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THE NEW AMERICAN PAINTING
ICE-F-36-57

ITINERARY

BASEL APRIL 19 - MAY 19, 1958
 KUNSTHALLE

MILAN JUNE 1 - JUNE 29, 1958
 GALLERIA CIVICA D'ARTE MODERNA

MADRID JULY 16 - AUGUST 10, 1958
 MUSEO NACIONAL DE ARTE CONTEMPORANEO

BERLIN SEPTEMBER 1 - OCTOBER 1, 1958
 HOCHSCHULE FUR BILDENDE
 KUNSTE BERLIN

AMSTERDAM OCTOBER 17 - NOVEMBER 24, 1958
 STEDELIJK MUSEUM

BRUSSELS DECEMBER 1 - 29, 1958
 PALAIS DES BEAUX ARTS

PARIS JANUARY 16 - FEBRUARY 15, 1959
 MUSEE NATIONALE D'ART MODERNE

LONDON FEBRUARY 24 - MARCH 23, 1959
 TATE GALLERY

MOMA MAY 28 - SEPTEMBER 8, 1959

COS 135

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CDO

00125

I have given you a list of the
attached only being to my friend, who has
just been a fellow countryman of mine and has been a
very good friend of mine for twelve or more years.

Bill was a most successful European
musician having served with distinction in Germany -
and as we do a fair amount of business together, it
is only a matter of time before he will be in New
York to collect the cash for his work in New
York.

I have given you the name of a man
in the hope that you will be able to find him
and give him the money he needs.

I have given you the name of a man
in the hope that you will be able to find him
and give him the money he needs.

I have given you the name of a man
in the hope that you will be able to find him
and give him the money he needs.

I have given you the name of a man
in the hope that you will be able to find him
and give him the money he needs.

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*Walds
I think you have more
on this.*

CDO
CITY DISPLAY ORGANISATION

*TNAP-London
cost*

Managing Director's Office

30 Uxbridge Road Shepherds Bush London W12
Telephone Shepherds Bush 1281

FK/NGF:

28th
January,
1960

John Porter,

I have given the original of the attached copy letter to my friend, Bill Bernhardt, who is a fellow countryman of yours and has been a very good friend of mine for twelve or more years.

Bill runs a most successful European Public Relations service with Headquarters in Geneva - and as we do a fair amount of business together, it would simplify matters if you could arrange for him to collect the £651.10. 0. when he next comes to New York.

I have asked him to give you a ring in the hope that his arrival in your City will coincide with your own presence there.

I look forward to hearing from you and to seeing you soon - do let me know if you are likely to be in Europe before I am scheduled to come to New York. I shall be delighted to see you and perhaps next time you can leave a weekend free to come and spend it with us in Corfe.

I have just returned from Switzerland, where I spent the month of the childrens' Christmas holidays with them. It was a jolly good rest and very enjoyable.

May I wish you, however belatedly, a very happy New Year and I hope that 1960 will prove a

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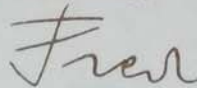
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splendid one for you from every point of view.

Kind regards.

Yours sincerely,



F. Keil

Porter McCray, Esq.,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19, N.Y.,
U.S.A.

P.S. I have written to Salvador Dali as per the enclosed
but I have a feeling that he is in New York just now -
ENC: copy letter in which case I wondered if you would
be kind enough to have a word with him
about my Moscow problem.

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Enclosure
Enclosure

FK/NGF:

28th
January,
1960

TO WHOM IT MAY CONCERN

you if you would be interested in an exhibition stand to be put on behalf of the British Iron and Steel Industry into an all British Industries Fair. This is to authorize the Bearer of this letter, Mr. H.W. Bernhardt, to collect on my behalf a draft made payable to him personally for the sum of £651.10. 0. (Six hundred and fifty one pounds ten shillings) i.e. its equivalent in U.S. Dollars - in settlement of our Account No. 3648 for this amount dated April, 1959. on behalf of all iron and steel interests in the U.K.

The above facts have been confirmed in a personal letter written to Mr. Porter McCray, Director of the International Programme, on Thursday, 28th January, 1960.

Your co-operation will be greatly appreciated. There will be actual cross sections of engines, the actual floor of the stand. There will be off to a Conference room, and possibly a small film theatre. As photographs is a co-ordinated theme, which will exhibit on a par with similar efforts we produce for International Pavilions at the World Fair in France.

F. Keil

MANAGING DIRECTOR

It is 11 ft. x 11 ft. we should like you to paint will be about 20 ft. long and 10 ft. high - alternatively, it could consist of two distinct sections, approximately 10 ft. x 10 ft.

The Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19, N.Y.

are satisfied that your imaginative work for the treatment of these works would make the British Steel exhibit in Moscow the outstanding highlight of this exhibition. Needless to say, it would be wonderful for you to treat the subject without political bias or governmental influence by the U.S.S.R. I think it would be

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Enclosure

FL/RGP:

26th
January,
1960

Dear Senor Dali,

I am writing to ask you if you would be interested in painting a mural, which will be required in June, 1961, on an exhibition stand to be put on behalf of the British Iron and Steel industry into an all British Industries Fair - that will be staged in Moscow for a fortnight.

As yet, our planning for the exhibition stand is not far enough advanced to say more than that the exhibit will be a prestige cum selling vehicle on behalf of all iron and steel interests in the U.K.

The exhibit will tell the story of traditional craftsmanship, and will display the resourceful progressiveness of this important British industry. There will be actual examples of special steel products - high speed turbines, cross sections of engines, etc., on the actual floor of the stand. There will be offices, a Conference room, and possibly a small film theatre, as well as photographs in a co-ordinated theme, which will make this exhibit on a par with similar efforts we produced for International Pavilions at the World Fair in Brussels.

It is likely that the mural we should like you to paint will be about 35 ft. long and 10 ft. high - alternatively, it could consist of two distinct sections, approximately 12 ft. x 10 ft.

We are satisfied that your imaginative and unusual approach for the treatment of these murals would make the British Steel exhibit in Moscow the controversial highlight of this exhibition. Needless to say, it would be necessary for you to treat the subject without political bias or detrimental influence to the U.S.S.R. since it would be

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a foregone conclusion that any such attempt would cause the removal of the mural from the Exhibition.

If you feel that the above provides a challenge to your genius, we should like to hear from you at your earliest convenience and perhaps you could tell us where and when we could meet to discuss the necessary details for us to officially place this commission.

We should also like an indication from you as to the fees you would expect and conditional to the work being completed and delivered to us in London not later than February, 1961. If you could see your way clear to complete this work earlier - it would perhaps be possible to arrange a special showing to a selected audience in London, prior to its shipment to Russia.

I am looking forward to receiving your reply and to meeting with you soon.

Yours sincerely,

F. Keil

Senor Salvador Dali,
Port Lligat,
CADAQUES, Spain.

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cc. ICE F 36 57 costs
extra
pink
green
Correspondence
Keil

AIR MAIL

September 21, 1959

Mr. F. Keil
Managing Director
The City Display Organisation
30 Uxbridge Road
London W.12, England

Dear Fred:

I have been away for an interminable time and am off again for a few weeks in Europe before settling in for what I hope will be an uninterrupted winter in New York.

I have your letter of May 4th in hand with the attachment of your invoice for the alterations of the Tate Gallery authorized by me in connection with our showing there in February of the exhibition, THE NEW AMERICAN PAINTING.

We of course are willing to delay payment of this 651 pounds sterling, 10 shillings until a time when you will want to apply this amount to the expenses of The City Display Organisation in its preparation of the British Fair in the New York Coliseum opening in June, 1960. Will you advise me when this payment is desired in order that our Treasurer may arrange settlement according to the prevailing legal requirements.

It is always most interesting to hear of your extensive exhibition and travel activity around the world on behalf of advancing Britain's International Trade.

I'm delighted you have had a chance to spend more time with the children and that you are enjoying this greater participation in the obligations of parenthood.

I may call you at the end of the week when I expect to be passing through London. Meanwhile, my very best wishes.

Sincerely,

Porter A. McCray
Director
The International Program

PAM:rf

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CITY DISPLAY ORGANISATION

C. D. PRODUCTIONS LTD.
20, EXBRIDGE ROAD, SHEPHERDS BUSH, W.12, SHEPHERDS BUSH 1281

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

Date April 11 1959.

*See Correspondence
Kil*

W/O No. 6239.

TATE GALLERY AMERICAN ART EXHIBITION

To installing and dismantling on hire curtaining
to walls of Room 21 at the above using casement
stretched over framework as per section of
our estimate No. 5240 dated 30th January, 1959.

215. 5. 0.

To providing curtains and curtain helmet to doorways
in Sculpture Room to height of 17'6" using
casement cloth all in accordance with our
estimate No. 5240 dated 30th January, 1959.

50. 0. 0.

To providing and installing including dismantling
on hire double sided partitioning, partitioning
erected and distempred off-white, casement allowed
for in our estimate No. 5240 to be stretched with
joints left unsewn, curved minnes at either end
of Sculpture Room provided with plywood partitions
distempred white all in accordance with our
estimate No. 5296 dated 16th February, 1959.

295. 0. 0.

Additional work as requested verbally on site:

1. Painting of Room 19.
2. Reinstalling partition in Room 19.
3. Supplying photostats and mounting of same.
4. Repainting of partitions in Room 21.

10. 5. 0.

651. 10. 0.

TERMS AND DATE

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CDO
CITY DISPLAY ORGANISATION

30 Uxbridge Road Shepherds Bush London W12
Telephone Shepherds Bush 1281

FK/NGF:

25th
February,
1959.

I was so very sorry not to have had the chance of seeing you on Monday last at the Tate, both to say Goodbye and Bon Voyage, and to have a look at the Exhibition.

I am hoping to call in at the Tate, however, within the next few days and perhaps I will still find Dorothy Miller there, whose company I enjoy so much.

Miss Frechon tells me that the likely expenditure will be as follows:-

Our estimate No. 5240:
dated 30.1.59:

Item (d)	....	£236. 5. 0.
Item (3)	....	50. 0. 0.

Our estimate No. 5296:
dated 16.2.59:

Partitioning	....	295. 0. 0.
		<u>£581. 5. 0.</u>

Additional work requested by you verbally on site:-

1. Painting of Room 19;
2. Heightening partition in Room 19;
3. Photostating & mountings of same;
4. Repainting of partitions in Room 21;

These costs will be advised to you in due course.

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I will arrange for you to receive in due course an itemized summary of all the above, and I trust that you will not be in any undue hurry to pay as our costing system is a little on the slow side.

I do hope you had a very good flight back to New York - all being well. I should have an opportunity of going to the States before too long, because we shall be fairly heavily committed in the Coliseum in connection with the British Trade Fair which is being staged in New York in June next year.

It was most enjoyable meeting you again - please do not hesitate to let me know if there is any further assistance you may need from us, either during the running of the Exhibition at the rate or on its completion.

Kindest regards.

Sincerely yours,

P. Keil

Porter McCray, Esq.,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19, N.Y.,
U.S.A.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TIME/DATE 16th February, 1959
ESTIMATE NO. 5296.

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

Dear Mr. McGraw,

Tate Gallery - 22nd February 1959
American Art Exhibition

Further to our meeting of yesterday, I am now able to give you, as follows, our estimate:-

To provide, install and dismantle on hire double-sided partitions, as per layout.

Partitions to be erected and distempered off-white.
 Casement allowed in estimate No. 5240 to be stretched with joints left unsewn.

Curved niches at either end of Sculpture Room to be provided with plywood partitions distempered white.

FOR THE SUM OF : £295.0.0. extra to estimate No. 5240.

I trust this is in order.

and remain,

Yours sincerely,
G.B. PRODUCTIONS LTD.

J.L.N. FRASCHOU
 Account Representative
 Dictated by Miss Fräschou and
 signed in her absence.

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CITY DISPLAY ORGANISATION

C. D. PRODUCTIONS LIMITED

I N C O R P O R A T E D

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C. D. ELECTRIC CO. LTD. INDUSTRIAL PRESENTATION LTD. CITY DISPLAY (SCOTLAND) LTD. 194 DALRY ROAD, EDINBURGH EDINBURGH 8437
OFFICES AND WORKS OF THE ABOVE COMPANIES ARE AT THE ARTISTS SERVICE A.S. & C.D. LTD. 332 & 332, GOSWELL ROAD, E.C.1 TERMINUS 2954
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TELEGRAPHIC ADDRESS: DISPLAYER, CHICK LONDON

YLMF/MAH
ESTIMATE NO. 5240.

30th January, 1959.

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

Dear Mr. McCray,

Tate Gallery - 22nd February 1959
American Art Exhibition

Further to my letter dated the 23rd January, I am now giving you, as follows, our estimate:-

To install and dismantle on hire curtaining to the four walls of Room 21 at the Tate Gallery, to a height of 17' 6" approximately i.e. underside of cornice. Curtaining to be draped and weighted over a light batten framework.

(a) Using muslin curtaining.	£285. 10. 0.
(b) Using Nylon as per sample.	£468. 5. 0.
(c) Using casement curtaining.	£321. 0. 0.
(d) Using casement stretched over framework.	£236. 5. 0.

To provide 2 off curtains and curtain pelmet to doorways in Sculpture Room at a height of 17' 6".

(1) Using muslin.	£46. 0. 0.
(2) Using nylon.	£66. 0. 0.
(3) Using casement.	£50. 0. 0.

/continued....

FOR TERMS & CONDITIONS SEE OVER

AMSTERDAM BRUSSELS COPENHAGEN DUBLIN JOHANNESBURG LISBON MILAN NEW YORK OSLO PARIS ROME STOCKHOLM STONEY TORONTO WASHINGTON
SWANSEA SOUTHAMPTON SHEFFIELD READING PORTSMOUTH NEWTON ABBOT NOTTINGHAM NEWCASTLE MIDDELSBROUGH

CHAIRMAN: E. S. DUFF DIRECTOR: F. KEL

*Comp
Cost
Installation
C.D. Display*

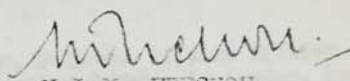
BRANCHES: ABERDEEN BELFAST BIRMINGHAM BRIGHTON BRISTOL CARDIFF EDINBURGH GLASGOW IPSWICH LEEDS LEICESTER LIVERPOOL MANCHESTER NORWICH

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We trust the foregoing meets with your approval
and shall await your further comments.

Yours sincerely,
C.D. PRODUCTIONS LTD.


Y.L.M. FREDCHOU
Account Executive

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ICE F 36 57 London ✓

E

Kidwell

Rubenstein

Munsing
cont

January 6, 1959

Mrs. Rogers
The Arts Council of Great Britain
4 St. James's Square
London S.W.1, England

Dear Mrs. Rogers:

Mr. Stefan Munsing, Cultural Affairs Officer for the United States Information Service in London, has transmitted to us the six copies of THE NEW AMERICAN PAINTING catalog which you were able to furnish him. Thank you so much for making these available. We have issued our Purchase Order number I.C.E. 3462 to reimburse you for these copies, which had been sent to Mr. Munsing under your invoice number 008064.

Sincerely,

Waldo Rasmussen
The International Program

WR:f

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THE MUSEUM OF MODERN ART

11 WEST 53rd STREET

NEW YORK 19, N.Y.

ATTN: MISS DOROTHY H. DUDLEY - REGISTRAR

W. R. KEATING & COMPANY

INCORPORATED

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CONTRACTORS
CUSTOM HOUSE
BROKERS
INTERNATIONAL
FORWARDING AGENTS

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NEW YORK 4, N.Y.

TELEPHONE
WHITEHALL 4-4830

CABLE ADDRESS
WILKEAT

CORRESPONDENTS
THROUGHOUT THE WORLD

OUR REF. 43951

YOUR REF. 22078

2 Cases Paintings to Bolton & Fairhead Ltd.

London, per SS MAURETANIA from New York

September 22, 1959.

FOREIGN CHARGES:

CLEARANCE AND DELIVERY CHARGES \$83.54
IN ENGLAND

COLLECTION REMITTANCE AND SERVICES 3.75
\$87.29

e.g.

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PM *Dear: hold for PM*

THE MUSEUM OF MODERN ART

cc: Sarah Rubenstein

Date July 7, 1959

To: Mr. McCray and Mrs. Senior

Re: London expenses

From: Dorothy C. Miller

Dear Porter and Susan:

My expenses in London during the installation of
The New American Painting in February, 1959 amounted to about
\$377. You advanced me \$600. I am therefore refunding to
Sarah Rubenstein \$223 by personal check.

DM.

Yours sincerely,
D.C. MILLER

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INCORPORATED IN ENGLAND UNDER THE COMPANIES ACT, 1947

C.D. PRODUCTIONS LIMITED, 35 UPPER BRIDGE ROAD, LONDON, W.12

YLMF/MAH

23rd January 1959.
(Dict'd. 22nd)

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

*marked 5pm Jan 23
with 30 days
account of room
4 pm Jan 22
with (S.F. 7) 6pm*

Dear Mr. McCray,

Tate Gallery - 22nd February 1959
American Art Exhibition

I was delighted to meet you yesterday and I hope that by the time you get this letter you will have had a good trip back home.

I have today asked our Estimating Department to prepare prices for the curtaining in Room 21.

In the meanwhile, I shall await your plan showing your requirements regarding the partitions you would like us to supply and install.

Yours sincerely,
C.D. PRODUCTIONS LTD.

[Signature]

Y.L.M. FRECHOU
Accounts Executive

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Correspondence

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	IC/IP	I. A. 777

THE ARTS COUNCIL OF GREAT BRITAIN

4 St. James's Square,
London,
S.W.1.

26th March, 1958.

Dear Porter,

Very many thanks for your letter of March 20th. There is no need now to ask Cassou to alter his January booking with ours, as the situation at the Tate Gallery has now been simplified owing to the fact that an exhibition which we were expecting in March and which was going there will not now take place. We can therefore satisfactorily take the February 23rd - March 23rd booking.

I note what you say about the possibility of the American Ambassador attending the opening of the exhibition, but as you probably know our policy here is not to have official openings, but a private view which the Ambassador visits sometime during the afternoon. Our experience of openings with speeches is that they are merely an irritant to the public, very few of whom ever hear what is being said.

When we come to do publicity for the show we will see that the wording you ask for is incorporated in the notice.

With best wishes,

Yours sincerely,

Philip

Director of Art.

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

national Council has recently assumed financial responsibility for the

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cc: (conf copy - Mr. James)



Mr. Porter A. McCray,

Director,

The Museum of Modern Art,

11 West 53rd Street,

NEW YORK 19,

U.S.A.

Sender's name and address: Director of Art

Arts Council of Gt. Britain,
4 St. James's Square, London, S.W.1.

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

ber of the Royal Family.

In the event that you wish to make an advance announcement of the exhibition I should like to request that the following wording of the origin of the exhibition be observed: "THE NEW AMERICAN PAINTING, an exhibition organized by the International Program of The Museum of Modern Art under the auspices of The International Council at The Museum of Modern Art, New York." This matter is quite important since the International Council has recently assumed financial responsibility for the

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cc: (conf copy - Mr. James)
Monsieur Cassou
Waldo Rasmussen
ICE-F-36-57 TNAP London
France

Arts Council GB
James

VIA AIRMAIL

March 20, 1958

Mr. Philip James
Director of Art
The Arts Council of Great Britain
4 St. James' Square
London S.W. 1, England

Dear Philip:

I have received your letter of March 3rd confirming your cable of acceptance for the London showing of THE NEW AMERICAN PAINTING, and was of course delighted to learn that the Tate Gallery will be available for the show and I look forward to receiving word of the Board of Trustees' formal confirmation of these arrangements.

I have forwarded a copy of your letter to Monsieur Cassou, and am awaiting word from him whether he is able to exchange his dates from January 12 to February 9, 1959 for yours from February 23 to March 23. However, I should point out that a complication exists which may prevent him from cooperating in this matter. We hope that it may prove possible to schedule a simultaneous showing of the Pollock exhibition with THE NEW AMERICAN PAINTING in Paris, and since the loan period of the Pollock paintings expires shortly after the Whitechapel's showing, it may not be possible to extend it for an additional period beyond the January dates offered Monsieur Cassou. However, if Monsieur Cassou is willing to schedule the Pollock exhibition separately in advance of THE NEW AMERICAN PAINTING, perhaps the exchange of dates will prove possible. I do hope we can finalize dates for London and Paris quite soon.

We very much hope that the American Ambassador will attend the opening of the exhibition. As you know, Mr. Whitney is the former chairman of the Board of Trustees of The Museum of Modern Art, and has just become a member of the International Council at The Museum of Modern Art which is the sponsoring organization for the exhibition. I hope that this will increase the possibility of an appropriate representation at the opening by a member of the Royal Family.

In the event that you wish to make an advance announcement of the exhibition I should like to request that the following wording of the origin of the exhibition be observed: "THE NEW AMERICAN PAINTING, an exhibition organized by the International Program of The Museum of Modern Art under the auspices of The International Council at The Museum of Modern Art, New York." This matter is quite important since the International Council has recently assumed financial responsibility for the

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Mr. Philip James

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March 20, 1958

activities of our Program. I feel this identification should also be retained in posters and other publicity advertising the exhibition.

Very best wishes.

Sincerely,

Porter A. McGraw
Director
The International Program

PAM/WR:RM

I have just read your letter of the 19th inst. regarding the offer of a gallery for the February meeting in 1959. We should have much preferred the earlier holding of the 1959, i.e., in January, because this is obviously an exhibition containing large pictures and the date is clearly indicated. And indeed our acceptance of your offer is subject to the confirmation of an offer of the necessary galleries by the Tate Board which does not meet for another three weeks. But I am perfectly prepared to gamble on this having spoken to the Board and am extremely enthusiastic as the prospect of having the exhibition. Would it be possible for you to ask Paris as a favour to work something with us? It may well be that they cannot do so. On the other hand, if they knew that we would definitely prefer the earlier holding, Germain would I am sure be willing to change if he could. If it proved any later than February 23rd we would be running into very great difficulties.

I confirm that we shall be willing to undertake the cost of installation and to pay the one-way transportation from Brussels or Paris. I note that we are not concerned with the insurance of the exhibition.

I am afraid it is not very likely that I can get to Paris for the holding of the first show in April.

We are very grateful to you for offering us this exhibition and that you are going to us of great interest.

Yours sincerely,

Porter A. McGraw
Director
The International Program
The Museum of Modern Art
125 West 53rd Street
New York 19, New York

ACCEPT FEBRUARY MEETING SIMPLY WAITING

INC. RCA COMMUNICATIONS INC.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

Telefax

WESTERN UNION
INTERNATIONAL COMMUNICATIONS

THE ARTS COUNCIL OF GREAT BRITAIN

4 St. James's Square,
London, S.W. 1.

3rd March, 1958

Dear Porter,

Many thanks for your letter of February 18th which was discussed at a meeting of my Art Panel last Thursday. I was on the point therefore of writing to you when your cable arrived.

You will have had my reply saying that we gladly accept the offer of this exhibition for the February booking in 1959. We should have much preferred the earlier booking of the two, i.e., in January, because this is obviously an exhibition containing large pictures and the Tate is clearly indicated: and indeed our acceptance of this offer is subject to the confirmation of an offer of the necessary galleries by the Tate Board which does not meet for another three weeks. But I am perfectly prepared to gamble on this having spoken to the Tate who are naturally enthusiastic at the prospect of seeing the exhibition. Would it be possible for you to ask Paris as a favour to swap bookings with us? It may well be that they cannot do so. On the other hand, if they know that we would definitely prefer the earlier booking, Cassou would I am sure be willing to oblige if he could. If it opened any later than February 23rd we should be running into very great difficulties.

I confirm that we shall be willing to undertake the cost of installation and to pay for one-way transportation from Brussels or Paris. I note that we are not concerned with the insurance of the exhibition.

I am afraid it is not very likely that I can get to Basle for the opening of the first show in April.

We are very grateful to you for offering us this exhibition which I am sure is going to be of great interest.

Yours sincerely,

Philip James

Director of Art

Porter A. McCray Esq.,
Director, The International Programme,
The Museum of Modern Art,
New York 19.

INC.
RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
30 ROCKEFELLER PLAZA, N.Y., TEL. CI 7-5535

CATION
ORATION O
A. N.Y., TEL.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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	IC/IP	I.A.777



Porter A. McCray Esq.,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19,
UNITED STATES OF AMERICA.

First fold here

Second fold here

Sender's name and address: Arts Council of Great Britain,
4 St. James's Square, London, S.W.1.

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

To open cut here

UNICATIONS, INC.
CORPORATION OF AMERICA
A. N. Y., TEL. 7-5525

RX28
UWS2366 XK87 LONDON 9 28 1125
MCCRAY MODERNART NEWYORK
ACCEPT FEBRUARY BOOKING GLADLY WRITING

JAMES

UNICATIONS, INC.
CORPORATION OF AMERICA
LAZA, N. Y., TEL. CI 7-5525

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	IC/IP	I.A. 777

WESTERN UNION INTERNATIONAL COMMUNICATIONS

To get fast, dependable service, write in "Via W. U. CABLES" here

CALL LETTERS	DLS	CHARGE TO	The Museum of Modern Art
To	LT	Via	WUC
	Philip James		February 27, 1958
	Amec		London after
	Piccy		
	London (England)		
AMERICAN PAINTING EXHIBITION OFFERED MY LETTER FEBRUARY EIGHTEENTH BOOKED PARIS OPENING JANUARY FIFTEENTH NOW AVAILABLE LONDON OPENING LATE FEBRUARY FIFTY NINE. BECAUSE OF OTHER REQUESTS WOULD APPRECIATE EARLY REPLY.			
CC: ICE-F-36-57 - London Rasmussen		McCray Modernart	
PAM/WR:CF			

charge: The International Program - ICE-F-36-57

12 (6-55) Send the above message subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

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

RX28

UWS2366 XK87 LONDON 9 28 1125

MCCRAY MODERNART NEWYORK

ACCEPT FEBRUARY BOOKING GLADLY WRITING

JAMES

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

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cc: ICE-F-36-57 London offer
 ICE -F-35-57 London
 Rasmussen
 O'Hara
 Franc
 green

VIA AIRMAIL

February 18, 1958

Mr. Philip James
 Director of Art
 The Arts Council of Great Britain
 4 St. James' Square
 London S.W.1, England

Dear Philip:

You have no doubt learned that Bryan Robertson has been able to accept our Jackson Pollock exhibition for showing at the Whitechapel Art Gallery next fall, with an opening in late October or early November. At the time I was in London for our show MODERN ART IN THE UNITED STATES at the Tate, Bryan Robertson had requested a one-man Pollock exhibition as soon as it was available in Europe, and it was in fulfillment of this early request that we offered the show to the Whitechapel. We are particularly pleased that the Pollock will be shown in London, where interest in his work is so intense. The exhibition is scheduled to open its European tour in Rome on March 1st at the Galleria Nazionale d'Arte Moderna, and will afterwards be shown in Basel, Amsterdam, Hamburg, and possibly Copenhagen.

