary use at the
Exhibition entitled Moderne Kunst	aus U.S.Ā. , held
at Museu m of Fine Arts, Züri	ch on the 15th of July day
of until 28th og August 1955 (Month and year)	Museum of Fine Arts, Zürich
	Exporter or Authorized Agent.

14 Films in lo cases

Gross weight kg. 176,8

Net weight kg. 109,9

Value \$ 2.126.00
Paking \$ 5.00
Postage \$ 250.00

Total \$ 2.381.00

Country of origin: U.S.A.

s ee separate list

BONFEDERATION OF SWITZERLAND SS	
GANTON AND CITY OF THE CONSULATE CONSULATE OF AMERICA UNITED STATES OF Declared before me at	Zurich, Switzerland , on this
day of SEP 15 1955	, and fee \$1.00 United States currency, equal
to (Month and year)	, paid by affixing stamps to the duplicate copy of this
document. (Local currency)	
Official for \$1.00	CHARLES M. HANSON, JR. Vice Consul. of the United States of America.

latal og

1955

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QUADRUPLICATE

FORM No. 204 FOREIGN SERVICE (Amended December 1941)

Invoice No.

1942

Foreign Service of the United States of America

AT

Zürich/ Switzerland

RETURN OF ARTICLES FOR EXHIBITION PURPOSES

Date: September 12th 1955
Consignor: Museum of Fine Arts
Zürich
Consignee: (Museum of Modern Arts, New York) Barnet Internat. Forwarders 723 Seventh Avenue, New York 19)
Name of vessel: Airplane (Swissair)
Port of shipment: Zürich
Port of arrival: New York
Port of entry: New York
Value: USA 2.126.00
Contents: 14 Films
U. S. GOVERNMENT PRINTING OFFICE 16-12524-1

atalog

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THE MUSEUM OF MODERN ART

Date July 21, 1955

To: Borter

From: Helen

Re: Zurich Catalog

The Zurich catalog arrived on Wednesday afternoon and has given me quite a turn, to use the vernacular. The omissions are rather more drastic than we might have imagined and the most notable is the omission of the entire industrial design section. I do think Wehrli might have mentioned this; seems a bit unsporting to imply — as his letters have— that the whole show would be exhibited excepting for some contractions necessitated by space and then to leave one whole department out. Had we known there should at least have been a paragraph or sentence in the foreword to explain that MOMA also carries on this activity.

I have marked on the attached lists the omissions in Painting and Sculpture, Prints, and Photography (in the latter they added some!). Among the more startling omissions in Ptg. and Sc. is dropping out all of Hartley and Kline; also it seems a shame to have shipped the huge Lachaise to Switzerland (Standing Woman) if they weren't going to show it.

Prints: they ignored our title on the Baskin so we now have "Man with Bird" perpetrated again. Bill and Alfred will foam at the mouth.

Cuts: They used the Paris plates which were poor to start with and have come out paler and milkier this time. Also of course the layout is now even worse than before and the discrepancies in size more glaring.

I have suppressed the arrival of this copy leaving the storm to break when you are here! Outside of the furious blasts we're likely to get from the Collections, and Greta's hurt feelings (she still is in the introduction and erroneously made curator of "Gebrauchsgrafik"), this is going to aggravate the problem of who gets catalogs — among the artists, I mean, more particularly among the printmakers. You know how Our Bill is likely to carry on....

Being glorified as a <u>Verbindungsredaktorin</u> doesn't comfort me at all. I am going out to get a stiff drink.

CLASS OF SERVICE

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

WESTERN

W P MARSHALL PRESIDENT

201

SYMBOLS

DL=Day Letter NL=Night Letter

LC = Defected Cable

NLT = Cable Night Letter

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

KUNSTHAUS ZURICH

SWIT ZERLAND

AIRMAILING D'HARMONCOURT CATALOG INTRODUCTION.

MCCRAY MO DERNART

Charge: ICE-24-54-Zurich

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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of motors fold. The conditions great pretions on the other hand, in burns

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Note Joseph Win Swedy Str. Spectrum C. Clark, New York, Kow Yarde Mr. Backer L. Genderic.

Bit Cor, Cyconidet, Comerciaris Mr. and Mrs. Militar A.O. Spring.

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ter makes any like Marrow of Society, Art had the looker of presenting hand at the

June 23, 1955

Dr. Rone Wehrli, Director
Kunsthaus,
1 Heimplats
Zubich, Switzerland

Dear Dr. Wehrlis

Mr. McCray who is out of town for the day has asked me to send you the enclosed foreword by Mr. d'Harnoncourt for the catalog of the exhibition MD DERN ART IN THE UNITED STATES: Selections from the Collections of The Museum of Modern Art.

Sincerely yours,

oting full a few existential proposalities in the finish of pulsating and securiors,

one of below held The croft beenged nextlen, on the other hand, in brand

Manufactural argument, and he drap as long arranged at part of the Recourse Interestinant."

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HELEN M. FRANC, Editorial Associate
International Program

Enclosure

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Kunsthaus - Zurich Foresord - d'Harmoncourt

June 23, 1955

FOREWORD

Two years ago The Museum of Modern Art had the honor of presenting here at the Kunsthaus AMERIKANISCHE MALER UND BILDHAUER DER GEGENWART, the inaugural exhibition of our International Program. We express our warm appreciation for his remewed hospitality to the director, Dr. Rene Wehrli, whose wide and informed interests, ranging from the art of antiquity to the most advanced art expressions of our own day, have made of the Kunsthaus one of the liveliest institutions in the world. We are therefore particularly gratified by a second invitation to these galleries, which gives us the opportunity to make better known to the Swiss public a cross-section of the American arts of the twentieth century.

The present exhibition, MODERN ART IN THE UNITED STATES: SELECTIONS FROM THE COLLECTIONS

OF THE MUSEUM OF MODERN ART, differs from the previous one in that, instead of concentrating upon a few outstanding personalities in the field of painting and sculpture,
it seeks rather to give highlights of the contemporary scene in American art. In addition
to painting and sculpture, it also includes prints, architecture, industrial design,
typographical design, photography and the film. The criteria for selection in the
different sections vary considerably and are set forth in the respective introductions.
The original material in the various units is taken almost entirely from the collections
of The Museum of Modern Art. The architectural section, on the other hand, is based
upon a major exhibition BUILT IN THE U.S.A.: POST-WAR ARCHITECTURE, first organized and
presented at The Museum of Modern Art as a report to the public in our own country on
the most significant developments in American architecture in recent years.

MODERN ART IN THE UNITED STATES has been arranged as part of the Museum's International Program, made possible through a generous grant from the Rockefeller Brothers Fund for the purpose of promoting international understanding through cultural exchange. The following have kindly lent works of painting or sculpture for inclusion in the exhibition: Mr. Walter Bareiss, Greenwich, Connecticut; Mr. and Mrs. William A.M.Burden, New York, New York; Mr. Philip L. Goodsin,

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Kunsthaus - Zurich Foreword - d'Harmoncourt 2.

June 23, 1955

New York, New York; General A. Conger Goodyear, New York; Mrs. John D. Rockefeller 3rd, New York; Mrs. West Mr. Nelson A. Rockefeller, Washington, D.C.; and Mrs. James Thrall Soby, New Canaen, Connecticut.

Within our institution, this has been a truly collaborative venture. In consultation with Mr. Alfred H. Barr, Jr., Director of the Museum Collections, the section of painting and sculpture was organized by the Curator of the Collections, Miss Dorothy C. Miller, Mr. William S. Lieberman, Curator of Prints, was responsible for the section on prints. Mr. Arthur Drexler, Curator of Architecture and Design, Miss Greta Daniel, Assistant Curator of Industrial Design, and Miss Mildred Constantine, Associate Curator of Graphic D_sign, have organized the exhibits devoted respectively to those arts. The photography section was prepared by Captain Edward Steichen, Director of the Department of Photography. The panel on films and the cinema program to be shown in connection with this exhibition were arranged by Mr. Richard Griffith, Curator of the Film Library. Mr. Porter McCray, Director of Circulating Exhibitions and the International Program, was in charge of coordinating the entire exhibition and supervising the preparation of the catalog, edited by Miss Helen M. Franc, Editorial Associate in the International Program. The article on "American Painting and Sculpture in the Twentieth Century" was specially written for this catalog by Mr. Holger Cahill, Acting Director of The Museum of Modern Art from 1932-1933 and former Wational Director, Federal Art Project of the Works Progress Administration, United States Government. I wish to express my thanks to all these colleagues who have so ably cooperated with me in the planning of this exhibition.

> REME D'HARNONCOURT, Director The Museum of Modern Art, New York

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cos Mr. d'Harmanourt

June 3, 1955

Esy 17, 1955

Dr. René Wehrli Director Kunsthaus l, Heimplatz
Zurich, Switzerland
Dear Dr. Wehrli:

Wirecher, Emisthern

In accordance with my letter of May 27, I am transmitting to you herewith the complete mimeographed text in English (introductory articles and item listings) for use in preparing the catalog for the Zurich showing of the exhibition; MODERN ART IN THE UNITED STATES: SELECTIONS FROM THE COLLECTIONS OF THE MUSEUM OF MODERN ARE. A complete set of photographs for each section of the catalog is also enclosed, together with diagrams of the proposed layouts for the painting, sculpture, and print illustrations, which differ somewhat from the French edition. (These diagrams are scaled only roughly and are intended merely to serve as a guide for the relative position and size of the illustrations.) We have not provided diagrams for the other sections, since the material and layout we suggest for them is the same as in the Paris catalog.

The catalog numbers on the photographs and diagrams refer in each case to the item numbers in the accompaying English mimeographed lists. Where the plate numbers are given on the backs of the photographs to facilitate comperison, however, they refer to the plate numbers in the Paris edition. Since, in the film section, the item numbers refer only to the text penels, we have provided a separate list of captions to accompany the photographs of that section for the catalog.

Please do not hesitate to ask us any questions, in case any of this is not entirely clear to you. In the meanwhile, I await the answer to the various questions raised in my letters of May 27. With warmest regards, I am
Sincerely,

Porter A. McCray Director Circulating Exhibitions and the International Program

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cc: Mr. d'Harnoncourt Miss Franc Dur sources for Germa Leaguage release titles are Mrs. Shaw Mr. Criffith Mr. Lieberman Mr. Drexler corresponded but you may here enother quatert.

Mr. d'Hornepage's will provide and May 27, 1955 and

Dr. René Wehrli Director, Kunsthaus Zurich, Switzerland

Dear Dr. Wehrli:

This letter relates to the catalog, text panels and publicity for the Zurich showing MODERN ART IN THE UNITED STATES: SELECTIONS FROM THE COLLECTIONS OF THE MUSEUM OF MODERN ART. No would like to supply you with all the material you need or which could be helpful to you, but in somecases there are problems of translation that require a decision on your part.

such briefer than the one word for the Turks catelog, Would you

Cetalog text material: At the beginning of next week, I shall send you the complete mimeographed text of the catalog in English, including both the introductory articles and the listing of items for the respective sections. Since as you know titles of modern paintings, sculpture and prints are frequently somewhat ambiguous, I would suggest that in order to avoid any misunderstanding you send us the titles for items in those sections, when you have had them translated into German, so that they may be checked here. You may perhaps wish to do the same thing with photography also, although that is less essential. The entries for the industrial design objects are purely descriptive, while for the typographic design section you will probably wish to do the same thing as was done in Peris, i.e. give the English text that actually appears on the poster, jacket, or whatever the object is, first and possibly follow it with a translation in German. The book-titles may or may not be exact translations, so you may wish to check in order to find out under what titles these perticular works were published in German, if they have been issued abroad in that language.

This leads to a rather more serious problem, relating to the titles for the films. As you are sware there is often no connection between the original American title and the names under which the films were released in various countries abroad. For this reason, in the French catalog we used both the original and the French title; we did some research on this here and obtained additional information through M. Langlois at the Cinemathèque Française.

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Dr. René Wehrli - 2

Cur sources for German language release titles are less complete in New York, and we would suggest therefore that you request La Cinemathèque Suisse in Lausanne to perform this service for you. Mr. Freddy Buache is the person there with whom we have most frequently corresponded but you may have another contact.

Mr. d'Harnoncourt will provide another introduction, much briefer than the one used for the Paris catalog. Would you please let us know what auspices in Switzerland should receive acknowledgment? Also, do you plan to print the names of the trustees or chief administrative authorities of the Kunsthaus in the catalog? If so, we should like to supply the names of the corresponding persons for the Museum of Modern Art for inclusion.

Illustrations for the satelog: At the beginning of next week I shall also send a complete set of photographs for use in the catalog. They will be labeled with the artist's name, the title, and the number in the English mimeographed listing, which in a very few cases differs from the Franch numbering; an asterisk in the mimeographed list will indicate that a photograph is being supplied. The reason for the variation in numbering is that when there was more than one work by any artist of the same date, they were listed in alphabetical order, and of course this did not always correspond in the two languages; I don't know whether you will want to bother with this when the titles are translated into German, or just follow the English order. At the same time I shall send you, as you suggested, diagrams showing the proposed layout of the plates for painting, sculpture and print sections. Miss Miller and Nr. Lieberman have given considerable thought to this arrangement.

I would appreciate your returning these photographs to us when the printer has finished with them so that they may be used for subsequent editions in other countries where the exhibition is to be shown. As noted below, a separate set of copy negatives will be sent to you for publicity purposes.

Text panels: In two sections of the exhibition, architecture and films, the panels contain descriptive texts, which of course are at present in French. Originally we had the English text translated into French, set into type here, enlarged photographically, mounted on the panel and sent to France. Do you wish to add or to substitute a text in German? If so there are two possible solutions: a) if you provide us with the German translation, we can have it set here and send you sheets which can be mounted on the existing panels, or b) for the architecture text panels, we can have separate panels set and mounted here of the text you provide, to be used in substitution for, or in addition to, the present text panels in French.

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Dr. René Wehrli - 3

As far as the film panels are concerned, the same thing applies as for the catalog listings: the actual release titles in German should prevail in every case.

Publicity: I am asking the American Embassy in
Paris to return to us the set of copy negatives which we supplied
to them. When we have received and checked them here, I will send
them to you so that you may have your own photographs printed for
rublicity. Please note that these are all copy negatives and in
no case should prints from them be used for the catalog, for which
we are providing a complete set of original photographs. We will
also send you a suggested release which may be of use to you in
preparing your articles for publicity.

I shall expect to hear from you if there are points which are not clear in this letter or the manuscript which is to college.

Transcorpicture: At the concentration, we agreed then the Compliance and the Tappers of Person and real solve pattern the expense of Irranscorping the acceptables by railings express from their in Turisbutte stands of any American test appears to every time with until they are shaped, in or should have it, directly to doping by Deplets.

express-Greenwort. I shall count to your sollfying on an early as a countries of the exact dates on which you wish shipment to be made and the exact address to which the shipment to to be consigned.

The Museum of hadern art maintains continuous decrease on the contliction bein in transit and while being shown. The cost of shipting following one condition at the faresthans is the responsibility.

Sincerely,

Porter A. McCray
Director of Circulating Exhibitions

PAN: gr

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cc: Mr. d'Harnoncourt

Finances: It is my further understanding that the Kumethau Mr. Barr

bear the expenses of was sking, installation, repeaking, to Mr. Griffith and printing of the estalogue, proparation of a poster, and Miss Dudley

dental publicity attending the exhibition. We shall supples

Mr. Rasmussen installation photographs and plan which I handed you in Zuri

drawings of the pedestals used for the soulpture and srchite Mr. Keppel May 27, 1955 Mr. Lieberman Mr. Drexler

Publicity: We shall furnish copy negatives of the works included in

Dr. Rene Wehrliou if you will request these direct Kunsthaus
1 Heimplatz
Zurich, Switzerland
Dear Dr. Wehrli:

Dr. Bens Webrin

I have just returned this week to New York and my colleagues were delighted to hear that the Kunsthaus will present the exhibition of American art in Zurich this summer.

the original Paris catalogue for possible use in publicity. The Muneum of Modern Art has loaned a group of color transportancies of works if

Now to confirm the details of our conversation in Zurich and Paris regarding this showing: _____ of the motion planters

It is my understanding that this exhibition of American art representing painting, sculpture, prints, architecture, industrial design, photography and films is to open about July 15 and run to the end of August. I am writing you separately regarding the original manuscript of the catalogue which will be forwarded to you the first of next week. The content of the exhibition is identical with that of Paris, except for the three pieces of sculpture by Lippold and Noguchi and two or three objects from the industrial design section which were damaged or mislaid in Paris.

I am sorry to say that the damages to the Lippold and the Noguchis have compelled the Museum's Department of Collections to designate these as no longer available for circulation. Your request for substitutes has been referred to Mr. Barr, who feels that the minor pieces available as alternatives would represent these artists unjustly. However, by the time you receive the complete catalogue copy we shall have obtained a final decision on this matter.

Transportation: In our conversation, we agreed that the Kunsthaus and the Museum of Modern Art will share jointly the expense of transporting the exhibition by railway express from Paris to Zurich. The Musee d'Art Moderne has agreed to store the works until they are shipped, on or about June 15, directly to Zurich by Societe Express-Transport. I shall count on your notifying me as early as possible of the exact dates on which you wish shipment to be made and the exact address to which the shipment is to be consigned.

The Museum of Modern Art maintains continuous insurance on the exhibition both in transit and while being shown. The cost of shiping following the exhibition at the Kunsthaus is the responsibility of the Museum of Modern Art and the next exhibitor. Meanwhile, I should very much appreciate your recommending the shipper you regard as most competent for shipment from Zurich to Milan.

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Dr. René Wehrli

- 2 -

May 27, 1955

Finances: It is my further understanding that the Kunsthaus will bear the expenses of unpacking, installation, repacking, translation and printing of the catalogue, preparation of a poster, and incidental publicity attending the exhibition. We shall supplement the installation photographs and plan which I handed you in Zurich with drawings of the pedestals used for the sculpture and architecture models and an indication of the sequence of hanging used in Paris.

Publicity: We shall furnish copy negatives of the works included in the original Paris catalogue for possible use in publicity. The Museum of Modern Art has loaned a group of color transparencies of works in the exhibition to the American Embassy in Paris and these will be forwarded to you if you will request these directly from me. Unfortunately, in most cases the photographer of these paintings requires a fee for reproduction rights.

In the view of the probable interest in the showing of this exhibition in Zurich, I am notifying Mr. George Freimark, Public Affairs Officer at the American Legation in Bern, of your plans.

Film Section: In addition to the stills mounted on panels a program of American films which were shown in Paris as part of the exhibition are available, depending on whether or not you have projection facilities available in the Kunsthaus or at another place suitable for non-commercial showing. Descriptive material on the series is available and I am enclosing an original program of the motion pictures which were shown in Paris. Your confirmation on this matter is requested.

Withdrawals: It is our intention to withdraw after Zurich the industrial design, typography, photography, and film sections and we will furnish you with shipping instructions for their return to the United States, probably through the port of Genoa.

Title: The Museum of Modern Art is in complete accord with you concerning the unacceptability of the Paris title, 50 Ans d'Art aux Etats-Unis, and would like to suggest that the exhibition be called MODERN ART IN THE UNITED STATES; Selections from the Collections of The Museum of Modern Art or the nearest German equivalent.

It would be very helpful to have your estimate of the time needed after the close of the exhibition, for repacking and sure delivery in Milan.

If further questions arise at this time, I shall be happy to answer them.

With warmest regards,

Sincerely yours,

Porter A, McCray Director of Circulating Exhibitions and International Program

PAM/lp Enclosures

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List of photos for catalogns

Packing & Shipp Li

the fallering photographs were such to Turbah for Albertrettons for the sunday, White return to the Massaca of Modern Let is now exquested:

Via airmail

June 3, 1955

pr. René Wehrli Director Kunsthaus 1, Heimplatz Zurich, Switzerland

Dear Dr. Wehrli:

In accordance with my letter of May 27, I am transmitting to you herewith the complete mimeographed text in English (introductory articles and item listings) for use in preparing the catalog for the Zurich showing of the exhibition; MODERN ART IN THE UNITED STATES: SELECTIONS FROM THE COLLECTIONS OF THE MUSEUM OF MODERN ART. A complete set of photographs for each section of the catalog is also enclosed, together with diagrams of the proposed layouts for the painting, sculpture, and print illustrations, which differ somewhat from the French edition. (These diagrams are scaled only roughly and are intended merely to serve as a guide for the relative position and size of the illustrations.) We have not provided diagrams for the other sections, since the material and layout we suggest for them is the same as in the Paris catalog.

The catalog numbers on the photographs and diagrams refer in each case to the item numbers in the accompaying English mimeographed lists. Where the plate numbers are given on the backs of the photographs to facilitate comparison, however, they refer to the plate numbers in the Paris edition. Since, in the film section, the item numbers refer only to the text panels, we have provided a separate list of captions to accompany the photographs of that section for the catalog.

Please do not hesitate to ask us any questions, in case any of this is not entirely clear to you. In the meanwhile, I await the answer to the various questions raised in my letters of May 27.

With warmest regards, I am

Sincerely,

Porter A. McCray Director Circulating Exhibitions and the International Program

PAM/rrk enclosures cking & Shipping

A. W. F. . . 1000

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August 24, 1955

The following photographs were sent to Zurich for illustrations for the catalog; their return to The Museum of Modern Art is now requested:

Painting and Sculpture

Davis Demuth Dove Feininger Hartley Kuniyoshi Man Ray

Marin Prendergast Spencer Stella Weber Blume Burchfield Hopper Levine Shahn Wyeth Bloom Graves
MacIver
Baziotes
Glarner Gorky Kline De Kooning Motherwell Pollock at and Typographic Daries Still a Elighen Ukenelis Tobey

Tomlin viscosite (T chategraphs) Lopes Roszak Zorach

480

Lopes Pickett Calder High, Metal Hare Lachaise Lassaw Made lman

Prints Baskin Porsberg

Lucky Strike Dancing Sailors Willows The Steamer "Odin" Evening Storm, Schoodic, Maine Self-Portrait as a Golf Player The Rope Dancer Accompanies Herself with Her Shadows

Lower Manhattan ast River in Pairmont actories he Geranium The Eternal City Tobals 15 The First Hepaticas ew York Movie The Peast of Pure Reason Pacific Landscape Christina's World Tomics Des Corpes Christia The Synagogue Bird Singing in the Moonlight Mopscotch per take there between these Dwarf Relational Painting Agony Chief Woman, I Granada Number 1, 1948 Number 10, 1950 Painting, 1951 Edge of August Number 20, 1949 Self-Portrait Adam and Eve and the Tree of Life Manchester Valley Whale Portrait of Jackson Pollock PASSEKNEY PASSES Standing Woman Kwannon Sanctuary Man in the Open Air Spectre of Kitty Hawk

Total: 44

Man of Peace The Family

Head of Christ

8 Packing Aurich Estalog Photos Supplied

-2-

THERE SET SANS

Prints (cont.)