The International Council at The Museum of Modern Art is also scheduling a large abstract-expressionist painting exhibition in Europe this coming year, and I am writing to inquire if the Arts Council would be interested in arranging a single showing in London for four weeks beginning either around January 12th or alternatively February 23rd, 1959. The show is to circulate to eight major cities, including Basel, Milan, Berlin, Brussels and possibly Vienna, Paris and Stockholm. In January the exhibition would be coming from Brussels and in February we expect it would be coming from Paris. The following information should prove useful in considering the exhibition:

Contents of the exhibition: THE NEW AMERICAN PAINTING will consist of approximately 80 works by leading figures in American art, selected by Miss Dorothy Miller, Curator of Collections at our Museum. Among the artists represented are Arshile Gorky, Willem de Kooning, Franz Kline, Jackson Pollock, Mark Rothko, Clyfford Still, Philip Guston and Robert Motherwell. The emphasis in the exhibition will be on the mature achievements of these artists in their work since the war.

Installation: While we cannot supply accurate specifications for the show's installation, we estimate that it will require approximately 950 running feet of wall

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

- 3 -

February 18, 1958

Mr. Philip James

- 2 -

February 18, 1958

exhibition at the Tate Gallery. I have not approached Sir John Rothenstein space. If a London showing can be arranged and we could be furnished with a plan of the galleries assigned to the show, we should be happy to supply a suggested scheme of installation. Notations about the ceiling height, existing molding and trim, and method of hanging would prove useful in our making these suggestions. I am forwarding separately four photographs showing works by Guston, Kline, Brooks and Hartigan as they were installed in the São Paulo Bienal.

Since we have had a good many requests for the exhibition, I should be most In all showings of the exhibition in Europe, it is assumed that the sponsoring institution will undertake the costs of installation.

Transportation: The sponsor in London would also be responsible for the costs of one-way transportation from the preceding exhibitor, which as I mentioned earlier would probably be either Brussels or Paris, depending upon whether the London showing is in January or February, 1959. In estimating the transportation costs, the following approximate shipping figures will be useful:

Total number of cases: approximately 35
Total cubage: approximately 3000 cubic feet
Total weight: approximately 24,000 pounds

The exhibition is insured by the Museum's own policy both during transit and the full period of exhibition, so there would be no additional expense to the London exhibitor in this regard.

Size and weight of the individual cases in the exhibition, some of which will be very large, will pose a particular problem in transporting the exhibition. For this reason and because of the high value placed on the works, we prefer that the exhibition be transported in sealed railway cars. We also request that the opening of the cases for customs examination take place under the personal supervision of the London museum staff member in charge of the showing.

Catalog and publicity: We can provide text and photographs for a catalog to be printed in London at the sponsor's expense. No doubt cuts for the catalog illustrations could be obtained from one of the previous exhibitions. In addition we can supply draft releases, background information and copy negatives of a selection of works for publicity purposes. I shall write you concerning these matters in detail when we learn whether it is possible to arrange a London showing of the exhibition.

I believe I have covered the vital points on the exhibition, and hope that the Arts Council may be able to consider undertaking this project under the conditions outlined. Following your suggestion at the conclusion of our last

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Mr. Philip James

- 3 -

February 18, 1958

exhibition at the Tate Gallery, I have not approached Sir John Rothenstein directly concerning the possibility of placing the show there.

THE NEW AMERICAN PAINTING is scheduled to open at the Kunsthalle in Basel on or about April 19th, in a combined showing with the Pollock exhibition. I hope you may be able to be in Basel for this event, and I am sure it would be advantageous for you to have a first-hand picture of the exhibition.

Since we have had a good many requests for the exhibition, I should be most grateful if you could let me have your reactions to this proposal at your earliest opportunity.

Very best wishes.

Sincerely,

Porter A. McCray
Director
The International Program

PAM:WR:sp

Sincerely,

Walter Duggan
The International Program

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ICE F 36 57 London /

Kidwell
Rubenstein

*Art Council
of Gr. Britain*

Control

January 6, 1969

Mrs. Rogers
The Arts Council of Great Britain
4 St. James's Square
London S.W.1, England

Dear Mrs. Rogers:

Mr. Stefan Munsing, Cultural Affairs Officer for the United States Information Service in London, has transmitted to us the six copies of THE NEW AMERICAN PAINTING catalog which you were able to furnish him. Thank you so much for making these available. We have issued our Purchase Order number I.C.E. 3462 to reimburse you for these copies, which had been sent to Mr. Munsing under your invoice number 008064.

Sincerely,

Waldo Rasmussen
The International Program

WR:f

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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From: PORTER MC GRAY

Date:

Subject:

cc: ICE-F-36-57 London ✓
Miss Dudley
Miss Pearson
pink/green

VIA AIRMAIL
April 7, 1959

Mr. Hugh Shaw
The Arts Council of Great Britain
4, St. James' Square
London S.W. 1, England

Dear Hugh:

Thank you so much for your letter of March 20th with its detailed account of shipping arrangements for THE NEW AMERICAN PAINTING on the "American Builder", leaving London on the first or second of April. I am especially grateful to the Arts Council for its generosity in assuming the cost of carting the cases from the Tate Gallery here. I am sure that under your careful supervision the dismantling and packing of the exhibition has gone forward very smoothly.

I am writing Mr. Lucas a letter of thanks for his assistance in making minor repairs to the Newman, and Tworokov's Cradle.

With my thanks and very best wishes,

Sincerely,

Porter A. McGray
Director
The International Program

PAM/WR:ss

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

To: *WR copy to VP*

From: PORTER MC CRAY

Date:

Subject:

*Please draft
① copy to Shaw
② letter of thanks to
Lucas - see earlier
letter to Shaw*

THE ARTS COUNCIL OF GREAT BRITAIN,
4 St. James's Square, London S.W.1.

March 20, 1959.

United States Lines has informed us that THE NEW
on will be shipped on the 'American Builder' which
ril.

est, airmail copies of all shipping documents to W.R.
o you completed the shipping record sheet you sent us
opies of the shipping documents.

e shipment should be consigned as follows:

& Co., FOR CUSTOMS CLEARANCE AND DELIVERY TO:
est, The Museum of Modern Art,
w York. c/o Santini Brothers Warehouse,
447 West 49 Street, New York, New York.

at a separate customs declaration must be prepared
Blue and Black, which is owned by Mr. E.J. Power, and
ld be submitted on U.S. customs form 253 or a similar-

Gallery to the docks. bear the cost of carting the cases from the Tate

We shall indeed take every care in packing the exhibition and provide new
bolts or screws for the cases where necessary to make sure that they are per-
fectly secure for the long journey ahead.

When Arthur Lucas was over at the Tate giving first-aid to the Barnett
Newman, Dorothy Miller pointed out to him one or two small areas of paint on
Tworkov's painting, Cradle, which seem to be in danger of flaking and asked
him to secure these with wax patches before the picture leaves England, so I
shall not thank him on your behalf for the first-aid he has given until he has
done this too. Or perhaps you would like to write to him yourself? He is
Chief Restorer at the National Gallery, Trafalgar Square, London, W.C.2.

With best wishes,

Yours sincerely,

Hugh Shaw
HUGH SHAW
Art Department.

Porter A. McCray, Esq.,
Director,
The International Program,
The Museum of Modern Art,
11 West 53rd Street,
New York.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE ARTS COUNCIL OF GREAT BRITAIN,
4 St. James's Square, London S.W.1.

March 20, 1959.

Dear Porter,

Mr. J.M. Gaffney of United States Lines has informed us that THE NEW AMERICAN PAINTING exhibition will be shipped on the 'American Builder' which sails on the 1st or 2nd April.

We shall, as you request, airmail copies of all shipping documents to W.R. Keating & Co. and return to you completed the shipping record sheet you sent us accompanied by duplicate copies of the shipping documents.

We have noted that the shipment should be consigned as follows:

TO: W.R. Keating & Co.,	FOR CUSTOMS CLEARANCE AND DELIVERY TO:
90 Broad Street,	The Museum of Modern Art,
New York, New York.	c/o Santini Brothers Warehouse,
	447 West 49 Street, New York, New York.

We have also noted that a separate customs declaration must be prepared for the Francis painting, Blue and Black, which is owned by Mr. E.J. Power, and that this declaration should be submitted on U.S. customs form 253 or a similarly worded document.

The Arts Council will bear the cost of carting the cases from the Tate Gallery to the docks.

We shall indeed take every care in packing the exhibition and provide new bolts or screws for the cases where necessary to make sure that they are perfectly secure for the long journey ahead.

When Arthur Lucas was over at the Tate giving first-aid to the Barnett Newman, Dorothy Miller pointed out to him one or two small areas of paint on Tworlov's painting, Cradle, which seem to be in danger of flaking and asked him to secure these with wax patches before the picture leaves England, so I shall not thank him on your behalf for the first-aid he has given until he has done this too. Or perhaps you would like to write to him yourself? He is Chief Restorer at the National Gallery, Trafalgar Square, London, W.C.2.

With best wishes,

Yours sincerely,

Hugh Shaw
HUGH SHAW
Art Department.

Porter A. McCray, Esq.,
Director,
The International Program,
The Museum of Modern Art,
11 West 53rd Street,
New York.

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HAVE YOU
TAKEN CARE
YOUR LIFE
FOR R



Porter McCray, Esq.,

Director,

The International Program,

The Museum of Modern Art,

11 West 53rd Street,

New York, New York.

First fold here

Second fold here

Sender's name and address:

The Arts Council of Great Britain,

London, S.W.1.

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

To open cut here

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

caution in our museum's showing of the exhibition. A
declaration of originality may be submitted on U. S. customs form
253, or a similarly worded document, and is necessary for the

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*TNAP - London
ICE - F-36-57*

THE ARTS COUNCIL OF GREAT BRITAIN

4 St. James's Square,
London,
S.W.1.

16th December, 1958.

Dear Mr. McCray,

New American Painting, Tate Gallery

PAM has seen once - wants to see in mail folder
canvases installed in room
Thomas

As this exhibition is being administered by the Arts Council I am replying to your request for the use of the additional room at the Tate Gallery. As far as the use of the green-painted room is concerned this would mean a considerable disruption of other exhibits and I would suggest we keep as closely as possible to our existing arrangement to use rooms 19 and 20 (with the anteroom), keeping the sculpture gallery, which is well-suited to big canvases, in reserve for any overflow.

I am sure this will give us enough space to make a powerful impression.

Yours sincerely,

David Thomas

David Thomas
Assistant Director of Art.

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

clusion in our Museum's showing of the exhibition. declaration of originality may be submitted on U. S. customs form 253, or a similarly worded document, and is necessary for the

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Mr. Porter A. McCray,

The Museum of Modern Art,

11 West 53rd Street,

New York 19.

U.S.A.

First fold here

Second fold here

Sender's name and address:

Arts Council of Great Britain,
4 St. James's Square,
London, S.W.1.

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ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

To open cut here

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

clusion in our museum's showing of the exhibition. This shipper's
declaration of originality may be submitted on U. S. customs form
253, or a similarly worded document, and is necessary for the

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THE ARTS COUNCIL OF GREAT BRITAIN

file

4, St. James's Square,
London, S.W.1.

13th March, 1959.

*TNAP-
London*

Dear Porter,

It was kind of you to write about the hanging of your exhibition. In spite of some anxious moments I am glad all went well in the end. I will pass on to my colleagues here your thanks, which I know they will very much appreciate.

I had that wonderful spell of weather in Paris, and it was a most pleasant trip. I look forward to seeing you again in the near future.

With best wishes.

Yours sincerely,

Guineil White

Director of Art

Mr. Porter McCray,
Museum of Modern Art,
11, West 53rd Street,
New York, 19.

CAUTION IN OUR MUSEUM'S SHOWING OF THE EXHIBITION. THIS SHIPPER'S
declaration of originality may be submitted on U. S. customs form
253, or a similarly worded document, and is necessary for the

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cc: Miss Freenou

Mr. Royals

ICE F 36 57 London Return Ship.

Miss Rubenstein

BY AIR MAIL
PAR AVION
AIR LETTER
AÉROGRAMME



Mr. Porter McCray

The Museum of Modern Art,

11, West 53rd Street,

NEW YORK, 19.

U. S. A.

Sender's name and address: Gabriel White

Arts Council of Great Britain

4, St. James's Square, S.W.1.

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

New York, New York

Please note that a separate customs declaration will have to be prepared for the Francis painting, Blue and Black, owned by Mr. E. J. Power in London and being sent to New York for inclusion in our Museum's showing of the exhibition. This shipper's declaration of originality may be submitted on U. S. customs form 253, or a similarly worded document, and is necessary for the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A. 777

Mr. Shaw

Corresp

cc: Miss Freenhou
Mr. Royals
ICE F 36 57 London Return Ship.
Miss Rubenstein
Miss Dudley
Mr. Rasmussen
pink, green

Importation of the painting and its subsequent return.

Please airmail copies of all shipping papers to W. R. Keating, and duplicate to me at the Museum. I am also enclosing a shipping record sheet which we should appreciate your filling in with the detailed information requested and returning the shipping papers to the Museum.

VIA AIRMAIL

March 9, 1959

This letter will serve to authorize the Fall Ball Report and Forwarding Company to bill us for the costs of handling this shipment and for carting the cases from the Tate Gallery to the pier if this cost is borne by the Arts Council. These charges should be sent to the Arts Council at the Museum, and should include reference to the Tate Gallery. I would also remind Mr. Tiger to be very careful for loose bolts or nails in the cases or across to the tops of these cases as they are perfectly secure for their long voyage home. Please also be sure to securely fasten with metal bands. Please also be sure to avoid scratching the face of the canvases.

Dear Hugh:

I am writing concerning shipping arrangements for the return of THE NEW AMERICAN PAINTING to New York following its closing at the Tate Gallery on March 22nd.

The New York office of the United States Lines has granted us free transportation for this shipment and has asked that you contact the following person in the London office to make these arrangements:

Mr. J. M. Gaffney
European Freight Manager, United States Lines
58 St. James Street

I am enclosing two copies of the shipper's declaration form which should be completed and signed and attached to the top sheet of the Box List. This form is essential to clear the exhibition through U. S. customs on entry. Would you kindly consign shipment as follows:

TO: W. R. Keating and Company
90 Broad Street
New York, New York

FOR CUSTOMS CLEARANCE AND DELIVERY TO:
The Museum of Modern Art
c/o Santini Brothers Warehouse
447 West 49 Street
New York, New York

Please note that a separate customs declaration will have to be prepared for the Francis painting, Blue and Black, owned by Mr. E. J. Power in London and being sent to New York for inclusion in our Museum's showing of the exhibition. This shipper's declaration of originality may be submitted on U. S. customs form 253, or a similarly worded document, and is necessary for the

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A. 777

Mr. Shaw

-2-

March 9, 1959

see: ICE P 36 57 London ✓
Miss Miller
Pink, Green

importation of the painting and its subsequent return to Mr. Power.

Please airmail copies of all shipping papers to W. R. Keating, and duplicates to me at the Museum. I am also enclosing a shipping record sheet which we should appreciate your filling in with the detailed information requested and returning together with the shipping papers to the Museum.

February 27, 1959

This letter will serve to authorize the Pall Mall Deposits and Forwarding Company to bill us for the costs of handling this shipment and for carting the cases from the Tate Gallery to the pier if this cost is not borne by the Arts Council. These charges should be sent marked to my attention at the Museum, and should include reference to our Purchase Order Number ICE 3730. Would you remind Mr. Vigor to examine our packing cases very carefully for loose bolts or nails and to provide either new bolts or screws to the tops of these cases to make sure they are perfectly secure for their long voyage home. The cases should also be securely fastened with metal bands. Please also ask your handlers to avoid touching the face of the canvases when they are moved and packed.

I should also ask you to thank Mr. Lucas for his generosity in giving first-aid to the Newman painting. Our very special gratitude goes to you for your constant and professional help throughout the preparation and installation of THE NEW AMERICAN PAINTING. We could not have opened without this help and your high spirits.

With very best wishes,

Sincerely,

I hope your trip to the opening of the English Furniture Exhibition in Paris allowed you time for your own enjoyment.

I am enclosing for your information a copy of my letter to Mr. Stiles regarding payment for the painting.

Porter A. McGray
Director

With repeated thanks and best wishes, The International Program

Enclosures:

1. 2 copies Box List, THE NEW AMERICAN PAINTING
2. 2 copies, shipper's declaration form
3. Shipping record sheet

PAM:WR:em

PAM:em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A. 777

cc: ICE F 36 57 London ✓
Miss Miller
Pink, Green

VIA AIRMAIL

February 27, 1959

Mr. Gabriel White
Director of Art
Arts Council of Great Britain
4 St. James Square
London S. W. 1, England

Dear Gabriel:

This will thank you most warmly for your generosity and co-operation and that of your devoted staff whose good will and hard work made it possible for us to open the exhibition THE NEW AMERICAN PAINTING on time and with a style which totally belied the week of anxiety and those last 48 hours of absolute and fanatical intensity which preceded the calm of the afternoon of February 23rd.

Please express our special thanks to David Thomas and to Hugh Shaw for their great help throughout and to Mr. Vigor and his assistants for their friendly support in the face of many difficulties.

I hope your trip to the opening of the English furniture exhibition in Paris allowed some time for your own enjoyment.

I am enclosing for your information a copy of my letter to Mr. Stiles regarding payment for the mounting work they did for us.

With repeated thanks and best wishes,

Sincerely,

Porter A. McCray
Director
The International Program

PAM:em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A. 777

*appt. 1/20/59
Gabriel White
(congrat. cables)*

*Art Council
White*

VIA AIRMAIL

ILS

MUSEUM OF MODERN ART-

LT-
GABRIEL WHITE-
AMEC, PICCY-
LONDON- England

WUC- FEBRUARY 20 1959-

WE WISH TO THANK YOU FOR YOUR SPLENDID COOPERATION IN THE PRESEN-
TATION OF THE NEW AMERICAN PAINTING-

AUGUST HECKSCHER-
CHAIRMAN-
INTERNATIONAL COUNCIL AT THE MUSEUM OF MODERN ART-

CHG I/P ICEF 3657

but both Dorothy Miller and I will be on hand to help install it.

I look forward to seeing you and David Thomas.

Sincerely,

Forster McCray
Director
The International Program

Enclosures:
(8) as listed
Page 8

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cc: Miss Dorothy Miller
extra
pink
green

100 2 3057 London Catalog
Pink
Green
Extra

*Arts Council
White*

VIA AIRMAIL

February 14, 1959

January 26, 1959

Mr. Gabriel White
Assistant Art Director
Arts Council of Great Britain
4 St. James' Square
London S.W.1, England

Dear Gabriel: Council of Great Britain

I enclose the following relating to the London showing of
THE NEW AMERICAN PAINTING exhibition:

- (1) A copy of my letter to Stefan Munsing.
- (2) A copy of my letter to Norman Reid.
- (3) One copy of a draft release for the opening of THE NEW AMERICAN PAINTING exhibition at The Tate Gallery on Tuesday, February 24th.
- (4) One copy of background articles on The International Council at The Museum of Modern Art.
- (5) One copy of background article on The Museum of Modern Art.
- (6) One copy of biography of Dorothy Miller.
- (7) One copy of biography of Porter McCray.
- (8) One copy of each of the two lists of 61 2x2 color slides of paintings in THE NEW AMERICAN PAINTING and POLLOCK exhibitions.

I am greatly annoyed at Cassou's delay in delivery of the exhibition, but both Dorothy Miller and I will be on hand to help install it.

I look forward to seeing you and David Thomas.

Sincerely,

Porter McCray
Director
The International Program

Enclosures:
(8) as listed

PAM:em

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A. 777

cc: OHara

Hecht Miller

ICE F 3657 London Catalog ✓

Pink

Green

Extra

*Arts Council
White*

AIR MAIL

January 26, 1959

January 22, 1959

Mr. Gabriel White
Director of Art
The Arts Council of Great Britain
4 St. James' Square
London S. W. 1, England Britain

Dear Gabriel White: and

Dear Mr. I should like to request that you make a change in the item listing of THE NEW AMERICAN PAINTING. Namely, No. 50, Abraham by Barnett Newman, should have the lender changed from Philip C. Johnson, to "Lent by Betty Parsons Gallery, New York, New York." He would like us to make the correction in the biographical material which appears in the catalog of THE NEW AMERICAN. Best wishes, If it is still possible, we should like to ask you to correct page 15, line 6 of the mimeographed biography we sent you to read "Lives in New York."

Sincerely,

Sincerely,

Porter A. McCray
Director
The International Program

Anna Dahlgren Hecht
Editorial Assistant

PAM/ADH:rs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Hecht
Dorothy Miller
ICE F 36 57 London Catalog ✓
pink
green

January 22, 1959

Mr. Gabriel White
Director of Art
The Arts Council of Great Britain
4 St. James' Square
London S. W. 1, England

Dear Mr. White:

Today we received a letter from Barnett Newman, one of the artists in THE NEW AMERICAN PAINTING, informing us he has recently moved to New York City from Brooklyn. He would like us to make the correction in the biographical material which appears in the catalog of THE NEW AMERICAN PAINTING. If it is still possible, we should like to ask you to correct page 16, line 6 of the mimeographed biography we sent you to read "Lives in New York."

Sincerely,

Anne Dahlgren Hecht
Editorial Assistant

ADH:em

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cc: Hecht
Dorothy Miller
ICE F 36 57 London Catalog ✓
pink
green

Newman (Barnett)

Mrs. Cable Senior, Associate Director
The International Program
The Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Mr. Barnett Newman
685 West End Avenue
New York 25, New York

This is to inform you of my new home address which is now
685 West End Avenue, New York 25, New York. My studio is, as you know, at 100 Front Street, New York 5, New York. (Revised)

In the absence of both Mr. McCray and Mrs. Senior from New York, I should like to acknowledge your letter of January 21. We have telegrams immediately written to London, where the last European showing of THE NEW AMERICAN PAINTING will be held, asking them to change the wording in the catalog if it is still possible. We are also changing our own records.

Thank you for letting us know in this matter.

Sincerely yours, Sincerely,

Barnett Newman
Anne Dahlgren Hecht
Editorial Assistant

ADH:em

685 West End Avenue
New York 25, N. Y.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ICB-F-36-57
London
corrupt
Art Council
(Newman)

January 21, 1959

Mrs. Cable Senior, Associate Director
The International Program
The Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Dear Mrs. Senior:

This is to inform you of my new home address which is now
685 West End Avenue, New York 25, New York. My studio is, (Revised)
as you know, at 100 Front Street, New York 5, New York.

Since part of the biographical material used in the catalogues
includes the phrase: "Lives in Brooklyn, New York", which is
now no longer accurate, it would be nice if this could be
corrected to read: "Lives in New York City", in all future
catalogues.

Thank you for your trouble in this matter.

Sincerely yours,

Barnett Newman

685 West End Avenue
New York 25, N. Y.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Munsing (letterhead)
O'Hara
Rasmussen ✓
Hecht
ICE-F-36-57: London
pink
green
extra

*Aut. Council
White*

Ames Report, which is in French. This should appear in the original as well as in translation, also supplied. Statements (72 pages), translation (Via airmail)

4. Biographies of the artists (25 pages) December 29, 1958

5. Item listing (20 pages). ~~NOTE: Due to the withdrawal of the fifth painting, the numbering of all listings after now differs from all previous catalogs.~~

Dear Gabriel White:

I too was disappointed not to see you on my visit to your city for the opening of the Pollock exhibition but I shall arrive in London on the morning of January 7th and should like to speak with you then about the details of the March showing of THE NEW AMERICAN PAINTING exhibition at the Tate. Meanwhile I am sending herewith the catalog text and photographs for the catalog. I have asked Robert Giron in Brussels to send you a copy of the very handsome catalog they have just issued and I enclose a copy of the considerably smaller Basel version.

I am most distressed with the suggestion from David Thomas that we should consider the use of the large reception hall of the Tate to accommodate the extensive overflow of the paintings in our exhibition. We have carefully studied the wall hanging space of the available galleries in exact scale with the paintings, and I shall bring with me these drawings with the hope of convincing both you and John Rothenstein of the great injustice that would result in relegating so large a part of our exhibition to this unsympathetic space. I know that dismantling the large green gallery is a chore and withdraws from exhibition briefly a few of the Tate's important modern paintings, but on the other hand the large sculpture hall does produce the most devastating effect upon paintings hung there.

The catalog material enclosed includes:

1. Suggested title page giving American auspices under which the exhibition is being shown (1 page).
2. Introduction to the exhibition by Mr. Alfred H. Barr, Jr., Director of the Collections, The Museum of Modern Art, New York (9 pages).