Frasconi
Ruller
Jones
Kohn
Landeck
Levime
Margo
Moy
Peterdi
Pierce
Racz
Rogalski
Steg
Yimkers

The Storm Is Coming

Hen
Self-Portrait
Tiger
Alleyway
Cityscape
The Sea
Chinese Actor
Germination
Stilts
Perseus Beheading Medusa, II
Scorpion and Crab
Self-Analysis
Dead Bird

Total: 16

Architecture

0

Charles Rames
H.K. Ferguson Co.
Harrison & Abramowits
Philip C. Johnson
Mies van der Rohe
Skidmore, Owings & Merrill
Prank Lloyd Wright
Lloyd Wright

Case Study House
Bluebonnet Corn Refining Co., Corpus Christi
Alcoa Building, Pittsburgh
House for Philip C. Johnson
Apartments, 860 Lake Shore Drive, Chicago
Lever House
Johnson Wax Co. Laboratory
Wayfarers Chapel

Thomas &

Total: 8

Industrial and Typographic Design

Plastic Kitchen Utensils
Chairs
Kitchen Utensils (2 photographs)
Glassware
Kitchen Utensils and Tools
Games and Toys
Three Plexiglas Letters
Outdoor Sign, Metal
Packages for Cigars and Goblets
Poster for the New York Times
Consolidated Vacuum Corporation, Cover for Amnual Report
Strathmore Paper Company, Cover for Brochure

Total: 13

Photography

Mili Lange Smith Levitt Bullock Juggler Cotton Picker Death in a Spanish Town Child Crossing Street Towards Its Mother Nude Woman in an Abandoned House Packing & Shipping

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Zurich Catalog Photographs Supplied -3-

August 24, 1955

Photography (cont.)

Newman Penn Miller

Isamu Noguchi Jerome Robbins Brancusi Hand and Mallet

Total: 8

Film

0

480

The Great Train Robbery
Charles Chaplin, Pay Day
Hallelujah;
The Wind
Camille
Lost Boundaries
The Plow That Broke the Plains
The Works of Calder

Total: 8

TOTAL PHOTOGRAPHS SUPPLIED 97

Packing & Shipping

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Packing & Shipping

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- 100

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THE MUSEUM OF MODERN ART

Date August 24, 1955

o: Porter A. McCray

From: Waldo Rasmussen

Re: Shipment & commercial invoices

FOR: MODERN ART IN THE U.S.

INDUSTRIS L DESIGN

AND TYPOGRAPHY

I have talked with Miss Dudley concerning the shipment of the Industrial Design and Typography sections of the exhibitions to New York, and she suggests that you outline the following in your letter to Dr. Wehrli authorizing shipment:

Shipment should be forwarded by ship via Le Havre, Antwerp, or Rotterdam, with no value declaration on bill of lading as we wish to avoid ad valorum freight charges.

Shipment should be consigned to:
 W. R. Keating & Co., Inc.
90 Broadway
 New York, New York
for customs clearance and delivery to the Museum.

Inyour letter to Dr. Wahrli, 5 copies of the commercial invoice for each section. In order to obtain free entry through the United States Customs, each copy of the commercial invoice should be attached to U. S. Foreign Service 204. When shipment is made, 1 copy of each invoice should be sent to the Museum, and the original and all other shipping papers to Keating.

The shipping agent should notify us of the name of ship and the place and date of MANNAMENTAL departure. for hosting a

Miss Dudley feels that it would be simpler to have all three boxes of the Typography section sent to Manhattan for customs inspection, rabber than only the two large boxes containing the letters.



	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

THE MUSEUM OF MODERN ART

co: Mr. d'Harmonsourt Miss Dudley Mr. Resmussen

To: Mr. Keppel

From: Porter McCray

Date August 2, 1955

Obresisting Res Dillions and

Re: Transportation bills - Paris-Zurich;
Paris-New York
Exh.: MODERN ARE IN U.S.
ICE-F-#2h-5h - Paris and Zurich

Kindly make prompt payment to Express Transport, Ltd., 27 rue de Flandre, Paris, France, of the total amount of Fr. fr. 413,674 submitted on the two attached bills. These cover packing, handling, and shipping charges in connection with exhibition ICE-F-#24-54, 50 ANS D'ART AUX STATS-UNIS (MODERN ART IN THE U.S.). The larger amount of Fr. fr. 401,904 includes an item of Fr. fr. 49,000 for 9 cases built for the Print Section of this exhibition and for the handling and transportation charges between Paris and Zurich. The second bill for Fr. fr. 11,770 covers handling and local delivery charges on 2 cases of sculpture returned by air to New York. See my letter of June 13 to express Transport authorizing this shipment. Also see copy of my letter of May 27 to Dr. Wehrli in Zurich, confirming our agreement in which MCMA is to be reimbursed for half of the handling and transportation charges between Paris and Zurich. The attached copy of my letter of yesterday's date to Dr. Wehrli includes our bill for his share of these charges.

The amount due is Fr. fr. 176,452. Our Purchase Coder #ICE-1647, confirming this expenditure to Express Transport is attached.

483

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Via air mail

to July 20, 1959.

August 1, 1955

Express Transport, Ltd. 27, rue de Flandre Paris 19, France

Step Sound Water 5

Gentlemen:

Your Facture E/G 5.2262 for French francs 413,674, covering all remaining costs in connection with your handling of the exhibition: 50 ANS D'ART AUX ETATS-UNIS has been received and forwarded to our Treasurer's office for prompt payment.

May I take this opportunity to thank you for your considerate handling of the many details affecting the movement of this exhibition and the Orangerie exhibition: DE DAVID A TOULOUSE-LAUTREC. I shall count upon receiving your bill for the latter within a short time.

With most cordial regards,

Sincerely,

Porter A. McGray Director Circulating Exhibitions and The International Program

PAM/rrk

- ww

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Maison fondée en 1917

EXPRESS TRANSPORT LTD

Société à responsabilité limitée au Capital de 5.000.000 francs

Transports Internationaux

DOUANE
REMBOURSEMENTS, MAGASINAGE
ASSURANCES

Siège Social : PARIS

27, rue de Flandre-XIX* - Tél.: NORd 37-32 & 52-31

Adr. Télègr.: EXTRANTED-PARIS C. C. Poslaux PARIS 1862.84 R. C Seine 79,393

Référence à rappeler FL. /RF.

LE HAVRE - 212, Quai George V

ROUEN - 2, rue de Constantine Tél.: 76-02, 22-51, 40-55

MARSEILLE - 111, rue de la République Tél. : Colbert 39-10

BORDEAUX — 33, Quai des Chartrons Tel.: 46.36-81407

Adr. Télégr. : EXTRANTED

Paris , le July 26, 1955.

Mr. Porter A. Mc Cray Museum of Modern Art 11 West 53 Street New-York, 19.N.Y. (U.S.A) -

Dear Mr Mc Cray,

I have pleasure in enclosing you herewith our invoices for the reforwarding from Paris to Zurich of the Exhibition "50 ANS D'ART AMERICAIN".

Yours very truly,

Johnson

Commissionnaires agréés en douane par le Ministère des Finances (Matricule 2.031 - Journal Officiel du 15 mai 1936)

Agent de Frêt aérien agréé I. A. T. A.

NOTA.— Les prix de transport ne comprennent aucun risque d'ossistance; celle-a n'est solguée que sur oufre format donné dans de la Société ZETESSE TEANSPORT L'est déterminé d'après les conditions and confidition de la Pédération Nationale des Transporteurs, porfées à la contaissance de la Collentèle, par voie d'affiche, dans ses bureaux et financient Pindemnité due en cas de parté ou d'acarie survenar uz colts. — Toutes contestations de quelque nature que soit seront compgérance exclusives des Tribusiaux de la Seine, même en cas pel en garantie ou de piuralité de défendeurs et non it foutes distributions de jurdiction confroite.

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R. C. Seine 79-393

Agent de Frêt oérien agréé I. A. T. A.

Câble : Extranted Paris

PARIS, le 25 JUILLET 1955

DOIT: M MUSEUM OF MODERN ART

11 West 53 Street - NEW YORK 19 N.Y.

FACTURE

For attention Mr. Porter A. Mc GRAY

E/G.5. 2262

exposition "50 and D'art Americain" au musee nati De Paris - 80 Caisses d'oeuvres d'art - 12.227 Kg Français: 136.584.200 expédiées à Zurich en tr N° 244478, 307992, 87580 -	rs - Valour	MODERNE : Francs
Taxe d'enregistrement		
sés, cerclage		49.000
sur camions- Camionnage du Musée jusqu'en gare de Paris/La Chapelle, après passage au Bureau de Douanes - Déchargement des caisses en gare,		
manutention, chargement sur wagons- Arrimage - Formalités de douane au Bureau Paris-Exposi-	134.500	
tions, Etablissement et visas des documents doueniers, pointage, Déplacement d'un Agent Principal en Douane - Honoraires d'Agréés en Douane (suivant Barême	23.500	
TO - 40 % x 25 %)	2.948	152.776
- Commission de transit et d'intervention - Frais de Correspondance, télégramme, communica tions téléphoniques	2.550	
Taxe sur le chiffre d'affaires	17.080	200.128
A votre Débit : Francs Fra	nçais	401.904
(-QUATRE CENT UN MILLE NEUF CENT QUATRE FRANCS)		S.E. ou O
I CERTIFY THAT THE ABOVE IS CORRECT AND JUST AND THEREFORE HAS NOT BEEN RECEIVED . La Ga	M/CMSHET V/VIII	SIT

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R. C. Seine 79-393

Agent de Frêt aérien agréé I. A. T. A.

Câble : Extranted Paris

PARIS, le 25 JUILLET 1955

DOIT: M MUSEUM OF MODERN ART 11 West 53 Street - NEW YORK 19 N.Y.

FACTURE E/G.5. 2262

EXPOSITION "50 ANS D'ART AMERICAIN" am MUSEE NATIONAL D'ART MODERNE de PARIS - 2 Caisses sculptures 306 Kgs - Valeur 4.550.000 frances français - Réexpédition par avion le 28 Mai 1955 à W.R. KEATING C'OMEW YORK .-

EW YORK	300	
Taxe d'enregistrement	200	
a Bureau de Douenes Paris/Expositions, puis a l'Aérodrome pour expédition en port du par avion	3.650	
tions, Etablissement et visas des documents douaniers, pointage, Déplacement d'un Agent Principal en Douane Honoraires d'Agrés en Douane (suivant Barême	1.950	
10 - 40 % X 29 %)	3.000	
Frais de correspondance, télégramme, communica- tions téléphoniques	1.050	10.774
Taxe sur le chiffre d'affair	35	996
A VOTRE BERIT : France Franç	ais :	11.770.
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PAYMENT THEREFORE HAS NOT BEEN RECEIVED . EXPRESS TRANSPORTED Le Gérent	1 A-D	
K. A.	levery-	

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EXPRESS TRANSPORT LTD

27, Rue de Flandre et 2, Rue du Maroc - PARIS-19° - Téléphone NORd 52-31 - 37-32

R. C. Seine 79-393

Agent de Frêt aérien agréé I. A. T. A.

Cáble : Extranted Paris

PARIS, le 25 JUILLET 1955

DOIT: M MUSEUM OF MODERN ART
11 West 53 Street - NEW YORK 19 N.Y.

FACTURE E/G.5. 2262

EXPOSITION "50 ANS D'ART AMERICAIN" au de PARIS - 2 Caisses sculptures 306 Kg français - Réexpédition par avion le 2 NEW YORK	ve w valeur 4	7 7 0 0 U U	P.T. COLT MIN.
- Taxe d'enregistrement		300	
- Manutention - Camionnage des caisses à Bureau de Douanes Paris/Exposition l'Aérodrome pour expédition en port	s du Muses	3.650	
avion - Formalités de douane au Bureau Paris tions, Etablissement et visas des de douaniers, pointage, Déplacement d'u	s-Exposi-	1.950	
Principal en Douane - Honoraires d'Agréés en Douane (suivant de la commission de transit et d'intervent d'intervent de la commission de transit et d'intervent de la commission de l	ant Barême	824 3.000	
- Commission de translate : - Frais de correspondance, télégramme tions téléphoniques	& COMMINGTON	1.050	10.7
Taxe sur le chif	fre d'affair	es	9
A VOTRE BERIT :		ais :	11.7
(-ONZE MILLE SEPT CENT SOIXANTE DIX			9. E.
I CERTIFY THAT THE ABOVE IS CORRECT PAYMENT THEREFORE HAS NOT BEEN RECEI	AND JUST AND	THAT	
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THE MUNICIPALITY OF MODERN ART
Webrit
NEW YORK 19 Rasmissen

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

June 13, 1955

---- Jose 1h, 1995

Express Transport, Itd. 27, rue de Flandre Paris XIXe, France

Contlement

I have today received from Dr. Wehrli in Zurich his request for shipment of the exhibition of American Art recently shown at the Musée d'Art Moderne. This letter authorises you to arrange immediate shipment of this exhibition to the Kunsthaus, Zurich via railway express.

The exhibition, which was entitled 50 ANS D'ART AUX ETATS— UNTS when shown in Paris, will be called MEDERNE KUNST IN USA, AUSMAHL AUS DES EASEMANN DES MUSEUM OF MEDERN ANT, NEW YORK while held in Zurich. It is at present being stored at the Musée d'art Moderne. I am forwarding copies of this letter of authorization to Muse Vienus of the Musée d'art Moderne and to Mr. Gobin of the Association Francaisse d'Action artistique, as well as to Dr. Webrit.

I am enclosing 5 copies of the box lists for this exhibition.
On the top two sheets you will find the cases itemized according to
number and marking. There are 80 cases in all: 71 are blue, 9 are
unpainted. The total cubage of the shipment is 91.6504 cm, the
total weight 12,226.45 kg. The contents are indicated in detail
on sheets attached to the itemized list of cases.

You will wish to contact Dr. Wehrli directly concerning details, but billing for transportation of the exhibition is to be made to The Museum of Modern Art, New York, my attention. According to Dr. Wehrli, customs examination will be held at the Eunsthaus.

With kindest regards,

Sincerely,

Perter A. NoCray Director of Circulating Exhibitions and International Program

Enclosures

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Casa Gustavo Guggenbubl
TRANSPORTES INTERNACIONALES

June 14, 1955

MADRID, BUTCHEST SY - 190

Mr. Francis Gobin
Direction des Relations Culturelles
Ministere des Affaires Etrengeres
Paris, France

Dear Mr. Gobin:

I have just received word from Mr. Wehrli requesting that the exhibition 50 ANS D'ART AUX ETATS-UNIS be shipped to Zurich and have authorized Express-Transport to arrange this shipment immediately. I enclose a copy of my letter of authorization and am sending copies to Mmma Vienne and Dr. Wehrli.

As you will note, the exhibition will be called MODERNE KUNST IN USA, AUSWAHL AUS DES SAMMLUNG DES MUSEUM OF MODERN ART, NEW YORK when it is shown in Zurich. I am enclosing revised box lists on the top two sheets of which you will find the cases itemized according to number and marking.

Any aid you could give Express-Transport in effecting prompt shipment and clearance would be greatly appreciated.

With kindest regards,

Sincerely,

Porter H. McCray Director of Circulating Exhibitions and International Program

PAM:m Enc. (2) The Museum of Modern Art Archives, NY

Collection: Series.Folder:

IC / IP

T.A.505

Casa Gustavo Guggenbubl

TRANSPORTES INTERNACIONALES

F C WALTER

PORWARDING

ATI MATI

MADRID, September 5, 1955

11 West 53rd Street

Hew York, 19

Attines Porter A. HoCray, Esq.

Gentlemens

This is to admowledge receipt with thanks of your letter dated September 1st with enclosed five copies of the box lists for the exhibition. Your second letter, also dated Sept.1st with attached carbon copy of your first letter, also reached us today.

We have immediately capled to Resers. Welti-Furrer in Zurich and contacted our Agents in Barcelona and we shall do our best in order to have this exhibition delivered in Darcelona by September 11th.

We shall not this to cable you the date of depuring from Zurich and the date of arrival in Barcelona.

We thank you for entrusting this traffic to our care and beg to remain,

CASA JUSTAYO GUJUKBUHL

F.C. Walter

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	Collection:	Series.Folder:
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RK

cc: H. Sheimo Mr. McCray David

September 6, 1955

Manhattan Storage and Warehouse Seventh Avenue and 52nd Street New York City 19

Attention: Mr. Edward F. May

Dear Mr. Mays

I am enclosing a copy of my letter to W. R. Keating asking them to deliver to you three cases, MOMA - GRAPHICS 1 - 3 NEW YORK, upon their return from Zurich.

Would you please notify us when these cases arrive and we will arrange for someone from the museum staff to be there when the customs examiner arrives. We will send you written instructions as to the disposition of the contents of the boxes later.

Very sincerely yours,

Monawee Allen Assistant Registrar

MA:mg Encl.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

co: Phoenix Shipping Co Mr Mocray

nos Mr. Hay, Mashittan Diores

August 12, 1955

W. R. Keating & Co., Inc. 90 Broad Street New York City 4

W. St. Spectors & Co., Date.

Attentions P. S. Royals

Dear Mr. Royals: the tagling of the involve and a dear of a dather

We understand that a case consigned to us has arrived from Zurich on the SS Queen Mary. The case is marked CKG 050, weight 71 kilos, from Kunsthaus, Zurich.

We believe the case contains about 150 catalogs in the foreign language of the exhibition American Art of the 20th Century and the value of the shipment is 500 Swiss Francs.

We have asked the Phoenix Shipping Company to turn over to you all papers they have in connection with this shipment.

Will you please clear this case of catalogs through U. S. Customs and have it sent to the museum. Our order ICE 1144 will be sent to you under separate cover. Very sincerely yours,

Monawee Allen Ell so send to Assistant Registrar

Heatsween Allien.

Very climicals come,

MArmg

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

RIC

set for here - benefits

cc: Mr. May, Manhattan Storage

Mr. McCray / Mr. Keppel David

September 6, 1955

W. R. Keating & Co., Inc. 90 Broad Street New York City h

Attention: Mr. Royals

Dear Mr. Royals:

I am enclosing two copies of an invoice and a copy of a letter from Mr. McCray to Dr. Wehrli in Zurieh, Switzerland. The part of the letter marked in red concerns the return of two sections of the exhibition "American Art of the 20th Century" ("Mcdern Art in the United States"). The contents of these two sections - Industrial Design and Typographic Design - are listed in the invoice.

Three cases of typography (Cases MOMA - GRAFFICS 1 - 3 NEW YORK) are to be delivered to Manhattan Storage and Warehouse, Seventh Avenue and 52nd Street for customs examination.

The seven cases of industrial design (Cases MOMA - IND DES 1 - 7
NEW YORK) are to be delivered to the Museum of Modern Art for
customs examination.

These ten cases were exported on the SS America on March 3rd. They formed part of the exhibition originally lent to the Musee d'Art Moderne, Paris and then sent on to Zurich. The remainder of this exhibition is still on tour in Europe.

Our order number ICE 1146 covering this clearance will be sent to you under separate cover.

Very sincerely yours,

Monawee Allen Assistant Registrar

MA:mg Encls.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

ce: Mr. Hart - Bercelona

Via sirmail

September 1, 1955

June 1h. 1966

Mr. John T. Reid Cultural Attache American Embassy Serrano, 75 Madrid, Spain

Dear Hr. Reids

I have been advised by the European office of Time Magazine that the Eunothaus in Zurich has decided to close the exhibition: MCDERN ANT IN the Eunothaus in Zurich has decided to close the exhibition: MCDERN ANT IN THE UNITED STATES earlier than scheduled and that it is ready for immediate chipment to Barcelona. Enclosed is a copy of my latter of today's date to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Madrid chipping agent, in which I instruct him to Mr. Gustavo Guggenbuhl, Mr. Gustavo G

Enclosed also are five copies of the box lists for the exhibition.
On the top sheet you will find the 67 cases itemized according to number and
marking. The contents are indicated in detail on sheets attached to the itemized list of cases. This is the list which is to be presented to the customs
ized list of cases. This is the list which is to be presented to the customs
officials at the border, and I am sending you copies in case you will need
then to expedite shipment.

Copies of the box lists and of my letter to Mr. Guggenbuhl are also being sent to Sr. Otero, of the Institute de Culture Hispanica, so that he may arrange for free clearance of the exhibition at the Spanish-French border. I understand, from your letter of August 18, that he has instructed the Head of the Customs at Port-Bou to give the exhibition free clearance.

I hope the transportation of the exhibition will proceed without delay.

Parlor A. Her Sincerely, Birector of Circulating Extenditions

> Porter A. NeGray Director Circulating Exhibitions and the International Program

enclosures: 1. Copy of letter to Mr. Guggenbuhl, Sept. 1, 1955
2. Copy of letter to Mr. Melti-Furrer, Sept. 1, 1955
3. 5 copies box lists, with summarising sheet

or y dupage and and

A.W. F. 2, 54 - 1985

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

June 14, 1955

Mme Gabrielle Vienne Musee Nationale d'Art Moderne 2, rue de la Manutention Paris 16e, France

Dear Mme Vienne:

I have just received word from Dr. Wehrli requesting that the exhibition 50 ANS D'ART AUX ETATS-UNIS be shipped to Zurich and have authorized Express-Transport to arrange this shipment immediately. I enclose a copy of my letter of authorization and am sending copies to Mr. Gobin and Dr. Wehrli.

As you will note, the exhibition will be called Moderne Kunst IN USA, AUSWAHL AUS DES SAMMLUNG DES MUSEUM OF MODERN ART, NEW YORK when it is shown at the Kunsthaus. I am enclosing copies of the revised box lists, on the top two sheets of which you will find the cases itemized according to number and marking.

I hope you will extend our sincere appreciation to Mr. Cassou for the kind hospitality your museum has extended to the exhibition both during the showing and while weiting transportation.

With best regards,

Sincerely,

Porter A. McCray Director of Circulating Exhibitions and International Program

PAM:m Enc. (2)

The Museum of Modern Art Archives, NY

Collection:

Series.Folder:

IC / IP

I.A.505

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1201

SYMBOLS

NL=Night Letter

LC=Deferred Cable

Ship Radiogram

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COPY

KUNSTHAUS, ZURICH

oct. 4, 1955

ATTENTION WEHRLI Stop INSTRUCT ZUST & BACHEMEIER, CHIASSO TO CABLE SWISS

BANK NEW YORK AUTHORIZING RELEASE DOCUMENTS WITHOUT PAYMENT THEIR CHARGES

WHICH WE WILL PAY DIRECT STOP REFER OUR LETTER OF INSTRUCTIONS SEPTEMBER 1.

MCCRAY MODERNART

cc: Porter McCray Virginia Pearson Waldo Rasmussen Dorothy Dudley

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

723 Seventh Avenue New York 19, New York

for customs elearance and delivery to the Museum of Modern Art, with all charges payable at destination. When shipment is made, one copy of the commercial invoice, together with U. S. Foreign Service Form #204, should be sent to us and the original and all other papers to Barnett International Forwarders, Inc., marked Attentions Mr. Alvin Friedman.

Please be certain we are cabled details of shipment: what plane the films are going on, what flight number, and when they should arrive; so that we may notify our customs broker to arrange for customs clearance.

Since these films are committed for bookings at various American institutions within a short period of time, it is necessary that we receive the films as soon as possible.

Sincerely,

Porter A. McCray Director Circulating Exhibitions and the International Program

PAM/WR/Wr

Enclosures: 5 copies of commercial invoice

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

cc - ICE-F-24-54 ZURICH
(2)- Miss Gramaglia
- registrar
- green

AIR MAIL

September 7, 1955

Dr. René Wehrli Director Eunsthaus Heimplatz 1 Zurich, Switzerland

Dear Dr. Wehrli:

In my letter of September 1st, I did not transmit instructions for return shipment of the film section of MODERN ART IN THE UNITED STATES.

This letter authorizes you to release the 14 films shown in conjunction with the exhibition to the firm of Zust & Bachemeier, Chiasso, for immediate shipment by air freight. I am enclosing five copies of the commercial invoice for the films. In order to obtain free entry through the United States Customs, it is necessary to attach each copy of the commercial invoice to U. S. Foreign Service Form #204, which may be obtained from the local U. S. Consulate. Shipment should be consigned to:

Barnett International Forwarders, Inc.
723 Seventh Avenue
New York 19, New York

for customs clearance and delivery to the Museum of Modern Art, with all charges payable at destination. When shipment is made, one copy of the commercial invoice, together with U. S. Foreign Service Form #204, should be sent to us and the original and all other papers to Barnett International Forwarders, Inc., warked Attantions Mr. Alvin Friedman.

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Sincerely,

Porter A. McGray Director Circulating Exhibitions and the International Program

PAM/WR/WE

Enclosures: 5 copies of commercial invoice

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

September 7, 1955

COMMERCIAL THYDICS

TO: Bernett International Forwarders, Inc. 723 Seventh Avenue New York 19, New York

for: Museum of Modern Art, New York, New York

1 - 35mm. positive motion picture print on each of the following subjects:

AVENCING CONSCIENCE - 6 reels, 5,430 ft. Value: \$225.00 THISE OF BAGDAD - 13 reels, 12,010 ft. Value: \$490.00 MARCH OF TIME (Vol. 1 No. 2) 2 reels, 2,025 ft. Value: \$365.00 LOST BOUNDARIES - 10 reels, 9,010 ft. Value: \$365.00 FALL OF THE HOUSE OF USHER - 5 reels, 4,106 ft. Value: \$170.00 LOUISIANA STORY - 10 reels (5 doubles) 7,215 ft. Value: \$290.00

1 - 16mm. positive motion picture print on each of the following subjects:

SHOOTIN' MAD = 2 reels, 759 ft.

THE FUGATIVE = 2 reels, 827 ft.

THE ROUNDERS = 1 reel, 307 ft.

IN THE STREET = 1 reel, 478 ft.

Plus: record for IN THE STREET

LIFE & DEATH OF A HOLLYMOOD EXTRA = 1 reel, 407'

BLACKTOP = 1 reel, 405 ft.

TREADLE & BOBBIN = 1 reel = 304 ft.

ANALOGIES #1 = 1 reel, 352 ft.

Value: \$32.00

Value: \$15.00

Value: \$15.00

(color)

Value: \$125.00

(color)

All of the above are of American mammisoture.

A.W.F. 2.54 - 1000

Series.Folder: Collection: The Museum of Modern Art Archives, NY IC / IP I.A.505

CLASS OF SERVICE This is a fast message unless its deferred char-

acter is indicated by the

ESTERN UNI

TELEGRAM

DL=Day Letter NL=Night Lette

W. P. MARSHALL. PRESIDENT
The filling time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destinations.

LT

SEPTIMBER 9th, 1955

WELTIFUREER ZURICH

AGREEABLE, AVAILABLE VANS.

MC CRAY MODERN ART

chg. ICE-F#24-54 MODERN AMERICAN ART (ZURICH)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE





September 11, as there is no access to the cases because of alterations in the Kunsthaus. We were told that you have been informed of this fact before, and that it is impossible now to change anything. The shipment can only be picked up on September 12. We therefore cabled you as follows:



" Kunsthaus Zurich cannot deliver shipment for technical reasons before September twelfth of which you are informed stop forwarding to Barcelona will take approximately six days plus clearance Spanish border letter follows



Even if the consignment could have been collected today delivery in Barcelona would not have been possible on September 11. The transport by rail from Zurich to Barcelona will take about 5 or 6 days, to which you will have to add one day for customs clearance in Zurich and the necessary time for clearance at the Spanish/ French border. The delay at the Spanish border depends entirely on the previous arrangements in Barcelona and

UNICATIONS







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RCA CO

Agrecase available For DARD TIME

Micray SEP 9 AM 7 3

ATION OF AMERICA

COMMUNICATIONS, SERVICE OF RADIO CORP. ATTION OF AMERICA PROCEED FOR THE PLANT OF T

SBZ1287/18142 ZURICH 18 9 1030

MODERNART NEWYORK

NO STEEL VANS AVAILABLE BUT UPHOLSTERED WOODEN

STANDARD LIFTVANS WITH SHEET METALROOF STOP

CABLE CONSENT

WELTIFURRER

Juriel



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A COMMUNICATIONS, INC.







A.W.F.

The Museum of Modern Art Archives, NY IC / IP I. A . 505

CLASS OF SERVICE

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

WESTERN UNION

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LC=Deferred Cable

NLT=Cable Night Letter

Ship Radiogram

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COPY

RCA COMMUNICATIONS 30 ROCKEFELLER PLAZA SEPT. 6, 1955

HX58 SBZ88/14273 ZURICH 36 5 1444

LT MODERNART NEWYORK

KUNSTHAUS ZURICH CAN NOT DELIVER SHIPMENT FOR TECHNICAL REASONS

BEFORE SEPTEMBER 12TH OF WHICH YOU ARE INFORMED STOP FORWARDING

TO BARCELONA WILL TAKE APPROXIMATEVE SIZ DAYS PLUS CLEARANCE

SPANISH BORDER LETTER FOLLOWS

WELTIFURRER

CMF 12th

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

the shipment to Barcelona at the earliest possible date.



We now understand from the Kunsthaus Zurich that we cannot pick up the consignment between September 4th and September 11, as there is no access to the cases because of alterations in the Kunsthaus. We were told that you have been informed of this fact before, and that it is impossible now to change anything. The shipment can only be picked up on September 12. We therefore cabled you as follows:



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	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505



A. WOLDERURROR LAD. ZURIO

PHONE 23 76 15 · CABLE: WELTIFURRER

INTERNATIONAL FURNITURE REMOVERS PACKING AND SHIPPING OF ANTIQUES. WORKS OF ART AND BAGGAGE CUSTOM HOUSE BROKERS - INSURANCE FREE AND BONDED WAREHOUSES MODERN FLEETS OF VANS AND TRUCKS

SOLE CONTRACTORS IN ZURICH OF THE SWISS FEDERAL RAILWAYS WAREHOUSING OF MERCHANDISE HEAVY HAULAGE UP TO 100 TONS

FOR PRIVATE CARS, MOTOR-COACHES TAXIS AND SELF-DRIVE CARS PHONE 23 66 66

Air Mail:

The Museum of modern Art 11 West 53rd Street

New York 19, N.Y. USA

ZURICH, P. O. BOX 761 **FRAUMONSTER** September 5, 1955 YOUR REF:

OUR REF:

REM/BB/ms

Gentlemen:

re: Exhibition of Modern Art in the United States

MEMBER OF

We thank you for your letter dated September 1 with enclosures which reached us this morning and would inform you that we have already contacted the Kunsthaus Zurich (Dr. R. Wehrli) regarding despatch of the shipment to Barcelona at the earliest possible



We now understand from the Kunsthaus Zurich that we cannot pick up the consignment between September 4th and September 11, as there is no access to the cases because of alterations in the Kunsthaus. We were told that you have been informed of this fact before, and that it is impossible now to change anything. The shipment can only be picked up on September 12. We therefore cabled you as follows:



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	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

A. WELTI-FURRER A.G. ZÜRICH

- 2 -

9/5/55

The Museum of modern Art, New York 19, N.Y.

can therefore not been judged in advance.

We now await your news whether the shipment can be forwarded on September 12, or otherwise your further instructions.

Very truly yours,

A.Welti-Furrer Ltd. Removal Department

cc - ordinary mail.

Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP I.A.505



A. WELTI-FURRER LTD.

works of ART AND BAGGAGE
CUSTOM HOUSE BROKERS INSURANCE
FREE AND BONDED WAREHOUSES
MODERN FLEETS OF VANS AND TRUCKS
The Museum of modern Art
11 West 53rd Street

THE SWISS FEDERAL RAILWAYS WAREHOUSING OF MERCHANDISE HEAVY HAULAGE UP TO 100 TONS

FOR PRIVATE CARS, MOTOR-COACHES TAXIS AND SELF-DRIVE CARS PHONE 23 66 66

New York 19, N.Y. USA

September 5, 1955 YOUR REF

REM/BB/ms

P. O. BOX 761 FRAUMUNSTER / MÜLLERSTRASSE 16

Gentlemen:

Exhibition of Modern Art in the United States

MEMBER OF



We thank you for your letter dated September 1 with enclosures which reached us this morning and would inform you that we have already contacted the Kunsthaus Zurich (Dr. R. Wehrli) regarding despatch of the shipment to Barcelona at the earliest possible date.



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Municipal, 16

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

- 2 -

The Museum of modern Art, New York 19, N.Y.

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transportation of this colditation from Rurial to the Spanish

I as explicated it section of her their for the exhibition. In the way

We now await your news whether the shipment can be forwarded on September 12, or otherwise your further instructions.

Very truly yours,

A.Welti-Furrer Ltd. Henoval Department: Hepoval Andrews Andrew

cc - ordinary mail. courters. Please outs that or all sales the word librations in bald

short you will find the 67 space (Sented assembling to makes ago marking. The brink colours 67 shippent to \$1,499 antic colour in, 804.0

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

cc: Was Dolly Mr. Barrier Mr. Barrier Mr. d'Harrison

September 1, 1955

A. Welti-Furrer Musllerst. 16 Zurich, Switzerland

Dear Mr. Welti-Furrer:

The enclosed letter to Gustavo Guggenbuhl, Madrid, gives shipping instructions for transportation of the exhibition MODERN ART IN THE UNITED STATES: Salections from the Collections of The Museum of Modern Art. New York from the Kunsthaus, Zurich, to the Museo de Arte Moderno, Bercelona. I understand that you are to arrange for transportation of this exhibition from Zurich to the Spanish border.

As you will note from my letter to Mr. Guggenbuhl, this shipment is now packed and ready for transport from Zurich. It should be delivered in Barcelona by September 11th. I have authorized Dr. René Wehrli, Director, Kunsthaus, Zurich, to release this exhibition to your carriers. Please note that on all cases the word BARCELONA in bold black letters should be pasted where the identification MCMA...ZURICH now appears. The exhibition is to travel in sealed steel vans. The cases should be addressed to:

Museo de Arte Moderno III Bienal Hispano-Americana de Arte Parque de la Ciudadela Barcelona, Spain

I am enclosing 5 copies of box lists for the exhibition. On the top sheet you will find the 67 cases itemized according to number and marking. The total cubage of shipment is \$1.4199 cubic metres (2,885.8 cubic feet); total weight, 11,017, kilos (24,237.6 pounds); total net weight, 4,536.5 kilos (9,980.4 pounds); total value: \$380,157. The contents are indicated in detail on sheets attached to the itemized list of cases. This list should be presented to the customs officials at the border. Please note that we carry our own insurance on the exhibition which provides for coverage at all times.

Please arrange to pick up this shipment from the Kunsthaus at the earliest possible date.

Sincerely,

Porter A. McCray Director Circulating Exhibitions and the Internation Program

1. Letter to Guggenbuhl
2. 5 copies how list

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

Box Liste

Series.Folder: Collection: The Museum of Modern Art Archives, NY IC / IP I.A.505

THE MUSEUM OF MODERN ART IN TWENTY-FIFTH ANNIVERSARY

NEW YORK 19

1c E. Fr. Hzu N

TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

FROM: Kunsthaus 1 Heimplatz Zurich, Switzerland

Wr R. Keating & Co., Inc. 90 Broadway New York, New York

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

NOTE: sections consigned separately. Keep this copy for file records WR 9/1/55

MODERN ART IN THE UNITED STATES Selections from the Collections of The Museum of Modern Art

Itemized list of the following sections attached:

1. Industrial Design Section:

Cases MOMA - IND DES 1 - 7 NEW YORK 7 Chairs and 247 Objects

VALUE: \$1,327.55

2. Typography Section:

Cases MOMA - GRAPHICS 1 - 3 NEW YORK 58 Book jackets, magazine covers, record album covers, brochures, catalogs, announcements, letterheads, envelopes, labels, packages 13 Posters

3 Signs (letters)

VALUE: \$2,145.80

TOTAL NUMBER BOXES: 10

TOTAL CUBAGE: TOTAL GROSS WEIGHT: 2141 pounds;

325.8 cubic feet; 9.1921 cubic metres.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

THE MUSEUM OF MODERN ART IN TWENTY-FIFTH ANNIVERSARY

NEW YORK 19

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

FROM: Kunsthaus 1 Meimplatz Zurich, Switzerland

TO:

note: Keep this copy for file records.

NR
9/1/55

MODERN ART IN THE UNITED STATES Selections from the Collections of The Museum of Modern Art

Itemized list of the following section attached:

Architecture Section:

Cases MOMA - ARCH 1 - 13 64 photo panels and text

Cases MOMA - MODEL 1 - 8 5 architectural models

Case MOMA - STEREO 1 47 stereo viewers & 47 slides VALUE: \$5,205.

VALUE: \$24,142.

VALUE: \$940.

TO TAL VALUE: \$30,287.

TOTAL NUMBER BOXES: 22

TOTAL CUBAGE: 1,057.2 cubic feet;

TOTAL GROSS WEIGHT: 9,059 pounds;
TOTAL NET WEIGHT: 4,284 pounds;

29.8278 cubic metres . 4,117.7 kilos.

1,947.3 kilos.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

THE MUSEUM OF MODERN ART IN TWENTY-FIFTH ANNIVERSARY

NEW YORK 19

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

FROM: Kunsthaus 1 Heimplatz Zurich, Switzerland

Bartelona, Spain

MODERN ART IN THE UNITED STATES Selections from the Collections of The Museum of Modern Art

Itemized list of the following sections attached:

1. Painting and Sculpture Section:

Cases MOMA 1 - 18, 20 - 36 BARGELONA VALUE: \$343,625. 113 framed paintings and 21 sculptures

2. Fine Print Section:

Cases MOMA - PRINTS 1 - 9 BARCELONA 89 framed prints

VALUE: \$5,585.

Case MOMA - PRINTS 2 DITTO BARCELONA

VALUE: \$660.

5 framed prints

TOTAL VALUE: \$349,870.

TOTAL NUMBER BOXES: 45

TOTAL CUBAGE: 1,828.6 cubic feet; 51.5921 cubic metres.
TOTAL GROSS WEIGHT: 15,178.6 pounds; 6,899.3 kilos.
TOTAL NET WEIGHT: 5,696.4 pounds; 2,589.2 kilos.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

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

Exhibition: CINQUANTE ANS D'ART AUX ETATS UNIS Industrial Design section

CASE NO.	DIMENSIONS	WEIGHTS Net	Gross
IND DES 1	46 x 27 1/4 x 33 1/2 in.	25 lbs,	132 lbs.
	(116.8 x 69.2 x 85.1 cm.)	(11,45 ks.)	(60 ks.)
553.53	Side chair: molded plywood. Side chair: molded plywood. D	Designer: Charles Eames	. \$30.
467.51		esigner: Ray Komai.	30.
IND DES 2	63 5/8 x 33 1/2 x 33 5/8 in.	36 lbs.	184 lbs.
	(161.7 x 85.1 x 85.4 cm.)	(16,36 ks.)	(83,64 ks.)
SC 72.55 551.53 55.958	Patent model for plywood chai Arm chair: wire seat with uph Designer: Harry Bertoia. Arm chair: molded plastic she	colstered foam rubber.	100. 50. ames. 35.
IND DES 3	44 x 44 x 27 in.	55 lbs.	189 lbs.
	(112.1 x 112.1 x 68.5 cm.)	(25 ks.)	(85.9 ks.)
59.55 SC 1.55 SC 2.55	Lounge chair: fiber sling sea Side chair: steel frame, whit Side chair: steel frame, lead	te plastic cord. Designe	r: Gould. 25. tavolos, 150.
IND DES 4	42 x 33 x 19 in.	73 lbs.	163 lbs.
	(118 x 83.7 x 48.2 cm.)	(33.18 ks.)	(74.09 ks.)

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

Industrial Dasign, continued

VALUE CARRIED FORWARD: \$468.

SC 33.55 a-b	Tea maker: Pyrex, wood handle.	\$10.
S 373.42 a-b	Water kettle: Pyrex.	3.
S 249.44 a-b-c	Double-boiler: Pyrex.	4.
247.53	Cake pan: Pyrex.	1.
158.47	Ice bucket: hard black rubber.	2.
	Bowl: white translucent flexible plastic.	1.
SC 60.55	Bowl: wellow translucent flexible plastic.	1.
667.54.1	Covered cylindrical food storage container: plastic.	3.
SC 61.55 a-b	Covered cylindrical food storage container. plan day.	-
SC 63.55 a-b-c	Covered cylindrical food storage container with	2.
55 17.55	measuring tumbler: plastic.	5.
SC 64.55	Cake box: plastic.	2.
SC 65.55	Storage howl: blue plastic.	0.5
SC 66.55	Kitchen scoop: plastic.	3.
SC 25.55 a-b	Juice shaker: plastic.	0.5
SC 26.55	Individual serving ice-cube tray: plastic.	
SC 27.55 a-b	Covered canister: plastic.	1.
SC 28.55 a-b	Laundry sprinkler: plastic, red stopper.	1.
SC 29,55 1-12	Individual cream servers: blue and ivory plastic.	1.8
S 208.48	Cookie cutter: plastic.	0.1
\$ 207.48	Cookie cutter: plastic.	0.1
\$ 206.48	Cookie cutter: plastic.	0.1
380.42	Six-part cookie cutter: tin.	1.
SC 36.55	Cookie-cutting wheel: aluminum.	1.
922.42	Pie slicer: metal wire.	2.
	Ladle: stainless steel, plastic handle.	2.
174.47	Cake turner: stainless steel, plastic handle.	2.
173.47	Ice-cream spade: chromed metal, plastic handle.	3.
SC 10.50	Roast clamp: chromed metal.	3.
740.43	Shrimp cleaner: red plastic.	2.
SG 37.55	Vegetable peeler: metal.	0.2
SC 38.55	Kitchen tool: chromed metal, rosewood handle.	2.
S 739.43	Frozen food knife: stainless steel, rubber handle.	3.
SC 39.55	Barbecue fork: stainless steel, wood handle.	2.
SC 9.50	Barbecue fork: Stainless Steel, wood handles	2.
360.42	Poultry slicer: steel.	2.
66.48	Boning knife: chromium blade, plastic handle.	o.
S 358.42 b-c	Set of clam and oyster knives: stainless steel.	0.
SC 11.50	Meat skewer: stainless steel.	12.
76.46	Pressure cooker: chromed metal, plastic handles.	20.
SC 22.55 a-b	Brazier: copper-clad stainless steel.	0.75000
SC 21.55	Sauce pan: copper-clad stainless steel.	20.
SC 23.55	Tea kettle: copper-clad stainless steel.	5.
S 233.44 a-b	Water kettle: aluminum.	5.
SC 24.55	Mixing howl: aluminum.	2.
197.47	Cake pan: aluminum.	1.
\$ 741.43.3	Food grinder and shredder: cast aluminum.	5.
38.2735	Juice press: cast aluminum.	5.
	Salad washer: metal wire.	2.
150.48	Display stand for oranges: metal wire	2.