Enclosures:

3. Statements by or about the artists in the exhibition. These are all in English except the one on Gerky by

Mr. Gabriel White
Director of Art
The Arts Council of Great Britain
4 St. James' Square
London, S.W. 1, England

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

-2-

André Breton, which is in French. This should appear in the original as well as in translation, also supplied. Statements (29 pages), translation (2 pages).

4. Biographies of the artists (25 pages).
5. Item listing (20 pages). NOTE: Due to the withdrawal of the fifth painting, the numbering of all listings thereafter now differs from all previous catalogs.
6. Photographs of all the artists included in the exhibition with the exception of Clyfford Still, who did not wish to have his photograph included (16 photographs).
7. Photographs of three paintings by each of the artists in the exhibition. These are indicated by a red star in the item listing and have been labelled to correspond to the item listing. NOTE: Please follow instructions on back of photograph for printing No. 54, Concord, by Barnett Newman, which was printed upside down in the Milan and Madrid catalogs (51 photographs).

This completes the material we will be supplying for the catalog, with the exception of a short preface which I will bring with me.

I look forward to seeing you in the New Year. Meanwhile, best holiday wishes, and my regards to Mr. Thomas.

Mr. Porter A. McGray,
21, West 53rd St.
New York, 19.

Sincerely,

Porter A. McGray
Director
The International Program

Enclosures:

as listed above

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

MEMORANDUM

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

*please return with
 all previous correspondence
 re TNAP. Tate*

*Copies of articles
 background notes
 given to NAM for
 trip to London.*

1/5/59.

WR

file ICE-F-X
 GREAT BRITAIN

LONDON, S.W.1

Consp
 Messrs: Amec, Play, London

ARK, K.C.B.

WYLLIAMS, C.S.E.

ember, 1958. *1959*

passed you when you
 from David Thomas
 discussion and

shortly and hope
 of the show on
 not reached us here
 that you may not
 gather that Dorothy

all the best
 ely,

(White)

Director of Art

Mr. Porter A. McCray,
 21, West 53rd Street,
 New York, 19.

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	IC/IP	I.A. 777

THE ARTS COUNCIL OF GREAT BRITAIN

4 ST JAMES'S SQUARE, LONDON, S.W.1

Telephone: Whitehall 9737

Telegrams: Amec, Piccy, London

CHAIRMAN: SIR KENNETH CLARK, K.C.B.

SECRETARY-GENERAL: SIR WILLIAM EMRYS WILLIAMS, C.B.E.

19th November, 1958. *15/9*

Dear Porter McCray,

I am very sorry I missed you when you were in London, but I hear from David Thomas that you had a satisfactory discussion and all is en train.

I am meeting Munsing shortly and hope to see one of the catalogues of the show on the Continent. One has not reached us here yet. I am sorry to hear that you may not be over for the show but gather that Dorothy Millar may represent you.

all the best
Yours sincerely,

Gunnar White

Director of Art

Mr. Porter A. McCray,
21, West 53rd Street,
New York, 19.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc. OHara
Hecht
ICE F 36 57 London Catalog ✓
Pink
Green
Extra

White

February 6 1958

Mr. Gabriel White
Director of Art
The Arts Council of Great Britain
1 St. James' Square
London, S.W. 1, England

Dear Mr. White:

If it is not too late, there are two changes which might be incorporated in THE NEW AMERICAN PAINTING catalog. A new photograph of the artist, James Brooks which is enclosed and also, if in the listing of the International Council Mr. John S. Newberry has "Junior" with the name, the "Junior" should be deleted.

Thank you very much.

Sincerely,

Gladys Gough
Editorial Assistant

GG:g

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	IC/IP	I.A. 777

cc: File ✓
Humphrey
pink
green

British Council
Fine Arts
Summerville
February 4, 1959

Mr. William A. M. Burden
690 Fifth Avenue
New York, New York

Dear Bill:

DLS-

MUSEUM OF MODERN ART-

LT-

WUC- JANUARY 5 1959-

I am enclosing a copy of my letter to Mr. Hicks of the United States
Linen acknowledging with thanks their generous contribution of free return

transportation for AMERICAN PAINTING and JACKSON POLLOCK exhibitions.

Perhaps you will find it of interest. I am enclosing a personal note of appreciation.
Sincerely,
WILL BE LONDON WEDNESDAY THURSDAY MORNING ANXIOUS OBTAIN PHOTOS
AND WHEREABOUTS TURNBULL AND PAOLOZZI SCULPTURES WILL CALL UPON
ARRIVAL- GREETINGS-

Porter A. McCray
Director
The International
PORTER MC CRAY-

chg I/P

Enclosures:
Copy of letter from Mr. Hicks, January 23, 1959
Copy of reply, February 4, 1959

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A. 777

cc: ICE F 35 57 Paris
ICE F 36 57 London
pink, green

*Kate
Helen*

February 4, 1959

Mr. William A. M. Burden
630 Fifth Avenue
New York, New York

Dear Bill:

I am enclosing a copy of my letter to Mr. Hicks of the United States Lines acknowledging with thanks their generous contribution of free return transportation for THE NEW AMERICAN PAINTING and JACKSON POLLOCK exhibitions. Perhaps you will wish to write General Franklin a personal note of appreciation.

Sincerely,

Porter A. McCray
Director
The International Program

Enclosures:
Copy of letter from Mr. Hicks, January 28, 1959
Copy of reply, February 4, 1959

PAM:HR/cm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CDO
CITY DISPLAY ORGANISATION

C. D. Productions Limited

30 Uxbridge Road Shepherds Bush London W12

Telephone Shepherds Bush 1281

Telegrams Displayex Chisk London

27th
February
1959

YLMF/MAH

Dear Mr. McCray,

I have been in touch with the American Embassy, who have informed me that the last show will be on the 22nd March and that the paintings will be taken away on the 23rd.

We shall, therefore, do our dismantling on the afternoon of the 23rd.

I hope you had a pleasant trip home,

and remain,

Yours sincerely,
C.D. PRODUCTIONS LTD.

J. L. M. Frechou
J. L. M. FRECHOU
Account Executive

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

Directors: M. S. Gilby Chairman, F. Kell Managing, S. A. Gilby
Associates in Amsterdam Barcelona Brussels Copenhagen Dublin Geneva Hanover Helsinki Johannesburg Lisbon Los Angeles
Mexico City Milan New York Oslo Paris Rome San Francisco Stockholm Sydney Toronto Vienna Washington Zagreb Zurich

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

To: Porter A. McCray

From: SUSAN C. SENIOR

Date: February 26, 1959

Subject:

We sent you a copy of this
in London. Can it be filed
or does it require an answer?

Dear Mr. McCray,

Further to
the work in producti

- 1) We are to supply
to be made up of
white. Requirements of

2 off partitions 12' wide.
2 off " 20' "
3 off " 10' "

All partitions to be 12' high.

1 off partition 10' wide x 14' high.

- 2) ENTRANCE ROOM TO THIS EXHIBITION (Sculpture Room): We are to put
a plywood partition at either end of this room to cover the niches.
Partition to go from cornice to floor and to be painted white.
- 3) The entrance to Room No. 18 to be entirely covered with pleated
white casement to cover the door entirely and skirting to door.
- 4) Room No. 21: We are to supply and fix white casement from cornice
to top of skirting. This to be tacked at top and bottom.

/continued.....

Directors: M. S. Gilby Chairman, F. Kell Managing, S. A. Gilby

Associates in Amsterdam Barcelona Brussels Copenhagen Dublin Geneva Hanover Helsinki Johannesburg Lisbon Los Angeles
Mexico City Milan New York Oslo Paris Rome San Francisco Stockholm Sydney Toronto Vienna Washington Zagreb Zurich

DO
PLAY ORGANISATION

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YIMF/MAH
h February, 1959.

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A. N. Y. N. 9-3800

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67 BROAD STREET, N. Y. • BOWLING GREEN 9-3800
American Cable & Radio
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CDO
CITY DISPLAY ORGANISATION

*Comp.
Installation*

C. D. Productions Limited

30 Uxbridge Road Shepherds Bush London W12
Telephone Shepherds Bush 1281
Telegrams Displayex Chisk London
YIMF/MAH
12th February, 1959.

Dear Mr. McCray,

American Art Exhibition
Tate Gallery

Further to your cable, I would like to confirm that I have put the work in production, as per the following notes:-

- 1) We are to supply and fix 8 off free-standing partitions. These to be made up of double sided stock partitions - all painted off-white. Requirements as follows:

2 off partitions 12' wide.
2 off " 20' "
3 off " 10' "

All partitions to be 12' high.

1 off partition 10' wide x 14' high.
- 2) ENTRANCE ROOM TO THIS EXHIBITION (Sculpture Room): We are to put a plywood partition at either end of this room to cover the niches. Partition to go from cornice to floor and to be painted white.
- 3) The entrance to Room No. 18 to be entirely covered with pleated white casement to cover the door entirely and skirting to door.
- 4) Room No. 21: We are to supply and fix white casement from cornice to top of skirting. This to be tacked at top and bottom.

/continued.....

Directors: M. S. Gilby Chairman. F. Kell Managing. S. A. Gilby
Associates in Amsterdam Barcelona Brussels Copenhagen Dublin Geneva Hanover Helsinki Johannesburg Lisbon Los Angeles
Mexico City Milan New York Oslo Paris Rome San Francisco Stockholm Sydney Toronto Vienna Washington Zagreb Zurich

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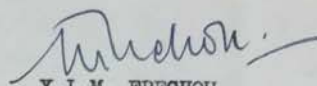
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C.D.Q. Continuation Sheet No. 1.

- 5) We are having an estimate prepared simultaneously and will cable it to you as soon as it possible.

As requested by you, I am keeping Mr. Munsing, Mr. Reid and Mr. Thomas informed of what is being done.

Yours sincerely,
C.D. PRODUCTIONS LTD.


Y.L.M. FRECHOU
Account Executive

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

cc: Mr. Stepan Munsing.
Mr. Norman Reid.
Mr. David Thomas.

AMERICAN
CABLE & RADIO
CORPORATION OF
N. Y.

67 BROAD STREET, N. Y.

American Cable & Radio System
67 BROAD STREET, N. Y.

American Cable & R.
67 BROAD STREET, N. Y.

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28

Jul 12, 1959

ICE-F-36-57 London
installation
comp
costs
file

CAML431 EK396

LONDON 36/33 12 1500

LT

PORTER MCCRAE MUSEUM OF MODERN ART 11 WEST 53RD STREET
NEW YORK 19

RECEIVED ARCHITECTURAL DRAWING AND REFERENCE PHOTOGRAPH
THANKYOU VERY MUCH JOB IN PRODUCTION WILL TRY AND CABLE PRICE
AS SOON AS POSSIBLE REGARDS

FRECHOU

11 53HD 19

01

FIGS 11 53 19 18TH

Dictated by Miss Fréchou and
signed in her absence.

J. L. M. Fréchou
Y. L. M. FRECHOU
Account Executive

AMSTERDAM BARCELONA BRUSSELS COPENHAGEN DUBLIN JOHANNESBURG LISBON MILAN NEW YORK OSLO PARIS ROME STOCKHOLM SYDNEY TORONTO ZURICH WASHINGTON
SERVICE BRANCHES AT 21 PRINCIPAL TOWNS IN THE UNITED KINGDOM AND NORTHERN IRELAND
DIRECTORS: M. S. GILBY (CHAIRMAN) F. KEIL (MANAGING) S. A. GILBY

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RB

FOR PROMPT SERVICE
TELEPHONE REPLY TO
MAIN OFFICE - WH 4-3120

ACR20 CAMR 326 XK118

LONDON 52/50 10 1309

PORTER MCCRAE MUSEUM OF MODERN ART 11 WEST 53RD XTRET

EASTERN STANDARD TIME

1959 FEB 10 AM 9 13

NEW YORK 19

THANK YOU FOR CABLEGRAM STOP DUE TO SHORTNESS OF TIME PUTTING
WORK IN HAND AND SIMULTANEOUSLY PREPARING AN ESTIMATE PLEASE
LET US HAVE MOST URGENTLY A PLAN SHOWING PRECISE REQUIREMENTS
AS CABLE IS CONFUSING IN ITS INSTRUCTIONS REGARDS

FRECHOU CITY DISPLAY

Spoke to by telephone - Work put in progress.

11 53 19

01

FIGS 11 53 19 18TH

Dictated by Miss Fréchou and
signed in her absence.

J. L. M. Fréchou
Y. L. M. FRECHOU
Account Executive

AMSTERDAM BARCELONA BRUSSELS COPENHAGEN DUBLIN JOHANNESBURG LISBON MILAN NEW YORK OSLO PARIS ROME STOCKHOLM SYDNEY TORONTO ZURICH WASHINGTON
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DIRECTORS: W. S. GILBY (CHAIRMAN) F. KEIL (MANAGING) S. A. GILBY

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TELEGRAM RECEIVED BY TELEPHONE

WESTERN UNION TELEGRAPH CO.
CONFIRMATION OF MESSAGE FILED BY PHONE

LT DISPLAYEX (City Display Organization)
CHISK

*Compare
Installation*

DATE 167 FEB 8 1015P
CHECK
170 INTL (LT) SHEET 1
JUD2 5258

CITY H
LONDON (ENGLAND) -
(VIA WU CABLES)

*City Display
Frachou*

FOR SECHOU WILL NOT USE CURTAINS STOP PLEASE APPLY
WHITE CASEMENT CLOTH CORNICE TO TOP BASEBOARD PACKING
ONLY TOP AND BOTTOM NOT SEAMING BUT ALLOWING SLIGHT
OVERLAP OF STRIPS THIS WILL REQUIRE REMOVAL EXISTING
MOLDING NINE FEET FROM FLOOR STOP WILL REQUIRE EIGHT
FREE STANDING PANELS SIMILAR OUR ORDER JANUARY 56 STOP
TWO PANELS 12 FEET WIDE / TWO 20 FEET WIDE THREE TEN FEET
WIDE ALL 12 FEET HIGH ONE PANEL 10 FEET WIDE 14 HIGH
STOP FOR NICHE ENDS ENTRANCE GALLERY PROVIDE PLYWOOD

BD
MUSEUM OF MODERN ARTS
11 WEST 53 ST NY 19
20.25-2.02Q

MAIL COPY

MR PORTER MCCRAY R

WU 880 (1-52)

REID TATE DAVID THOMAS ARTS COUNCIL REGARDS
CITY DISPLAY

FIGS 11 53 19 18TH

UNICATIONS, INC.
DIO CORPORATION OF AMERICA
R PLAZA, N.Y., TEL. CI 7-3535

NS, INC.
F AMERICA
CI 7-5535

Dictated by Miss Frachou and
signed in her absence.

J. L. M. Frachou
L.M. FRACHOU
Account Executive

AMSTERDAM BARCELONA BRUSSELS COPENHAGEN DUBLIN JOHANNESBURG LISBON MILAN NEW YORK OSLO PARIS ROME STOCKHOLM STONEY TORONTO ZURICH WASHINGTON
SERVICE BRANCHES AT 21 PRINCIPAL TOWNS IN THE UNITED KINGDOM AND NORTHERN IRELAND
DIRECTORS: H. S. GILBY (CHAIRMAN) F. KEIL (MANAGING) S. A. GILBY

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WESTERN UNION TELEGRAPH CO.
CONFIRMATION OF MESSAGE FILED BY PHONE

TELEGRAM RECEIVED BY TELEPHONE

DATE 167 FEB 8

CHECK

SHEET 2

TEL. NO. JUD2 5258

DEST. N

— SURFACE WALL TO WALL AND CORNICE TO FLOOR STOP
THIS AND ALL PANELS PAINTED WHITE OF GALLERIES STOP
PROVIDE PLEATED WHITE CASEMENT CURTAIN OPENING FROM
ENTRANCE GALLERY TO BLUE WALLED ROOM FROM CORNICE TO
FLOOR AND COVERING STONE TRIM PLEASE SCHEDULE COMPLETION
GREEN ROOM WALLS AND PAINTED PARTITIONS BY 18TH OTHERS
BY 19TH WITHOUT FAIL PLEASE CABLE ESTIMATED COST
AIRMAILING MONDAY ARCHITECTURAL DRAWINGS PLEASE RELAY
THIS MESSAGE TO STEFAN MUNSING AMERICAN EMBASSY NORMAN
REID TATE DAVID THOMAS ARTS COUNCIL REGARDS

MCCRAY

MODERNART

CITY DISPLAY

FIGS 11 53 19 18TH

UNICORP. INC.
CORPORATION OF AMERICA
R PLAZA, N.Y., TEL. CI 7-5525

UNICORP. INC.
AMERICA
1-7-5525

Dictated by Miss Fréchou and
signed in her absence.

L. M. Fréchou
L.M. FRECHOU
Account Executive

AMSTERDAM BARCELONA BRUSSELS COPENHAGEN DUBLIN JOHANNESBURG LISBON MILAN NEW YORK OSLO PARIS ROME STOCKHOLM SYDNEY TORONTO ZURICH WASHINGTON
SERVICE BRANCHES AT 21 PRINCIPAL TOWNS IN THE UNITED KINGDOM AND NORTHERN IRELAND

DIRECTORS: M. S. GILBY (CHAIRMAN) F. KEIL (MANAGING) S. A. GILBY

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

RX83 T

UWS2257 XK155

LONDON 56/54 5 1535

PORTER MCCRAY ESQ MUSEUM OF MODERN ART

11 WEST53RDSTREET NEWYORK19

AS WORK HAS TO BE FINISHED ON THE 18TH FEBRUARY AM EXTREMELY
WORRIED ABOUT PUTTING THE INSTALLATION OF CURTAINS AND
PARTITION IN HAND STOP PLEASE LET ME KNOW BY RETURN YOUR
INSTRUCTION FOR CURTAINS AND SENDPLAN FOR PARTITION REQUIREMENTS
REGARDS FRECHOU

CITY DISPLAY

FIGS 11 53 19 18TH

Dictated by Miss Fréchou and
signed in her absence.

L. M. Fréchou
L. M. FRECHOU
Account Executive

AMSTERDAM BARCELONA BRUSSELS COPENHAGEN DUBLIN JOHANNESBURG LISBON MILAN NEW YORK OSLO PARIS ROME STOCKHOLM SYDNEY TORONTO ZURICH WASHINGTON
SERVICE BRANCHES AT 21 PRINCIPAL TOWNS IN THE UNITED KINGDOM AND NORTHERN IRELAND
DIRECTORS: W. S. GILBY (CHAIRMAN) F. KEIL (MANAGING) S. A. GILBY

RX STANDARD TIME

1959 FEB 5 PM 1 10

corp
city display

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

CITY DISPLAY ORGANISATION

I N C O R P O R A T E D

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TELEPHONE: SHEPHERD BUSH 1231 TELEGRAPHIC ADDRESS: DISPLAYS, CHICK LONDON

YLMF/MAH
ESTIMATE NO. 5296.

16th February, 1959.

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

Dear Mr. McCray,

Tate Gallery - 22nd February 1959
American Art Exhibition

Further to our meeting of yesterday, I am now able to give you, as follows, our estimate:-

To provide, install and dismantle on hire double-sided partitions, as per layout.

Partitions to be erected and distempered off-white.
Casement allowed in estimate No. 5240 to be stretched with joints left unsewn.

Curved niches at either end of Sculpture Room to be provided with plywood partitions distempered white.

FOR THE SUM OF : £295.0.0. extra to estimate No. 5240.

I trust this is in order,

and remain,

Yours sincerely,
C.D. PRODUCTIONS LTD.

L.M. Frechou
L.M. FRECHOU
Account Executive

Dictated by Miss Fréchou and signed in her absence.

AMSTERDAM BARCELONA BRUSSELS COPENHAGEN DUBLIN JOHANNESBURG LISBON MILAN NEW YORK OSLO PARIS ROME STOCKHOLM SYDNEY TORONTO ZURICH WASHINGTON
SERVICE BRANCHES AT 21 PRINCIPAL TOWNS IN THE UNITED KINGDOM AND NORTHERN IRELAND
DIRECTORS: M. S. GILBY (CHAIRMAN) F. KEIL (MANAGING) S. A. GILBY

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CITY DISPLAY ORGANISATION

C. D. PRODUCTIONS LIMITED

I N C O R P O R A T I O N

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OFFICES AND WORKS OF THE ABOVE COMPANIES ARE AT THE
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TELEGRAPHIC ADDRESS: DISPLAYEX, CHYSX LONDON



YLMF/MAH
ESTIMATE NO. 5240.

30th January, 1959.

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

Dear Mr. McCray,

Tate Gallery - 22nd February 1959
American Art Exhibition

Further to my letter dated the 23rd January, I am
now giving you, as follows, our estimate:-

To install and dismantle on hire curtaining to the four
walls of Room 21 at the Tate Gallery, to a height of
17' 6" approximately i.e. underside of cornice. Curtain-
ing to be draped and weighted over a light batten frame-
work.

- | | |
|---|--------------|
| (a) Using muslin curtaining. | £285. 10. 0. |
| (b) Using Nylon as per sample. | £468. 5. 0. |
| (c) Using casement curtaining. | £321. 0. 0. |
| (d) Using casement stretched over
framework. | £236. 5. 0. |

To provide 2 off curtains and curtain pelmet to doorways
in Sculpture Room at a height of 17' 6".

- | | |
|---------------------|------------|
| (1) Using muslin. | £46. 0. 0. |
| (2) Using nylon. | £66. 0. 0. |
| (3) Using casement. | £50. 0. 0. |

/continued....

FOR TERMS & CONDITIONS SEE OVER

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SWANSEA SOUTHAMPTON SHEFFIELD READING PORTSMOUTH NEWTON ABBOT NOTTINGHAM NEWCASTLE MIDDLESBROUGH
CHAIRMAN: W. S. GILBY DIRECTOR: F. KEIL

BRANCHES: ABERDEEN BELFAST BRIMMINGHAM BRIGHTON BRISTOL CARLISLE EDINBURGH GLASGOW IPSWICH LEEDS LEICESTER LIVERPOOL MANCHESTER NORWICH

IC-F-36-57 Lndm
is letter

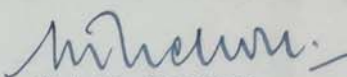
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-2-

We trust the foregoing meets with your approval
and shall await your further comments.

Yours sincerely,
C.D. PRODUCTIONS LTD.



Y.L.M. FRECHOU
Account Executive

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CITY DISPLAY ORGANISATION

I N C O R P O R A T I O N

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TELEPHONE: SHEPHERDS BUSH 1281 TELEGRAPHIC ADDRESS: DISPLAYEX, CHICK LONDON

YLMF/MAH

23rd January 1959.
(Dict'd. 22nd)

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

Dear Mr. McCray,

Tate Gallery - 22nd February 1959
American Art Exhibition

I was delighted to meet you yesterday and I hope that by the time you get this letter you will have had a good trip back home.

I have today asked our Estimating Department to prepare prices for the curtaining in Room 21.

In the meanwhile, I shall await your plan showing your requirements regarding the partitions you would like us to supply and install.

Yours sincerely,
C.D. PRODUCTIONS LTD.

Y.L.M. Frechou

Y.L.M. FRECHOU
Account Executive

AMSTERDAM BARCELONA BRUSSELS COPENHAGEN DUBLIN JOHANNESBURG LISBON MILAN NEW YORK OSLO PARIS ROME STOCKHOLM SYDNEY TORONTO ZURICH WASHINGTON
SERVICE BRANCHES AT 21 PRINCIPAL TOWNS IN THE UNITED KINGDOM AND NORTHERN IRELAND

DIRECTORS: M. S. GILBY (CHAIRMAN) F. KEIL (MANAGING) S. A. GILBY

ICE-F-36-57 London installation

145
mailed 5 pm, Jan 23
with 3d stamp
received 19, MOMA
4 pm Feb 12,
with DUE 7 CENTS

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30 Uxbridge Road London W12 Telephone Shepherds Bush 1281

FK/NGF:

13th
May,
1960

My dear Porter,

Thank you very much for arranging to deal with my personal affairs with my friend, Bill Bernhardt when he went to New York a few weeks ago.

It was a great advantage to me to have this matter taken care of during the occasion of Bill Bernhardt's visit - incidentally, he also negotiated on my behalf with Salvador Dali perhaps it would be better to say that he negotiated with the Senora and did not really make much progress!

My idea of using a Salvador Dali mural in Moscow was, I thought, a splendid idea, but Dali's expectation of \$20,000 for a small water colour - conditional on several onerous purchase clauses - certainly ruled out my taking the matter any further.

What a pity they are so avaricious for money - it might have turned out to be a wonderful publicity stunt and that is all I was after - alas, not at that price!

I have been enjoying a few sunny days with the children in Corfe during their Easter holidays but now it is back to the grindstone for me - to get ready for an early departure to the Coliseum in New York. I will call you during my few days in your city - in the hope that we might be able to arrange to meet.

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- 2 -

Meanwhile, I hope all is well with
you and that life proves joyous and successful to
you in every way.

Many thanks again,

Best wishes,

As ever yours,



F. Keil

Porter McCray, Esq.,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK.

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30 Uxbridge Road London W12 Telephone Shepherd's Bush 1281

FK/NGF:

Porter McCray, Esq.,
The Museum of Modern Art,
11 West 53rd Street, New York.

11th
March,
1960

ICE-36-57
London
City Display
Org.

My dear Porter,

You will recall my letter to you
of the 28th January in connection with my friend,
Bill Bernhardt's, visit to New York.

I have just had a letter from him
from Geneva saying that they will be arriving in New
York on March, 31st, and staying in the St. Regis Hotel.
Bill will get in touch with you, when I am sure you
will both find each other good company.