	Collection:	Series.Folder:
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Industrial Dasign, continued

VALUE CARRIED FORWARD: \$617.85

IND DES 5	42 x 33 x 19 in.		150 lbs.
	118 x 83.7 x 48.2 cm.)	(27,27 ks.)	68.17 ks.)
77.46	Vase: white porce	olein	\$3.
222.34.1		aTaru•	5.
	Vase: glass.		2.
176.48	Vase, sham bottom		5.
S 59.48	Vase, sham bottom	m: clear green glass.	
SC 62.55 a-b		with clear glass stopper: grey	glass.10.
105.48	Bowl: clear glas		5.
176.47	Plate: clear gla	89.	2.
SC 16.55	Bowl: clear plas	tic.	15.
SC 17.55	Bowl: translucen	t plastic.	10.
SC 18.55	Tray: black plas	tic.	10.
SC 19.55	Waste basket: red		3.
SC 20.55	Waste basket: wh:		2.
SC 5.54		ack expanded metal.	5.
249.34	Flower bowl: copy		8.
SC 6.54.1		eled perforated steel.	4.
192.52	Platter: blue en		5.
S 73.46 la & :	The Individual ach to	ray and matchbox-cover: alumin	
			2.
S 87.46 a-b	Screen-top ash to		
675.54 1-2		rs: white enameled spring wire	
81.46	Cocktail shaker:		10.
SC 34.55 a-b	Stirrer.	aluminum, cork stopper, wood	8.
S 123.48	Bar shaker: stai	nless steel.	2.
\$ 369.42	Multiple bar too	1: bronze.	1.
SC 35.55 1-3	- Bottle opener: m	anganese bronze.	-3,-
96.46	Bottle opener: s	Control of the Contro	1.
SC 46.55		" plastic-coated cardboard toy	2.
SC 47.55	Snap blocks: pla		2.
SC 48.55	"Colorforms Kit"		3.
SC 43.55	"Slinky": steel		1.
		lated steel wire and beads - t	
SC 44.55		: tekwood, hardboard, and wire	
SC 45.55			
S 370.42 a-b		ish: clear plastic,	1.
SC 52.55	Nail brush: clea		1.
SC 69.55 a-b		ssager top: plastic.	1.
SC 70.55 a-b		r with massager top: plastic.	0.50
SC 71.55 a-b	Toothbrush conte		0.50
246.53.1-5	Square pill boxe		0.50
671.54.1-3 8-	b Round pill boxes		0.15
SC 54.55 1-6	Rectangular disp	ensers for aspirin: plastic.	0.60
SC 55.55.1-12	a-b Drugstore prescr	iption pillboxes: plastic.	1.20
670.54.1-2 a-			0,20
SC 56.55 1-12		r boxes: plastic.	1.20
SC 57.55 1-12			1.20
\$ 60.46		ity box for fishing bait: plas	
			1.50
SC 53.55 1-6			5.
55.957	Hand counter: pl		
217.50		ug: ivory plastic housing.	0.15
365.42		kelite housing, fabric blades.	
SC 49.55 a-b		grey plastic housing.	5.
190.47		io speaker: grey plastic housi	
\$ 125.48	Electric iron: c	chromed metal, plastic handle.	10.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

IND DES 5, con 187.48 SC 50.55 SC 51.55	TOTHOGU				
SC 50.55	-				\$0.50
10 70.77	1	'adlock: metal.	bolt-nuts and aluminum.		10.
51 55	,	lacklace: screw-nucs,	ilters and aluminum bead	ls.	10.
no number		'Slinky" machine			20.
IND DES 6		x 19 in. 3.7 x 48,2 cm.)	80 lbs. (36.36 ks.)	150 1bs (68,17 kg	(s.)
	10 A				50.
132.48 S 65.48		Table radio: metal ho	lass top, wooden base wit	th	50.
0).40	100	ball bearings.			20.
SC 5.55 1-3	150	Three-piece place set	ting: stoneware.		5.
SC 6.55 a-b		Tea pot: stoneware.			10.
SC 7.55		Salad bowl: stoneware			5.
133.52		Soup ladle: porcelain	, rosewood handle.		10.
SC 8.55 1-2,		Pepper mill and salt	dish: porcelain		15.
222.54 1-3	0-0	Two night and one bo	owl: prism crystal glass		15.
SC 9.55		Ice tub: molded glass			3.
665.54 1-3		Three tumblers: green			6.
		Three tumblers: class	glass, rounded bottoms		3.
72.46.2-4 SC 18.50		Highball glass, tall			0.5
89.46.1-2		Two highhall glasses	clear glass, sham botto	oms.	0.2
SC 12.55 1-2		Two water tumblers:	lear glass		0.2
SC 13.55 1-3		Three soda-fountain	tumblers: clear glass.		0.3
126.48		Salad bowl: black place			10
127.48		Individual salad bow			2.
SC 10.55		Salad bowl: black pla			15.
S 245.44.17		Mug: plastic.			1.
201.47		Cereal bowl: red pla	stic.		0.2
196.48		Child's food dish: re			0.2
SC 67.55		Paper-napkin holder:			0.5
SC 68.55 1-12		Twelve stirring spoo			1.8
	-31	Tumbler: red plastic			0.1
57.43		Water tumbler: black			0.2
S 104.48		Four tumblers: white			0.8
666.54 1-4		Two tumblers: yellow			1.
SC 11.55 1-2		Two tumblers: stainle			2.
232.50 1-2		Mint-julep tumbler:			2.
5 923.42		Canapa plate: alumin	200		2.5
74.46.2		Pitcher: stainless s			8.
S 735.43			ss steel blade, aluminum	handle	
144.48.1		Carving fork: stainl		, market	8.
145.48		Carving knife: stain			8.
175.47 SC 14.50 1-4		Four-piece set of fi	atware: stainless steel.		2.
21/ 17. 201 1-1		Cheese slicer: cast			0.5
97.46		Change sideam! aget	0 1 11m 2 2011m		V.

Photography

	Collection:	Series.Folder:
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IND DES 6, continu	ued	
185.47 2-3	Two garden tools: cast aluminum.	\$4.
SC 40.55 1-2	Two garden tools: cast aluminum.	4.
0 41.55 1-2	Pocket knife: stainless steel.	1.
500.53	Shoemaker's tool: metal.	3.
SC 42.55 a-f	Mechanic's flashlight with screwdriver: metal a lucite.	6.
	X 42 X 34 111.	373 lbs. 169,55 ks)
(18	3 x 106.7 x 86. 3 cm) (66.35 ks)	169,55 ks)
(18 55.956 1-2 a-f	Two desk-top card files: enameled steel. Adjustable garden rake: aluminum.	140.
(18 55.956 1-2 a-f 3 116.48	Two desk-top card files: enameled steel. Adjustable garden rake: aluminum. Two-armed floor lamp: cadmium-plated metal.	140. 5. 30.
(18 55,956 1-2 a-f 3 116,48 143,48	Two desk-top card files: enameled steel. Adjustable garden rake: aluminum. Two-armed floor lamp: cadmium-plated metal. Adjustable table lamp: enamel on metal.	140. 5. 30. 20
(18 55,956 1-2 a-f 3 116.48 143.48 220.53	Two desk-top card files: enameled steel. Adjustable garden rake: aluminum. Two-armed floor lamp: cadmium-plated metal. Adjustable table lamp: enamel on metal. Ceiling light fixture: vinyl over metal frame.	140. 5. 30. 20 25.
(18 55,956 1-2 a-f 3 116.48 143.48 220.53 30 3.55	Two desk-top card files: enameled steel. Adjustable garden rake: aluminum. Two-armed floor lamp: cedmium-plated metal. Adjustable table lamp: enamel on metal. Ceiling light fixture: vinyl over metal frame. Adjustable ceiling fixture: enamel shade, brass	140. 5. 30. 20 25.
(18 55.956 1-2 a-f 3 116.48 143.48 220.53 30 3.55 S0 58.55	Two desk-top card files: enameled steel. Adjustable garden rake: aluminum. Two-armed floor lamp: cadmium-plated metal. Adjustable table lamp: enamel on metal. Ceiling light fixture: vinyl over metal frame. Adjustable ceiling fixture: enamel shade, brass fittings.	140. 5. 30. 20 25.
(18 55.956 1-2 a-f 3 116.48 143.48 220.53 30 3.55 S0 58.55	Two desk-top card files: enameled steel. Adjustable garden rake: aluminum. Two-armed floor lamp: cadmium-plated metal. Adjustable table lamp: enamel on metal. Ceiling light fixture: vinyl over metal frame. Adjustable ceiling fixture: enamel shade, brass fittings. Display light: lacquered steel shell on metal	140. 5. 30. 20 25.
(18 55.956 1-2 a-f 3 116.48 143.48 220.53 30 3.55 30 58.55 SC 4.55 a-b	Two desk-top card files: enameled steel. Adjustable garden rake: aluminum. Two-armed floor lamp: cadmium-plated metal. Adjustable table lamp: enamel on metal. Ceiling light fixture: vinyl over metal frame. Adjustable ceiling fixture: enamel shade, brass fittings. Display light: lacquered steel shell on metal rod stand.	140. 5. 30. 20 25.
(18 55.956 1-2 a-f 8 116.48 143.48 220.53 80 3.55 80 58.55 80 4.55 a-b	Two desk-top card files: enameled steel. Adjustable garden rake: aluminum. Two-armed floor lamp: cadmium-plated metal. Adjustable table lamp: enamel on metal. Ceiling light fixture: vinyl over metal frame. Adjustable ceiling fixture: enamel shade, brass fittings. Display light: lacquered steel shell on metal rod stand. Level of fibroglas (for installation)	140. 5. 30. 20 25. 30.
(18 55.956 1-2 a-f S 116.48 143.48 220.53 SC 3.55 SC 58.55 SC 4.55 a-b	Two desk-top card files: enameled steel. Adjustable garden rake: aluminum. Two-armed floor lamp: cadmium-plated metal. Adjustable table lamp: enamel on metal. Ceiling light fixture: vinyl over metal frame. Adjustable ceiling fixture: enamel shade, brass fittings. Display light: lacquered steel shell on metal rod stand. l roll of fibroglas (for installation) there of a light bulbs	140. 5. 30. 20 25. 30.
(18 55.956 1-2 a-f S 116.48 143.48 220.53 SC 3.55 SC 58.55 SC 4.55 a-b	Two desk-top card files: enameled steel. Adjustable garden rake: aluminum. Two-armed floor lamp: cadmium-plated metal. Adjustable table lamp: enamel on metal. Ceiling light fixture: vinyl over metal frame. Adjustable ceiling fixture: enamel shade, brass fittings. Display light: lacquered steel shell on metal rod stand. Level of fibroglas (for installation)	140. 5. 30. 20 25. 30. 10. 25.

TOTAL VALUE: \$1,359.00

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

THE MUSEUM OF MODERN ART IN TWENTY-FIFTH ANNIVERSARY

NEW YORK 19

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

Date September 1, 1955

FROM: Kunsthaus 1 Heimplatz Zurich, Switzerland

TO: The American Embassy Oslo, Norway Attention: Mr. Norman Nordstrand Cultural Affairs Officer

MODERN ART IN THE UNITED STATES

Selections from the Collections of The Museum of Modern Art

Itemized list of the following section attached:

Photography Section:

Cases MOMA - PHOTO 1 - 3 142 Photographs



VALUE: \$6,730.

TOTAL NUMBER BOXES: 3

TOTAL CUBAGE:

TOTAL GROSS WEIGHT: 532 pounds; 241.8 kilos. TOTAL NET WEIGHT: 254.pounds; 115.5 kilos.

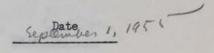
21.4 cubic feet; 0.6038 cubic metres. 532 pounds; 241.8 kilos.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

THE MUSEUM OF MODERN ART IN TWENTY-FIFTH ANNIVERSARY

NEW YORK 19

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



FROM: Kunsthaus 1 Heimplatz Zurich, Switzerland

W. R. Keating & Co., Inc. 90 Broadway New York, New York

The Museum of Modern Art, new york

MODERN ART IN THE UNITED STATES Selections from the Collections of The Museum of Modern Art

Itemized list of the following section attached:

Typography Section

Cases MOMA - GRAPHICS 1 - 3 NEW YORK 58 Book jackets, magazinescovers, record album covers, brochures, catalogs, announcements, letterheads, envelopes, labels, packages 13 Posters 3 Signs (letters)

VALUE: \$2,145.80

TOTAL NUMBER BOXES: 3

123.1 cubic feet; 3.4731 cubic metres. HT: 800 lbs.; 363.6 kilos TOTAL CUBAGE:

TOTAL GROSSWEIGHT: 800 lbs.;

TOTAL NET WEIGHT: 294 lbs;

138.6 kilos

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

THE MUSEUM OF MODERN ART IN TWENTY-FIETH ANNIVERSARY

NEW YORK 19

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

Date September,

FROM: Kunsthaus 1 Heimplatz Zurich, Switzerland

TO: W. R. Keating & Co., Inc. 90 Broadway New York, New York 90 Broadway

FOR: The Museum of Modern Art, New York

MODERN ART IN THE UNITED STATES Selections from the Collections of The Museum of Modern Art

Itemized list of the following section:attached:

Industrial Design Section:

Cases MOMA - IND DES 1 - 7 NEW YORK 7 Chairs and 247 Objects

VALUE: \$1,327.55

TOTAL NUMBER BOXES: 7

TOTAL CUBAGE: 202.7 cubic feet; 5.719 cubic metres
TOTAL GROSS WEIGHT: 1,341 lbs; 609.5 kilos
TOTAL NET WEIGHT: 475 lbs; 215.9 kilos

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

THE MUSEUM OF MODERN ART IN TWENTY-FIETH ANNIVERSARY

NEW YORK 19

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

September 1, 1955

FROM: Kunsthaus 1 Heimplatz Zurich, Switzerland

TO: Museo de Arte Moderno III Bienal Hispano-Americana de Arte Parque de la Ciudadela, Barcelona, Spain

MODERN ART IN THE UNITED STATES Selections from the Collections of The Museum of Modern Art

Itemized list of the following sections attached:

1. Painting and Sculpture Section:

Cases MOMA	1 - 18, 20	36	BARCELONA		
113 framed	paintings a	and 21	sculptures	VALUE:	\$343,625.

2. Fine Print Section:

Cases MOMA - PRINTS 89 framed prints	1 - 9	BARCELONA	VALUE:	\$5,585.
Case MOMA - PRINTS 5 framed prints	2 DITTO	BARCELONA	VALUE:	\$660.

3. Architecture Section:

Cases MOMA - ARCH 1 - 13 BARCELONA 64 photo panels and text	VALUE:	\$5,205.
Cases MOMA - MODEL 1 - 8 BARCELONA 5 architectural models	VALUE:	\$24,142.
Case MOMA - STEREO 1 47 stereo viewers and 47 slides	VALUE:	\$940.

TOTAL VALUE: \$380,157.

	Collection:	Series.Folder:	
The Museum of Modern Art Archives, NY	IC / IP	I.A.505	

TOTAL NUMBER BOXES: 67
TOTAL CUBAGE: 2,885.8 cubic feet;

TOTAL GROSS WEIGHT: 24,237.6 pounds;
TOTAL NET WEIGHT: 9,980.4 pounds;

THE MUSEUM OF MODERN ART IT-

81.4199 cubic metres.

11,017. kilos. 4,536.5 kilos.

THE MUSEUM OF MODERN ART WENTY-FIFTH ANNIVERSARY

NEW YORK 19

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

June 9, 1955

FROM: Societé Express Transport 27 Rue de Flandre Paris 19, France

FCR: Kunsthaus 1 Heimplatz Zurich, Switzerland

MODERN ART IN THE UNITED STATES: Selections from the Collections of The Museum of Modern Art

Itemized list of each of following sections attached:

1. Painting and Sculpture Section:

Cases MOMA 1 - 18, 20 LCB6 ZURICH
113 framed paintings and 21 sculptures VALUE: \$343,625.

2. Architecture Section:

Cases MOMA - ARCH 1 - 13 ZURICH VALUE: \$5,205.

Cases MOMA - MODEL 1 - 8 ZURICH VALUE: \$24,142.

Case MCMA - STEREO 1 ZURICH VALUE: \$940.

3. Industrial Design Section:

Cases MCMA - IND DES 1 - 7 ZURICH
7 Chairs and 247 Objects VALUE: \$1,327.55

4. Typography Section:

Cases MOMA - GRAPHICS 1 - 3 ZURICH

58 Book jackets, magazine covers, record album covers,
brochures, catalogs, announcements, letterheads, envelopes,
labels, packages
13 Posters
3 Signs (letters)

Total cubic metros: -91,6504

Total cubic feet: - 3248/4

Total weight: - 26,910.6/lls; 12,226.45-kelos

Total number box+3; - 80

Total number box+3; - 80

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

5. Fine Print Section:

Cases MCMA - PRINTS 1 - 9 ZURICH 89 framed prints

VALUE: \$5,585.

Case MCMA - PRINTS 2 DITTO - ZURICH 5 framed prints

VALUE: \$660.

6. Photography Section:

Cases MOMA - PHOTO 1 - 3 ZURICH 142 Photographs

VALUE: \$6,730.

TOTAL VALUE:

\$390,360.35

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

All paintings and prints are framed.

The entire exhibition is of American origin.

This exhibition is being lent to the Kunsthaus, Zurich, Switzerland for exhibition purposes and will later be returned to The Museum of Modern Art, New York, N. Y.

Measurements of boxes are in inches and centimeters and weights are in pounds and kilos.

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	Collection:	Series.Folder:
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Exhibition: CINQUANTE ANS D'ART AUX ETATS UNIS

	(141.6	4 x 120.7 x 71.1 cm.) (39.54 ks)	(157.7 ks)
394.41	Eilshemus:	Afternoon Wind. 011	\$2000.
400.41	Kane:	Through Coleman Hollow Up Through the Allegh	leny
		Valley, Oil	4000.
66.43	Hartley:	EVENING STORM, SCHOODIC, MAINE, O11	3500. 1000.
328.41	Hirshfield:		2500.
1.50	Shahn:	PACIFIC LANDSCAPE. Tempera SELF PORTRAIT. 011	4500.
6.39	Kane:		
MOMA 2 /	PARIS 44 1	/2 x 25 1/4 x 36 in. Net wt: 59 #	Gross wt: 206 #
	(91.5	x 64.2 x 113 cm.) (26.8 ks)	(93.6 ks)
25.42	Graves:	Snake and Moon. Gouache	1700.
21.42	Graves:	Little Known Bird of the Inner Eye. Gouache	2000.
1649.40	MacIver:	Hopscotch. Oil	1500.
32.54	Williamson:	The Day the Bosque Froze Over. 011	500,
166.34	Sheeler:	American Landscape. 0il	3000.
504.53	Kane:	Scotch Day at Kennywood. 011	3500.
14.42 	Graves:	Bird Singing in the Moonlight, Gouache 20 1/2 x 56 3/4 in Net wt: 1/1 #	2000. Gross wt: 372 #
MCMA 3 /	PARIS 65 x (165.	20 1/2 x 56 3/4 in. Net wt: 141 # 1 x 52 x 144.2 cm.) (64.09 ks)	Gross wt: 372 # (169.09 ks
MCMA 3 /	PARIS 65 x (165.	20 1/2 x 56 3/4 in. Net wt: 141 # 1 x 52 x 144.2 cm.) (64.09 ks) Joyous Young Pine. Watercolor and gouache Carnival. 0il	Gross wt: 372 #
MCMA 3 /	PARIS 65 x (165. Graves: Pickens:	20 1/2 x 56 3/4 in. Net wt: 141 # 1 x 52 x 144.2 cm.) (64.09 ks) Joyous Young Pine. Watercolor and gouache Carnival. 0il	Gross wt: 372 # (169.09 ks
MCMA 3 /	PARIS 65 x (165.	20 1/2 x 56 3/4 in. Net wt: 141 # 1 x 52 x 144.2 cm.) (64.09 ks) Joyous Young Pine. Watercolor and gouache	Gross wt: 372 # (169.09 ks
MCMA 3 / 	PARIS 65 x (165. Graves: Pickens: Kuniyoshi: Blume:	20 1/2 x 56 3/4 in. Net wt: 141 # 1 x 52 x 144.2 cm.) (64.09 ks) Joyous Young Pine. Watercolor and gouache Carnival. Oil Self Portrait as a Golf Player. Oil The Eternal City. Oil /2 x 28 x 41 1/2 in. Net wt: 196 #	Gross wt: 372 # (169.09 ks 1800. 1200. 3500. 15000.
MCMA 3 / 138.45 511.41 293.38 574.42 MCMA 4 /	PARIS 65 x (165. Graves: Pickens: Kuniyoshi: Blume: PARIS 46 1 (118.	20 1/2 x 56 3/4 in. Net wt: 141 # 1 x 52 x 144.2 cm.) (64.09 ks) Joyous Young Pine. Watercolor and gouache Carnival. Oil Self Portrait as a Golf Player. Oil The Eternal City. Oil /2 x 28 x 41 1/2 in. Net wt: 196 # 1 x 71.1 x 105.4 cm.) (89.09 ks)	Gross wt: 372 # (169.09 ks 1800. 1200. 3500. 15000. Gross wt: 296 # (134.5 ks
MCMA 3 / 138.45 511.41 293.38 574.42 MOMA 4 /	PARIS 65 x (165. Graves: Pickens: Kuniyoshi: Blume: PARIS 46 1 (118.	20 1/2 x 56 3/4 in. Net wt: 141 # 1 x 52 x 144.2 cm.) (64.09 ks) Joyous Young Pine. Watercolor and gouache Carnival. Oil Self Portrait as a Golf Player. Oil The Eternal City. Oil /2 x 28 x 41 1/2 in. Net wt: 196 # 1 x 71.1 x 105.4 cm.) (89.09 ks) Buoy, Maine. Watercolor	Gross wt: 372 # (169.09 ks 1800. 1200. 3500. 15000. Gross wt: 296 # (134.5 ks 3500.
MCMA 3 / 138.45 511.41 293.38 574.42 MOMA 4 / 170.34 143.45	PARIS 65 x (165. Graves: Pickens: Kuniyoshi: Blume: PARIS 46 1 (118. Marin: Marin:	20 1/2 x 56 3/4 in. Net wt: 141 # 1 x 52 x 144.2 cm.) (64.09 ks) Joyous Young Pine. Watercolor and gouache Carnival. Oil Self Portrait as a Golf Player. Oil The Eternal City. Oil /2 x 28 x 41 1/2 in. Net wt: 196 # 1 x 71.1 x 105.4 cm.) (89.09 ks) Buoy, Maine. Watercolor Lower Manhattan. Watercolor	Gross wt: 372 # (169.09 ks 1800. 1200. 3500. 15000. Gross wt: 296 # (134.5 ks 3500. 6000.
MCMA 3 / 138.45 511.41 293.38 574.42 MOMA 4 / 170.34 143.45 119.46	PARIS 65 x (165. Graves: Pickens: Kuniyoshi: Blume: PARIS 46 1 (118. Marin: Marin: Friedman:	20 1/2 x 56 3/4 in. Net wt: 141 # 1 x 52 x 144.2 cm.) (64.09 ks) Joyous Young Pine. Watercolor and gouache Carnival. Oil Self Portrait as a Golf Player. Oil The Eternal City. Oil /2 x 28 x 41 1/2 in. Net wt: 196 # 1 x 71.1 x 105.4 cm.) (89.09 ks) Buoy, Maine. Watercolor Lower Manhattan. Watercolor Sawtooth Falls. Oil	Gross wt: 372 # (169.09 ks) 1800. 1200. 3500. 15000. Gross wt: 296 # (134.5 ks) 3500. 6000. 1800.
MCMA 3 / 138.45 511.41 293.38 574.42 MOMA 4 / 170.34 143.45 119.46 28.40	PARIS 65 x (165. Graves: Pickens: Kuniyoshi: Blume: PARIS 46 1 (118. Marin: Marin: Friedman: Shahn:	20 1/2 x 56 3/4 in. Net wt: 141 # 1 x 52 x 144.2 cm.) (64.09 ks) Joyous Young Pine. Watercolor and gouache Carnival. Oil Self Portrait as a Golf Player. Oil The Eternal City. Oil /2 x 28 x 41 1/2 in. Net wt: 196 # 1 x 71.1 x 105.4 cm.) (89.09 ks) Buoy, Maine. Watercolor Lower Manhattan. Watercolor Sawtooth Falls. Oil Handball. Tempera	Gross wt: 372 # (169.09 ks 1800. 1200. 3500. 15000. 15000. 15000. 15000. 1800. 2200.
MCMA 3 / 138.45 511.41 293.38 574.42 MOMA 4 / 170.34 143.45 119.46 28.40 227.47	PARIS 65 x (165. Graves: Pickens: Kuniyoshi: Blume: PARIS 46 l (118. Marin: Marin: Friedman: Shahn: Shahn:	20 1/2 x 56 3/4 in. Net wt: 141 # 1 x 52 x 144.2 cm.) (64.09 ks) Joyous Young Pine. Watercolor and gouache Carnival. Oil Self Portrait as a Golf Player. Oil The Eternal City. Oil /2 x 28 x 41 1/2 in. Net wt: 196 # 1 x 71.1 x 105.4 cm.) (89.09 ks) Buoy, Maine. Watercolor Lower Manhattan. Watercolor Sawtooth Falls. Oil Handball. Tempera Willis Avenue Bridge. Tempera	Gross wt: 372 # (169.09 ks) 1800. 1200. 3500. 15000. Gross wt: 296 # (134.5 ks) 3500. 6000. 1800. 2200. 2000.
MCMA 3 / 138.45 511.41 293.38 574.42 MOMA 4 / 170.34 143.45 119.46 28.40 227.47 17.44	PARIS 65 x (165. Graves: Pickens: Kuniyoshi: Blume: PARIS 46 l (118. Marin: Marin: Friedman: Shahn: Shahn: Sharrer:	20 1/2 x 56 3/4 in. Net wt: 141 # 1 x 52 x 144.2 cm.) (64.09 ks) Joyous Young Pine. Watercolor and gouache Carnival. 0il Self Portrait as a Golf Player. 0il The Eternal City. 0il /2 x 28 x 41 1/2 in. Net wt: 196 # 1 x 71.1 x 105.4 cm.) (89.09 ks) Buoy, Maine. Watercolor Lower Manhattan. Watercolor Sawtooth Falls. 0il Handball. Tempera Willis Avenue Bridge. Tempera Workers and Paintings. 0il	Gross wt: 372 # (169.09 ks) 1800. 1200. 3500. 15000. Gross wt: 296 # (134.5 ks) 3500. 6000. 1800. 2200. 2000. 500.
MCMA 3 / 138.45 511.41 293.38 574.42 MOMA 4 / 170.34 143.45 119.46 28.40 227.47 17.44 143.47	PARIS 65 x (165. Graves: Pickens: Kuniyoshi: Blume: PARIS 46 l (118. Marin: Marin: Friedman: Shahn: Shahn: Sharrer: Tobey:	20 1/2 x 56 3/4 in. Net wt: 141 # 1 x 52 x 144.2 cm.) (64.09 ks) Joyous Young Pine. Watercolor and gouache Carnival. 0il Self Portrait as a Golf Player. 0il The Eternal City. 0il /2 x 28 x 41 1/2 in. Net wt: 196 # 1 x 71.1 x 105.4 cm.) (89.09 ks) Buoy, Maine. Watercolor Lower Manhattan. Watercolor Sawtooth Falls. 0il Handball. Tempera Willis Avenue Bridge. Tempera Workers and Paintings. 0il Remote Field. Tempera	Gross wt: 372 # (169.09 ks 1800. 1200. 3500. 15000. Gross wt: 296 # (134.5 ks) 3500. 6000. 1800. 2200. 2000. 500. 800.
MCMA 3 / 138.45 511.41 293.38 574.42 MOMA 4 / 170.34 143.45 119.46 28.40 227.47 17.44	PARIS 65 x (165. Graves: Pickens: Kuniyoshi: Blume: PARIS 46 l (118. Marin: Marin: Friedman: Shahn: Shahn: Sharrer:	20 1/2 x 56 3/4 in. Net wt: 141 # 1 x 52 x 144.2 cm.) (64.09 ks) Joyous Young Pine. Watercolor and gouache Carnival. 0il Self Portrait as a Golf Player. 0il The Eternal City. 0il /2 x 28 x 41 1/2 in. Net wt: 196 # 1 x 71.1 x 105.4 cm.) (89.09 ks) Buoy, Maine. Watercolor Lower Manhattan. Watercolor Sawtooth Falls. 0il Handball. Tempera Willis Avenue Bridge. Tempera Workers and Paintings. 0il	Gross wt: 372 # (169.09 ks 1800. 1200. 3500. 15000. Gross wt: 296 # (134.5 ks) 3500. 6000. 1800. 2200. 2000. 500.

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				71,200-
			VALUE CARRIED FORWARD:	\$69,200
MOMA 5 / :	The second secon	/2 x 22 x 62 in. 5 x 55.8 x 157.5 cm)	Net wt: 160 # (72.7 ks)	Gross wt: 505 # (229.5 ks)
29.35	Blume:	Parade, Oil		\$9000.
125.44	Kuniyoshi:	Upside Down Table an	Mask Otl	5000.
611.43	Bloom:	The Synagogue, 011	M Habr11	2000.
33.54	Man Ray:	The Rone Dencet Acco	ompanies Herself With Her	
22074	ran ray.	Shadows. Oil	mpanies merson min mor	3500.
55.943	Motherwell .	Granada. Oil		1800.
MCMA 6 /		24 3/4 x 59 in.	Net wt: 141 #	Gross wt: 409 # (185.9 ks)
	(170.	.2 x 62.8 x 149.8 cm)	(64.09 ks)	(102,7 83)
55.932	Hopper:	Rooms by the Sea. Of	11	5000.
7.42	Bloom:	The Bride. Oil		1500.
55.945	Baziotes:	Jungle, Oil		1500.
	2 Levine:	The Feast of Pure Re		5000.
55.929	Hartley:	The Lost Felice. Oil		5000.
MCMA 7 /	PARTS 30 s	c 25 3/4 x 33 in.	Net wt: 67#	Gross wt: 200 #
		x 65.4 x 83.8 cm)	(30.4 ks)	(90.9 ks)
148.45	Demuth:	Vaudeville Musicians	Watercolor	1500.
59.35	Demuth:	Stairs, Provincetown		2000.
86,44	Tobey:	Threading Light. Ter		1500.
129.35		t: April Snow, Salem.		1500.
16.36	Marin:		oss the Bay, Watercolor	3500.
55.933	Marin:	White Mountain Count		4000.
		t: The East River. Wat		1500.
132.35	Man Ray:	Admiration of the Or	chastralla for the	1,000
231.37	Han hay.	Cinematograph. Ai		2 60.
147.45	Demuth:	Dancing Sailors. Wat	tercolor	1500.
MOMA 8 /		1/2 x 56 1/2 x 40 in.	Net wt: 508.8 #	Gross wt: 954 #
	(245)	.2 x 143.5 x 101.6 cm)	(231.27 ks)	(433.63 k
251.48	Lachaise:	Standing Woman. Bro	onze	15000.
MOMA 9 /	PARIS 51 1	1/2 x 18 1/2 x 16 1/2 8 x 47 x 41.9 cm)	in. Net wt: 31 # (14.09 ks)	Gross wt: 95 # (43.18 ks
	1 pedestal	for 550.54 Lipton: Sa	anctuary	25.
			MODAT MATUR	t1 (0 - oor
			TOTAL VALUE:	\$140,025.

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MOMA 30	/ DARTE	Statement Com	UE CARRIED FORWA	
TOMA 10	/ PARIS	41 1/4 x 31 3/8 x 37 in. (104.8 x 79.7 x 94 cm)	Net wt: 42 # (19.09 ks)	Gross wt: 188 # (85.4 ks)
550.54	Lipton:	Sanctuary. Nickel silver	·	\$1800.
MOMA 11	/ PARIS	79 1/2 x 21 5/8 x 69 1/4 in. (201.2 x 54.9 x 175.9 cm)	Net wt: 160 # (72.7 ks)	Gross wt: 497 # (225.9 ks)
55.949	Stetthe Sterne: Guston: Rothko: Tomlin:	New York #8. Oil Painting. Oil		4000. 900. 1500. 1500.
MOMA 12	/ PARIS	30 1/4 x 35 x 36 1/4 in. (76.9 x 88.9 x 92.1 cm)	Net wt: 7 # (3.18 ks)	Gross wt: 240 # (109 ks)
106.43 a-d	Lopez:	Adam and Eve and the Tre	ee of Life. Cotto	nwood 800.
MCMA 13	/ PARIS	111 1/2 x 75 3/4 x 11 1/2 in. (286.2 x 192.4 x 29.2 cm)	, Net wt: 57 # (25.09 ks)	Gross wt: 391 # (177.06 ks
77.50	Pollock	: Number 1. 011		4000.
MOMA 14	/ PARIS	95 1/2 x 78 3/4 x 15 1/2 in. (242.5 x 200 x 39.3 cm)	Net wt: 124 # (56,36 ks)	Gross wt: 480 # (218.18 ks
478.53 11.54 2.52	Hartigar			4500. 1000. 1500.
MOMA 15	/ PARIS	93 1/2 x 87 1/4 x 10 1/4 in. (237.5 x 221.6 x 26 cm.)	Net wt: 58 # (26.36 ks)	Gross wt: 373 # (169.5 ks)

TOTAL VALUE:

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			169,325-
MOMA 16 / PARIS 81 1, (209.	/4 x 55 x 40 in. 3 x 139.7 x 101.6 cm)	Net wt: 50 # (22.7 ks)	- Charles and Control of the Control
196.52 Lassaw:	Kwannon, Welded bronze	e with silver	\$2100.
MOMA 17 / PARIS 97 x (246.	29 3/8 x 10 1/2 in. 3 x 74.6 x 26.8 cm)	Net wt: 23 # (10.45 ks)	Gross wi: 134 # (60.9 ks)
55.939 Calder: E,L.44.1992 Barela:	Blue Crescent. Steel The Twelve Apostles.	& wire mobile Wood relief	2000.
MCMA 18 / PARIS 57 x (144.8	25 3/4 x 52 1/4 in. 3 x 65.5 x 132.7 cm)	Net wt: 110 # (50 ks)	Gross wt: 330 /4 (150 ks)
19.44 Weber: 38.50 Gorky: 229.47 Baziotes: 18.44 Weber: 167.45 Prendergast: 55.934 Burchfield:	The Two Musicians, Oil Agony, Oil Dwarf, Oil The Geranium, Oil Acadia, Oil Promenade, Watercolor		3800. 4500. 950. 3500. 6000. 3500.
MOMA 19 / HARYS 48 1, (123 / 125 / 1	2 x 27 1/4 x 41 1/4 ir 2 x 69.7 x 104.8 cm / Ca Okame Met the Atom. Ca Even the Centipede.	est iron	Gross wt: 430 #
(160 x	64.1 x 119.3 cm)	(70 ks)	(186.36 ks)
5.54 Tober: In 16.49 Wyeth: Ch Co. 27.47 Stamos: Stamos: Stamos: Dayls: Stamos: Stamos	The First Hepaticas. We dige of August Casein Christins's World. Tempounds in the Rock. Oil Jeneziana, Oil Salt Shaker. Oil Intechances to the Inner the Chemical Case of the Inner the t	pera L	1000. 2000. 7000. 750. 1500. 7500, 500,

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			VALUE CARRIED FOR	2/6,625- R.ARD: \$216,325.
MOMA 21,	/ PARIS 55½ x 26 (140.3 x	$\frac{1}{4}$ 55 $\frac{1}{4}$ in. 66.7 x 140.3 cm)	Net wt: 116 # 52.7 Ks	Gross wt: 3!山# 156.36 ks.
259.44 55.947 52.49 751.43 25.36 471.41	Feininger: MacIver: Glarmer Beininger: Spencer Dove:	Viaduct, Oil Skylight, Oil Relational Par The Steamer "C City walls, Oi Willows, Oil	din"II. Oil	5000. 1500. 1500. 5000. 1200.
MOMA. 22,	/PARIS 99½ x 66 (252.7 x	$\frac{1}{2} \times 11^{\frac{1}{4}} \text{ in.}$ 168.9 x 28.6 cm)	Net wt: 45# 20.4 ks.	Gross wt: 294# 133.6 kg
38.52	Rothko:	Painting #10.	Oil	1800.
		Painting. Oil	Net wt: 76 # 34.5 ks.	180.9 ks
MOMA 24,	/PARIS 47 x 231	x 30 3/4 ins	Net wt: 80%	Gross wt: 304 #
55.938 154.54 635.39	/PARIS 47 x 23 ¹ / ₄ (119.4 x) Lachaise: Lachaise: Lachaise: Nadelman: Nadelman:	x 30 3/4 ins 59 x 78.7 cm) Torso. Bronze John Marin. Br Walking Woman. Standing Bull. Wounded Bull.	onze Bronze Bronze	Gross wt: 304 # 138.18 ks 900. 1200. 1500. 1200.
55.938 54.54 535.39 225.47 226.47	Lachaise: Lachaise: Lachaise: Lachaise: Nadelman: Nadelman:	Torso. Bronze John Marin. Br Walking Woman. Standing Bull.	onze Bronze Bronze Bronze	900. 1200. 1500. 1200. 1200.

TOTAL VALUE: \$250025.

259,325-

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VALUE CARRIED FORWARD: \$259025.

MOMA	26/PARIS					in.	
		(201	.5	X DO	~9 ·	x 100	tem 1

		160 gm) 422.7ks.	12000•
3 • 37	Lachaise:	Floating Woman. Bronze	12000.
MOMA 27/	PARIS 90 x 66 x 41	ins. Net wt: 160 # x 104.2 cm) 72.7 ks.	Gross wt: 668 # 303.6 ks
27.0 50			5000.
319.50	Calder:	Whale. Sheet steel. Log for installation	2000.
MOMA 28/	PARIS 742 x 242 x 6	l ¹ / ₄ ins. NET wt. 151#	Gross wt. 423#
	(189.2 x 62.2	x 155.6 xm) 68.8 ks	192.2 ks
396.41	Hopper	New York Movie. Oil	4000.
334.42	Carter Pickett Davis	Jane Reed & Dora Hunt. Oil	
541.39	Pickett	Manchester Valley. Oil Visa	10000.
55.944	deKooning	Gansevoort Street. Oil	2500.
10MA 00/	PARTS 1.5 - 261 - 26	3/4 in. Not wt: 76#	Gross wt: 226 #
10MA 29/	(114.3 x 67.3	x 101 cm) 34.5 ks.	102.7 ks
4.36	Burchfield	x 101 cm) 34.5 ks. Interurban Line. Watercolor	
4.36 346.49	Burchfield MacDonald-Wright	x 101 cm) 34.5 ks. Interurban Line. Watercolor Synchromy. Oil	800.
4.36 346.49 77.44	Burchfield MacDonald-Wright Motherwell	Interurban Line. Watercolor Synchromy. Oil Pancho Villa: Dead & Alive.	800. 1000. Gouache 800.
4.36 346.49 77.44	Burchfield MacDonald-Wright Motherwell	Interurban Line. Watercolor Synchromy. Oil Pancho Villa: Dead & Alive. Oand oil with coll	800. 1000. Gouache 800.
4.36 346.49 77.44	Burchfield MacDonald-Wright Motherwell	Interurban Line. Watercolor Synchromy. Oil Pancho Villa: Dead & Alive. and oil with coll House by the Railroad. Oil	800. 1000. Gouache 800. Lage 3000.
4.36 346.49 77.44 3.30 341.42	Burchfield MacDonald-Wright	Interurban Line. Watercolor Synchromy. Oil Pancho Villa: Dead & Alive. Oand oil with coll	800. 1000. Gouache 800. Lage
4.36 346.49	Burchfield MacDonald-Wright	Interurban Line. Watercolor Synchromy. Oil Pancho Villa: Dead & Alive.	800. 1000. Gouache 800.
4.36 346.49 77.44 3.30 341.42 132.51 100.50	Burchfield MacDonald-Wright Motherwell Hopper Pereira Davis Pousette-Dart PARIS 45½ x 29 x 14	x 101 cm) 3h.5 ks. Interurban Line. Watercolor Synchromy. Oil Pancho Villa: Dead & Alive. Oand oil with coll House by the Railroad. Oil White Lines. Oil on vellum Lucky Strike. Oil	800. 1000. 3000. 1000. 2500. 400. Gross wt. 480 #

TOTAL VALUE: \$314,525 -

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			VALUE CARR	IED FORWAL	1	4,52	
MOMA 31/PA	RIS 31 x 25 1/8 (78.8 x 63.	8 x 26 3/4 ins. 7 x 68 cm)	Net wt: 3		Gross wt		
21.51 149.51 51.35	Russell Russell Demuth	Synchromy. Oil Synchromy #3, Acrobats. Water	Color Count			600. 600. 1500.	
168.45	Shahn Prendergast Rose	Bartolomeo Var The Lagoon, Ver Tower & Tank.	nice. Waterc		• Tempera	800. 1000. 500.	
87.50	Tobey Demuth Condition Reco	Voyagers, III. Vaudeville. Wa ord Sheets				800. 1500. no.val	lue
MOMA 32/I	PARIS 614 x 312 (155.6 x 8	x 22 in. 0 x 55.9 cm)	Net wt. 1	28 # 8.18 ks.	Gross wt.	270 # 122 .7	ks.
259.48	Nadelman	Man in the Ope	en Air. Brons	ze		3500.	
55.941		Two Women. Bro	Net wt. 43			4000.	
	Nadelman PARIS 46 x 25	Two Women. Bro	nze Net wt. 19	3#		453 #	
MOMA 34/	Nadelman PARIS 464 x 25 (117.5 x 6	Two Women. Bro	Net wt. 19 87	3#	Gross wt.	4000.	
MOMA 34/ 260.48 188.42 MOMA 35/PA	Nadelman PARIS 464 x 25 (117.5 x 6) Nadelman: Man Zorach: Head 6	Two Women. Bro x 41 ins. 63.5 x 104.2 cm) in Top Hat. Pair of Christ. Porphy	Net wt. 19 87 nted bronze yry Net ut. 35	3# •7 ks•	Gross wt.	453 # 205.9 3000.	ks.
MOMA 34/ 260.48 188.42 MOMA 35/PA	Nadelman PARIS 464 x 25 (117.5 x 6) Nadelman: Man Zorach: Head 6 ARIS 29 x 334 (73.7 x	Two Women. Bro x 41 ins. 63.5 x 104.2 cm) in Top Hat. Pair of Christ. Porphy x 19 ins. 85.1 x 48.2 cm) Interior with I	Net wt. 19 87 nted bronze yry Net wt. 37 16	3# .7 ks.	Gross wt.	453 # 205.9 3000.	ks.
MOMA 34/ 260.48 188.42 MOMA 35/PA	Nadelman PARIS 464 x 25 (117.5 x 6) Nadelman: Man Zorach: Head 6 ARIS 29 x 334 (73.7 x	Two Women. Bro x 41 ins. 63.5 x 104.2 cm) in Top Hat. Pair of Christ. Porphy x 19 ins. 85.1 x 43.2 cm)	Net wt. 19 87 nted bronze yry Net wt. 37 16	3# •7 ks•	Gross wt.	453 # 205.9 3000.	ks.
MOMA 34/ 260.48 188.42 MOMA 35/PA 116.43 223.40 227.40 229.40	Nadelman PARIS 464 x 25 (117.5 x 6) Nadelman: Man Zorach: Head 6 ARIS 29 x 33/3 (73.7 x Weber Weber Weber Weber	Two Women. Bro x 41 ins. 63.5 x 104.2 cm) in Top Hat. Pair of Christ. Porphy x 19 ins. 85.1 x 48.2 cm) Interior with I The Flower Pot Sleep. Gouache Wonderment. Gov	Net wt. 19 87 nted bronze yry Not wt. 37 16 Figures. Gou. Gouache uache	3# .7 ks.	Gross wt.	453 # 205.9 3000. 127 # 57.7	ks.
MOMA 34/ 260.48 188.42 MOMA 35/PA 116.43 223.40 227.40 229.40 55.1127	Nadelman PARIS 464 x 25 (117.5 x 6 117.5 x 6	Two Women. Bro x 41 ins. 63.5 x 104.2 cm) in Top Hat. Pair of Christ. Porphy x 19 ins. 85.1 x 48.2 cm) Interior with I The Flower Pot Sleep. Gouache Wonderment. Goo Connecticut. Wa	Net wt. 19 87 nted bronze yry Net ut. 37 16 Figures. Gou. Gouache uache atercolor	3# .7 ks. 7 % 5.6 ks. ache))in o)fram)	Gross wt.	453 # 205.9 3000. 127 # 57.7	ks.
MOMA 34/ 260.48 188.42 MOMA 35/PA 116.43 223.40 227.40 229.40 55.1127 55.1128	Nadelman PARIS 464 x 25 (117.5 x 6) Nadelman: Man Zorach: Head 6 ARIS 29 x 33/2 (73.7 x Weber Weber Weber Weber Weber Feininger Feininger	Two Women. Bro x 41 ins. 63.5 x 104.2 cm) in Top Hat. Pair of Christ. Porphy x 19 ins. 85.1 x 43.2 cm) Interior with H The Flower Pot Sleep. Gouache Wonderment. Goo Connecticut. We Manhattan Over	Net wt. 19 87 nted bronze yry Net ut. 37 16 Figures. Gou. Gouache uache atercolor the Roofs.	3# .7 ks. 7 % 6.6 ks. ache))in o)fram) watercolo	Gross wt.	453 # 205.9 3000. 127 # 57.7	ks.
MOMA 34/ 260.48 188.42 MOMA 35/PA 116.43 223.40 227.40 229.40 55.1127 55.1128 55.1129	Nadelman PARIS 464 x 25 (117.5 x 6 117.5 x 6	Two Women. Bro x 41 ins. 63.5 x 104.2 cm) in Top Hat. Pair of Christ. Porphy x 19 ins. 85.1 x 48.2 cm) Interior with I The Flower Pot Sleep. Gouache Wonderment. Goo Connecticut. Wa	Net wt. 19 87 nted bronze yry Not wt. 37 16 Figures. Gou Gouache uache atercolor the Roofs. usk. waterco	3# .7 ks. 7 % 6.6 ks. ache))in o)fram) watercolo	Gross wt.	453 # 205.9 3000. 127 # 57.7	ks.
MOMA 34/ 260.48 188.42 MOMA 35/PA 116.43 223.40 227.40 229.40 55.1127 55.1128 55.1129 55.1130	Nadelman PARIS 464 x 25 (117.5 x 6) Nadelman: Man Zorach: Head 6 ARIS 29 x 33/2 (73.7 x Weber Weber Weber Weber Weber Feininger Feininger	Two Women. Bro x 41 ins. 63.5 x 104.2 cm) in Top Hat. Pair of Christ. Porphy x 19 ins. 85.1 x 48.2 cm) Interior with I The Flower Pot Sleep. Gouache Wonderment. Goo Connecticut. Wa Manhattan Over Wind Clouds, Do	Net wt. 19 87 nted bronze yry Net wt. 37 16 Figures. Gou Gouache uache atercolor the Roofs. usk. watercoercolor	3# .7 ks. 7 % 5.6 ks. ache))in o)fram) watercolo	Gross wt. Gross wt.	453 # 205.9 3000. 3000. 127 # 57.7 1,00%. 1,	ks.
MOMA 34/ 260.48 188.42 MOMA 35/PA 116.43 223.40 227.40 229.40 55.1127 55.1128 55.1129 55.1130 55.1131 55.1132	Nadelman PARIS 464 x 25 (117.5 x 6 117.5 x 6	Two Women. Bro x 41 ins. 63.5 x 104.2 cm) in Top Hat. Pair of Christ. Porphy x 19 ins. 85.1 x 43.2 cm) Interior with I The Flower Pot Sleep. Gouache Wonderment. Gov Connecticut. We Manhattan Over Wind Clouds, Du Uncharted. Wat Washington Squa Old world Arch	Net wt. 19 87 nted bronze yry Net wt. 37 16 Figures. Gou Gouache uache atercolor the Roofs. usk. waterco ercolor are, Evening itecture.	3# .7 ks. 7 // 6.6 ks. ache))in o)fram) watercolo lor . Watercolo tercolor	Gross wt. Gross wt.	453 # 205.9 3000. 3000. 127 # 57.7 400. 400. 500. 500. 500.	ks.
MOMA 34/ 260.48 188.42 MOMA 35/PA 116.43 223.40 227.40 229.40 55.1127 55.1128 55.1129 55.1130	Nadelman PARIS 464 x 25 (117.5 x 6 117.5 x 6	Two Women. Bro x 41 ins. 63.5 x 104.2 cm) in Top Hat. Pair of Christ. Porphy x 19 ins. 85.1 x 43.2 cm) Interior with H The Flower Pot Sleep. Gouache Wonderment. Goo Connecticut. We Manhattan Over Wind Clouds, Duncharted. Wat Washington Square	Net wt. 19 87 nted bronze yry Net ut. 37 16 Figures. Gou Gouache uache atercolor the Roofs. usk. waterco ercolor are, Evening itecture. wa tercolor. Wa	3# .7 ks. 7 % 6.6 ks. ache))in o)fram) watercolor tercolor tercolor	Gross wt. Gross wt.	453 # 205.9 3000. 3000. 127 # 57.7 1,00%. 1,	ks.