I mentioned to you that I had been
communicating with Salvador Dali in connection with
a mural we are hoping he will do for a stand we are
building on behalf of B.I.S.F. for the Moscow Exhibition
in June 1961 - Bill intends to contact him in New York
and as I imagine you know Dali, I have suggested to
Bill that he asks your advice first - it may even be
possible for you to give him a personal introduction to
him - although I have been corresponding with Madame
Dali since I wrote to you last, so they know Bill will
be calling on them.

If Dali's ideas of money and subject
could be reconciled with the Federation's theme - it
could well turn out to be the high spot of British
presentation in the Moscow Exhibition.

All is well here with the children
- they are wishing the last few days of the term away
before the Easter holidays start. I am being firmly
held by my 'grindstone', but I hope to escape to Paris
when the Dalis go there just before Easter, and then
I shall go to Corfe for a few days with the children.

I hope this letter will find you well
and in New York - I much look forward to hearing from you.
Till then -

Best wishes.

As ever yours,

F. Keil

F. Keil

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CDO
CITY DISPLAY ORGANISATION

Copy to Mr. McCray by post. ✓

FK/NGF:

28th
January,
1960

My dear Porter,

Further to my letter dated the 19th advising you that I am scheduled to come to New York in June - although my plans are still somewhat vague I thought I could take advantage of a friend's visit meanwhile to take care of the matter concerning our invoice No. 3648, which we were going to settle in accordance with arrangements confirmed by you in your letter dated the 21st September last year.

This letter is, therefore, to serve as an introduction of my good friend, Bill Bernhardt, and to authorize him to accept on my behalf a cheque from you in Dollars to the equivalent of £651.10. 0.

I shall be most grateful if you can arrange the above for me, since it would really be more convenient for me to do it in this way now - rather than wait until I come over in June.

I trust that you are keeping well and that I shall be hearing from you soon.

Many thanks,

Yours sincerely,

F. Keil

Porter McCray, Esq.,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19, N.Y.
U.S.A.

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cc: ICE-F-36-57 costs ✓

CDO
CITY DISPLAY ORGANISATION

Managing Director's Office

30 Uxbridge Road Shepherds Bush London W12
Telephone Shepherds Bush 1281

FK/NGF:

28th
January,
1960

John Porter

I have given the original of the attached copy letter to my friend, Bill Bernhardt, who is a fellow countryman of yours and has been a very good friend of mine for twelve or more years.

Bill runs a most successful European Public Relations service with Headquarters in Geneva - and as we do a fair amount of business together, it would simplify matters if you could arrange for him to collect the £651.10. 0. when he next comes to New York.

I have asked him to give you a ring in the hope that his arrival in your City will coincide with your own presence there.

I look forward to hearing from you and to seeing you soon - do let me know if you are likely to be in Europe before I am scheduled to come to New York. I shall be delighted to see you and perhaps next time you can leave a weekend free to come and spend it with us in Corfe.

I have just returned from Switzerland, where I spent the month of the childrens' Christmas holidays with them. It was a jolly good rest and very enjoyable.

May I wish you, however belatedly, a very happy New Year and I hope that 1960 will prove a

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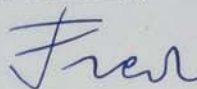
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splendid one for you from every point of view.

Kind regards.

Yours sincerely,



F. Keil

Porter McCray, Esq.,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19, N.Y.,
U.S.A.

P.S. I have written to Salvador Dali as per the enclosed
but I have a feeling that he is in New York just now -
ENC: copy letter in which case I wondered if you would
be kind enough to have a word with him
about my Moscow problem.

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30 Uxbridge Road London W12 Telephone Shepherds Bush 1281

FK/NGF:

19th
January,
1960

My dear Porter,

This is a belated but nevertheless most sincere greeting for a happy and most successful New Year.

I have just returned from a month's wintersports holiday with the children in Switzerland - alas, the weather was very much against us and we had very little sun. Still, it was a good rest and after the hectic hurly burly of the previous three months, I was just about ready for it.

I am scheduled to fly to New York in connection with our work at the British Trade Fair at the Coliseum there on the 8th June - it would be very nice to see you again. I shall be staying for a few days at Essex House, 160 Central Park South, New York - but a message to me c/o The Displayers Inc., 635 West 54th Street, New York 19 - Telephone JUDSON 6-8800 would reach me within a few hours.

I very much hope all is well with you - it would be nice to hear from you again and catch up on all your news.

Kindest regards.

Sincerely yours,

F. Keil

F. Keil

Porter McCray, Esq.,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19, N.Y.,
U.S.A.

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cc: ICE-F-36-57 costs ✓
interoffice
pink
pink TMA D Keil
green London

AIR MAIL

September 3rd, 1959

September 21, 1959

Keil correspondence

Mr. F. Keil
Managing Director
The City Display Organisation
30 Abchurch Lane
London E.C. 4, England

Mr. Porter A. McGraw

Susan C. Senior

Dear Fred:

I am reluctant to send to files this whole group of Keil correspondence,

I have been away for an interminable time and am off again for a few weeks in Europe partly because I am not at all sure that our accounts with the Tate have been

settled. Note in particular his letter of May 14th, 1959 and the reference to the alterations of the Tate Gallery authorized by me in connection with our showing there the British Fair at the New York Coliseum in June, 1960. Also, have you seen

that Advertising and Financial Times survey which he sent you? sterling, 10 shillings until a time when you will want to apply this amount to the expenses of The City Display Organisation in its preparation of the British Fair in the New York Coliseum opening in June, 1960. Will you advise me when this payment is desired in order that our Treasurer may arrange settlement according to the prevailing legal requirements.

It is always most interesting to hear of your expensive exhibition and travel activity around the world on behalf of advancing Britain's International Trade.

I'm delighted you have had a chance to spend more time with the children and that you are enjoying this greater participation in the obligations of parenthood.

I may call you at the end of the week when I expect to be passing through London. Meanwhile, my very best wishes.

Sincerely,

SCS:seb

Porter A. McGraw
Director
The International Program

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cc. ICE F 36 57 costs ✓
extra
pink
green

AIR MAIL

September 21, 1959

Mr. F. Keil
Managing Director
The City Display Organisation
30 Uxbridge Road
London W.12, England

Dear Fred:

I have been away for an interminable time and am off again for a few weeks in Europe before settling in for what I hope will be an uninterrupted winter in New York.

I have your letter of May 4th in hand with the attachment of your invoice for the alterations of the Tate Gallery authorized by me in connection with our showing there in February of the exhibition, THE NEW AMERICAN PAINTING.

We of course are willing to delay payment of this 651 pounds sterling, 10 shillings until a time when you will want to apply this amount to the expenses of The City Display Organisation in its preparation of the British Fair in the New York Coliseum opening in June, 1960. Will you advise me when this payment is desired in order that our Treasurer may arrange settlement according to the prevailing legal requirements.

It is always most interesting to hear of your extensive exhibition and travel activity around the world on behalf of advancing Britain's International Trade.

I'm delighted you have had a chance to spend more time with the children and that you are enjoying this greater participation in the obligations of parenthood.

I may call you at the end of the week when I expect to be passing through London. Meanwhile, my very best wishes.

Sincerely,

Porter A. McCray
Director
The International Program

PAM:rf

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TNAP London
City Highway Org.
Kid
 30 VERMIDON ROAD,
 LONDON, W.12
 SHEPHERDS BUSH (10)

PK/PM/MP.

8th October, 1958.

Porter McGray, Esq.,
 Museum of Modern Art,
 11, West 53rd Street,
 NEW YORK 19,
 U.S.A.

It has been ages since we corresponded and I, therefore, hope that this letter finds you well and happy and thoroughly enjoying your work.

Unfortunately, I have not been able to think up a sufficiently good excuse to use the Company's funds for a journey to the U.S.A. - and my work here during the last eighteen months has built up to a crescendo of which the last six proved more hectic than anything I have experienced hitherto.

This is largely due to our having been very busy on the World Fair in Brussels - after that came the Hannover Industries Fair; then spent over two months in Geneva as we acted as Organising Co-ordinators for the entire British contingent as well as main contractors for the British Section for the Atoms for Peace Exhibition, which opened there on the 1st September.

Consequently, I have had very little time to spend with the family in Corfe Castle - because in-between I also had to go over to Lisbon as the Federation of British Industries are planning a British Industries Fair there in May next year.

I often wondered why I have not heard from you this year, because I assumed you would be coming to the World Fair - as a matter of course. I have been over to Brussels a few times and every time have come away with a sense of exhilaration and a real thrill at the wonderful things which have been done there. I sincerely hope that the gloomy forecast of the specialists who have pronounced this the last World Fair will be proved wrong.

/s/ [Signature]

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Re: [illegible] 1.

24th October, 1938.

I am enclosing a few snaps - if only to prove how time flies,
and very much look forward to hearing from you again as well as
seeing you again before long.

Until then,

Best wishes,

As ever,

Yours,

F. Keil.

Encl:

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30 UXBRIDGE ROAD,
LONDON, W.12.

SHEPHERDS BUSH 1281

FK/PMW

1st July, 1957.

Porter McCray Esq.,
The Museum of Modern Art,
11, West 53rd Street,
NEW YORK 19, N.Y.,
U.S.A.

My dear Porter,

You must be rather tired of reading letters from me which start off with 'how time flies' - but as it does not seem more than a few weeks since I wrote to you and is, in fact, over six months, I have come to the conclusion that the days are now jet-propelled!

However, since my last epistle in January we seem to have put the various winter crises behind us and things have taken a turn for the better - particularly in the exhibition world, where we are now literally bursting at the seams and having to work twenty-four hours a day to keep up with it all.

I did manage to have a few days break over Easter - Dil took five children and another mother in the Land Rover (the British version of your Jeep with a longer wheelbase) down to the South of France and I joined them - we spent the time lying on the glorious beaches down there lazing in the sun and getting tanned, but the feeling of well being soon faded when I returned to this grey little island. But even England has had a share of good weather this last week or two, so we must not grumble too much!

We are now planning a Scandinavian trip for our summer vacation - which I intend to combine with business, inasmuch that we shall take the Rolls to Oslo and drive from there across country to Sundsvall in Sweden, cross the Gulf of Bothnia by boat to Vaasa in Finland and drive down to Helsinki just in time for the opening of the British Trade Fair, where we have a number of clients exhibiting and for which we are main and shell contractors anyway. I should, in any event, have to go over there and this seems to be an ideal way of doing it - because the scenery in Norway and Sweden will make up for the businesslike ending of the trip.

After that, our big headache will be the Brussels World Fair - and as half the bigger English firms have not yet awoken to the fact that this opens in April I imagine that we shall be having the usual last minute rush to get things done. Will you be likely to be there?

/Continued.....

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C.D.O. Continuation Sheet No. 1

Porter McCray Esq.

We must compare notes well in advance because it would be jolly nice to see you - and if you could make your journey via the U.K. perhaps we might even spend a few days together in London or even down at Corfe I would love to show you a little of the Dorset countryside and besides it would be a wonderful excuse for me to get a breath of country air too! Please do try and arrange it.

If you can find a few spare minutes to drop me a line and tell me what you are up to I should love to hear all the news. Meanwhile, best wishes,

As ever,

Yours,

F. Keil
F. Keil.

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cc: PAM (Europe)
ICE-F-36-57 costs
extra
pink
green

30 Uxbridge Road
London, W. 12
CHEYENNE, WY 82001

Biarritz

June 24, 1959

Dear Mr. Keil:

Your letter of June 13th signed in Biarritz and posted in London arrived after Porter's departure for Europe. I have sent him a copy but am keeping the enclosure here for his return. At the moment he is in Ireland. He goes next to Stockholm the 1st of July for the International Congress of Museums meeting and then on to Kassel for the opening of DOCUMENTA II. In case you should wish to reach him at either place, he will stay at the Grand Hotel in Stockholm and the Hotel Reiss in Kassel. From Kassel he goes to Moscow for the opening of the American exhibition there, and he comes back via Poland to New York some time around the middle of August.

Your earlier letters to Porter dated February 25th and May 4th concerning the costs for THE NEW AMERICAN PAINTING at the Tate have gone unanswered because of your indication that you would let us know when you wanted us to do anything about this.

I hope you will continue to be very active in the field with my frequent children's half-brother and sister. I hope to be sufficient opportunity to travel to the things one wants to see to be in contact with friends.

Sincerely,

Mrs. Cable Senior
Associate Director
The International Program

I trust you and I will be able to hear from you again in the future.

Mr. F. Keil
30 Uxbridge Road
London, W. 12, England

Best wishes,

As ever,

SCS:jc

Tracy

Tracy

Enclosed are three copies of the letter to the Tate.

Robert McCray, Esq.,
200 Avenue of the Americas,
New York 10013, New York

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30 UXBRIDGE ROAD,
LONDON, W. 12.
SHEPHERDS BUSH 1281

FK/NGF:

Rian. 12
13th June 58

PERSONAL

My dear Porter.

Just before leaving for Lisbon, I thought I would like to call your attention to the Financial Times and send you a copy of their recent supplement on advertising.

They issue such a supplement once a year and as it is bearing on a subject very dear to our hearts on this occasion - I thought you would like to have sight of it.

Paradoxically enough, they have not devoted any of their space to our particular form of income - although it is gratifying to see that they have bothered to talk about point of sale!!

Life continues to be very hectic for me, what with my frequent travel abroad and the childrens' half-terms and holidays and there never seems to be sufficient opportunity to indulge in the things one wants to and to keep in constant touch with friends.

I trust you and yours are well - it would be nice to hear from you again in the near future.

Best wishes,

As ever,

Yours,

Fran

Dictated and signed in France -
posted with enclosure in England.

Porter McCray, Esq.,
The Museum of Modern Art,
11 West 53rd Street, NEW YORK

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30 UXBRIDGE ROAD,
LONDON, W.12.
SHEPHERDS BUSH 1281

*T. A. P.
London
Tate Gallery
Keil*

FK/NGF:

Porter McCray, Esq.,
The Museum of Modern Art,
11 West 53rd St, New York.

4th
May,
1959.

Dear Porter,

I have just received the invoice for the work at the Tate Gallery - which, in accordance with our arrangements, I am enclosing herewith for your kind attention.

However, would you please hold up payment until you hear from me again - relative to our activities at the British Fair in the New York Coliseum in June, 1960.

Life continues to be very hectic for me - I spent most of the childrens' Easter vacation with them down in Corfe, endeavouring to cope with urgent office matters by telephone and via my Dictorel, which was not an easy matter and not too successful. However, I felt it most necessary that I should be with them on this their first holiday in the old environment and I am glad to say that they seemed reasonably happy and very fit when they returned to boarding school last week.

I had to go to Hanover last weekend but one in connection with the International Trade Fair there and in a couple of weeks time I am off to Lisbon for the British Trade Fair which opens there on the 29th May. After that I hope to stay put for some time - which will give me a chance to catch up with myself!

At the end of July the childrens' summer vacation starts and I shall spend as much time as possible with them down in Corfe - so you see my time is more than fully booked!

I hope all goes well with you and yours - it would be nice to hear from you again soon.

As ever,
Yours,

F. Keil

F. Keil

ENC:

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

30 UXBRIDGE ROAD,
LONDON, W.12.

SHEPHERDS BUSH 1281

FK/NGF:

23rd
March,
1959.

by des Poste.

I enclose a copy of The Tatler, issue of the 4th March and would like to draw your attention to Pages 394-395 in which I thought you would be interested just in case you have not already seen it.

I was particularly thrilled, of course, because I had sight of this spread in Morocco - where it was sent on to me - and from where I have just returned.

I had occasion to go to Casablanca in connection with the International Trade Fair there and snatched the chance to go South where I was lucky enough to find a good hotel in Agadir and plenty of sunshine. I only regret that the few days I had there passed much too quickly and now that I am back in the colder climate of the British Isles I long with regret for the temperature of 85° in the shade I left behind!

The costing is not yet complete for the Tate Gallery job but will be forwarded in due course.

Please give my kindest regards to Dorothy.

Best wishes for a very happy Easter to you and yours.

As ever,

Yours,

F. Keil
F. Keil

Porter McCray, Esq.,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19, N.Y.

ENC:

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INVOICE

Nº 3648

CITY DISPLAY ORGANISATION

★ C. D. PRODUCTIONS LTD. ★

30, UXBRIDGE ROAD, SHEPHERDS BUSH, W. 12, SHEPHERDS BUSH 1281

CREATION · PRODUCTION · SERVICE OF DISPLAYS & EXHIBITION STANDS

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

Date April 1959.

W/O No. 6239.

TATE GALLERY
AMERICAN ART EXHIBITION

To installing and dismantling on hire curtaining
to walls of Room 21 at the above using casement
stretched over framework as per section of
our estimate No. 5240 dated 30th January, 1959.

236. 5. 0.

To providing curtains and curtain pelmet to doorways
in Sculpture Room to height of 17'6" using
casement cloth all in accordance with our
estimate No. 5240 dated 30th January, 1959.

50. 0. 0.

To providing and installing including dismantling
on hire double sided partitioning, partitioning
erected and distempered off-white, casement allowed
for in our estimate No. 5240 to be stretched with
joints left unsewn, curved niches at either end
of Sculpture Room provided with plywood partitions
distempered white all in accordance with our
estimate No. 5296 dated 16th February, 1959.

295. 0. 0.

Additional work as requested verbally on site:

1. Painting of Room 19.
2. Heightening partition in Room 19.
3. Supplying photostats and mounting of same.
4. Repainting of partitions in Room 21.

70. 5. 0.

651. 10. 0.

E. & O. E.

TERMS: NETT 7 DAYS

CHAIRMAN: M. S. GILBY

DIRECTORS: F. KEIL

S. A. GILBY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777



Managing Director's Office 30 Uxbridge Road Shepherds Bush London W12
Telephone Shepherds Bush 1281

FK/NGF:

✓ 669

25th
February,
1959.

Dear Peter,

I was so very sorry not to have had the chance of seeing you on Monday last at the Tate, both to say Goodbye and Bon Voyage, and to have a look at the Exhibition.

I am hoping to call in at the Tate, however, within the next few days and perhaps I will still find Dorothy Miller there, whose company I enjoy so much.

Miss Frechou tells me that the likely expenditure will be as follows:-

Our estimate No. 5240:
dated 30.1.59:

Item (d)	....	£236. 5. 0.
Item (3)	....	50. 0. 0.

Our estimate No. 5296:
dated 16.2.59:

Partitioning	....	295. 0. 0.
		£581. 5. 0.

Additional work requested by you verbally on site:-

1. Painting of Room 19:
2. Heightening partition in Room 19:
3. Photostating & mountings of same:
4. Repainting of partitions in Room 21:

These costs will be advised to you in due course.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

- 2 -

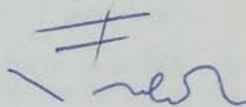
I will arrange for you to receive in due course an itemized summary of all the above, and I trust that you will not be in any undue hurry to pay as our costing system is a little on the slow side!

I do hope you had a very good flight back to New York - all being well, I should have an opportunity of going to the States before too long, because we shall be fairly heavily committed in the Coliseum in connection with the British Trade Fair which is being staged in New York in June next year.

It was most enjoyable meeting you again - please do not hesitate to let me know if there is any further assistance you may need from us, either during the running of the 'Exhibition at the Tate or on its completion.

Kindest regards.

Sincerely yours,


F. Keil

Porter McCray, Esq.,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19, N.Y.,
U.S.A.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

REINHARD FRIEDRICH

Berlin-Lichterfelde · Dürerstrasse 23 · Germany

colour slides of architectural monuments

January 11, 1959

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

Dear Mr. McCray:

Thank you very much for your letter dated December 30, 1958.
In the meantime I have received the check for DM 244.- which was
enclosed in the letter of Mrs. Rook of December 9, 1958.

I very much hope that you are satisfied with the color slides
which were not always produced under favorable circumstances.

Only the painter's name is marked on the slides since I do not
know their original American titles. The number quoted behind the
painter's name is the number of the Berlin catalogues of these
exhibitions.

Sincerely yours,

R. Friedrich

Reinhard Friedrich

rf:jl

to be used for lectures

ICE-F-36-57 London

concepts -
color slides
for lectures
costs

Friedrich

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

Enclosure
cc: ICE-F-36-57 photo story return ✓
MOMA photo-story
Mr. Royals
Dudley
Rasmussen
pink/green
W. C. ...

March 20, 1959
March 20, 1959

Collector of Customs
Port of New York

Dear Sir:

I am writing concerning the return to this country of a photographic exhibition on The Museum of Modern Art which was prepared for circulation in Europe.

This exhibition consists of 14 photographic panels and 12 text panels, prepared from material manufactured in the United States and assembled in New York, describing this Museum and its various fields of activity. It was sent to Madrid, Berlin and London for showing in conjunction with a large painting exhibition prepared by the Museum, entitled THE NEW AMERICAN PAINTING.

Because of the pressing deadline for completion of the exhibition for its Madrid showing, the exhibition was originally exported from the United States as accompanying baggage by the Museum's Director, Mr. René d' Harnoncourt, who traveled to Madrid on TWA Flight 890 leaving New York on July 11, 1958. This of course means that a shipper's export declaration was not prepared at that time.

This letter will certify that the exhibition was originally exported on July 11, 1958 and is now being returned to the United States for entrance under article 10.66 of United States customs regulations.

Sincerely,

Porter A. McCray
Director
The International Program

PAM:WR

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

cc: ICE-F-36-57 photo story return
MOMA photo-story
Dudley
Rasmussen
pink/green

March 18, 1959

March 20, 1959

Mr. P. S. Royals
W. R. Keating and Company
90 Broad Street
New York, New York

Mr. P. S. Royals
W. R. Keating and Company
90 Broad Street
New York, New York

RE: return of photographic exhibition on The Museum of Modern Art from London

Dear Mr. Royals:

RE: return of photographic exhibitions on The Museum of Modern Art from London

A copy of Mr. McGreg's letter of March 18 of the United States Information Service in London was sent to you by error yesterday. Dear Mr. Royals: had a chance to write you concerning it. The section of this letter for your attention concerns the return of the photographic exhibit. I am enclosing a re-write of my March 18th letter to

United States Customs, which has now been addressed to the Collector of Customs, rather than Customs Inspector, as you had advised. Customs examiner which explains that the exhibition was shipped in this manner to ensure its prompt arrival in Madrid for showing in conjunction with our exhibition. The exhibit was shipped from Madrid, the photographic exhibition was shipped from London. Sincerely,

You will note that we have requested shipment of the exhibition by collect ocean freight assigned to you for customs clearance and delivery to Central Brothers Warehouse. It should arrive in New York by March 25. of customs regulations. Your services are appreciated. The International Program by our purchase order number I.C.E. 7777.

WR:jc

Enclosure: Letter to Collector of Customs

Sincerely,
Waldo Rasmussen
The International Program

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

cc: ICE-F-36-57 photo story return
MOMA photo-story
Dudley
Rasmussen
pink/green

March 18, 1959

Mr. P. S. Royals
W. R. Keating and Company
90 Broad Street
New York, New York

RE: return of photographic exhibition on The Museum of Modern Art from London

Dear Mr. Royals:

A copy of Mr. McCray's letter of March 16th to Mr. Stefan B. Munsing of the United States Information Service in London was sent to you by error yesterday before I had a chance to write you concerning it. The section of this letter for your attention concerns the return of the photographic exhibition on The Museum of Modern Art.

This exhibition was first exported from New York on July 11, 1958, when it was shipped as accompanying baggage on the ticket of Mr. Rene d'Harnoncourt, Director of The Museum of Modern Art, who traveled on TWA Flight 890. In an enclosing the original and copy of a letter written to the United States Customs examiner which explains that the exhibition was shipped in this manner to ensure its prompt arrival in Madrid for showing in conjunction with our exhibition THE NEW AMERICAN PAINTING. Following Madrid, the photographic exhibition traveled to Berlin and London.

You will note that we have requested shipment of the exhibition by collect ocean freight consigned to you for customs clearance and delivery to Santini Brothers Warehouse. It should be entered under article 10.66 of customs regulations. Your services for this shipment will be covered by our purchase order number I.C.E. 3744.

Thank you. I am enclosing a copy of the shipper's declaration prepared at that time for your use as proof of exportation.

Sincerely,
Waldo Rasmussen
The International Program

WR

Enclosures: Box list, Museum photo-story

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

Mr. Royals

- 2 -

cc: ICE-F-36-57-London *Canopy*
 ICE-F-36-57-London return shipment
 Miss Dudley
 Miss Pearson 6, 1959
 Miss Rubenstein
 Mr. Rasmussen
 Pink
 Green *Keating*

or a similarly worded document. The painting should be entered
 as a work of art lent for temporary exhibition under Tariff Pa-
 graph 1907.

Your services for this shipment will be covered by our purchase
 order number L.S.E. 3729. March 6, 1959

Thank you.

Mr. P. S. Royals
 W. R. Keating and Company
 90 Broad Street
 New York, New York

Sincerely,

Waldo Rasmussen

RE: Return shipment, THE NEW AMERICAN PAINTING

Dear Mr. Royals:

1. Letter to Mr. Shaw, March 6, 1959

I am enclosing a copy of Mr. McCray's letter to Mr. Hugh
 Shaw regarding shipment of THE NEW AMERICAN PAINTING exhibition
 from London to New York. *E. 1958, Madrid shipment*

The forty-four cases containing the exhibition are to be
 consigned to you for customs clearance and delivery to the Museum
 at Santini Brothers Warehouse. Please note that the exhibition
 is being carried freight-free by the United States Lines. I am
 enclosing a copy of the Box List for this shipment.

The exhibition was originally shipped from New York on the
 SS America on March 24, 1958. It was consigned to the Kunsthalle,
 Basel, Switzerland, under arrangements covered by your reference
 number 41808, and should now be entered under article 10.66 of
 customs regulations.