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Exhibition: CINQUANTE ANS D'ART AUX ETATS UNIS Architecture Section

Dimensions are given in inches and centimeters. Leights are given in pounds and kilos. Values are given in U.S. dollars.

MOMA CASE NO.	DIMENSIONS	WEIGHTS Net	Gross
ARCH. 1	20 x 60 x 18 in.	106 lbs.	163 lbs.
	(50.8 x 152.4 x 45.7 cm.)	(48.18ks.	(74.09 ks)

17 Text panels - 1 panel for each architect Columbia Barthelme & Associates -West/Elementary School, West Columbia, Texas \$15 #213 15, Marcel Breuer - House for Harry A. Caesar, Lakeville, Conn. #214 Charles Eames - Case Study House , Santa Monica, California H.K.Ferguson Company - Bluebonnet Plant, Corn Products Refining Co, 15-#215 #216 15 Corpus Christi, Texas 15. H.H. Harris - House for Ralph Johnson, Los Angeles, California #217 15. Harrison & Abramovitz - Alcoa Building, Pittsburgh, Pa. #218 Wallace K. Harrison & Consultants-United Nations Secretariat, New York 15. #219 Philip C. Johnson - House for Philip C. Johnson, New Canaan, Conn. Eric Mendelsohn - Maimonides Health Center, San Francisco, Cal. 15. #220 15. #221 Mies Van Der Rohe - Apartment Houses, 860 Lake Shore Dr. Chicago, Ill. Richard L. Neutra - House for Warren Tremaine, Montecito, Cal. 15. #222 #223 Saarinen, Saarinen Associates - General Lotors Technical Center, #224 Detroit, Mich. Skidmore, Owings & Merrill - Lever House, New York #225 Twitchell & Rudolph - House for W.R. Healy, Sarasota, Florida F.L. Wright - Laboratory for Johnson Wax Co. Racine, Wisc. #226 #227 F.L. Wright - Store for V.C. Morris, San Francisco, Cal. #228 L. Wright - Wayfarers 'Chapel, Palos Verdes, Cal. #229 312 lbs. ARCH.2 216 lbs. 69 x 50 x 13 in. (141.82 ks.) (175.2 x 127 x 33.7 cm.) (98.18 ks.)

10 Photographic panels - 1 panel for each architect

#213	Barthelme & Associates - West Columbia Elementary School, W. Columbia, Texas	\$50.
#214	Marcel Breuer - House for Harry A. Caesar, Lakeville, Conn, Charles Fames - Case Study House, Santa Honica, Cal.	\$50,
#216	H.K.Ferguson Co, - Bluebonnet Plant, Corn Products Refining Co. Corpus Christi, Texas	50 .
#217 #220	H.H.Harris - House for Ralph Johnson, Los Angeles, Cal. Philip C. Johnson - House for Philip C. Johnson, New Canaan, Conn.	50
#223 #224	R.J. Neutra House for Warren Tremaine, Montecito, Cal. Saarinen. Saarinen Associates - General Motors Technical Center, Detroit	50.
	Mich.	50 .

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

#226. Tr #228 F.	witchell & Rudo L.Wright-Store	olph - House f e for V.C.Morr	or W.R.Healy, Sarasota, is, San Francisco, Cal.	ria.	\$50. 50.
	16 x 40 x 147½ 40.7 x 101.6 x		200 lbs. (90.9 ks.)	425 lbs. (193.18 ks	s.)
3 Section P	anels	\$60. each			
#218 Har	rison & Abramo	vitz - Alcoa B	building, Pittsburgh, Pa		\$180.
ARCH . 4	16 x 40 x 147½ 40.7 x 101.6 x	in. 475 cm.)	200 lbs. (90.9 ks.)	425 lbs. (193.18 ks	3.)
3 Section I	Panels	\$60. each			
#219 Har	rrison & Consul	tants - United	Nations Secretariat, N	lew York	\$180.
ARCH. 5	16 x 40 x 147½ (40.7 x 101.6 x	in. : 475 cm.)	200 lbs. (90.9 ks.)	425 lbs. (193.18 k	s.)
3 Section 1 #221 Er		\$60. each Maimonides H	ealth Center, San Franc	isco,Cal.	\$180.
ARCH. 6	16 x 40 x 147½ (40.7 x 101.6 x	in. (475 cm.)	200 lbs. (90.9 ks.)	425 lbs. 193.18 ks	•)
3 Section	-	\$60. each	ever House, New York		\$180.
#225 Sk	Tomore, ownigs				
ARCH. 7	16 x 40 x 147½ (40.7 x 101.6	in. x 475 cm.)	200 lbs. (90,9 ks.)	425 lbs. (193.18 ks	s.)
3 Section	Panels	\$60 EACH			
#222 Mie	es Van Der Rohe	- Apartment H	louses at 860 Lake Shore	Drive, Chicago, Ill.	\$180.
ARCH. 8	16 x 40 x 147½ (40.7 x 101.6	in. x 475 cm.)	200 lbs. (90.9 ks.)	425 lbs. (193.18 k	s.)
3 Section	Panels \$	60. each			
In	troduction Pane	1 - 2 plain wh	cite, 1 with copy		\$180.
ARCH. 9	20½ x 50 x 97 (52.1 x 127 x	in. 246.4 cm.)	184 lbs. (83.6 ks.)	464 lbs. (210.9 ks	•)

	Collection:	Series.Folder:
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Architecture	Section, continued		VALUE CARRIED FORWARD	\$2635
ARCH. 10	20½ x 50 x 97 in. (52.1 x 127 x 246.4 cm.)	184 lbs. (83.6 ks.)	394 lbs. (179.09 ks.)	
3 Large Panel	ls \$2°, each			
#227 - 5A, 6	A, 7A(top section) F.L.Wright	- Laboratory f	Cor Johnson Wax Co. Racine, Wisc.	\$800.
ARCH. 11	20½ x 50 x 97 in. (52 x 127 x 246.4 cm.)	268 lbs. (121.8 ks.)	680.lbs. 309.09 ks.)	
4 Large Pane	<u>ls</u> \$200. each			
#227 - 1B, 2	B, 3B, 4B(Bottom sect.) F.L.W	right-Laborato	ory for Johnson Wax Co. Racine, Wisc.	\$800.
ARCH. 12	20½ x 50 x 97 in. (52 x 127 x 246.4 cm.)	228 lbs. (103.6 ks.)	640 lbs. (290.9 ks.)	
4 Large Pane	1s \$200. each			
#227 - 5B , 6	B, 7B (Bottom sect.)F.L.Wright L. Wright-Wayfarers' C	Raci	ine, Wisc.	\$600. 200.
ARCH. 13	46 x 66 x 10 in. (116.9 x 167.6 x 25.4 cm.)	55 lbs. (25 ks.)	136 lbs. (61.82 ks.)	
3 Film Panel	s \$35. each		- 4 - + 4 + 7 + 5 + 5	
#550 #551 #552 PAD 169 No	orthland Sign			\$35. 35. 35. 65.
	Fac prima at etalo fer s		TOTAL VALUE	\$5205.

	Collection:	Series.Folder:
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Exhibition: CINQUANTE ANS D'ART AUX ETATS UNIS
Architecture section

		WEIGHTS	
CASE NO.	DIMENSIONS	Net	Gross
MODEL 1	153 x 76 x 15 in.	315 lbs.	725 lbs.
	(388.6 x 193. x 38.1 cm)	(143.17 ks)	(329.54 ks
55.10.45	Prefabricated aluminum panel	, 6 x 12 ft.	\$500
MODEL 2	50 - 57 - 22 4-	274 1bs.	436 lbs.
MODEL 2	58 x 57 x 23 in. (147.3 x 144.7 x 58.4 cm.)	(124.54 ks)	(198.16 ks
	Pedestal and braces for MC 20	6. Lever House Model	30
	Lighting top for MC 26, Level	r House Model	250
MC 26	Lever House Model: base of a Plastic supports for MC 26,	Model Lever House Model	1000
MODEL 3	62 x 54 x 9	192 lbs.	332 lbs.
	(157.4 x 137.2 x 22.8 cm.)	(87.27 ks)	(150.9 ks)
	Four pieces of glass for MC	26, Lever House Model	100
MODEL &	36 x 29 x 17	60 lbs.	146 1bs.
FIODEL 4	(91.7 x 73.7 x 43.2 cm.)	(27.27 ks.)	(66.36 ks.
MC 26	Four wooden buildings: secti	on of Town House Model	300

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

Architectu	re section, continued	VALUE CARE	RIED FORWARD: \$24
MODEL 5	50 x 38 x 38 in. (127 x 96.5 x 96.5 cm.)	150 lbs. (68.18 ks.)	310 lbs. (140.9 ks.)
MC 26	Lever House Model: Lever Hou	use building	\$10,000.
MODEL 6	80 x 50 x 37 in. (203.2 x 127 x 94 cm.	410 lbs. (186.36 ks.)	744 lbs (338•2)
55.1047	Model for Apartment Houses and Drive: Mies van der Rohe		10,000.
MODEL 7	153 x 76 x 15 in. (388.6 x 193 x 38;1 cm.)	315 lbs. (143.17 ks.)	725 lbs. (329,54 ks.)
55.1044	Model for Warren Tremaine H	ouse: Richard Neutra.	500.
MODEL 8	56 x 47 x 19 in. (142.2 x 119.4/x 48.3 cm.)	57 lbs. (25.9 ks.)	172 lbs. (78.18 ks.)
55.10.46	Model for Philip C. Johnson	House.	1200.

TOTAL VALUE: \$24.142.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

Exhibition: CINQUANTE ANS D'ART AUX ETATS UNIS
Architecture section

Dimensions and kilos.	are given in inches and centimet Values are given in U. S. dolla		given in pounds
CASE NO.	DIMENSIONS	WEIGHTS Net	Gross
STEREO 1	32 x 23 x 20 in. (81.2 x 58.4 x 50.8 cm.)	70 lbs. (31.8 ks.)	130 lbs. (59.09 ks.)
	47 stereo-realist viewers 47 stereo-realist color slides		\$705. 235.
		TOTAL VALUE:	\$940.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

Exhibition: CINQUANTE ANS D'ART AUX ETATS UNIS Industrial Design section

CASE NO.	DIMENSIONS	WEIGHTS Net	Gross
IND DES 1	46 x 27 1/4 x 33 1/2 in. (116.8 x 69.2 x 85.1 cm.)	25 lbs. (11.45 ks.)	132 lbs. (60 ks.)
553.53 467.51	Side chair: molded plywood. I Side chair: molded plywood. De	Designer: Charles Eames.	\$30, 30,
IND DES 2	63 5/8 x 33 1/2 x 33 5/8 in. (161.7 x 85.1 x 85.4 cm.)	36 lbs. (16,36 ks.)	184 lbs. (83,64 ks.)
SC 72.55 551.53 55.958	Patent model for plywood chair Arm chair: wire seat with uphe Designer: Harry Bertoia. Arm chair: molded plastic she	olstered foam rubber.	50 mes. 35
IND DES 3	44 x 44 x 27 in. (112.1 x 112.1 x 68.5 cm.)	55 lbs. (25 ks.)	189 lbs. (85.9 ks.)
59.55 SC 1.55 SC 2.55	Lounge chair: fiber sling sea Side chair: steel frame, white Side chair: steel frame, leath	e plastic cord. Designer	e: Gould. 25 cavolos, 150

a-b-c Coffee maker: Pyrex, wood collar.
SC 32.55 a-b Water kettle: Pyrex, cork stopper.
SC 31.55 Ring base (fitting coffee maker & kettle), cork.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

Industrial Design, continued

VALUE CARRIED FORWARD: \$468.

	SC 33.55 a-b	Tea maker: Pyrex, wood handle.	\$10.
	S 373.42 a-b	Water kettle: Pyrex.	a.
	S 249.44 a-b-c	Double-boiler: Pyrex.	4.
	247.53	Cake pan: Pyrex.	1.
	158.47	Ice bucket: hard black rubber.	2.
	SC 60.55	Bowl: white translucent flexible plastic.	1.
	667.54.1	Bowl: vellow translucent flexible plastic.	I.
	SC 61.55 a-b	Covered cylindrical food storage container: plastic. Covered cylindrical food storage container with	3.
	SC 63.55 a-b-c	measuring tumbler: plastic.	2.
	00 (1 ==	Color bors plastic	5.
	SC 64.55	Cake box: plastic.	2.
	SC 65.55	Storage bowl: blue plastic.	0.50
	SC 66.55	Kitchen scoop: plastic.	3.
	SC 25.55 a-b	Juice shaker: plastic.	0.50
	SC 26.55	Individual serving ice-cube tray: plastic.	1.
	SC 27.55 a-b	Covered canister: plastic. Laundry sprinkler: plastic, red stopper.	1.
	SC 28.55 a-b	Individual cream servers: blue and ivory plastic.	1.80
	SC 29.55 1-12	Could outton plactic	0.10
	S 208.48	Cookie cutter: plastic.	0.10
	S 207.48	Cookie cutter: plastic.	0.10
	\$ 206.48	Cookie cutter: plastic.	1.
	380.42	Six-part cookie cutter: tin.	1.
	SC 36.55	Cookie-cutting wheel: aluminum.	2.
	922.42	Pie slicer: metal wire.	2.
	174.47	Ladle: stainless steel, plastic handle. Cake turner: stainless steel, plastic handle.	2.
	173.47	Take turner: stainless steel, plastic handle	3.
	SC 10.50	Ice-cream spade: chromed metal, plastic handle.	3.
	740.43	Roast clamp: chromed metal.	2.
	SG 37.55	Shrimp cleaner: red plastic.	0.2
	SC 38.55	Vegetable peeler: metal. Kitchen tool: chromed metal, rosewood handle.	2.
	S 739.43	Kitchen tool: enromed metal, rosewood handle.	3.
	SC 39.55	Frozen food knife: stainless steel, rubber handle.	2.
Ċ	SC 9.50	Barbecue fork: stainless steel, wood handle.	2.
1	360.42	Poultry slicer: steel.	2.
	66.48	Boning knife: chromium blade, plastic handle.	0.5
	S 358.42 b-c	Set of clam and oyster knives: stainless steel.	0.5
	SC 11.50	Meat skewer: stainless steel.	12.
	76.46	Pressure cooker: chromed metal, plastic handles.	20.
	SC 22.55 a-b	Brazier: copper-clad stainless steel.	20.
	SC 21.55	Sauce pan: copper-clad stainless steel.	5.
	SC 23.55	Tea kettle: copper-clad stainless steel.	5.
	S 233.44 a-b	Water kettle: aluminum.	2.
	SC 24.55	Mixing bowl: aluminum.	1.
	197.47	Cake pan: aluminum.	5.
	S 741.43.3	Food grinder and shredder: cast aluminum.	
	38.2735	Juice press: cast aluminum.	5.
	150.48	Salad washer: metal wire.	2.
	210.48	Display stand for oranges: metal wire	2.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

Industrial Design, continued

VALUE CARRIED FORWARD: \$617.85

	2 x 33 x 19 in. .18 x 83.7 x 48.2 cm.	60 lbs. 150 l (27,27 ks.) (68,17	
77.46	Vase: white por	celain	\$3.
222.34.1	Vase: glass.	Cotain.	5.
176,48		tom: molded along	2.
S 59.48		tom: molded glass.	5.
SC 62.55 a-b	Mantant material	tom: clear green glass. r with clear glass stopper: grey glas	
			5.
105.48	Bowl: clear gle		2.
176.47	Plate: clear g		15.
SC 16.55	Bowl: clear pla		10.
SC 17.55	Bowl: transluce		10.
SC 18.55	Tray: black pla		3.
SC 19.55	Waste basket:		
SC 20.55	Waste basket:		2.
SC 5.54		black expanded metal.	5.
249.34	Flower bowl: co		8.
SC 6.54.1		ameled perforated steel.	4.
192.52		enameled aluminum.	5.
S 73.46 la & 1		tray and matchbox-cover: aluminum.	2.
S 87.46 a-b	Screen-top ash	tray: aluminum.	2.
675.54 1-2	Two candle hold	ders: white enameled spring wire.	0.50
81.46	Cocktail shake	r: chromed metal.	10.
SC 34.55 a-b	Cocktail shake:	r: aluminum, cork stopper, wood	8.
S 123.48	Bar shaker: st	ainless steel.	2.
\$ 369.42	Multiple bar t	ool: bronze.	1.
80 35.55 1-3		manganede bronse.	- 3-
96.46	Bottle opener:		1.
SC 46.55		s:" plastic-coated cardboard toy?.	2.
SC 47.55	Snap blocks: p		2.
		t": plastic toy.	3.
SC 48.55	"Slinky": stee		í.
SC 43.55		plated steel wire and beads - toy.	1.
SC 44.55	The Dood ler .	- It talanced handboard and wire tor	
SC 45.55		y": tekwood, hardboard, and wire toy	ĩ.
S 370.42 a-b		dish: clear plastic.	
SC 52.55	Nail brush: cl		1.
SC 69.55 a-b		massager top: plastic.	1.
SC 70.55 a-b		ner with massager top: plastic.	0.50
SC 71.55 a-b		tainer: plastic.	0.50
246.53.1-5	Square pill bo		0.50
671.54.1-3 a-b	Round pill box		0.15
SC 54.55 1-6		spensers for aspirin: plastic.	0.60
SC 55.55.1-12	a-b Drugstore pres	cription pillboxes: plastic.	1.20
670.54.1-2 a-b		ainers: plastic,	0.20
SC 56.55 1-12	a-b Small rectangu	lar boxes: plastic.	1.20
SC 57.55 1-12		oxes: plastic.	1.20
S 60.46		ility box for fishing bait: plastic.	1.
SC 53.55 1-6 a			1.50
55.957		plastic housing.	5.
217.50		plug: ivory plastic housing.	0.15
365.42		bakelite housing, fabric blades.	8.
			5.
SC 49.55 a-b	Under miller	io: grey plastic housing. adio speaker: grey plastic housing.	10.
190.47 S 125.48	Electric iron:	chromed metal, plastic handle.	10.

	Collection:	Series.Folder:
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Industrial Dasign,	continued <u>VAIUE CARRIED FORWARD</u>	3202.05
IND DES 5, continue	ed.	
187.48 SC 50.55 SC 51.55 no number	Padlock: metal. Necklace: screw-nuts, bolt-nuts and aluminum. Necklace: bone pipe filters and aluminum beads. "Slinky" machine	\$0.50 10. 10. 20.
)) N 1) 1419) 1bs. 17 ks.)
120 10	Mary makes makes kennedma	50.
132.48	Table radio: metal housing.	50.
S 65.48	Revolving platter: glass top, wooden base with	20.
90 5 55 7 2	ball bearings. Three-piece place setting: stoneware.	5.
SC 5.55 1-3		10.
SC 6.55 a-b	Tea pot: stoneware. Salad bowl: stoneware.	5.
50 7.55	Soup ladle: porcelain, rosewood handle.	10.
133.52	Pepper mill and salt dish: porcelain	15.
SC 8.55 1-2, a-b		15.
222.54 1-3	Two plates and one bowl: prism crystal glass.	3.
SC 9.55	Ice tub: molded glass.	6.
665.54 1-3	Three tumblers: green glass.	66,000
72.46.2-4	Three tumblers: clear glass, rounded bottoms.	3.
SC 18.50	Highball glass, tall: clear glass.	0.50
89.46.1-2	Two highball glasses: clear glass, sham bottoms.	0.20
SC 12.55 1-2	Two water tumblers: clear glass	0.20
SC 13.55 1-3	Three soda-fountain tumblers: clear glass.	0.30
126.48	Salad bowl: black plastic	10
127.48	Individual salad bowl: white plastic.	2.
SC 10.55	Salad bowl: black plastic.	15.
\$ 245.44.17	Mug: plastic.	1.
201.47	Cereal bowl: red plastic.	0.20
196.48	Child's food dish: red plastic.	0.20
SC 67.55	Paper-napkin holder: plastic.	0.50
SC 68.55 1-12	Twelve stirring spoons: plastic.	1.80
57.43	Tumbler: red plastic.	0.10
S 104.48	Water tumbler: black plastic.	0.25
666.54 1-4	Four tumblers: white plastic.	0,80
90 11 55 1 2	Two tumblens: wellow and green plastic	1

Two tumblers: stainless steel.

Canade plate: aluminum alloy.

Carving fork: stainless steel.

Carving knife: stainless steel.

Cheese slicer: cast aluminum.

Pitcher: stainless steel.

SC 11.55 1-2

232.50 1-2

5 923.42

74.46.2

\$ 735.43

144.48.1 145.48 175.47

SC 15.55

97.46

SC 14.50 1-4

Two tumblers: yellow and green plastic.

Steak knife: stainless steel blade, aluminum handle.

Four-piece set of flatware: stainless steel.

Lobster pick: stainless steel, plastic handle.

Mint-julep tumbler: aluminum alloy.

TOTAL VALUE: \$1053.55 \$ 1050.55

1.

2.

2.

8.

8.

2.

0.50

2.50

8799.05

	Collection:	Series.Folder:
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	x 42 x 34 in. 3 x 106.7 x 86. 3 cm)	146 lbs. (66.35 ks)	373 lbs. (169.55 ks)
55.956 1-2 a-f	Two desk-top card fi	les: enameled steel.	140.
S 116.48	Adjustable garden ra		5.
143.48	Two-armed floor lamp	: cadmium-plated metal.	30.
220.53	Adjustable table lam	p: enamel on metal.	20
SC 3.55 SC 58.55	Ceiling light fixtur	e: vinyl over metal frame ixture: enamel shade, bra	
70.122	fittings.		30.
SC 4.55 a-b		ered steel shell on metal	
4177 4-0	rod stand.		10.
no number	hroll of fibreglas	(for installation)	25.
no number	1 box of tubular lig	ht bulbs	-0.50
no number	1 box of 4 light bul		0.50
/\	2 box of elachlight	tatteries (for SC 42.55)	0.20
no number	5 candles (for 675.5	12 2	1.25
no number	> candles (10r/6/3.5	44-21	*****

TOTAL VALUE: \$1,359.00 6/327.55

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Exhibition: CINQUANTE ANS D'ART AUX ETATS UNIS Typographic Design section

Dimensions are given in inches and centimeters. Weights are given in pounds and kilos. Values are given in U. S. dollars.

CASE NO.	DIMENSIONS	WEIGHTS Net	Gross
MOMA GRAPHICS 1 PARIS	89 x 59 x 14 1/2 in. (226.1 x 149.8 x 36.8 cm.)	116 1bs. (52,72 ks.)	314 lbs. (142.7 ks.)
PAD 168 (5	(S 950) Metal outdoor sign	for Columbia Broadca	sting

\$300. System. PAD 171 (55.953) 500. Plexiglas letter: serif lower-case a.

MOMA CRAPHICS 2 PARIS	x 67 x 21 x 170.2 x	116 lbs.) (52.72 ks.)	378 lbs. (171.7 ks.)
PAD 170 (55, PAD 172 (55,		ans-serif capital A. ans-serif capital S.	500 . 500 .

GRAPHICS 3 PARIS	66 x 20 x 15 in. 62 lbs. 108 lbs (167.6 x 50.8 x 38.1 cm.) (28.18 ks.) (49.09 k	
PAD 105	Lustig: book jacket for Keats. Lustig: book jacket for Camino Real.	2.
PAD 102		
PAD 101	Lustig: book jacket for Oedipus and Theseus.	2.
PAD 104	Lustig: cover for <u>Industrial Design in America</u> .	0.50
PAD 105	Raud: Justin book jacket for The Dada Painters and Poets.	0.50
PAD 144	Shahn: cover and page from A Partridge in a Pear	-
DAD 200	Tree.	1.
PAD 107	Burtin: magazine cover for Scope.	0.50
PAD 399/08	Burtin: magazine cover for Terapia.	0.50
PAD 109	Kleykamp: magazine cover for <u>Interiors</u> .	0.50
PAD 110	Lionni: Magazine cover for Fortune.	0.50
PAD 103	Lustig: magazine cover for Diogenes.	1.
PAD 111	Lustig: magazine cover for Fortune.	0.50
PAD 112	De Harak: record cover for Ravel and Debussy.	0.50
PAD 113	De Harak: record cover for International Song	-,,-
	Festival.	0.50
PAD 114	De Harak: record for Ralph Sutton at the Piano.	0.50
PAD 115		1000
	Lustig: record cover for Johann Sahastian Bach.	0.50
PAD 116	Lustig: record cover for Vivaldi.	0.50
PAD 117	Steinweiss: record cover for Prokofiev.	0.50

	Collection:	Series.Folder:
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Typograp	c Design, continued VALUE CARRIED FORWARD:	14.50
GR APHICS	, continued	
PAD 118	Bayer: advertisement for Container Corporation 30.	50
PAD 119	Golden: advertisement for Columbia Broadcasting	
PAD 120	System. 1. Golden: advertisement for Columbia Broadcasting	
PAD 121	System. 1.	
LWD TST	Golden: advertisement for Columbia Broadcasting System. 0.	50
PAD 122	Lionni: advertisement for The Olivetti Corporation	50
PAD 123	of America. O. Lionni: advertisement for The Olivetti Corporation	90
	of America. 0.	50
PAD 124		50
PAD 125	Nitsche: film advertisement for 20th Century Fox. 0.	.50
PAD 126 PAD 127	Rand: advertisement for Weintraub and Company, Inc. 2. Rand: Advertisement for Smith, Kline, and French	
		50
PAD 128		50
PAD 129	Burtin: Promotion brochure for Strathmore Paper	
DAD TOO		50
PAD 130		50
PAD 131	Burtin: Brochure for The Upjohn Company:	
PAD 132	Drexler: Exhibition catalog for Ten Automobiles. 1.	
PAD 133		50
PAD 134	Golden: brochure, The Pattern That Killed A Myth. 1.	
PAD 135	Golden: brochure, Get That Man.	
PAD 136	Golden: brochure for Columbia Broadcasting System. 1.	
PAD 137	Karoly: notice of exhibition at Perspectives Gallery, New York.	50
PAD 138	Lionni: promotion brochure and envelope for	
		50
PAD 139	Lustig: cover and sample pages of annual report for	
	Consolidated Vacuum Corporation. 5.	57
PAD 140	Lustig: Christmas card and envelope for Lightolier. 1.	
PAD 141	Martin: Exhibition invitation, In the Flat and	
		,50
PAD 142	Martin: Calendar, sample page, and envelope for the J. W. Ford Company.	.50
PAD 143	Martin: Sample page, cover and envelope for	
	brochure for R. K. LeBlond Company. 1.	12
PAD 145	Storz and Richman: announcement, Five Colors - High Speed.	50
DAD 316		
PAD 146	De Henrik Jetterheed for the designers on the	50
PAD 147		,50
PAD 148	Golden: envelope and label for Columbia Broadcasting	
n.n		.50
PAD 149		.50
PAD 150	Lustig: letterhead and envelope for United	
		,50
PAD 151	Rand: label for Bab-o cleanser.	,50
PAD 152	Golden: film strip packaging, December Bride. 15.	

	Collection:	Series.Folder:
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Typographical Design, continued

VALUE CARRIED FCRWARD: \$1,862.50

GRAPHICS 3, continued

PAD	153		Golden: match box for Columbia Broadcasting System.	\$0.10
PAD	154		Golden: sample box for Sharp and Dohme.	0.10
	155		Golden: sample folder for Sharp and Dohme.	0.10
	156		Rand: package for "El Producto" cigars.	5.
	157		Rand: box for "El Producto" cigars.	0.50
	157A		Weinberger: box for tumblers for Regia Glass Co.	0.50
		(609.51)	Haak: poster from New York Times series.	25.
PAD	159	(610.51)	Haak: poster from New York Times series.	25.
PAD	160	(611.51)	Haak: poster from New York Times series.	25.
		(606.51)	Haak and Smith: poster from New York Times series.	25.
PAD	162	(607.51)	Haak and Smith: poster from New York Times series.	
PAD	163	(608.51)	Haak and Smith: poster from New York Times series.	25.
PAD	164	(604.51)	Krikorian: "Crossword Puzzles Every Day" - poster.	25.
	165		Krikorian: "Factory Jobs" - poster.	25.
PAD	166	(524.54 a-d)	Lionni: "Lettera 22" - poster.	25.
PAD	167	(531.54)	Rand: "Interfaith Day" - poster.	25.

TOTAL VALUE: \$2,145.80

	Collection:	Series.Folder:
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Exhibition: CINQUANTE ANS D'ART AUX ETATS UNIS

Typographic Design section

Dimensions a and kilos.	re given Values ar	in inches and centime e given in U. S. doll	ters. Weights are given	n in pound	
CASE NO.	DIMENSION	rs.	WEIGHTS Net	Gross	
MOMA GRAPHICS 1	89 x 59	x 14 1/2 in.	116 lbs.	314 lbs. (142.7 ks	
PARIS	(226.1 3	149.8 x 36.8 cm./	(52,72 KS.)	(142e / KS	• /
		System.		\$30	00.
MOMA GRAPHICS 2	81 1/4	x 67 x 21 in.	116 1bs.	378 lbs.	
PARIS	(206.38	x 170.2 x 53.34 cm.)	(52,72 ks.)	(171.7 ks	• /
	95/)	Playigles letter: ser	s-serif cenital S.	5	00.
	.954) 	Plexiglas letter: sar	ns-serif capital S.	108 lbs. (49.09 ks	
PAD 172 (55, MOMA GRAPHICS 3 PARIS PAD 105 PAD 102 PAD 101 PAD 104 PAD 105 PAD 144 PAD 107	66 x 20 (167.6)	Plexiglas letter: san 2 x 15 in. 2 50.8 x 38.1 cm.) Lustig: book jacket f Lustig: book jacket f Lustig: book jacket f Lustig: book jacket f Lustig: cover for Im Lustig: book jacket f Shahn: cover and page Tree. Burtin: magazine cove	62 lbs. (28.18 ks.) For Keats. For Camino Real. For Oedipus and Theseus. Bustrial Design in Ameri For The Dada Painters and For for A Partridge in a	108 lbs. (49.09 ks	.) 2. 2. 0.50 0.50
PAD 172 (55. MOMA GRAPHICS 3 PARIS PAD 105 PAD 101 PAD 104 PAD 106 PAD 104 PAD 107 PAD 107 PAD 109 PAD 109 PAD 110 PAD 103	66 x 20 (167.6)	Plexiglas letter: san 0 x 15 in. x 50.8 x 38.1 cm.) Lustig: book jacket f Lustig: book jacket f Lustig: book jacket f Lustig: book jacket f Lustig: cover for Inf Lustig: book jacket f Shahn: cover and page Tree. Burtin: magazine cove Burtin: magazine cove Rleykamp: magazine cove Lionni: Magazine cove Lustig: magazine cove Lustig: magazine cove Lustig: magazine cove	62 lbs. (28,18 ks.) For Camino Real. For Camino Real. For Dedipus and Theseus. Sustrial Design in Ameri For The Dada Painters and For for Scope. For for Terapia. For for Fortune. For for Diogenes.	108 lbs. (49.09 ks	2. 2. 0.50 0.50 0.50 0.50
PAD 172 (55, MOMA GRAPHICS 3 PARIS PAD 105 PAD 102 PAD 101 PAD 104 PAD 104 PAD 104 PAD 107 PAD 109 PAD 110 PAD 103 PAD 111 PAD 112 PAD 113	MEIGHTS MA APHICS 1 89 x 59 x 14 1/2 in. 116 lbs. MIS (226.1 x 149.8 x 36.8 cm.) (52.72 ks.) D 168 (55.950) Metal outdoor sign for Columbia Broadcast System. D 171 (55.953) Plexiglas letter: serif lower-case a. OMA APHICS 2 81 1/4 x 67 x 21 in. 116 lbs. ARIS (206.38 x 170.2 x 53.34 cm.) (52.72 ks.) D 170 (55.952) Plexiglas letter: sans-serif capital A. APHICS 3 (66 x 20 x 15 in. 62 lbs. ARIS (167.6 x 50.8 x 38.1 cm.) (28.18 ks.) D 105 Lustig: book jacket for Keats. ARIS (167.6 x 50.8 x 38.1 cm.) (28.18 ks.) D 106 Lustig: book jacket for Ondinus and These Lustig: book jacket for Industrial Design in Ar Tree. D 107 Buttin: magazine cover for Earnia. Kleykamp: magazine cover for Tarania. Kleykamp: magazine cover for Fortune. Lustig: magazine cover for Fortune. Lustig: magazine cover for Fortune. Lustig: magazine cover for Fortune. D 103 Lustig: magazine cover for Fortune. D 104 Lustig: magazine cover for Fortune. D 105 Lustig: magazine cover for Fortune. D 106 Lustig: magazine cover for Fortune. D 107 Lustig: magazine cover for Fortune. D 108 Lustig: magazine cover for Fortune. D 109 Lustig: magazine cover for Fortune. D 101 Lustig: magazine cover for Fortune. D 102 Lustig: magazine cover for Fortune. D 103 Lustig: magazine cover for Rayal and Dahu	62 lbs. (28,18 ks.) For Keats. For Camino Real. For Dedipus and Theseus. For The Dada Painters and For for Scope. For Tarapia. For Fortune. For Fortune. For Fortune. For Fortune. For For Rayel and Debussy For International Son	108 lbs. (49.09 ks d Poets. Pear	2. 2. 0.50 0.50 0.50 0.50	

The Mureum of Modern Art Archives NY	Collection:	Series.Folder:
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Typographic De	sign, continued VALUE CARRIED FORWARI	1.874.5
GRAPHICS 3, co		1.014.
PAD 118	Bayer: advertisement for Container Corporation	\$0.50
PAD 119	Golden: advertisement for Columbia Broadcasting System.	1.
PAD 120	Golden: advertisement for Columbia Broadcasting System.	1.
PAD 121	Golden: advertisement for Columbia Broadcasting	0.50
PAD 122	System. Lionni: advertisement for The Olivetti Corporation	0.50
PAD 123	of America. Lionni: advertisement for The Olivetti Corporation	
D.D	of America.	0.50
PAD 124	Lustig: advertisement for Container Corporation.	0.50
PAD 125	Nitsche: film advertisement for 20th Century Fox.	0.50
PAD 126 PAD 127	Rand: advertisement for Weintraub and Company, Inc. Rand: Advertisement for Smith, Kline, and French	2.
	Laboratories.	0.50
PAD 128	Beall: Catalog of exhibition Printing for Commerce.	0.50
PAD 129	Burtin: Promotion brochure for Strathmore Paper Company.	2.50
PAD 130	Burtin: Blotter for Davis Delaney, Inc.	0.50
PAD 131	Burtin: Brochure for The Upjohn Company:	1.
		1
PAD 132	Drexler: Exhibition catalog for Ten Automobiles.	1.
PAD 133	Ermoyen: Blotter for Davis Delaney, Inc.	0.50
PAD 134	Golden: brochure, The Pattern That Killed A Myth.	1.
PAD 135	Golden: brochure, Get That Man.	1.
PAD 136 PAD 137	Golden: brochure for Columbia Broadcasting System. Karoly: notice of exhibition at Perspectives	1.
	Gallery, New York.	0.50
PAD 138	Lionni: promotion brochure and envelope for Fortune Magazine.	2.50
PAD 139	Lustig: cover and sample pages of annual report for Consolidated Vacuum Corporation.	5.
DAD 7.40	Lustig: Christmas card and envelope for Lightolier.	1.
PAD 140 PAD 141	Martin: Exhibition invitation, In the Flat and	
PAD 142	Martin: Calendar, sample page, and envelope for	0.50
THE SHAPE	the J. W. Ford Company.	2.50
PAD 143	Martin: Sample page, cover and envelope for brochure for R. K. LeBlond Company.	1.
PAD 145	Storz and Richman: announcement, Five Colors -	0.50
D.D	High Speed.	
PAD 146	Thompson: brochure, Twelve Noted Designers.	0.50
PAD 147	De Harak: letterhead for the designer's own use.	0.50
PAD 148	Golden: envelope and label for Columbia Broadcasting	0.50
PAD 149	Luss: letterhead for "Designs for Business."	0.50
PAD 150	Lustig: letterhead and envelope for United	
242	Production of America.	0.50
PAD 151	Rand: label for Bab-o cleanser.	0.50
PAD 152	Golden: film strip packaging, December Bride.	15.

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Typographical Design, continued

VALUE CARRIED FORWARD: \$1.862.50

GRAPHICS 3, continued

PAD 153		Golden: match box for Columbia Broadcasting System.	\$0.10
PAD 154		Golden: sample box for Sharp and Dohme.	0.10
PAD 155		Golden: sample folder for Sharp and Dohme.	0.10
PAD 156		Rand: package for "El Producto" cigars.	5.
PAD 157		Rand: box for "El Producto" cigars.	0.50
PAD 157A		Weinberger: box for tumblers for Regia Glass Co.	0.50
PAD 158	(609.51)	Hask: poster from New York Times series.	25.
PAD 159		Haak: poster from New York Times series.	25.
PAD 160	(611.51)	Haak: poster from New York Times series.	25.
PAD 161	(606.51)	Haak and Smith: poster from New York Times series.	25.
PAD 162	(607.51)	Haak and Smith: poster from New York Times series.	
PAD 163	(608.51)	Haak and Smith: poster from New York Times series.	
PAD 164	(604.51)	Krikorian: "Crossword Puzzles Every Day" - poster.	
PAD 165		Krikorian: "Factory Jobs" - poster.	25.
	(524.54 a-d)	Lionni: "Lettera 22" - poster.	25.
PAD 167	(531.54)	Rand: "Interfaith Day" - poster.	25.

TOTAL VALUE: \$2,118.80-*2,145.80

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Exhibition: CINQUANTE ANS D'ART AUX ETATS UNIS Original print section

CASE NO.	prints are fr	DIMENSIONS	WEIGHTS Net	Gross	
MOMA	PRINT 1	35 3/8 x 29½ x 13½ in.	48.4 1bs.	77 lbs.	
	-	(90 x 75 x 35 cm.)	(22 ks.)	(35 ks.)	,
53.812	Applebaum:	Fish Feeding. Etching.		\$30.	
312.52	Talleur:	The Dead. Hard and soft ground co	olor etching.	40.	
265.52 469.53	Kahn: Peterdi:	Owls in a Tree, Color woodcut,		60.	
108.52	Frasconi:	Germination. Aquatint, etching & e The Storm 1# Coming. Color woodcu		75. 100.	
449.53	Pierce:	Stilts #2. Woodcut in black and r		35	
88.52	Baskin:	French Prawn. Woodcut	cue	35	
220.52	Brorby:	Cornfield. Etching & engraving		50.	
454.53	CHARLES STATE OF THE COLUMN TO SERVICE OF THE SERVICE OF THE COLUMN TO	The Wake, Woodcut		45.	
MOMA	PRINT 2 .	35 3/8 x 29½ x 13½ in. (90 x 75 x 35 cm.)	48.4 lbs. (22 ks.)	77 lbs. (35 ks.)	
					-
1459.40	Weber:)	Man at Table. Color woodcut.		40.	
1465.40	Weber:)	Mother & Child, full figure. Colo	r woodcut.	40.	
1457.40	Weber:)	Woman. Color woodcut		40.	
1467.40	Weber:)	Crouching Nude Woman. Color woods	ut	40.	
1452.40	Weber:)	Primitive. Color woodcut		110.	
1480.40	Weber:)	Standing Nude, Color woodcut	0-2	φ.	
1466.40	Weber:)	Mother & Child Seated at Table, I.	Color wooden		
1455.40	Weber:) Train:	Mother & Child Seated at Table, II	· cotor wood		
MC 10 87.52	Barnet:	Untitled. Wood engraving Enfant. Color lithograph		15.	
556.51	Bellows:	Dempsey & Firpo Lithograph		35.	•
MC 9	Shahn:	Phoenix, Serigraph		500.	
55.1059	Reder:	The House of Cards. Color woodcut		60. 250.	
					• .
MOMA	PRINT, 3	35 3/8 x 29½ x 13½ in.	48.4 1bs.	77 1bs	S.
		(90 x 75 x 35 cm.) ↓	(22 ks.)	35 ks.	.)
458.49	Lasansky:	Self Portrait. Etching, aquatint &	engraving	80.	
431.53	Baskin:	The Anatomist. Woodcut	S. C. L. E.	50.	
134.53	Danny:	Alone in the Rain. Woodcut		20.	
502.49	Margo:	The Sea. Color cellocut		35.	
136.49	The second secon	Chinese Actor. Color woodcut		25.	
281.52.2		Yen Shang. Color woodcut		10.	
AC 11	Yunkers:	The Gathering of the Clans. Color	woodcut	35.	
139.49	Racz:	Perseus Beheading Medusa, IV. Engra	ving & soft		F611
			d etching	50.	
			L VALUE:	\$1955.	