Please note that case MOMA 22 containing Jackson Pollock's
 painting Number 8, 1949 was not included as part of the original
 shipment. This painting joined the exhibition later in Madrid
 and was shipped from New York via KLM Airlines on July 5, 1958,
 under their air waybill 9397430. Shipment was made by the Ace
 Air Freight Company, and I am enclosing a copy of the shipper's
 export declaration prepared at that time for your use as proof
 of exportation.

Case MOMA 44 contains Sam Francis' painting Blue and Black
 which is from the London collection of Mr. E. J. Power and joined
 the exhibition for its first showing in Basel. You will note
 that Mr. McCray has requested Mr. Shaw to prepare a shipper's
 declaration of originality for this work under customs form 253

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

Mr. Royals

- 2 -

March 6, 1959

or a similarly worded document. The painting should be entered as a work of art lent for temporary exhibition under Tariff Paragraph 1807.

Your services for this shipment will be covered by our purchase order number I.C.E. 3729.

Thank you.

Sincerely,

Waldo Rasmussen
The International Program

Enclosures:

PA876

1. Letter to Mr. Shaw, March 6, 1959
2. Box List, THE NEW AMERICAN PAINTING
3. Shipper's export declaration for
Pollock: Number 8, 1949, Madrid shipment

LY

MODERNA:WR:ee

NEWYORK-

MUMPHREY TELL PARKINSON SORRY AWARE URGENCY BUT PRESSED AROUND
CLOCK BEFORE DEPARTURE NEWYORK AND HERE WITH INSTALLATION FLEISCHMANN
DOCUMENTA CONFERENCES COMPLETION ORTTERDAM CATALOG SUSANS INDIAN
CRISES FORWARDING DRAFTS TODAY AND TOMORROW EXPEDITE
PAYMENT JACOB BEAN AIRMAIL TODAY INSTALLATION PLANS TATE TO MUMSING
LONDON PLAN NEWYORK TUESDAY OR WEDNESDAY REST ALL

PORTER

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(7)

J.D.A.C.
(Bean)
Int'l Comm - comp
FNAP - London
concord
Installation
M. Curry

PA876

PARIS 54 1110 14

LT

MODERNART

NEWYORK=

HUMPHREY TELL PARKINSON SORRY AWARE URGENCY BUT PRESSED AROUND
CLOCK BEFORE DEPARTURE NEWYORK AND HERE WITH INSTALLATION FLEISCHMANN
DOCUMENTA CONFERENCES COMPLETION ORTTERDAM CATALOG SUSANS INDIAN
CRISES FOWARDING DRAFTS TODAY AND TOMORROW EXPEDITE
PAYMENT JACOB BEAN AIRMAIL TODAY INSTALLATION PLANS TATE TO MUNSING
LONDON PLAN NEWYORK TUESDAY OR WEDNESDAY BEST ALL

PORTER

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System
GREEN 9-3800
American Cable & Radio System
67 BROAD STREET, N. Y. • BOWLING GREEN 9-3800
American Cable & Radio System
67 BROAD STREET, N. Y. •

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F.6B.

WESTERN UNION

CABLEGRAM

1950 JAN 21 PM 12 49

COG61 FAX NEWYORK NY 101 21 1212P 1/50

LT MC CRAY
CONNAUGHT HOTEL LONDON = 08

MOMA TRUSTEES NELSON RESIGNED AS CHAIRMAN CLARK
RESIGNED MRS C DOUGLAS DILLON ELECTED ICAMOMA MRS.
FREDERICK W HILLES TREASURER SUSIE ASSISTANT TREASURER
NEW MEMBERS SINCE SEPTEMBER MRS⁽¹⁰⁾ LOUISE R SMITH⁽⁴⁾ MRS IRA
HAUPT MCCRAY MRS⁽⁹⁾ CARLETON SPRAGUE SMITH MRS ERNEST
ANGELL MR JAY⁽⁵⁾ HOLMES

Please send your Reply "Via WESTERN UNION" You may telephone it to us.

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F.6B.

WESTERN UNION

CABLEGRAM

RE ~~2~~ 2/COG61 MC CRAY 2/51 = JNDON WALL 1234)

(6) (1) PORTER A McCray NY
MP

ALL NEWYORK ALSO MRS¹ WILLIAM L KISTLER JR TULSA MRS
JULIUS¹² WADSWORTH WASHINGTON MR² LEROY W BERDEAU PALM
BEACH MRS ROY⁸ SAGENDORPH DUBLIN NEW HAMPSHIRE MRS G
CORYDON⁵ WAGNER TACOMA³ MRS C DOUGLAS DILLION WASHINGTON
CHECK DELETION MRS JOHN ROOD ALEX HILLMAN MILLER
CONFIRMS PRESENCE OPENING TWENTYTHIRD HOPING ARRIVE:
FIFTEENTH = PETER •

Please send your Reply "Via WESTERN UNION" You may telephone it to us.

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WESTERN UNION

INTERNATIONAL COMMUNICATIONS

W. P. MARSHALL, PRESIDENT

Received VIA WESTERN UNION CABLES New York, N. Y. Telephone HAnover 2-2920

DC502 =ZL FAX LONDON 46 20=

LT MODERNART NYK

MODERNART
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

HUMPHREY ARRIVING NEWYORK FRIDAY MORNING ARTS COUNCIL
REPEATING BRUSSELS CATALOG CABLE ME TODAY CONNAUGHT
WITHOUT FAIL ALTERATIONS OFFICERS AND MEMBERS ICAMOMO
AND MOMA CONFIRM MILLERS PRESENCE LONDON OPENING
FEBRUARY TWENTY THIRD AND FORWARDING BOX LISTS AND
PUBLICITY FRANK ARRIVING THURSDAY BEST ALL PORTER=.

1280

TNA London

R-6

7-6

1959 JAN 20 PM 5:55
New York
P. P. P.

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WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

1201

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C O P Y

RB
ACR20 CAMR 326 XK118

Feb. 10, 1959 9.13 a.m.

LONDON 52/50 10 1309

PORTER MCCRAE MUSEUM OF MODERN ART 11 WEST 53RD STREET
NEW YORK 19

THANK YOU FOR YOUR CABLEGRAM stop DUE TO SHORTNESS OF TIME PUTTING WORK
IN HAND AND SIMULTANEOUSLY PREPARING AN ESTIMATE PLEASE LET US HAVE MOST
URGENTLY A PLAN SHOWING PRECISE REQUIREMENTS AS CABLE IS CONFUSING IN ITS
INSTRUCTIONS REGARDS

FRECHOU CITY DISPLAY

PAM spoke to by telephone Work put in progress

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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106 72-36-57 London
Carroll
Installation

LT sent Feb 8

Chg. 20.25 and 2.02

Confirming Copy recd.

DISPLAYEX (City Display Organization)
CHISK Not included in message
LONDON

FOR FECHOU WILL NOT USE CURTAIN STOP PLEASE APPLY WHITE CASEMENT
CLOTH CORNICE TO TOP BASEBOARD TACKING ONLY TOP AND BOTTOM NOT
SEWING BUT ALLOWING SLIGHT OVERLAP OF STRIPS THIS WILL REQUIRE
REMOVAL EXISTING MOULDING NINE FEET FROM FLOOR STOP WILL REQUIRE
EIGHT FREE STANDING PANELS SIMILAR OUR ORDER JANUARY 1956 STOP
TWO PANELS TWELVE FEET WIDE TWO TWENTY FEET WIDE THREE, TEN FEET
WIDE ALL TWELVE FEET HIGH ONE PANEL TEN FEET WIDE FOURTEEN HIGH
STOP FOR NICHE ENDS ENTRANCE GALLERY PROVIDE PLYWOOD SURFACE WALL
TO WALL AND CORNICE TO FLOOR STOP THIS AND ALL PANELS PAINTED WHITE
OF GALLERIES STOP PROVIDE PLEATED WHITE CASEMENT CURTAIN OPENING
FROM ENTRANCE GALLERY TO BLUE WALLED ROOM FROM CORNICE TO FLOOR
AND VOCERING STONE TRIM PLEASE SCHEDULE COMPLETION GREEN ROOM
WALLS AND PAINTED PARTITIONS BY 18TH OTHERS BY 19TH WITHOUT FAIL
PLEASE CABLE ESTIMATED COST AIRMAILING MONDAY ARCHITECTURAL DRAW-
INGS PLEASE RELAY THIS MESSAGE TO STEFAN MUNSING AMERICAN EMBASSY
NORMAN REID TATE DAVID THOMAS ARTS COUNCIL REGARDS MCCRAY
MODERNART

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

file

WESTERN UNION TELEGRAM

FEBRUARY 6, 1959

TO: MR. McCRAY C/O GORDON WASHBURN

FROM: NEW YORK

"AS WORK HAS TO BE FINISHED ON THE 18th FEBRUARY I AM EXTREMELY
WORRIED ABOUT PUTTING THE INSTALLATION OF CURTAINS AND PARTITIONS
IN HAND. PLEASE LET ME KNOW BY RETURN YOUR INSTRUCTIONS FOR CURTAINS
AND SEND PLANS FOR PARTITION REQUIREMENTS."

REGARDS,

FRECHOU CITY DISPLAY

ESSENTIAL YOU TELEPHONE DOROTHY MILLER IMMEDIATELY, EITHER
MMA OR HOME, ALGONQUIN 4-1691.

PETER

*Installation
City Display*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Telefax **WESTERN UNION** *Telefax*

(413 PUE FEB5 59) FCA10
P-CDU728 PD FAX CD NEW YORK NY 5 338PUE
MC GRAY, WEBSTER HOTEL

RGH

QUOTE AS WORK HAS TO BE FINISHED ON THE 18TH FEBRUARY AM EXTREMELY
WORRIED ABOUT PUTTING THE INSTALLATION OF CURTAINS AND PARTITION
IN HAND STOP PLEASE LET ME KNOW BY RETURN YOUR INSTRUCTION
FOR CURTAINS AND SEND PLAN FOR PARTITION REQUIREMENTS REGARDS
FRECHOU CITY DISPLAN INQUOTE ESSENTIAL YOU TELEPHONE DOROTHY
MILLER IMMEDIATELY EITHER MONA OR HOME ALGONQUIN FOUR ONE SIX
NINE ONE
PETER

270 (3-51)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

DESK-FAX WESTERN UNION DESK-FAX

USE THIS FORM

for immediate facsimile transmission from here cc: pink green extra

TO: MCGOWENART
NEW YORK

LT

ICE-F-36-57 (2) London

HUMPHREY ARRIVING NEW YORK FRIDAY MORNING
ARTS COUNCIL REPEATING BRUSSELS CATALOGUE CABLE ME
TODAY CONNAUGHT WITHOUT RAIL ALTERATIONS
OFFICERS ICANOMA AND MOMA CONFIRM
MILLERS' PRESENCE LONDON OPENING FEBRUARY
TWENTY THIRD AND FORWARDING BOX LISTS AND
PUBLICITY FRANK ARRIVING THURSDAY - BEST ALL
PORTER

STRAIGHT WIRE

Send the above telegram
subject to the terms of
back hand

DLS-

MUSEUM OF MODERN ART-

Sender's name NOT to be transmitted.

PLEASE TYPE MC GRAY- WRITE PLAINLY WITHIN BORDER-DO NOT FOLD FEB 5 1959-
C/O WASHBURN-
CARNegie INSTITUTE-
4400 FORBES STREET-
PITTSBURGH, PENNSYLVANIA-

CLASS OF SERVICE

This is a fast message
unless for deferred class
service is indicated by this
message marked.

The time shown in the fast message is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NINE ONE-

REPEAT TO: MC GRAY-
WEBSTER HOTEL, PITTSBURGH-

PETER-

Corresp.

Get.

Publicity event
Pkg. & Ship.

DC502 - 2L FAX JAN 20 1959
CHG I/P ICE-F-36-57

Jan. 20, 1959

LT MCGOWENART NYK

HUMPHREY ARRIVING NEW YORK FRIDAY MORNING ARTS COUNCIL REPEATING BRUSSELS
CATALOGUE CABLE ME TODAY CONNAUGHT WITHOUT RAIL ALTERATIONS OFFICERS AND
MEMBERS ICANOMA AND MOMA CONFIRM MILLERS' PRESENCE LONDON OPENING FEBRUARY
TWENTY THIRD AND FORWARDING BOX LISTS AND PUBLICITY FRANK ARRIVING THURSDAY
BEST ALL PORTER

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

R. 194

DESK-FAX **WESTERN UNION** DESK-FAX

USE THIS FORM

for immediate facsimile transmission from here to WESTERN UNION cable terminal.

TO	MODERNART NEW YORK	LT	Charges	1:12:7	No ML 5
<p>HUMPHREY ARRIVING NEW YORK FRIDAY MORNING ARTS COUNCIL REPEATING BRUSSELS CATALOG CABLE ME TODAY CONNAUGHT WITHOUT FAIL ALTERATIONS OFFICERS ^{and members} ICAMOMA AND MOMA. CONFIRM MILLERS PRESENCE LONDON OPENING FEBRUARY TWENTY THIRD AND FORWARDING BOX LISTS AND PUBLICITY. FRANK ARRIVING THURSDAY - BEST ALL PORTER</p>					
<small>Send the above telegram, subject to the terms on back hereof.</small>			<small>Sender's name NOT to be transmitted.</small>		

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER-DO NOT FOLD
If the telegram is not sent at Ordinary rate the appropriate prefix "Urgent" "LT" or "GLT"
must be inserted before the address.
McC. N. 17842.

CLASS OF SERVICE

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unless its deferred char-
acter is indicated by the
proper symbol.

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL = Day Letter
NL = Night Letter
LT = International
Letter Telegram

1201

The filing 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 destination

DC502 - ZL FAX LONDON 46 20

LT MODERNART NYK

HUMPHREY ARRIVING NEWYORK FRIDAY MORNING ARTS COUNCIL REPEATING BRUSSELS
CATALOGUE CABLE ME TODAY CONNAUGHT WITHOUT FAIL ALTERATIONS OFFICERS AND
MEMBERS ICAMOMA AND MOMA CONFIRM MILLERS PRESENCE LONDON OPENING FEBRUARY
TWENTHIRD AND FORWARDING BOX LISTS AND PUBLICITY FRANK ARRIVING THURSDAY
BEST ALL PORTER

Corresp.
Cat.

Publicity event
Pkg. & Shp.

Jan. 20, 1959

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

cc: Hecht ✓

McCr

January 5, 1959

Mr. McCray

Waldo Rasmussen

Assistant
Musée National d'Art Moderne
2, rue de la Harpe

Catalog Plates for London
Showing, TNAP
and letter to Pizzi

Since you mentioned in the 12/29 letter to Toninelli that you would be writing Pizzi asking him to send the plates directly from Milan to London, I want to check whether you wish this letter to go out before you leave for London.

As I understand it, we don't know definitely whether Pizzi has all the plates for the catalog, but I should think that he now has only the black-and-white plates which he made himself and that the lead-mold electros have been returned to Haarlem and Rudlinger's black-and-white plates have gone back to Basel. So, since Cassou has made his own black-and-white plates for the Paris catalog, I presume that whether London uses Pizzi's plates depends upon the size of the catalog they are going to produce. If I'm correct in this, wouldn't it be better for you to be in touch with Pizzi from London after you've discussed the catalog with Gabriel White?

I'm not clear about the problem of distribution of the Milan catalog, which you mentioned in the Toninelli letter as the subject of another letter to him and Pizzi. You ordered distribution of the catalog in Milan to ICAMOMA, MOMA trustees, artists and lenders, but since we've received complaints from lenders and artists, we're not sure if Pizzi distributed any of the copies -- is that right? Peter tells me that we have not paid Pizzi for the 50 copies he sent to New York at our request when lenders began complaining about not receiving them. Pizzi billed us 1600 lire (\$2.56) per copy. Toninelli, in his May 3 letter, stated that catalog price would vary from \$1.00 to \$0.75 per copy, depending on size of edition (from 1500 to 5000). Further, a new edition in another city, based on Milan catalog, would cost 304 lire for 29,000 copies (Pizzi to McCray, July 2). And Toninelli had clearly stated in his letters to us and to Pizzi that the \$1500. subsidy to Pizzi was for the purchase of catalogs and/or affiches. So where do we stand on this, and what position do you want to take with Pizzi?

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cc: ICE-F-36-57 PARIS ✓
Rasmussen
green

VIA AIR MAIL

March 31, 1958

*ICE-F-36-57
London
Musée d'Art Moderne
Modernism
Vienne*

Mme. Gabrielle Vienne
Assistante
Musée National d'Art Moderne
2, rue de la Manutention
Paris XVI, France

Dear Madame Vienne:

Thank you for your letter of March 27th, informing me that Monsieur Cassou would be out of Paris until April 9th. I am writing to inform you in advance of Monsieur Cassou's return that we have heard from Mr. Philip James who tells me that it will not be necessary to consider exchanging dates with the Tate Gallery. Therefore, the dates for Musée d'Art Moderne's showing of THE NEW AMERICAN PAINTING will remain the same as originally offered: January 10 - February 10, 1959.

I shall look forward to receiving confirmation of other details in my letter of March 21st upon Monsieur Cassou's return.

Very best wishes.

Sincerely,

Porter A. McCray
Director
The International Program

PAM/WR/dfp

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

Musee National d'Art Moderne

address correspondence to
2, Rue de la Manutention
Paris XVI

March 27, 1958

Dear Sir:

We have received your letter of March 21. Monsieur Cassou is out of Paris until April 9. When he returns he will not fail to reply, and to get in touch with Mr. Philip James.

Please accept the assurance of my high regard.

Mr. Georges Fall
Le Musée de Poche
53, rue de Montparnasse
Paris XIV, France

s/ Gabrielle Vienne

t/ Gabrielle Vienne
Assistant

Dear Mr. Fall:

We have forwarded all the authorizations received from lenders to THE NEW AMERICAN PAINTING for the Musée de Poche to photograph in color paintings included in the exhibition. However, to obtain their permission, it was necessary to promise the lenders that we would inform them of the nature of the publication you intended to publish so kind as to inform us of the details so that we can inform the lenders. The authorizations were granted in quite necessary that we supply the lenders

Mr. Porter A. McGray
Director
The International Program
The Museum of Modern Art
New York 19

Meanwhile, the exhibition is being shown at present in London, closing March 22nd. We have noted that among your requests was listed the de Kooning painting February, catalog number 10. In a recent telephone conversation with Mr. Edgar Bergen, its owner, Mr. Bergen gave authorization to photograph his painting in color. Since the exhibition had already been packed for shipment to London we did not make this permission but perhaps now you will wish to photograph the painting while it is in London or later when it returns to New York. If you wish to do this arrangements should be made with Mr. John W. Winkelman, Director of the Third Gallery. I am forwarding him a copy of this letter stating that you may be in the neighborhood of the work, Fall page.

translation:eph

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

cc: Sir John Rothenstein
Mme Oegema van der Wal

Correspondence
Publ. ICE F 35-57 (Paris)
ICE F 36-57 "
Pink *concep. Pub*
Green
VTNAP - London
Musée de Poche

AIR MAIL

March 3, 1959

Musée de Poche
fall

Mr. Georges Fall
Le Musée de Poche
58, rue du Montparnasse
Paris XIV, France

Dear Mr. Fall:

We have forwarded all the authorizations received from lenders to THE NEW AMERICAN PAINTING for the Musée de Poche to photograph in color paintings included in the exhibition. However, to obtain their permission, it was necessary to promise the lenders that we would inform them of the nature of the publication you intend. Would you be so kind as to inform us of the details so that we may transmit them to the lenders? The authorizations were granted on this condition, so it is quite necessary that we supply the lenders with this information.

Meanwhile, the exhibition is being shown at present in London, closing March 22nd. We have noted that among your requests was listed the de Kooning painting February, catalog number 14. In a recent telephone conversation with Dr. Edgar Berman, its owner, Dr. Berman gave authorization to photograph his painting in color. Since the exhibition had already been packed for shipment to London we did not cable this permission but perhaps now you will wish to photograph the painting while it is in London or later when it returns to New York. If you wish to do this arrangements should be made with Sir John Rothenstein, Director of the Tate Gallery. I am forwarding him a copy of this letter saying that you may be in touch with him. A reproduction in color of the work, full page, has already appeared in TIME Magazine, which might prove useful to you if this is impossible (TIME, August 4, 1958).

I look forward to hearing from you in the near future.

With best regards,

Sincerely yours,

Forster A. McGraw
Director
The International Program

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

cc: ICE F 36 57

Miss Dudley

Miss Pearson ✓

pink, green

London

National Gallery

VIA AIRMAIL

April 7, 1959

Mr. Arthur Lucas
National Gallery
Trafalgar Square
London, W. C. 2, England

January 22, 1959

Dear Mr. Lucas:

I have wanted to express to you my personal thanks for your generosity in giving first-aid to the Newman painting in our exhibition, THE NEW AMERICAN PAINTING, at the Tate Gallery. Hugh Shaw, of the Arts Council, has now written that you also noted two small areas in Tworlov's painting, Cradle which seemed to be in danger of flaking, and that you have secured these with wax patches.

It was most pleasant meeting you and we enormously appreciated your spontaneous response to our plea for help on the opening day of the exhibition.

With very best wishes,

Sincerely,

Porter A. McGray
Director
The International Program

PAM:WR:em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

cc: Hecht
Dorothy Miller
ICE F 36 57 London Catalog
pink
green

Conrad
Newman

January 22, 1959

Mr. Barnett Newman
685 West End Avenue
New York 25, New York

Dear Mr. Newman:

In the absence of both Mr. McCray and Mrs. Senior from New York, I should like to acknowledge your letter of January 21. We have immediately written to London, where the last European showing of THE NEW AMERICAN PAINTING will be held, asking them to change the wording in the catalog if it is still possible. We are also changing our own records.

Thank you for letting us know.

Sincerely,

Anne Dahlgren Hecht
Editorial Assistant

ADH:em

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	IC/IP	I. A. 777

ICB-F.36-57
London
correct ✓
cut
Newman

January 21, 1959

Mrs. Cable Senior, Associate Director
The International Program
The Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Dear Mrs. Senior:

This is to inform you of my new home address which is now
685 West End Avenue, New York 25, New York. My studio is, (Recorded)
as you know, at 100 Front Street, New York 5, New York.

Since part of the biographical material used in the catalogues
includes the phrase: "Lives in Brooklyn, New York", which is
now no longer accurate, it would be nice if this could be
corrected to read: "Lives in New York City", in all future
catalogues.

Thank you for your trouble in this matter.

Sincerely yours,

Barnett Newman
Barnett Newman

685 West End Avenue
New York 25, N. Y.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THAMES AND HUDSON LTD

ART TOPOGRAPHICAL TECHNICAL AND GENERAL PUBLISHERS

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30 BLOOMSBURY STREET • LONDON, W.C.1.



Grosvenor 7070.
Chataigne, Audley, London.

The Connaught Hotel.
Carlos Place,
London, W.1

conspicuous
Robertson

Dear Porter -

Have to rush home to get into
a black tie which to escort
Pauline Vogel to dinner before
Contemp Art Society party at St. James's
Square. She must be there early as she's Sec.

I've missed people everywhere today
but have got through much work by
just staying put! Hope you saw
Thames & Hudson - I should have
called in there today but couldn't,
in getting involved with the next Windchapel
Show with Robert Enskine.

Will call from hotel tomorrow am.
[around 9 am] - hope not too early.

Kindly greetings to you, & to Dorothy
Miller, who I so much hope to see later in
the week.

Yours
Robert

Pollock - London
TNAP - London
Pollock Book
World of Art

Robertson

February 12, 1959

acknowledged in London
Feb 22

From the gallery
a short report
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this is beginning
amount of
biography.

agreed to act
and Hudson plan
ORLD OF ART.
guchi's landscape
ner. Would you
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his present
an Munsing cannot get

a contribution
time as this letter to see if he likes the idea. Drawings -

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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CABLES: THAMESHUDSON LONDON - TELEPHONE LANGHAM 7596 (4 LINES)

30 BLOOMSBURY STREET, LONDON, W.C.1.



February 12, 1959

Mr. Porter MacCray
The International Program
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

*Verbally acknowledged in London
Feb 22*

Dear Porter,

I am writing to you separately from the gallery within the next day; at last, to give you a short report on the Jackson Pollock show, with all figures, and to thank you for all your help at so many stages and on so many occasions, particularly with the Pollock book, whilst I was in New York recently. Your preliminary mediations with Lee Pollock were, I know, quite invaluable, as well as your other introductions. I am more than grateful.

I think my time with Lee went well; I liked her immensely and formed a real respect for her candour and intelligence. The book proceeds very smoothly; many first-rate colour proofs already and the book taking shape in format. All it needs is text from me, and this is beginning to flow properly, though there's an immense amount of information still to get from the States on biography.

As a quite separate matter, I have agreed to act as Editor of a new art annual which Thames and Hudson plan to publish in October. It will be called WORLD OF ART. I want very much to include a feature on Noguchi as landscape gardener, sculptor, designer and stage designer. Would you be good enough to ask your secretary to forward the enclosed letter to him? I have done my best to get his present address here, but it's hopeless - even Stefan Munsing cannot get at it.

Finally, I want also to try to get a contribution from Saul Steinberg and am writing to him almost at the same time as this letter to see if he likes the idea. Drawings -

*Pollock - London
TNA P - London
Pollock Book
World of Art*

Robert Town

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THAMES AND HUDSON LTD

CONTINUATION SHEET

plus an original text by him. If you meet him at any time, and like the idea yourself, it would be very kind if you could put in a word, or explain who I am - we didn't meet when I was in New York. I hope you won't mind my asking you this - better put it down to excessive enthusiasm.

It was so good to see you in London last month, and I only wish you could have been here for longer. I thought of innumerable things I wanted to say as soon as you'd gone! I enjoyed "West Side Story" immensely. Do come over soon.