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

		V.	ALUE CARRIED FORWARD	\$1955.
MOMA	PRINT	4 35 3/8 x 29½ x 13½ in. (90 x 75 x 35 cm.)	48.4 lbs. (22 ks.)	77 lbs. (35 ks.)
215.51	Albers:	Ascension. Lithograph		\$15.
102.52	Schrag:	Falling Night. Color etchi	ng & engraving	35.
151.45		Railroad Bridge. Woodcut		75.
MC 14		Buildings. Woodcut	20,200	70.
MC 4	Deshaises:	The Alchemists. Wood engra	ving	35 · 40 ·
602.54		Gargantua. Etching & engra	ving	100.
257-44		The Gate. Woodcut		20.
27.48	Gwathmey:	Hitchhiker. Serigraph		
MOMA	- PRINT	5 39 3/8 x $31\frac{1}{2}$ x $13\frac{1}{2}$ in.	63.8 lbs.	88 lbs.
		(100 x 80 x 35 cm.)	(29 ks.)	(40 ks.)
MC 7	Levee:	Composition. Color lithogr	aph	25.
100.52	Quastler:	Counterpoint. Woodcut		35.
25.52	Rogalski:	Scorpion & Crab. Engraving		30.
451.53	Steg:	Self Analysis. Engraving		50.
36.48	Pickens:	Pastorale. Etching		40.
256.52		Self Portrait. Woodcut		30.
MC 8	Pozzatti:	Duomo: Engraving	7.1.1	30.
278.52	McClintocl	: Untitled #1 (Series 1).	Lithograph	30.
MOMA	PRINT	6 39 3/8 x 31½ x 13½ in.	63.8 lbs.	88 lbs.
		(100 x 80 x 35 cm.)	(29 ks.)	(40 ks.)
1231,40	Marin:	Brooklyn Bridge, Etching		100.
88.49	Landeck:	Alleyway. Drypoint		20.
169.45	Prenderga	st: Orange Market. Color mor	otype	200.
170.45	Prenderga	st: The Rehearsal. Color mor	otype	200.
962.40	Hopper:	The Evening Wind. Etching	. A D Dishing and	50.
MC 5	Beny:	A Time of War, and A Time		aving
		Three black solander boxes	& aquatint	40. 30.
		inree black solander boxes		
MOMA	PRIN	r 7 43½ x 29½ x 13½ in.	66 lbs.	50.2 lbs.
		(110 x 75 x 35 cm.)	(30 ks.)	(41 ks.)
			odcut	40.
71/6h-1/0	Weber:)	Passover Scene, Color woo		
1464,40	Weber:)	Passover Scene. Color woodcut		40.
1461.40				40.
1461.40	Weber:)	Head. Color woodcut Primitive Man. Color wood Man Reading. Color woodc	lcut	40. 40.
1461.40	Weber:)	Head. Color woodcut Primitive Man. Color woodcu Man Reading. Color woodcu Figure. Color woodcut	dcut	40. 40. 40.
1461.40 1472.40 1451.40 1478.40 1471.40	Weber:) Weber:) Weber:) Weber:) Weber:)	Head. Color woodcut Primitive Man. Color woodcut Man Reading. Color woodcut Figure. Color woodcut Reclining Nude. Color woo	dcut it odcut	40. 40. 40. 40.
1461.40 1472.40 1451.40 1478.40 1471.40 MC6	Weber:) Weber:) Weber:) Weber:) Weber:) Jordan:	Head. Color woodcut Primitive Man. Color woodcut Man Reading. Color woodcut Figure. Color woodcut Reclining Nude. Color woo Black Rhythm. Etching &	dcut odcut engraving	40. 40. 40. 40. 40.
1461.40 1472.40 1451.40 1478.40 1471.40	Weber:) Weber:) Weber:) Weber:) Weber:)	Head. Color woodcut Primitive Man. Color woodcut Man Reading. Color woodcut Figure. Color woodcut Reclining Nude. Color woo Black Rhythm. Etching &	dcut odcut engraving k hard ground etching,	40. 40. 40. 40. 40. 40.
1461.40 1472.40 1451.40 1478.40 1471.40 MC6 582.54	Weber:) Weber:) Weber:) Weber:) Jordan: Chesney:	Head. Color woodcut Primitive Man. Color woodcut Man Reading. Color woodcut Reclining Nude. Color woo Black Rhythm. Etching & Pierced and Beset. Soft	dcut engraving hard ground etching, engra	40. 40. 40. 40. 40. 40. aquatint
1461.40 1472.40 1451.40 1478.40 1471.40 MC6	Weber:) Weber:) Weber:) Weber:) Weber:) Jordan:	Head. Color woodcut Primitive Man. Color woodcut Man Reading. Color woodcut Figure. Color woodcut Reclining Nude. Color woo Black Rhythm. Etching &	dcut engraving hard ground etching, engra	40. 40. 40. 40. 40. 40.

The second of th	Collection:	Series.Folder:
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			VALUE CARRIED FORWARD	\$3610.
MOMA 647-40 444-49 433-49 445-49 522-49	PRINT 7 (c. Bellows: Schanker: Kohn: Schanker: Yunkers:	Preliminaries to the Big		\$400 100 50 50 75
MOMA .	PRINT	8 $47\frac{1}{4} \times 29\frac{1}{2} \times 13\frac{1}{2} \text{ in.}$ (120 x 75 x 35 cm.)	70.4 lbs. (32 ks.)	99 lbs. (45 ks.)
212.51 439.53 292.52 104.52 34.52 33.52 86.52	Hultberg: Pierce: St Wayne: Th Summers: Ca Summers: C	scription of T'Chao Pae, W Stone Coast, Etching range Bird, Color woodcut e Advocate, Lithograph thedral, Color woodcut onstruction, Color woodcut The Seven Sacraments, Woo		20 25 35 35 30 30 60
MOMA	PRINT	9 39 3/8 x $31\frac{1}{2}$ x $13\frac{1}{2}$ in (100 x 75 x 30 cm.)	63.8 lbs. (29 ks.)	92.4 lbs. (42 ks.)
55.1056 MC 16	Prenderga Marin: Hopper:	st: In the Park, Color mo Woolworth Building, E The Lonely House, Etc.	tching	100 100 50 100

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.505

Exhibition: CINQUANTE ANS D'ART AUX ETATS UNIS Original print section

CASE NO.	princs are	DIMENSIONS	WEIGHTS Net	Gross
MOMA PRINT	DITTO 2 - PARIS	72 x 14 1/2 x 43 in. (183 x 36.8 x 109.2 cm.)	73 lbs. (33.18 ks.)	233 lbs. (105,9 ks.)
430.53 MC 5 84.54 a-d 55.1053 55.1058	Baskin Forsberg Frasconi Levine Reder	Man of Peace, Woodcut The Family, Cut wood & car The Fulton Fish Market, Fo Cityscape Etching "Let Thy Breasts be as Clu Color woodcut	ur-color woode	100.
		TO	TAL VALUE	\$660.

I	.A	.!	5	0	5	

Series.Folder:

The Museum of Modern Art Archives, NY

CONTEMPORARY AMERICAN PHOTOGRAPHY

Collection:

IC / IP

An exhibition prepared by The Museum of Modern Art, New York 1953

Dimensions are given in inches and centimeters. Weights are given in pounds and kilos. Values are given in U. S. dollars.

PHOTO CASE NO.	DIMENSIONS		WEIGHTS Net	Gross	
MOMA	DIMENSIONS 28 1/2 x 21 3	3/4 x 19 in.	115 1bs.	202 lbs.	
HOMA	72.4 × 55.7 ×		52 ks.	91.82 ks.	
Museum	Dhatamenhau	Title			Value
Number	Photographer	TAVAD			
26.39	Ansel Adams	Boat Hulls, f	og, San Francisc	30	\$25.
48.40		New York, 193			35.
460.41.2		Surf Sequence	, 1940		25. 25.
460.41.5		Surf Sequence Grass and War	9, 1940		25
211.47		Grass and wa	er		2)
C/E 2	S. C. Burden	(Television	Antennae)		25.
C/E 3			nite squares)		25,
C/E 4		(Water Birds			25.
C/E 6	R. E. Christie	Printon: 1 (Ooor in Balcony)		25.
C/E 7	a. om 10010		Poor and wooden	window)	25.
C/E 8			Coney Island)		25
53.495	Walker Evans	Joe's Auto G	raveyard		25
53.496		The Bedroom			25
53.497		South Boston	Street		25
53.498			1 Doorway, New Y	ork	25
53.499		Louisiana La	Control of the Contro		25
53.500		Family Plot,	Kentucky		25
C/E 12	Consuela Kanaga		leeping in grass		25
C/E 13			face of Negro g		25
C/E 14		(Portrait, 1	938, girl smelli	ng flower)	25
C/E 24	Tosh Matsumoto	(Wire trash	basket on beach)		25
C/E 25			nd man's legs)		25
C/E 26			boys on grass)	,	25
C/E 27			nd bench - box c		25
C/E 28		(Beach umbre	lla, clothes han	ging from ribs)	25
53.514	Wayne Miller	(Wounded air	man)		25
C/E 29	Irving Penn	Nathan & Men	cken, 1947 (Co:		50
C/E 30			heater Group		50
C/E 31		Jerome Robbi	ns		50
465.42	Eliot Porter	Hooded Oriol	e, Male, Arizona	, 1941	35
447.42		Redwinged bl	ackbird	4	35
451.42		Northern Par	ula Warbler, fem	male: Maine, 1940	35

(Continued on next nage)

Total 915.

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			APHY, continued Value carried from	
- 1	C/E 34	Frederick Sommer	Max Ernst, 1946	\$25.
	C/E 35		(Doll's head and wood) 1948	25.
	C/E 36	*	(The Wall) 1951	25.
	C/E 37		(Artificial leg)	25.
	C/E 38		(Valise d'Adam) 1949	25.
	53.542	John Szarkowski	Marengo Vallay Schoolhouse, Lincoln, Wisconsin	35.
	223.35	Edward Weston	Rock Erosion, Point Lobos, California, 1935	25.
	228.35		Pepper, 1930	25.
	49.39		Cabbage, 1936	25.
				25.
	50.39		Nude. 1935	
	123.52.9		North Dome, Point Lobos. 1946	25.
	231.35		Shell and Rock Arrangement	25.
6	MOMA HOTO 2	31 3/4 x 21 x 80.7 x 53.3 x		11
	ra 100			ðr.
	53.489	Berenice Abbott	(Noguchi Studio)	\$50.
	53.538		(Key)	50.
	53.539		(Battery)	50.
	C/E 1	Ansel Adams	(Yosemite) Dye transfer	50.
	53.490	Harry Callahan	(Nude in bushes)	25.
	53.491		(Nude and radiator)	25.
	53.492		(Apartment buildings)	25.
	53.493		(Street abstraction: fire escapes and people)	25.
	53.494		(Grasses in snow)	25.
	C/E 5		(Calligraphic lights) Printon	25.
	C/E 9	David D. Duncan	Korea: Portrait of marine using jacket as hood	25.
	C/E 10		and holding a can of food Korea: Old Korean woman grimacing with pain	25.
			and gratitude	
	C/E 11		Korea: Wounded Korean mother nursing her baby while being bandaged	25.
		D -41 T	C	
	53.501	Dorothea Lange	Springtime in Berkeley (woman pruning shrub)	25.
	C/E 15		Cabbage Pickers	25.
	C/E 16		Cotton Picker	25.
	C/E 17		Women of the Congregation of Wheeley's Church on the steps with brooms and buckets	25.
	C/E 42		Ragged woman with three children, Camp of Migratory Pea-pickers, San Luis Obispo County,	25.
		C - 7 T - 1 +	California, 1936.	
	53.502	Saul Leiter	(Woman looking through window)	20.
	53.503		(Woman and egg cup)	20.
	53.504		(Man and baby)	20.
	53.505	Leon Levinstein	(Bald-headed man with cigar)	20.
	53.506		(Two women)	20.
	53.507		(Man in hat with cigar)	20,
	G/E 18	Helen Levitt	(Children in masks)	25.

(Continued on next page)

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o tenan	Helen Levitt	(Barry with har)	\$25
C/E220	neten peater	(Boys under box)	
C/E 21		(Boys playing Foreign Legion)	25
C/E 22		(Boy bent over)	25
C/E 23	Herbert Matter	Indian Dancer: Pravina Vashi	25
53.508	Gjon Mili	(Negro woman; hands with pencil)	35
53.509		(Drummer)	35
53.510		(Juggler)	35
53.511		(Negro group dancing)	35
53.512	Wayne Miller	(Birth of a male child)	25
53.513		(Brancusi hand and mallet)	25
53.515	Lisette Model	(Rear of man in striped shirt)	35
53.516		(Seated woman in shawl)	35
53.517		(Man and woman standing)	35
53.518	Arnold Newman	Igor Stravinsky	35
53.519		Isamu Noguchi	35
53.520		Fans Arp	35
53.521	Homer Page	(Lumberjack)	25
53.522	Monor - ugo	(Sandblasting)	25
53.523		(Riveters on cable)	25
C/E 32	Aaron Siskind	Abstraction	30
C/E 33	Haron Stoking	Abstraction	30
53.524		Abstraction: fish	30
53.525	W. Eugene Smith	(Welsh miners)	35
53.526	Borre	(Death, Spanish Village)	3
53.527		(Woman, Spanish Village)	35
		(A Walk to a Paradise Garden)	
53.528			35
53.529		(Nurse midwife, baby in crib)	3
53.540	John Szarkowski	Screen Porch, Hudson, Wisconsin, 1950	3
53.541		Log Cabin (side)	3
C/E 39	Val Telberg	(Nude)	2
C/E 40		(Children playing)	2
C/E 41		(doll)	2
53.530	Todd Webb	Statue in the Garden of a House off the Cour de Commerce, Paris	2
53.531		Town of Lesigny, on outskirts of Paris	2
53.532		Woman Preparing Apricots for Drying. Island of	25
F2 F22		Ibiza, Baleric Islands, Spain	-
53.533		Studio Stove, Paris	25
53.534		In the Village of Santa Eulalia del Rio. Island of Ibiza, Baleric Islands, Spain	25
53 525	Dan Weiner		E
53.535	-diroliioi	James Nance, President, Packard Motor Co.	50
53.536		Louis S. Gates of Phelps-Dodge Copper	50
53.537		Judge Learned Hand	50

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Exhibition: CINOUANTE ANS D'ART AUX ETATS UNIS Photography section Supplementary list of photographs

	CASE NO.	DIMENSIONS	NET WEIGHT GROSS WI	
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		59 x 52 x	63.5 cm. 32.27 KS 77.7	AS.
	Catalog		V.	alue
	Number	Photographer	Title	1100
	460	Ansel Adams:	Mount Williamson from Manzanar, California, c.1945	\$100. 25.
	462	Bourke-White:	Exodus - Pakistan, 1947	~ > •
	463	Bullbek:	No title (Nude figure of a woman in an abandoned house). 1953	25.
	464	Bullock:	No title (Nude figure of a woman in forest). 1954	25.
6	465	Bullock:	No title (torso of a woman seen through opening	
	40)	- all room	in boards).	25.
	472	Capa:	Death of a soldier - Spanish Civil War. 1937	250.
	473	de Carava:	No title (Two children playing in light and snade)	25.
	475	Duncan:	Ancient Iranian Shepherd. 1954.	20.
	476	Erwitt:	Pregnant Woman.	25.
	481	Garnett:	No title (Aerial photograph of Death Valley)	25.
	482	Garnett:	No title (Aerial photograph of sand dunes)	25.
	485	Kessel:	Interior of a Chinese House, 1946.	25.
	496	Man Ray:	Rayograph. 1922.	100.
	497	Man Ray:	Torso, 1923.	100.
	498	Man Ray:	Arnold Schoenberg, 1926.	100.
	499	Man Ray:	Landscape. 1932.	50.
	508	Miller:	Man and Woman. 1952.	25.
	513	Page:	No title (Rear view of woman). 1948.	25.
	514	Page:	No title (Sleeping man). c. 1949.	25.
	515	Page:	No title (Luncheonette waitress). c. 1949.	100.
	528	Steichen:	J. Pierpont Morgan, 1903.	100.
	529	Steichen:	Space-Time Continuum. 1921.	100.
	530	Steichen:	Greta Garbo. 1927.	100.
	531	Steichen:	Empire State Building. 1935.	250.
	532	Stieglitz:	Dorothy True, 1919.	250.
	533	Stieglitz:	Hands and Skull. 1930.	250.
	534	Stieglitz:	New York. c. 1930-36	250.
	535	Stieglitz:	Dying Poplars. c. 1932.	250.
	536	Strand:	Leaves, 1929.	250.
	537	Strand:	Rock Textures, 1929.	250.
	538	Strand:	Ranchos de Taos, New Mexico. c. 1931. Window, Ghost Town, Red River, New Mexico. 1932.	250.
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American Art of the XX Century Museum of Modern Art, New York ICE-F-#24-54

de CARAVA Roy:

Photography February 14, 1955

PHOTOGRAPHY

(Italicized titles are those given by the photographer; titles in parenthesis are descriptive and have been supplied for identification.)

459. Boat Hulls, Fog, San Francisco, 1938. ADAMS Ansel: 460. Mount Williamson from Manzanar, California. c.1945. 461. Grass and Water. 462. Exodus - Pakistan. 1947. BOURKE-WHITE Margaret: 463. No title (Nude figure of a woman in BULLOCK Wynn: an abandoned house). 1953. 464. No title (Nude figure of a woman in forest). 1954. 465. No title (torso of a woman seen through opening in boards). 466. No title (Black and white squares). BURDEN S. C .: 467. No title (Water birds). Tellerson automas 468. No title (Street abstraction: fire CALLAHAN Harry: escapes and people). 469. No title (Grasses in snow). 470. No title (Nude in bushes). 471. No title (Nude and radiator). 472. Death of a soldier - Spanish Civil War. CAPA Robert: 1937. 473. No title (Two children playing in

light and shade).

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American Art of the XX Century Museum of Modern Art, New York ICE-F-#24-54 Photography February 14, 1955

- 2 -

DUNCAN David D.

474. Korea: Portrait of marine using jacket as hood and holding can of food.

475. Ancient Iranian Shepherd. 1954.

ERWITT Faward:

0 476. Pregnant Woman.

EVANS Walker:

477. Joe's Auto Graveyard.

478. Family Plot, Kentucky.

/ 479. Louisiana Landscape.

480. South Boston Street.

GARNETT William:

481. No title (Aerial photograph of Death Valley).

482. No title (Aerial photograph of sand dunes).

KANAGA Consuel:

483. No title (Portrait, girl smelling flower). 1938.

484. No title (Close-up of face of a girl.

Dmitn KESSEL DMITRI:

485. Interior of a Chinese House. 1946.

LANGE Dorothea:

486. Ragged woman with three children,

Camp of Migratory Pea-pickers, San Luis

Obispo Country, California, 1936.

487. Women of the Congregation of Wheeley's Church on the Steps with Brooms and Buckets. 1939.

488. Cabbage Pickers.

489. Cotton Picker.

LEITER Saul:

490. No title (Man and baby).

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American Art of the XX Century Museum of Modern Art, New York ICE-F-#24-54 Photography February 14, 1955

- 3 -

LEVINSTEIN Leon:

O 491. No title (Two women)

492. No title (Bald-headed man with cigar).

LEVITT Helen:

493. No title (Child crossing pavement to mother).

494. No title (Children in masks).

495. No title (Boys playing Foreign Legion).

MAN RAY:

496. Rayograph. 1922.

497. Torso. 1923.

498. Arnold Schoenberg. 1926.

499. Landscape. 1932.

MATSUMOTO Tosh:

500. No title (Three boys on grass).

MATTER Herbert:

501. Indian Dancer: Pravina Vashi.

MILI Gjon:

502. No title (Group of dancers).

503. No title (Juggler).

504. No title (Drummer).

MILLER Wayne:

505. No title (Wounded airman). 1943.

506. No title (Brancusi hand and mallet). 1946.

507. No title (Birth of a male child). 1946.

508. Man and Woman. 1952.

MODEL Lisette:

509. No title (Rear of man in striped shirt).

510. No title (Seated woman in shawl).

NEWMAN Arnold:

511. Hans Arp. Isami noquelu

512. Igor Stravinsky.

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American Art of the XX Century Museum of Modern Art, New York ICE-F-#24-54 Photography February 14, 1955

- 4 -

PAGE Homer:

513. No title (Rear view of woman). 1948.

514. No title (Sleeping man). c. 1949.

515. No title (Iuncheonette waitress). c. 1949.

PENN Irving:

516. George Jean Nathan & H. L. Mencken.

517. The Ballet Theater Group.

518. Jerome Robbins.

SISKIND Aaron:

519. Abstraction.

520. Abstraction.

SMITH W. Eugene:

521. "A Walk to a Paradise Garden". 1947.

522. No title (Woman, Spanish Village).

523. No title (Welsh miners).

524. No title (Death, Spanish village).

SOMMER Frederick:

525. Max Ernst, 1946.

526. No title (Doll's head and wood). 1948.

527. Valise d'Adam. 1949.

STEICHEN Edward:

528. J. Pierpont Morgan. 1903.

529. Space-Time Continuum. 1921.

530. Greta Garbo. 1927.

531. Empire State Building. 1935.

STIEGLITZ Alfred:

532. Dorothy True. 1919.

533. Hands and Skull. 1930.

534. New York. c. 1930-36.

535. Dying Poplars. c. 1932.

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American Art of the XX Century Museum of Modern Art, New York ICE-F-#24-54

Photography February 14, 1955

- 5 -

STRAND Paul:

536. Leaves. 1929.

537. Rock Textures. 1929.

538. Ranchos de Taos, New Mexico. c. 1931.

539. Window, Ghost Town, Red River, New Mexico. 1932.

TELBERG Val:

540. No title (Children Playing). 1951.

541. No title (Nude). 1951.

WEBB Todd:

542. In the Village of Santa Eulalia de Rio. Island of Ibiza, Balearic Islands, Spain. 1951.

543. Woman Preparing Apricots for Drying. Island of Thiza, Balearic Islands, Spain. 1951.

544. Studio Stove, Paris. 1951.

WEINER Dan:

545. Judge Learned Hand. 1952.

WESTON Edward

546. Pepper. 1930.

547. Shell and Rock Arrangement. 1931.

548. Nude. 1935.

549. North Dome, Point Lobos. 1946.

+ WESTON

. Peffers 1930 . Cefuscles & Roches 1931 . Rock Exosion . Rock Exosion

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Zurich Showing: July 16- Aug 28 1955 in Kunsthaus

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