I'm looking forward to seeing Dorothy Miller when she arrives. Tell her I'm available for any work at the Tate Gallery on the show. I've already told Munsing this, and will gladly help with hanging and carting around. Your schedule there looks a little tight.

With kindest greetings,

Yours ever,

Bryan Robertson.

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TRANSLATED FROM THE GERMAN

free 2/27/59
THE SUNDAY TIMES

ESTABLISHED 1822

KEMSLEY HOUSE, LONDON, W. C. 1

Telegrams: "SUNDAY TIMES," HOLB, LONDON. Telephone: TERMINUS 1234.

23rd February 1959
Russell

Dear Porter,

Just to thank
you very much indeed, once again, for
the book you remembered to bring me.
I have already read it through and
 marvelled at the wealth and strangeness
of the material. It was very kind and
thoughtful of you to secure me a copy.

We look forward to
seeing you both to-morrow evening. If
you want to come earlier, or later, than
eight you have only to call us at
Primrose 0089. The address is 23
Acacia Road, N.W. 8. I think I wrote
it down for Miss Miller on one of my
Viennese visiting cards.

Yours ever

John Russell

Your show is beautiful,
and my adhesion all but complete

STORAGE

Ferdinandstrasse 29/30

VIA AIRMAIL

Berlin, Dec. 21, 1958
Schm/Sch

, London
oods (photos)

to forward to you
to cover your bill

and travel DM 95 183

port for the air 9 00

4 50

1 00

for your present 35

DM 110 68

Sincerely,

London)

*original to
Mona Picture
Story*

*(See Mona Pullant)
on Pullant file*

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TRANSLATED FROM THE GERMAN

OTTO SCHMELING
FURNITURE MOVING - LOCAL AND LONG-DISTANCE

STORAGE

Berlin-Lichterfelde 2

Ferdinandstrasse 29/30

Museum of Modern Art
11 West 53rd Street
New York 19
U.S.A.

Berlin, Dec. 21, 1958
Schm/Sch

INVOICE

Re: Airshipment American Embassy, London
2 cases 51 kg. exhibition goods (photos)

Oct. 18	Prepaid freight	DM 95 183
	Transportation to BEA Airport	9 00
	Preparation (of papers)	4 50
	Portage, papers	1 00
	SVS/RVS	35
		<u>DM 110 68</u>

(Sending MOMA Picture Story to London)

1/27/59/rrk

*changed to
MOMA Picture
Story
(See MOMA Pullout)
in Pullout file*

*INAP-
London
Phot. Story
Schmeling*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

cc: Miss Dorothy Miller

cc: Gabriel White
ICE F 36 57 London (2)✓
Rubenstein
pink, green

THE TATE GALLERY, LONDON, S.W.1

TATE GALLERY 444

Feb. 13. 59.

VIA AIRMAIL

February 27, 1959

Dear Porter,

Quite unexpectedly, one
of our Trustees, Colonel Robert Adams
Alfred Stiles & Sons, Ltd.
37 & 39 Brook Green Road
London W. 6, England
to visit America
with him as his guest and we
Gentlemen:

I have asked our treasurer's office to forward to you
our check for thirteen pounds ten shillings to cover your bill
BG8475 of 21 February for the mounting and trimming of all
the labels and notices prepared at my request for the exhibition
THE NEW AMERICAN PAINTING.

Shall miss the opening of your
Let me again express my gratitude for your prompt and
expert service.

Sincerely,

shall see you later as we expect
to be in New York for 5 or 6 days
after landing on 26th

Porter A. McGray
Director
The International Program

I hope to see you in any case
before I go.

Yours sincerely,

Norman Reid.

PAM:em

* *Agreement - stayed 5 days because "Elizaveta"*
my friend for days of course

Porter A. McGray

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Miss Dorothy Miller
Mr. Gabriel White
extra ✓
pink

THE TATE GALLERY, LONDON, S.W.1
TATE GALLERY 4444

Feb. 13. 59.

*file
Tate Gallery
Reid*

Dear Porter,

Quite unexpectedly, one
of our Trustees, Colonel Robert Adame
has invited me to visit America
with him as his guest and we
are sailing on the Queen Elizabeth
on Feb 20th. This means that I
shall miss the opening of your
exhibition here but I hope we
shall see you later as we expect
to be in New York for 5 or 6 days
after landing on 26th Feb (?).

I hope to see you in any case
before I go.

Yours sincerely,
Norman Reid.

* Departure delayed 5 days because "Elizabeth"
lagged behind five days off Coasts.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

cc: Miss Dorothy Miller
Mr. Gabriel White
extra ✓
pink
green

LT sent Feb 8

Chg. 5.46 and .55

VIA AIRMAIL (re: copy)

February 14, 1959

NORMAN REID
TATE GALLERY
LONDON

HAVE CALLED MUNSING TO ADVISE YOU URGENT INSTALLATION SCHEDULE

Mr. Norman Reid
Deputy Director
The Tate Gallery
Millbank
London S.W.1, England

Dear Norman:

I count upon your having received our plan showing the location of the large screen which we have authorized the City Display Organization to erect with your permission in the galleries to accommodate THE NEW AMERICAN PAINTING exhibition. I am sorry to have to spoil the general open character of your galleries but it is the only way in which we can create even approximately enough space to hang the show.

We are also providing posters for the two entrances to the galleries, individual artists names and separate labels for the paintings.

I understand that the yellow curtains in the entrance gallery will be removed and that the two angle screens in the sculpture gallery will be retained and painted white. I also understand that you are planning to have the walls cleaned in the three galleries which we are not covering.

I enclose herewith:

- (1) A copy of my letter to Stefan Munsing.
- (2) One copy of a draft release for the opening of THE NEW AMERICAN PAINTING exhibition at The Tate Gallery on Tuesday, February 24th.
- (3) One copy of background articles on The International Council at The Museum of Modern Art.
- (4) One copy of background article on The Museum of Modern Art.
- (5) One copy of biography of Dorothy Miller.
- (6) One copy of each of the two lists of 61 2x2 color slides of paintings in THE NEW AMERICAN PAINTING and POLLOCK exhibitions.

I look forward to seeing you on Wednesday, probably.

Sincerely,

Porter A. McGray

Enclosures:
(6) as listed
PAM:em

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ICE-F-36-57 London

✓ correct
Installation
Tate Gallery
Reid

LT sent Feb 8

Chg. 5.46 and .55

Confirming copy Rcvd.

NORMAN REID
TATE GALLERY
LONDON

HAVE CABLED MUNSING TO ADVISE YOU URGENCY INSTALLATION SCHEDULE
ALSO CITY DISPLAY TO NOTIFY YOU AUTHORIZED CONSTRUCTION NECESSARY
TO ACCOMMODATE EXHIBITION STOP PLEASE FURNISH AND ASK MUNSING TO
CABLE EXACT WIDTH STONE DOOR JAMB ON WHICH WE PLACED PRINTED ENTRANCE
SIGN IN 1956 REGARDS MCCRAY
MODERNART

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THE TATE GALLERY, LONDON, S.W.1

TATE GALLERY 4444

NR/RS

16th January 1959.

Mr. Porter McCray,
c/o Connaught Hotel,
Carlos Place,
W.1.

Dear Porter,

At their meeting yesterday our Trustees agreed to make gallery 21 available for your exhibition and we all hope that this addition will allow you to lay out the exhibition to your satisfaction.

You asked me about the white material which covers the lower half of the wall in gallery 21 and I have drawn a little diagram on the back of this letter giving the various heights. This white material is completely removable but as you know that rather sour green would then extend from top to bottom.

All good wishes,

Yours sincerely,

Norman Reid

Deputy Director.

PAM:FOH/rs

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



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



R

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Cornice.

17' 6"

White.

9'

Painted surround.

Flare line.

PAM:FOH/rs

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

DA41 UWS1751 EK533

LONDON 27 25 1743

LT

ELIZABETH BLISS PARKINSON PRESIDENT INTERNATIONAL
COUNCIL MODENART NEWYORK (TRY MODERNART)

YOUR CONGRATULATIONS DEEPLY APPRECIATED BY EVERYONE
CONCERNED STOP EXHIBITION EXTREMELY IMPRESSIVE AND HAS
MADE AUSPICIOUS START JOHN ROTHENSTEIN

TRIAL DELIVERY
Please Return Immediately If Not
Positively Intended For You

The International

PAM:FOH/rs

RCA COMMUNICATIONS, INC.
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66 BROAD STREET, N. Y., TEL. HA. 2-1811

RCA COMMUNICATIONS, INC.
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66 BROAD STREET, N. Y., TEL. HA. 2-1811

ICE-F-36-57

FEB 26 1959

London

Mr
✓ 1959

canopy
Pallant
(Congrat.
Cable)
Tate
Galler
Rothstein

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

cc: ICE F 36-57 London
Pink
Green

AIR MAIL

March 4, 1959

Sir John Rothenstein
Director
The Tate Gallery
Millbank
London S. W. 1, England

MUSEUM OF MODERN ART-

MHC- FEBRUARY 20

TO BE DELIVERED MORNING OF
FEBRUARY 21-59

Dear Sir John:

I am enclosing a copy of my letter of March 3rd, to Mr. Georges Fall, editor of Le Musée de Poche, transmitting authorization to photograph in color de Kooning's February (THE NEW AMERICAN PAINTING catalog number 44). He had hoped to accomplish this in Paris, but Dr. Berman, the lender of the painting, was out of the country at the time and we could not then grant permission for M. Fall to proceed.

Should he wish to photograph February while it is on view at the Tate Gallery, would you be kind enough to arrange for this under the supervision of your staff so that no harm may come to the painting?

Dorothy Miller and I have just been talking about our pleasant evening together and of the generosity of the Tate Gallery in extending its hospitality to us. I have seen Norman Reid and Colonel Adeane briefly and look forward to their return from Boston on the week-end.

I hope this finds you and Elizabeth well. As always with kindest personal regards to you both.

Sincerely,

Porter A. McCray
Director
The International Program

PAM:FOH/rs

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

Box 111 F 36 57 111111
Art. 111111
pink, green

*canon
Pulitzer (comp. 111111)*

*Tate
Gallery*

LS-

MUSEUM OF MODERN ART-

LT-

WUC- FEBRUARY 20

SIR JOHN ROTHENSTEIN-
THE TATE GALLERY-
LONDON- (England)

TO BE DELIVERED MORNING OF
FEBRUARY 23rd

Rothenstein

PLEASE ACCEPT OUR HEARTIEST CONGRATULATIONS AND BEST WISHES TO
YOU AND YOUR ASSOCIATES ON THE OPENING OF THE NEW AMERICAN
PAINTING-

ELIZABETH BLISS PARKINSON-
PRESIDENT-
INTERNATIONAL COUNCIL AT THE MUSEUM OF MODERN ART-

chg I/P ICEF 3657

DOOR JAMB ON WHICH WE PLACED PRINTED ENTRANCE SIGN IN
1956 REGARDS

PORTER MCCRAY

MUSEUM OF MODERN ARTS
11 WEST 53 ST NYC 19
5.46-592

PORTER MCCRAY

MAIL COPY

WU 250 7-100

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

cc: ICE F 36 57 Milan ✓
Rasmussen
pink, green

Since we hope to present other exhibitions in Milan which might involve Mr. Pisci's services in printing of the catalog, we feel it is essential that it be understood that the importation of any incoming catalog clichés be so handled as to expedite their exportation to the subsequent exhibitor without undue delay. Details of this transaction of course vary from country to country, but I am sure that a printer of Mr. Pisci's eminence, through his previous experience of importing clichés, realizes that such arrangements can be made with the greatest efficiency at the time the clichés are brought into Italy. I have been assured by the inability of the other exhibitors to use Mr. Pisci's printing facilities that such arrangements have been less than his estimates.

December 29, 1958

WU 550 (1-52)

TELEGRAM RECEIVED BY TELEPHONE

S S E

WESTERN UNION TELEGRAPH CO.
CONFIRMATION OF MESSAGE FILED BY PHONE

LT NORMAN REID

TATE GALLERY

HAVE CABLED MUNSGING TO ADVISE YOU URGENCY INSTALLATION
SCHEDULE ALSO CITY DISPLAY TO NOTIFY YOU AUTHORIZED
CONSTRUCTION NECESSARY TO ACCOMMODATE EXHIBITION STOP
FURNISH
PLEASE / AND ASK MUNSGING TO CABLE EXACT WIDTH STONE
DOOR JAMB ON WHICH WE PLACED PRINTED ENTRANCE SIGN IN
1956 REGARDS

MAIL COPY

WU 550 (1-52)

PORTER MCCRAY R

167 FEB 8 1015P

52 INTL (LT) *comp*

JUD2 5258 *Instal*

LONDON (ENGLAND)

(VIA WU CABLES)

PORTER MCCRAY

MUSEUM OF MODERN ARTS
11 WEST 53 ST NYC 19
5.46-55Q

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

cc: ICE F 36 57 Milan ✓
Rasmussen
pink, green

Since we hope to present other exhibitions in Milan which might involve Mr. Pisci's services in printing of the catalog, we feel it is essential that it be understood that the importation of any incoming catalog clichés be so handled as to expedite their exportation to the subsequent exhibitor without undue delay. Details of this transaction of course vary from country to country, but I am sure that a printer of Mr. Pisci's experience, through his previous experience of importing clichés, realizes that such arrangements can be made with the custom officials at the time the clichés are brought into Italy. I have been assured by the inability of the other exhibitors to use Mr. Pisci's printing facilities but so far the local costs have been less than his estimate.

December 29, 1958

TELEGRAM RECEIVED BY TELETYPE

TNAP-London

LT

WESTERN UNION TELEGRAPH CO.
CONFIRMATION OF MESSAGE FILED BY PHONE

ROTHENSTEIN

TATE GALLERY

comp ICE F-36-57 London
Amsterdam

100 DEC 8 609P

44 INTL (LT)

CIR5 8900

LONDON (ENGLAND)

(VIA WU CABLES)

IN MAKING PRELIMINARY INSTALLATION LAYOUT NEW AMERICAN
PAINTING REGRT NECESSARY ALSO USE LARGE GREEN
GALLERY 21 APPRECIATE BEING INFORMED OF WIDTH AND
HEIGHT SPUR WALLS USED FOR EDWARD JAMES COLLECTION
AND HEIGHT OF WHITE CLOTH THIS ROOM

MCCRAY

MODERNART

MUSEUM OF MODERN ART
BD 11 WEST 53 ST NY

MAIL COPY

RASMUSSEN SNDR

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cc: ICE F 36 57 Milan ✓
Rasmussen
pink, green

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December 29, 1958

Mr. Romeo Toninelli is necessary to trouble you with this matter, and I am how grateful we are for your many efforts on behalf of 8 Via S. Andrea Milan, Italy. The clippings which you generously forwarded during my long absence from New York are proof of the Dear Mr. Toninelli: of the show.

I have wanted to write you briefly concerning the question of the catalog clichés for THE NEW AMERICAN PAINTING about which we had so many difficulties. I understand that M. Giron was able to resolve the problem of obtaining the clichés for his showing of the exhibition at the Palais des Beaux Arts in Brussels, but I feel that I should explain our position in this matter, to avoid future occurrences of this kind.

As I explained in my cable of November 11th, we were unable to understand the customs technicalities raised in your letter of November 6th mentioning that Mr. Pizzi had not been allowed to send to Brussels the clichés belonging to us which had come from Basel and Haarlem. During our total experience in sending exhibitions throughout Europe, we have never before encountered difficulties such as those raised by Mr. Pizzi. In your own country, for example, catalog clichés for the Rome showing of our JACKSON POLLOCK exhibition were imported by the Galleria Nazionale d'Arte Moderna from the United States for printing of their catalog, and were afterwards forwarded to Germany and England, and in no case has there been any customs difficulty which prevented their speedy transfer.

In the case of another of our major circulating shows, MODERN ART IN THE UNITED STATES, which traveled in 1955-56, the catalog clichés were first produced in Paris for the first showing of the exhibition at the Musée d'Arte Moderne, and afterwards traveled to six other countries where they were in printing subsequent versions of the catalog; and again, there were no difficulties which impeded this process.

PAN/MS/cm

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2

Since we hope to present other exhibitions in Milan which might involve Mr. Pizzi's services in printing of the catalog, we feel it is essential that it be understood that the importation of any incoming catalog clichés be so handled as to expedite their exportation to the subsequent exhibitor without undue delay. Details of this transaction of course vary from country to country, but I am sure that a printer of Mr. Pizzi's eminence, through his previous experience of importing clichés, realizes that such arrangements can be made with the customs officials at the time the clichés are brought into Italy. I have been distressed by the inability of the other exhibitors to use Mr. Pizzi's printing facilities but so far the local costs have been less than his estimates.

I am sorry it was necessary to trouble you with this matter, and I am sure you realize how grateful we are for your many efforts on behalf of THE NEW AMERICAN PAINTING for its Milan showing. The clippings which you generously forwarded during my long absence from New York are proof of the stimulating effect of the show.

I have just received word from M. Cassou of the Musée d'Art Moderne in Paris that he too has not been able to obtain Pizzi's release of the clichés from Brussels and that he is having to remake the entire set. I hope we will not encounter this problem in forwarding the clichés out of Milan to London where the English edition of THE NEW AMERICAN PAINTING is to appear the first part of February. I am writing Pizzi directly asking him to forward these to The Arts Council of Great Britain, 4 St. James Square, London S. W. 1, England. Attention: Mr. Gabriel White.

I should also like to acknowledge your return of the transparency of Pollock's Number 12, which we received in good order.

I am writing you separately about the 20th Century Italian exhibition and the settling of Pizzi's bill for the catalog supplied our lenders, members of the International Council and trustees of The Museum of Modern Art.

With very best holiday wishes to you and Luigi.

Sincerely,

Porter A. McGray
Director
The International Program

PAM:WR/em

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: ICE F 35-57 Paris
✓ ICE F 36-57 "
Pink
Green

*W. S. Embury
Van der Wal*

IR MAIL

March 3, 1959

Dec. 16, 1958

TO: PAM
FROM: WR
RE: **TONINELLI** -- letter
re clichés

I understand you haven't had a chance to look at this old draft to Toninelli about the catalog plates for TNAP.

Would you look it over in view of Darrthea Speyer's later news that Pizzi refused to allow the exportation of the blocks to Paris, and advise how you wish this revised? In view of our \$1560. subsidy to Pizzi, do we have any rights to the blocks produced by him? And shouldn't we claim return of the blocks made by Rüdinger, as well as the color electros made in Haarlem? Or do you think these

IX
are now going to be returned to Haarlem & Basel respectively?

For the London showing, we should clear this up as soon as possible.

Walden

er of March 3rd to

Sincerely,

Porter A. McGray
Director
The International Program

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: ICE F 35-57 Paris
✓ ICE F 36-57 "
Pink
Green

*in US Embassy
Van der Wal*

AIR MAIL

March 3, 1959

Mme H. Gogema van der Wal
American Embassy
Paris, France

Dear Mme. van der Wal:

I am enclosing copy of our letter of March 3rd to
Mr. Georges Fall which is self explanatory.

With best regards,

Sincerely,

Porter A. McGraw
Director
The International Program

PAM:FOE/rs

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

cc: ICE-P-36-57 photo story return ✓
MOMA photo-story
Mr. Royals
Dudley
Rasmussen
pink/green

*US Customs
Quint*

March 18, 1959

United States Customs Inspector
Grand Central Terminal
New York, New York

Dear Sir:

I am writing concerning the return to this country of a photographic exhibition on The Museum of Modern Art which was prepared for circulation in Europe.

This exhibition consists of 14 photographic panels and 12 text panels, prepared from material manufactured in the United States and assembled in New York, describing this Museum and its various fields of activity. It was sent to Madrid, Berlin and London for showing in conjunction with a large painting exhibition prepared by the Museum, entitled THE NEW AMERICAN PAINTING.

Because of the pressing deadline for completion of the exhibition for its Madrid showing, the exhibition was originally exported from the United States as accompanying baggage by the Museum's Director, Mr. Rene d' Harnencourt, who traveled to Madrid on TWA Flight 890 leaving New York on July 11, 1958. This of course means that a shipper's export declaration was not prepared at that time.

This letter will certify that the exhibition was originally exported on July 11, 1958 and is now being returned to the United States for entrance under article 10.66 of United States customs regulations.

Sincerely,

Porter McGray
Director
The International Program

PAM:NT

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

cc: ICE-F-36-57 photo story return ✓
MOMA photo-story
Mr. Royals
Dudley
Rasmussen
pink/green

March 18, 1959

United States Customs Inspector
Grand Central Terminal
New York, New York

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Sincerely,

Porter McGray
Director
The International Program

PAM:WR

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

cc: Mrs. E. Shaw
Mr. Rasmussen
Miss Pearson
Mrs. Hecht
ICE-F-36-57
extra
green

*U.S.I.S.
Munsing*

Mr. Stefan P. Munsing

Institute of some other suitable name the traveling version of
Visionary Architecture and later a handsome show of Modern American
Paintings opening in Europe this mid-June in Spalte and going after-
ward to Israel.

May 17, 1961

I have asked that you be sent photographs of the installations
of the Isbbs and Visionary Architecture exhibitions in New York.

I do hope I shall be landing in England at some time in the
near future and look forward to seeing you then.

Mr. Stefan P. Munsing
Cultural Affairs Officer
American Embassy
London, W. 1., England

Dear Stefan:

Thank you for your letter of April 27 and its attached
photographs of the exhibition on The Museum of Modern Art. Your
space in the new Embassy appears to be quite pleasant and the use
of our panel exhibition on The Museum, your sampling of other
museum installations and publications makes a rather nice showing.

I received these with mixed feelings since we have been turn-
ing over heaven and earth to locate the aluminum panel show on the
museum which you have on two occasions reported to us you did not
have. We have \$650 invested in this show and have had numerous
requests for its use. Its unavailability to us since The New Amer-
ican Painting was shown at the Tate from February 24 through May 22,
1959 has been a great mystery and a great loss.

Can you tell me if you are able to make a copy of this or
whether you can reimburse us for its costs in order that we can is-
sue another here immediately?

I have told Mrs. Elizabeth Shaw, our Publicity Director, that
you have not received photographs of recent installations although
I note Visionary Architecture, last winter's show, is among your
illustrations.

We have promised Bryan Robertson a very handsome Rothko show
opening its European tour at the Whitechapel in September. Today
we have also offered Gabriel White the impressive Leonard Baskin
show now at The Boymans/van Beuningen Museum in Rotterdam. I have
also promised Roland Penrose a copy of Alex Lieberman's beautiful
photographic show, The Artist in His Studio, to open at the Insti-
tute of Contemporary art in July. We also plan to offer the

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UNITED STATES INFORMATION SERVICE

Mr. Stefan P. Nunsing

AMERICAN EMBASSY

-2-

May 17, 1961

LONDON, W. 1.

Institute or some other suitable museum the traveling version of Visionary Architecture and later a handsome show of Modern American Drawings opening in Europe this mid-June in Spoleto and going afterward to Israel.

27th April, 1961.

I have asked that you be sent photographs of the installations of the Rothko and Visionary Architecture exhibitions in New York.

I do hope I shall be landing in England at some time in the late summer and look forward to seeing you then.

Dear Porter,

All send their best wishes,

Enclosed are some photographs of a recent Exhibit we had on the Museum of Modern Art and its activities. This was held in our Theatre Lobby from February 19th - March 19th, and will be available for circulation.

Sincerely,

I would appreciate photographs and catalogs of some of your recent installations. The Museum has not sent me any in the last year!

Porter A. McCray

What are your future International Program plans? I have been told I will be in London for another year and would appreciate hearing what Exhibits are being planned for Europe (particularly the U.K.).

Are you planning to make one of your annual blitz tours? It would be nice to see you again.

My best to you, Dorothy, René and all. Do write if you have a moment.

Sincerely yours,

Stefan P. Nunsing,
Cultural Affairs Officer.

Porter McCray, Esq.,
Director of International Program,
Museum of Modern Art,
11, East 53rd Street,
New York 19,
N.Y.
U.S.A.

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GROsvenor 9000

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

MAY 11 1961

27th April, 1961.

Dear Porter,

Enclosed are some photographs of a recent Exhibit we had on the Museum of Modern Art and its activities. This was held in our Theatre Lobby from February 15th - March 15th, and will be available for circulation.

I would appreciate photographs and catalogs of some of your recent installations. The Museum has not sent me any in the last year!

What are your future International Program plans? I have been told I will be in London for another year and would appreciate hearing what Exhibits are being planned for Europe (particularly the U.K.).

Are you planning to make one of your annual blitz tours? It would be nice to see you again.

My best to you, Dorothy, René and all. Do write if you have a moment.

Sincerely yours,

Stefan P. Munsing,
Cultural Affairs Officer.

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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ICE F 36-57 London

MOMA photo story

Rasmussen

g

WR:f

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W.1

AIR MAIL

January 6, 1960

Mr. Stefan P. Munsing
Cultural Affairs Officer
United States Information Service
American Embassy
London W.1, England

Dear Mr. Munsing:

Thank you for your letter of December 3rd to Mrs. Senior, concerning the London edition of THE NEW AMERICAN PAINTING catalog. We have received the six copies of the catalog from the Art Council, and are reimbursing them directly as you requested.

I would also like to check whether you received Mrs. Senior's letter of November 5th, in which she requested information on the photographic exhibition on The Museum of Modern Art which had been sent to London in October 1958. You will recall that the exhibition was to be returned to the Museum, and since we have never received it, we are concerned that it may have been lost in shipment. In case you need the information in tracing the exhibition, it was airshipped to the Embassy in London from Berlin on October 11, 1958 by BEA, airwaybill number 060-1322937. I believe it had been planned to show the exhibition at the Embassy, but we have never been notified whether the showing actually took place. Since we shall need to process an insurance claim if the show cannot be located, I would greatly appreciate hearing from you at your earliest convenience.

Mrs. Senior also inquired about the two tape recordings of broadcasts by David Sylvester on THE NEW AMERICAN PAINTING and requested that we be sent them, if they are still available. Would you let me know whether they still exist?

Thanks so much for your assistance.

Very best wishes for the New Year.

Sincerely,

Waldo Rasmussen
The International Program

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777



GROsvenor 9000

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

December 3, 1959.

Dear Mrs. Senior:

I am sorry I have been unable to reply to your letter of November 2 before now, but I have been vainly trying to collect together some of the catalogs of the Tate showing of the New American Painting exhibition. Unfortunately this has proved to be an almost impossible task.

The Arts Council had been informed when the exhibit was still on of your needs. 110 catalogs were sent by the Arts Council to America, to various lenders and owners connected with the exhibit. This left the Arts Council with approximately 60 copies - and apparently these were bought by members of the public in a very short space of time. By April, the Arts Council were obliged to inform interested people that they had completely sold out of copies.

However, Mrs. Rogers of the Arts Council has kindly supplied me with six file copies, for your use. I am sending these under separate cover. Enclosed with this letter you will find a bill from the Arts Council for the copies. I would be grateful if you would pay the Arts Council direct, quoting the invoice number when you do so.

Sincerely yours,

Stefan P. Munsing

Stefan P. Munsing,
Cultural Affairs Officer.

Mrs. Cable Senior
Associate Director
The International Program
The Museum of Modern Art
11 West 53rd Street
New York 19
N.Y., U.S.A.

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ICE F 36 57 London
Rasmussen
Hecht
MOMA photo story

*Consep.
Photo Story - Return*

AIR MAIL

November 5, 1959

Mr. Stefan P. Munsing
Cultural Affairs Officer
United States Information Office
American Embassy
London W.1, England

Dear Mr. Munsing:

After writing you on November 2nd, I checked our files further and find that there are two other outstanding matters which I would like to bring to your attention. One is the photographic exhibition on The Museum of Modern Art. We have never received this show, nor any notice that it was being shipped to us and we are concerned that it may have been lost or misplaced. You will remember that it was airshipped to the Embassy in London from Berlin on October 11th, 1959 by BEA, airwaybill number 060-1322937. Would you please check the whereabouts of the exhibition and arrange to have it shipped to us? It should be consigned to:

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

FOR CUSTOMS CLEARANCE & DELIVERY TO:
The Museum of Modern Art
c/o Santini Brothers Warehouse
447 West 49th Street
New York, New York.

Please note that it is necessary to attach a shipper's declaration form to the original shipping papers which should be sent to W.R. Keating. I am enclosing two copies of this form.

The second outstanding matter is the sending of the two tape recordings of David Sylvester's BBC broadcasts on THE NEW AMERICAN PAINTING. If these are still available, could you send them to us?

With very best wishes,

Sincerely,

Mrs. Cable Senior
Associate Director
The International Program

Enclosures:
2 shipper's declaration forms
wr:f

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Rasmussen ✓
Hecht
ICE F 36 57 London
p g

November 2, 1959

Mr. Stefan P. Munsing
Cultural Affairs Officer
United States Information Service
American Embassy
London W. 1, England

Dear Mr. Munsing:

We note in going through our correspondence that you asked the British Arts Council to send us fifty additional copies of the catalog of the Tate showing of THE NEW AMERICAN PAINTING (letter to Mrs. Sally Green, dated April 7, 1959).

These have never been received, and we still need some additional copies for presentation to various people connected with the exhibition and for our own files. Therefore, I am wondering what the status of the catalogs is.

Would we still be able to procure the fifty originally requested or at any rate some part of that fifty?

Looking forward to hearing from you and with best wishes,

Sincerely,

Mrs. Cable Senior
Associate Director
The International Program

SCS/ADH/km

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc. Hecht
Rasmussen
ICE F 36 57 London
ICE F 35 57 London
p g e

Air Mail

July 20, 1959

Mr. Stefan B. Munsing
Cultural Affairs Officer
United States Information Service
American Embassy
London, England

Dear Mr. Munsing:

I recently came across a copy of Porter's letter to Mrs. Green of April 7th, and it occurred to me that it might be a good idea to see where we stood on the nine points enumerated therein. I am attaching a copy of the letter with the nine points. In looking over the list, it seems that items number 3, 5, 6 and 7 are ok, and I wrote to you on July 13 regarding number 4 (the 50 copies of the London TNAP catalog we want) and number 9 (return of MOMA Photo Story). However I should appreciate hearing from you the status of the following:

1. The TNAP clichés that were to be sent to Miss Speyer in Paris;
2. The 16 sets of electros for the color plates in the New York edition that were being held by Mr. Bell of Lund, Humphries, pending a decision as to possible reprinting of the catalog. It now appears that they can be sent to us;
8. The two tape recordings you were going to forward to us.

We have also never received three albums that circulated with THE NEW AMERICAN PAINTING: the album of articles, the album of photographs and the album of copy negatives. Can you possibly recall when you saw them last and if you might have sent them to someone? Since they represent a great investment of time and money, we are most anxious to have them back.

I am very sorry to have to trouble you with these matters and greatly appreciate anything that you can do to help us clear this up.

With all best wishes,

Sincerely,

Encl.

Letter to Mrs. Green
SCS:EPH:rf

Mrs. Cable Senior

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc. Miss Rubenstein
Mr. McCray (Europe)
Mrs. Shaw
Mrs. Hecht
Mr. Rasmussen
ICE-P-36-57
MOMA Photo Story
cat. distrib.
pink green

Air Mail

July 13, 1959

Mr. Stefan P. Munsing
Cultural Affairs Officer
United States Information Service
American Embassy
London W.1, England

Dear Mr. Munsing:

In Porter's absence, I am replying to your letter to him of June 29. He left New York on June 15 and has been in Paris in connection with the Paris Biennale schedule for October, in Stockholm for the ICOM meeting, in Kassel for the opening of DOCUMENTA II and is now en route to the American National Exhibition in Moscow (he can be reached c/o Leslie Brady, U.S. Embassy, Moscow, from July 15th to the 25th) and a short tour of Poland to organize an exhibition of contemporary Polish painting we hope to circulate in this country.

With regard to the various matters in your letter:

1. MOMA Photo Story: The photographic exhibition on The Museum of Modern Art was airshipped to the American Embassy in London from Berlin, on October 11, 1958 by BEA, airwaybill number 060-1322937 (see Waldo Rasmussen's letter to you of October 11, 1958). Since we cannot obtain duplicate shipping forms, I hope this information will be sufficient to expedite the return of the exhibition.

2. Bill for display work for London showing of THE NEW AMERICAN PAINTING: I have asked our Treasurer's Office to arrange prompt payment.

3. Catalog and installation photos of REGENT SCULPTURE USA: I have asked Mrs. Elizabeth Shaw, the Director of our Department of Publicity, to forward to you under separate cover the catalog and installation photographs of REGENT SCULPTURE USA.

4. U.S. REPRESENTATION: DOCUMENTA II: Enclosed are the publicity release written for the European press on DOCUMENTA II, a check list of the entire selection, and a selection of 16 photographs, listed below.

Norman Bluhm Chicago 1920 (1959)
Giorgio Cavallon Untitled (1953-54)

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Mr. Stefan P. Munsing

-2-

July 13, 1959

Helen Frankenthaler Nude (1959)
 Michael Goldberg Mianus Gorge No. 2 (1958)
 Hans Hofmann I, 1955 (1955)
 Jackson Pollock Portrait and a Dream (1953)
 Richard Pousette-Dart Amaranth (1959)
 Robert Rauschenberg The Bed (1955)
 Alexander Calder Snow Flurry of 14 May (1959)
 Herbert Ferber Calligraph (1953)
 Naum Gabo Model for Construction for Bijenkorf
 United States Information Building, Rotterdam (1954-57)
 American Embassy Isamu Noguchi The Self (1957)
 London W. 2, Theodore Roszak Recollections of the Southwest (1948)
Halston Crawford Cologne Landscape (1951)
 Dear Mrs. Cable James Forsberg The Family (1953)
Carol Summers Gethsemane (1958)

Thank you very much for your letter of April 17th and its de-
 You will notice that I have included photographs of works by painters
 not in THE NEW AMERICAN PAINTING, since the Art Digest and Review so recently
 published an article reproducing those painters.

Something that you didn't mention, but which I should like to
 bring up, is the question of the 50 copies of the London catalog for THE
 NEW AMERICAN PAINTING. I believe Porter spoke to you about them and we
 had written to Miss Green previously. This may already have been taken
 care of, but just to make sure there is no misunderstanding I should like
 to repeat our request for 50 copies, for which we shall be glad to pay the
 cost price plus shipping expenses. We have no extra copies here and there-
 fore are most anxious to have them as soon as possible.

I am most grateful for the dispatch and efficiency with which
 with many thanks and best wishes,

Sincerely,

Mrs. Cable Senior
 Associate Director
 The International Program

Enclosures:

Publicity release for DOCUMENTA II
 Check list
 16 photographs

SCS:EPH:EM:ADH:rf

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A. 777

cc: Mr. Munsing
ICE-P-36-57 London ✓
pink
green

May 1, 1959

*copy sent London
THAP-100
THAP-118
copy sent London*

Mrs. Sally Green
c/o Mr. Stephan P. Munsing
Cultural Affairs Office
United States Information Service
American Embassy
London W. 1, England

Dear Mrs. Green:

Thank you very much for your letter of April 17th and its detailed answers to the questions raised in my letter of April 7th.

The 50 catalogs that The Arts Council is sending us have not yet been received and I am somewhat concerned that this request may not have been acted upon. Would you please check into this matter?

Since the color slides have already been returned here, I agree with you that we should postpone decision about sending them back to you until I have a chance to discuss this with Mr. Munsing on his return to New York on Monday.

I am most grateful for the dispatch and efficiency with which you have handled our other requests.

Sincerely,

Porter A. McCray
Director
The International Program

PAM:EPH:jc

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

4-7-59 *Frank*
Virginia
U.S.S.
Murray

pan

Aboard U.S.S. America
Thursday evening off kobb

Dear Porter:

Your note regarding the slides, shipping papers, etc. etc., came just as I was leaving for the boat train. I asked my secretary sash to follow through on the various items. I saw the paintings being packed away. Everything was in good shape. The Arts Council will send you a condition report listing four paintings which have minor marks on them of which I am sure you are aware.

1. Tomlin #15 -- flaking top right corner
2. Tworow -- flaking in center of blue field and lifting of paint at upper left edges and along right side. (I don't have no. with me. It's the large blue center with rose red edges)
3. Newman "Adam" -- very slight indentation..hardly discernable
4. Pollock #12 -- what looks like an old scratch into canvas in top left corner

Sir John wanted to have two of the James Brooks left for several weeks so that one of the trustees could see it for possible retention. I said I could not approve of the paintings being left behind as they were due to be shipped. I understand the shipment is to leave on the "American Builder" on the 31st of March or April 1. We have had smooth sailing up to now.

Peter is in bed with a fever ever since we have been on board. I hope it's not measles! Will ring you when I am in New York. I plan to go on to Washington where I am due for several days consultation.

Love to you -- Dorothy

See you soon

As always,

Stefan P. Munsing

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

AIRMAIL

USS America -
United States Lines

Thurs eve off Kobh

dear porter

your note regarding the slide,
shipping paper etc etc came
just as i was leaving for the boat
train - i asked my sect. sash
to follow through on the
various items. i saw the
paintings being packed away
every thing was in good shape
the arts council will send
you a condition report listing
four paintings which have
minor marks on them of

W.S.I.S.
ION SERVICE
concepts
P. J. Green
Plata 12th
April 17, 1959.
Applebills slide
in P. J. Green

My apologies for not replying
to here and there wasn't much

3 and was told that they hoped
imately April 27. (I have
Arts Council so that they can
ones originally sent from

16 sets of electros. When the
os to you.

he proofs of the photographs in
d with the photographs a letter
" photographer concerned,
airmail already.

of the two issues of Art News

lent us were sent back to you
if you could send them back
would be wonderful. but perhaps
more back in the office.

8.a. I am having a copy made of Mr. Sylvester's first BBC talk. We are
keeping the copy and the original will go to you.

8.b. Mr. Sylvester has not, as yet, recorded his second talk. He is
suffering from severe catarrh and has promised to let me know when he is well
again and when the talk will be held.

Arrangements are going forward for the shipment of the photo story exhibit.

Sincerely yours,

Mr. Porter McGraw
Director, International Program
Museum of Modern Art
12 West 53 Street, New York 19.

(Mrs.) S. Green,
Secretary.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777



UNITED STATES INFORMATION SERVICE
AMERICAN EMBASSY

*USIS
Manning
concord
12/10/50*

3/
AIRMAIL

United States Lines

Sir John wanted to have two of the James Brooks left for several weeks so that one of the trustees could see it for possible retention - i said i could not approve of the paintings being left behind as they were due to be shipped i understand the shipment is to leave on the American Builder on the 31st of March or April - we have had smooth sailing up to now -

Mr. Porter McGraw
Director, International Program
Museum of Modern Art
10 West 53 Street, New York 19.

(Mrs.) S. Green,
Secretary.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777



UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

*USIS
Munich
convo
out of
P. 10 22
the
to*

4/ peter is in bed with a fever
ever since we have been on
board - i hope its untreasles!

will miss you when i am
in n.y - i plan to go on
to washington where i am
due for several days
consultation -

Love to you - don't try

See you soon

as always,

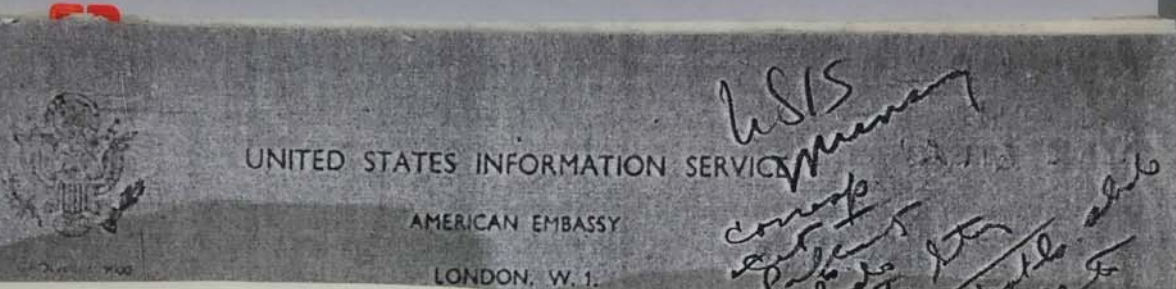
Stefan.

P. Munasing

Mr. Carter McKay
Director, International Program
Museum of Modern Art
11 West 53 Street, New York 19.

(Mrs.) S. Green,
Secretary.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777



[Faint handwritten notes on the left page, mostly illegible due to bleed-through and fading.]

2) which i am sure you must be aware -

1 - Tomlin #15 - flaking top right corner -

2. Tworhour - flaking in center
(i dont have of blue field and No with us lifting of paint at its the large upper left edges and blue center with roseed along right side. edges)

3 Newam "Adam" very slight indentation hardly discernable.

4. Pollock #12 what looks like an old scratch into canvas in top left corner -

Mr. Porter Murray
Director, International Program
Museum of Modern Art
125 West 53 Street, New York 19.

(Mrs.) S. Green,
Secretary.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777



UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

*USIS
Manning
comp
out
P. 1
Slide
Photo
Apr 17, 1959
Apple handle
in photo
Sey*

Dear Mr. McCray:

Thank you for your letter of April 7. My apologies for not replying before now, but things have been pretty hectic here and there wasn't much I could tell you until now.

1. I telephoned Lund Humphries on April 13 and was told that they hoped to have finished with the cliches on approximately April 27. (I have arranged for the cliches to be sent to the Arts Council so that they can take out the ones that belong there). The ones originally sent from Paris will be returned to Miss Speyer.

2. Of course, as yet I have not seen the 16 sets of electros. When the catalog is completed I will send the electros to you.

3. Under separate cover I have sent you the proofs of the photographs in the "Queen" magazine. I have also enclosed with the photographs a letter giving details of prices etc. The "Tatler" photographer concerned, Desmond O'Neill, has sent his photographs by airmail already.

4. -

5. & 6. I have today despatched the copies of the two issues of Art News and Review to you.

7. I am sorry to say that the slides you lent us were sent back to you via diplomatic pouch at the end of March. If you could send them back to us so that I could have copies made, it would be wonderful. But perhaps this is best left until Mr. Munsing is once more back in the office.

8.a. I am having a copy made of Mr. Sylvester's first BBC talk. We are keeping the copy and the original will go to you.

8.b. Mr. Sylvester has not, as yet, recorded his second talk. He is suffering from severe catarrh and has promised to let me know when he is well again and when the talk will be held.

9. Arrangements are going forward for the shipment of the photo story exhibition.

Sincerely yours,

Mr. Porter McCray
Director, International Program
Museum of Modern Art
11 West 53 Street, New York 19.

(Mrs.) S. Green,
Secretary.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A. 777

Mrs. Sally Green

-2-

cc: Mr. Stefan Munsing
Mrs. Shaw
Miss Miller
Miss Dudley
ICE-F-36-57 London
pink/green

7. You will have copied at your expense all of the color slides relating to the Pollock and THE PAINTING deposited in Mr. Munsing's hands by us upon my arrival in London in mid-February. The original set will be returned to us according to my letter of March 1959. Permission for the use of these slides for reproductions in color or black-and-white may be given except by direct written request to us in

April 7, 1959

Mrs. Sally Green
c/o Mr. Stefan P. Munsing
Cultural Affairs Office
United States Information Service
American Embassy
London, W. 1, England

Dear Mrs. Green:

Your letter and Mr. Munsing arrived simultaneously on April 3 and with only an hour or so before he and the family went off to Washington we discussed the following points:

1. After the completion of the printing of the New York edition of the catalog of THE NEW AMERICAN PAINTING at Lund Humphries, you are to send to Miss Speyer in Paris the cliches which were forwarded originally by her and used in the London catalog.
2. We do not want sent to New York any of the cliches except the 16 sets of electros for the color plates in the New York edition. This will have to follow the completion of the printing of this catalog in London.
3. If possible, we would like to have on approval proofs of a selection of the photographs taken by the Tatler and the Queen with an idea of purchasing a few prints, the remainder of which we would return to London.
4. The Arts Council has been asked by Mr. Munsing to send us 50 copies of the catalog of the exhibition for distribution to libraries, agencies, etc. in the United States.
5. You will forward us 200 copies of your supply of the second part of the Art News and Review devoted to American art, and which is directly related to the exhibition of THE NEW AMERICAN PAINTING.
6. You will forward 100 copies of your supply of the first part of the Art News and Review devoted to the Pollock exhibition and the modern painting exhibition at the American Pavilion at the Brussels Fair.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

Mrs. Sally Green

-2-

April 7, 1959

THE MUSEUM OF MODERN ART

7. You will have copied at your expense all of the original color slides relating to the Pollock and THE NEW AMERICAN PAINTING deposited in Mr. Munsing's hands by me upon my arrival in London in mid-February. Immediately afterward, the original set will be returned to me according to my letter of March 16th. Permission for the use of these slides for reproductions in color or black-and-white cannot be given except by direct written request to me in New York.

To: Mr. Munsing
From: Mr. Munsing

8. You will forward to us two tape recordings: (a) The 20-minute broadcast already made by Mr. David Sylvester over BBC; and (b) The 30-minute broadcast scheduled in two weeks by the same critic on BBC.

9. The shipment of the photo-story on The Museum of Modern Art will be made according to our instructions in my letter of March 16th.

Thank you for sending the installation photographs and the photostats of the press clippings. We are delighted the show went well and hope it has not exhausted you all. A million thanks for your generous help throughout the whole ordeal.

Before he left he had time to explain to me about your letter Best wishes. (Mr. Munsing's vacation it has not been possible to deal with these matters until today, but Mr. Shaw of the Arts Council who was notified of the situation, reports which have to be completed.

Sincerely,

Mr. Munsing asked me to send you a complete set of the installation photographs of the Pollock and THE NEW AMERICAN PAINTING. These have been sent by air which requires a special arrangement.

Porter A. McGray
Director
The International Program

Sally Green

(Mrs.) S. Green,
Secretary to
Stephen P. Munsing,
Cultural Affairs Officer.

PAM/WR:ss

Mr. Porter McGray
Secretary
Director of Modern Art
11 West 53rd Street
New York 19
N.Y.
U.S.A.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

THE MUSEUM OF MODERN ART

AMERICAN BRANCH

LONDON, W. 1.

Date 4/2/59

To: Mr. McCray
From: Waldo Rasmussen

Re: visit with Munsing

The attached letter from Mr. Munsing's secretary came in this morning. Do you want to ask him if the color slides are being sent to us via diplomatic pouch, and the photo-story on MOMA by ocean freight? It's not clear to me from Mrs. Green's letter whether these two shipments are to await his return.

Before he left he had time to explain to me about your letter of the 16th. Owing to our Easter vacation it has not been possible to deal with these matters until today, but Mr. Shaw of the Arts Council has been notified of the shipping papers which have to be completed.

Mr. Munsing asked me to send you a complete set of the installation photographs of the New American Painting exhibition. These have been sent to you under separate cover.

Sincerely yours,

Sally Green

(Mrs.) S. Green,
Secretary to
Stefan P. Munsing,
Cultural Affairs Officer.

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777



GROsvenor 9000

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

*TVAP London
cat
Pull*

March 31, 1959.

Dear Mr. McCray:

Mr. Munsing has just departed on Home Leave and is not expected to be back in his office until approximately May 15.

He asked me to let you know that he is on the S.S. America at the moment, in case you have any problems. He will be in Washington April 6 - 7 and can be contacted there:

c/o C.V. Jenkinson
3841 Newark St. N.W.
Washington 16, D.C.

Before he left he had time to explain to me about your letter of the 16th. Owing to our Easter vacation it has not been possible to deal with these matters until today, but Mr. Shaw of the Arts Council has been notified of the shipping papers which have to be completed.

Mr. Munsing asked me to send you a complete set of the installation photographs of the New American Painting exhibition. These have been sent to you under separate cover.

Sincerely yours,

Sally Green

(Mrs.) S. Green,
Secretary to
Stefan P. Munsing,
Cultural Affairs Officer.

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

cc: ICE-F-36-57 London publicity

cc: ICE-F-36-57 London
pink/green

April 7, 1959

TRAP-Low
WSIS
Munsing

WUC March 20, 1959

Mr. Stefan Munsing
5134 Bingham Avenue
Dearborn, Michigan

Dear Stefan:

Enclosed is my letter to Mrs. Green, in which I inform her of the points we discussed during your visit to the Museum on April 3rd.

I hope you and your family are enjoying your stay in the United States.

Best wishes.

Sincerely,

Porter A. McCray
Director
The International Program

Enclosure:
Letter to Mrs. Green

PAM/WR:ss

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

cc: ICE*F-36-57 London publicity

I/P publicity

pink

green

W.S. - London
Murray

DLS

Museum of Modern Art

WUC March 20, 1959

Collector of
Part of New
Dear Sir:
MUNSING
14 MONTPELIER SQUARE
LONDON (England)

I am writing to you regarding the
EXHIBITION INSTALLATION PHOTOS UNRECEIVED IF NOT ALREADY
MADE PLEASE ARRANGE URGENTLY FOR GOOD ARCHITECTURAL
PHOTOGRAPHER TO RECORD stop INDISPENSABLE FOR BOOK ON
INTERNATIONAL PROGRAM IN PREPARATION stop BEST

This exhibition consists of 14 photographs and 12 text panels,
prepared from material manufactured in the United States and assembled in
New York, describing this Museum and its various activities. It
was sent to Madrid, Berlin and London for showing in conjunction with a
large painting exhibition prepared by the Museum, entitled THE NEW AMERICAN
PAINTING.

PORTER

MODERNART

Charge to The International Program

Because of the pressing deadline for completion of the exhibition for
the Madrid showing, the exhibition was originally exported from the United
States as accompanying baggage by the Museum's Director, Mr. Rene d' Harnoncourt,
who traveled to Madrid on the flight 690 leaving New York on July 11, 1958. This
of course means that a shipper's export declaration was not prepared at that time.

This letter PAM:mir certifies that the exhibition was originally exported on
July 11, 1958 and is now being returned to the United States for entrance under
article 10-66 of United States customs regulations.

Sincerely,

Arthur A. Hays
Director
The International Program

PAM:mir

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

cc: ICE-F-36-57 photo story return
MOMA photo-story
Mr. Royals
Dudley
Rasmussen
pink/green

March 20, 1959

Collector of Customs
Port of New York

Dear Sir: Mr. F. S. Royals
W. B. Keating and Company

I am writing concerning the return to this country of a photographic exhibition on The Museum of Modern Art which was prepared for circulation in Europe.

This exhibition consists of 14 photographic panels and 12 text panels, prepared from material manufactured in the United States and assembled in New York, describing this Museum and its various fields of activity. It was sent to Madrid, Berlin and London for showing in conjunction with a large painting exhibition prepared by the Museum, entitled THE NEW AMERICAN PAINTING.

Because of the pressing deadline for completion of the exhibition for its Madrid showing, the exhibition was originally exported from the United States as accompanying baggage by the Museum's Director, Mr. Rene d' Harnencourt, who traveled to Madrid on TWA Flight 890 leaving New York on July 11, 1958. This of course means that a shipper's export declaration was not prepared at that time.

This letter will certify that the exhibition was originally exported on July 11, 1958 and is now being returned to the United States for entrance under article 10.66 of United States customs regulations.

Sincerely,

W.R.jc

Enclosure: Letter to Collector

Porter A. McCray
Director
The International Program

PAM:WR

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

cc: ICE-P-36-57 photo story return
MOMA photo-story
Dudley
Rasmussen ✓
pink/green

March 18, 1959

March 20, 1959

Mr. P. S. Royals
W. R. Keating and Company
90 Broad Street
New York, New York

Mr. P. S. Royals
W. R. Keating and Company
90 Broad Street
New York, New York

RE: return of photographic exhibition on The Museum of Modern Art from London

RE: return of photographic exhibitions on The Museum of Modern Art from London

A copy of Mr. McGraw's letter of March 18, 1959, of the United States Information Service in London was sent to you. Dear Mr. Royals: had a chance to write you concerning it. The subject of this letter for your attention concerns the return of the photographic exhibit. I am enclosing a re-write of my March 18th letter to

United States Customs, which has now been addressed to the Collector of Customs, rather than Customs Inspector, as you advised. Customs advised that the exhibition was shipped in this manner to ensure the prompt arrival in Madrid for viewing in conjunction with our exhibition. The photo exhibition, following Madrid, the photographic exhibition will be shown in London. Sincerely,

You will note that we have requested shipment of the exhibition by collect ocean freight consigned to you for customs clearance and delivery to Sackel Brothers warehouse. It should be returned under article 10.45 of customs regulations. Your services are covered by our purchase order number 1-6-58 754.

Waldo Rasmussen
The International Program

WR:jc

Enclosure: Letter to Collector of Customs

Sincerely,

Waldo Rasmussen
The International Program

WR

Enclosures: list, Museum photo-story

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

cc: ICE-F-36-57 photo story return
MOMA photo-story
Mr. Royals
Dudley
Rasmussen
pink/green

cc: ICE-F-36-57 photo story return
MOMA photo-story
Dudley
Rasmussen
pink/green

March 18, 1959

Mr. P. S. Royals
W. R. Keating and Company
90 Broad Street
New York, New York

Dear Sir:

RE: return of photographic exhibition on The Museum of Modern Art from London

I am writing concerning the return to this country of a photographic exhibition on The Museum of Modern Art which was prepared for circulation.

Dear Mr. Royals:

A copy of Mr. McGray's letter of March 16th to Mr. Stefan B. Munsing of the United States Information Service in London was sent to you by error yesterday before I had a chance to write you concerning it. The section of this letter for your attention concerns the return of the photographic exhibition on The Museum of Modern Art.

This exhibition was first exported from New York on July 11, 1958, when it was shipped as accompanying baggage on the ticket of Mr. Rene d'Harnencourt, Director of The Museum of Modern Art, who traveled on TWA Flight 890. In an enclosing the original and copy of a letter written to the United States Customs examiner which explains that the exhibition was shipped in this manner to ensure its prompt arrival in Madrid for showing in conjunction with our exhibition THE NEW AMERICAN PAINTING. Following Madrid, the photographic exhibition traveled to Berlin and London.

You will note that we have requested shipment of the exhibition by collect ocean freight consigned to you for customs clearance and delivery to Santini Brothers Warehouse. It should be entered under article 10.66 of customs regulations. Your services for this shipment will be covered by our purchase order number I.C.E. 3744.

Thank you.

Sincerely,

Waldo Rasmussen
The International Program

WR

Enclosures: Box list, Museum photo-story

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

cc: ICE-F-36-57 photo story return
 MOMA photo-story
 Mr. Royals
 Dudley
 Rasmussen
 pink/green

cc: Mr. Rogers
 Miss Wiley
 Mr. Rasmussen
 ICE F 36 57 London
 MOMA photo-story
 ICE F 36 57 New York, pending photo
 with
 green

March 18, 1959

Collector of Customs

United States Customs Inspector *Port of New York*
 Grand Central Terminal
 New York, New York

Dear Sir:

I am writing concerning the return to this country of a photographic exhibition on The Museum of Modern Art which was prepared for circulation in Europe.

This exhibition consists of 14 photographic panels and 12 text panels, prepared from material manufactured in the United States and assembled in New York, describing this Museum and its various fields of activity. It was sent to Madrid, Berlin and London for showing in conjunction with a large painting exhibition prepared by the Museum, entitled THE NEW AMERICAN PAINTING.

Because of the pressing deadline for completion of the exhibition for its Madrid showing, the exhibition was originally exported from the United States as accompanying baggage by the Museum's Director, Mr. René d' Harnoncourt, who traveled to Madrid on TWA Flight 890 leaving New York on July 11, 1958. This of course means that a shipper's export declaration was not prepared at that time.

This letter will certify that the exhibition was originally exported on July 11, 1958 and is now being returned to the United States for entrance under article 10.66 of United States customs regulations.

Sincerely,

Porter McCray
 Director
 The International Program

PAM:WR

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

cc: Mr. Royals
Miss Audley
Mr. Rasmussen ✓
ICE F 36 57 London
MOMA photo-story
ICE F 36 57 Milan catalog plates
pink
green

U.S.S.S. (Munsing)

I am also enclosing two copies of the shipper's declaration form which should be completed and signed and attached to the front of the box list. This form is essential to clear the exhibition through U.S. customs on entry. Please attach the originals of all shipping papers to W. R. Keating, and duplicates to me at the Bureau. When shipping arrangements are completed, I should appreciate VIA AIRMAIL would return the enclosed shipping record sheet with the requested information filled in.

March 16, 1959

Very best wishes,

Sincerely,

Mr. Stefan B. Munsing
Cultural Affairs Officer
United States Information Service
American Embassy
London, England

Forster A. McGraw
Director
The International Program

Dear Stefan:

You will recall that while I was in London I requested that you return as quickly as possible to Darthea Speyer the box of black-and-white plates and one set of color plates belonging to Pizzi in Milan which had been forwarded from Brussels to Paris and then to London too late for use in either place. Madame Vienne at the Musée d'Art Moderne in Paris is very much concerned that these plates reappear in France exactly as they were exported in order that she can properly re-export them according to the papers which she has already deposited with the French Douane.

After our exhibition has closed in London, will you also return to the Museum in my care via air parcel post the color slides left with you. These should be sent by diplomatic pouch to avoid our having to pay a penalty for not exporting them properly to begin with.

The photo-story on The Museum of Modern Art which you have shown at the Embassy should also be returned to us via ocean freight. I am enclosing two copies of the check list of the exhibition which should be used as a commercial invoice for shipment and attached to a top sheet listing figures for the cases, as per the enclosed sample. The exhibition should be consigned collect as follows:

TO: W. R. Keating and Company
90 Broad Street
New York, New York

FOR CUSTOMS CLEARANCE AND DELIVERY TO:
The Museum of Modern Art
c/o Santini Brothers Warehouse
447 West 49th Street
New York 19, New York

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

Mr. Munsing

-2-

cc: Dorothy Miller
Norman Reid
Gabriel White
etc.
pink
green

I am also enclosing two copies of the shipper's declaration form which should be completed and signed and attached to the top sheet of the Box List. This form is essential to clear the exhibition through U.S. customs on entry. Please airmail the originals of all shipping papers to W. R. Keating, and duplicates to me at the Museum. When shipping arrangements are completed, I should appreciate it if you would return the enclosed shipping record sheet with the requested information filled in.

Very best wishes,

Sincerely,

Mr. Stefan Munsing
Cultural Affairs Officer
U. S. E. S.
American Embassy
London W 1, England

Porter A. McGray
Director
The International Program

Dear Stefan:

I hand you herewith the following:

- Enclosures: one of a draft release for the opening of THE NEW AMERICAN
1. Two copies, check list, The Tate Gallery on Tuesday, February 14th. MOMA Photo-Story, etc. should be carefully checked with Gabriel White, etc. of Great Britain and Norman Reid, Deputy form writer of The Tate Gallery. I count upon your determining with respect to the release under which to issue this release.
 2. Two copies, shipper's declaration form
 3. Sample, top covering sheet for commercial invoice
 4. Shipping record sheet
- release for our last show was issued in The Tate on other occasions by U.S.I.A., The Arts Council or The International Council at The Museum of Modern Art.

- (2) One copy of background articles on The International Council at The Museum of Modern Art. (I have already handed you one copy of this on my last visit to London)
- (3) One copy of background article on The Museum of Modern Art. (One copy already supplied)
- (4) One copy of biography of Dorothy Miller.
- (5) One copy of biography of Porter McGray.
- (6) One box containing 41 2x2 color slides of paintings in THE NEW AMERICAN PAINTING and POLLOCK exhibitions.
- (7) One copy of each of the two lists of these slides.

Please make certain that all publicity photographs are carefully marked (a) with an arrow and the word "top" and (b) with the note that they are reproduced only in connection with publicity on the show. One for any other purpose must be obtained in writing from my office in New York.

PAM:WR:em

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

cc: Dorothy Miller
Norman Reid
Gabriel White
extra *W*
pink
green

W *SIS*
Munsing

I plan to return to London Tuesday evening or Wednesday morning depending upon the dispatching time of our two exhibitions in London and to assist in the installation of the show at The Tate. The slides may be used for the lectures planned for the exhibition and must be returned to me in New York immediately following.

VIA AIRMAIL

Sunday, London en route to Paris

February 15, 1959

Do not let me forget to clear with the City Display Organization before it is fabricated by the City Display Organization.

Mr. Stefan Munsing, Dorothy Miller is arriving in London Monday and I Cultural Affairs Officer opportunity to relax and see some of the artists U. S. I. S. begins on Thursday.
American Embassy
London W 1, England at the Hotel Vendôme, 1 Place Vendôme, Paris from Sunday night until my return to London. During the day I can be reached at Martha Speyer's office at The Musée National d'Art Moderne.

Dear Stefan:

Sincerely,

I hand you herewith the following:

- (1) Two copies of a draft release for the opening of THE NEW AMERICAN PAINTING exhibition at The Tate Gallery on Tuesday, February 24th. The exact credits, etc. should be carefully checked with Gabriel White of The Arts Council of Great Britain and Norman Reid, Deputy Director of The Tate Gallery. I count upon your determining with them the most appropriate auspices under which to issue this release. As I recall, the release for our last show was issued in The Tate Gallery's name and on other occasions by U.S.I.A., The Arts Council or The International Council at The Museum of Modern Art.
- (2) One copy of background articles on The International Council at The Museum of Modern Art. (I have already handed you one copy of this on my last visit to London)
- (3) One copy of background article on The Museum of Modern Art. (One copy already supplied)
- (4) One copy of biography of Dorothy Miller.
- (5) One copy of biography of Porter McCray.
- (6) One box containing 61 2x2 color slides of paintings in THE NEW AMERICAN PAINTING and POLLOCK exhibitions.
- (7) One copy of each of the two lists of these slides.

Please make certain that all publicity photographs are carefully marked (a) with an arrow and the word "top" and (b) with the note that they can be reproduced only in connection with publicity on the show. Use for any other purpose must be obtained in writing from my office in New York.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

-2-

MS

MUSEUM OF MODERN ART

FEB 14, 1959

I plan to return to London Tuesday evening or Wednesday noon depending upon the dispatching time of our two exhibitions in Paris and to assist in the installation of the show at The Tate. The slides may be used for the lectures planned for the exhibition and must be returned to me in New York immediately following.

Do not let me forget to clear with all of you the correct wording of the poster information before it is fabricated by the City Display Organization.

As you know, Dorothy Miller is arriving in London Monday and I hope she will have an opportunity to relax and see some of the artists before our push begins on Thursday.

I shall be at the Hotel Vendome, 1 Place Vendome, Paris from Sunday night until my return to London. During the day I can be reached either through Darthea Speyer's office or The Musée National d'Art Moderne.

Sincerely,

Porter A. McCray
Director
The International Program

Enclosures:
(7) as listed

PAM:em

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

Telefax **WESTERN UNION** *Telefax* ↑

Jul 13, 1917 *USIS*

100334 ZL NUX LONDON 17 15 000P

MCCRAY MCKENNA
NYK

HOTEL RESERVATIONS MADE AT CONNAUGHT AS BROWNS
FULL, AS
PER DATES REQUESTED.

(1-51)

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USIS
Munich

FRANCE SPECIFIC DELIVERY DLS- BRITISH LONDON MUSEUM OF MODERN ART-
ALL NORMAN BLISS AND DAVID THOMAS NECESSARY WUC- FEBRUARY 9 1959-
STR- MUSEUM OF MODERN ART-
BE MADE AVAILABLE AFTER CLOSING HOURS AND ALL DAY FRIDAY
21ST AND SUNDAY TO 10 AM COLLECTION INSTALLATION WUC- FEBRUARY 9 1959-
LONDON- (England)
CORRECTION CABLE I HAVE AUTHORIZED CITY DISPLAY ADVISE

REID-

PLEASE ADVISE BY CABLE EXACT CORRESPONDENT ADDRESS PAINTING SHIP
STOP PERSON TO WHOM SHIPPING PAPERS **PORTER-** BE ADDRESSED STOP
WHICH TO BILL FOR ALL CHARGES FROM MINIMUM FARE TO TATE.

chg I/P

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file ICE-F-36-57 London

*LT sent Feb 8
Chg 8.10 and
Confirming 8.27 conv. London*

*8/9 + 8/11
USIS - London*

WESTERN UNION TELEGRAPH CO.
CONFIRMATION OF MESSAGE FILED BY PHONE

LY MUNSING
AMEMBASSY

67 FEB 8 1015P
INTL RM (LT)
JUD2 5258
LONDON (ENGLAND)
(VIA WU CABLES)

FRENCH PROMISE DELIVERY EXHIBITION LONDON 19TH PLEASE
TELL NORMAN REID AND DAVID THOMAS NECESSARY WORKMEN
BE MADE AVAILABLE AFTER CLOSING HOURS AND ALL DAY SATURDAY
21ST AND SUNDAY TO INSURE COMPLETION INSTALLATION NIGHT
22ND PLEASE CABLE MUNSING-AMEMBASSY-LONDON- (England)
COPY NEGATIVES AND PHOTO AND CRITICISM ALBUMS FROM
BRUSSELS STOP AIRMAIL LONDON WEDNESDAY
OTHER DETAILS HAVE
AUTHORIZED CONSTRUCTION NECESSARY TO ACCOMMODATE EXHIBITION
MAIL: COPY

MUSEUM OF MODERN ART-
WUC- FEBRUARY 9 1959-
PORTER MCCRAY

THANKS REGARDS
MC CRAY-

CHG I/P ICE-F-36-57

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

see ICE-F-36-57 London
corresp.
install

LT sent Feb 8
Chg 8.40 and .84
Confirming copy recvd.

W.S.S. - London
Murray

MUNSING
AMEMBASSY
LONDON

URGENT 8-40-84 TEL

WESTERN UNION TELEGRAPH CO.
CONFIRMATION OF MESSAGE FILED BY PHONE

LT MUNSING

AMEMBASSY

corresp.
install

DATE 167 FEB 8 1015P
CHGCS 80 INTL RM (LT)
TEL NO. JUD2 5258
DEST IN LONDON (ENGLAND)
(VIA WU CABLES)

SIGNATURE
THANKS REGARDS

PORTER
MODERNART

BD
MUSEUM OF MODERN
ART
ON 11 WEST 53 ST NYC 19
8.40-840

FRENCH PROMISE DELIVERY EXHIBITION LONDON 19TH PLEASE
TELL NORMAN REID AND DAVID THOMAS NECESSARY WORKMEN
BE MADE AVAILABLE AFTER CLOSING HOURS AND ALL DAY SATURDAY
21ST AND SUNDAY TO INSURE COMPLETION INSTALLATION NIGHT
22ND PLEASE CABLE CONFIRMATION TODAY HAVE YOU RECEIVED
COPY NEGATIVES AND PHOTO AND CRITICISM ALBUMS FROM
BRUSSELS STOP AIRMAILING MONDAY DRAFT PRESS RELEASE AND

OTHER DETAILS HAVE ASKED CITY DISPLAY TO ADVISE YOU
~~AUTHORIZED~~ CONSTRUCTION NECESSARY TO ACCOMMODATE EXHIBIT
MAIL: COPY PORTER MCCRAY R

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

he ICE-F-36-57 London
correspond
install

LT sent Feb 8
Chg 8.40 and .84
Confirming copy recvd.

W.S.S.-London
Murray

MUNSING
AMEMBASSY
LONDON

FRENCH PROMISE DELIVERY EXHIBITION LONDON NINETEENTH PLEASE TELL
NORMAN REID AND DAVID THOMAS NECESSARY WORKMEN BE MADE AVAILABLE
AFTER CLOSING HOURS AND ALL SATURDAY TWENTY FIRST AND SUNDAY TO
INSURE COMPLETION INSTALLATION NIGHT TWENTY SECOND PLEASE CABLE
CONFIRMATION TODAY ^{STOP} HAVE YOU RECEIVED COPY NEGATIVES AND PHOTO AND
CRITICISM ALBUMS FROM BELGIUM STOP AIRMAILING MONDAY DRAFT RELEASE
AND OTHER DETAILS HAVE ASKED CITY DISPLAY TO ADVISE YOU AUTHORIZED
CONSTRUCTION NECESSARY TO ACCOMODATE EXHIBITION THANKS REGARDS

PORTER
MODERNART

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: ICE-F-36-57 London: installation

pink
green
extra,

Via airmail

February 9, 1959

Mr. Stefan Munsing
Cultural Affairs Officer
United States Information Service
American Embassy
London, W. 1, England

Sincerely,

Dear Stefan:

Porter A. McGraw

I cabled you on Sunday February 8th as follows;

FRENCH PROMISE DELIVERY EXHIBITION LONDON 19TH. PLEASE TELL NORMAN REID AND DAVID THOMAS NECESSARY THAT WORKMEN BE MADE AVAILABLE AFTER CLOSING HOURS AND ALL DAY SATURDAY 21ST AND SUNDAY TO INSURE COMPLETION INSTALLATION NIGHT 22ND. PLEASE CABLE CONFIRMATION TODAY. HAVE YOU RECEIVED COPY NEGATIVES AND PHOTO AND CRITICISM ALBUMS FROM BRUSSELS STOP AIRMAILING MONDAY DRAFT PRESS RELEASE AND OTHER DETAILS. HAVE ASKED CITY DISPLAY TO ADVISE YOU AUTHORIZE CONSTRUCTION NECESSARY TO ACCOMMODATE EXHIBITION-

and this morning, in order to correct Western Union's slight error in transmitting the message, which implied I was placing the responsibility of authorization on your broad shoulders, I sent the following,

CORRECTION CABLE I HAVE AUTHORIZED CITY DISPLAY ADVISE REID--.

To ascertain our exact shipping instructions for Paris, I also cabled today as follows:

PLEASE ADVISE BY CABLE EXACT CONSIGNMENT ADDRESS PAINTING SHOW STOP PERSON TO WHOM SHIPPING PAPERS SHOULD BE ADDRESSED STOP WHOM TO BILL FOR ALL CHARGES FROM MUSEUM PARIS TO TATE--.

To complete your record of our communications to DISPLAYEX (City Display Organization) and the Tate Gallery, I attach copies of cables also sent to them on February 8th.

I am sorry to involve you in so much of this detail, but I

PAM:seb

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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-2-

feel the need of a coordinator somewhere in this picture.

Very best.

Miss Jeffery
Reservations
Conventish Hotel
81 Jermyn Street
London S.W.1.

Sincerely,

Porter A. McCray
Director
The International Program

Dear Madam

This is to confirm that we have booked
a single room with bath for Miss Dorothy Miller
for the period February 17 - 24, 1959.

Yours faithfully,

Stefan P. Manning,
Cultural Affairs Officer.

Mr. Porter McCray
Museum of Modern Art
11 East 57th Street
New York 22
N.Y.
U.S.A.

STP:eg

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777



U.S. Information Service

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

February 5, 1959. February 5, 1959.

Miss Jeffery
Reservations
Cavendish Hotel
81 Jermyn Street
London S.W.1.
Mr. Porter

It was nice talking to you on the phone the other day.
Upon receipt of your cable this morning I have reserved a room
for Miss Dorothy Miller at the Cavendish as per your instructions.

This is to confirm that we have booked a single room with bath for Miss Dorothy Miller for the period February 17 - 24, 1959. she is arriving.

Yours faithfully,

Sincerely yours,

Stefan P. Munsing, Stefan P. Munsing,
Cultural Affairs Officer. Cultural Affairs Officer.

Mr. Porter McGray
Museum of Modern Art
11 East 53rd Street
New York 19
N.Y.
U.S.A.

SPM:sg

In telephone conversation
with Munsing advised
Passenger arrives Monday Feb. 16
BOAC # 550 - Change reservation
to Munsing Hotel.

file
USIS
USIS
Munsing

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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GROsvenor 9000

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

February 5, 1959.

Dear Porter:

It was nice talking to you on the phone the other day. Upon receipt of your cable this morning I have reserved a room for Miss Dorothy Miller at the Cavendish as per your instructions.

Please advise us when and how she is arriving.

With best personal regards,

Sincerely yours,

Stefan

Stefan P. Munsing,
Cultural Affairs Officer.

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

*In telephone conversation
with Munsing advised
Amieen arrives Monday Feb 16
BOAC # 550 Change reservation
to Browns Hotel.*

file

*USIS
Munsing*

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Miss Miller
Miss Shaw
ICE F 36 57 London
pink
green

February 4, 1959

Mr. Stefan Munsing
Cultural Affairs Officer
USIA

American Embassy
41 Grosvenor Square
London W.1, England
Dear Mr. Munsing:

At the request of the U.S. International Program MUSEUM OF MODERN ART-
licity material on the Museum's re-opening in October and on the
current design exhibition.

WUC- FEBRUARY 4 1959-

LT-

Seven installation photographs and a press release on Twentieth
Century Design the Museum Collection are enclosed along with
press release re-enclosed building and the three exhibitions
which were: AMEMBASSY- (England) Joan Art, Works of Art, Given as Promised
Philip L. Goodwin Collection, and Architecture Worth Saving. A photograph
of the re-

PLEASE RESERVE SINGLE WITH BATH MISS DOROTHY MILLER FEBRUARY

Installation SEVENTEEN TWENTYFOUR CAVENDISH HOTEL ALTERNATIVELY BROWNS
Philip L. Goodwin Collection and Joan Art are on order and will be
sent to you AIRMAILING PUBLICITY MATERIAL TODAY- the remodelled second
floor which houses paintings from the Collection has MC CRAY-photo-
graphed.

If we can send any additional material please let us know.

CHG I/P ICE-F-36-57

Sincerely,

Henny Reed
Assistant to the Publicity Director

Encls.

cc: Mr. Munsing
Dorothy Hunsphrey

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

American Embassy, U.S.I.S.
41 Grosvenor Square, W.1.

February 4, 1959

January 27, 1959

Dear Porter,

Mr. Stefan Munsing
Cultural Affairs Officer
USIS

American Embassy
41 Grosvenor Square
London W.1, England

Dear Mr. Munsing:

At the request of the International Program I am sending you publicity material on the Museum's re-opening in October and on the current design exhibition. Seven installation photographs and a press release on Twentieth Century Design from the Museum Collection are enclosed along with press releases on the re-modeled building and the same exhibitions which marked the re-opening: Jean Arp, Works of Art: Given or Promised Philip L. Goodwin Collection, and Architecture Worth Saving. A photograph of the re-modeled lobby is also enclosed.

Installation photographs of Works of Art: Given or Promised and the Philip L. Goodwin Collection and Jean Arp are on order and will be sent to you within a day or two. Unfortunately the re-modeled second floor which houses paintings from the Collection has not been photographed.

If we can send you any additional material please let us know.

Sincerely,

Porter McCray, Esq.,
Museum of Modern Art,
11 West 53rd Street,
New York 29, New York.

Nancy Reed
Assistant to the Publicity Director

Encls.

P.S. Martha Speyer advised me by 'phone that the press arrived in Paris today from Brussels. She is finding some trouble. She was upset about a request for a photo of the lobby.

cc: Mr. McCray
Peter Humphrey.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777



THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

American Embassy U.S.I.S.
41 Grosvenor Square, W.1.

January 27, 1959

Dear Porter,

It was good seeing you during your hasty trip last week.

The Arts Council has gotten the estimate for 3,500 catalogs, costing 6/4d a copy. They have asked us for a £200 subsidy to bring the price to 5/-. I am trying to scrounge the amount from private sources as our budget is at a low ebb. I will let you know what progress I make.

Could you please have your publicity department airmail me some photos showing the industrial design installation, plus a press sheet? I would also appreciate getting a catalog some time in the near future! I want to use the photos in my current Art News Bulletin going to press next week. I am planning to use photos from the young American painters exhibit if they come on time as well.

With best personal regards.

Sincerely,

Stefan

Stefan P. Munsing
Cultural Affairs Officer

Porter McCray, Esq.,
Museum of Modern Art,
11 West 53rd Street,
New York 29, New York.

P.S. ~~D~~arthea Speyer advised me by 'phone that the press material and negatives arrived in Paris today from Brussels. She is forwarding same to me. She was upset about a request for an earlier closing?

ICE-1-36-57 London

file

*catalog
cont
Publ
cont*

*U.S.I.S. London
Munsing*

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: ICE-F-36-57 London
McCray (hold) ✓
pink
green
extra

fee

Installation

Via airmail

January 15, 1959

WESTERN UNION

Mr. Stefan Munsing
Cultural Affairs Officer
United States Information Service
American Embassy
41, Grosvenor Square
London, W. 1, England

Dear Mr. Munsing:

In accordance with Mr. McCray's request, I am enclosing
a copy of our plans for the installation at the Tate Gallery
of the exhibition THE NEW AMERICAN PAINTING.

Sincerely,

E. P. Humphrey, Jr.
The International Program

Enclosure: Plan of installation

EPH:seb

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Western Union

Approved for Western Union Cables New York, N. Y. Telephone Exchange 2-2920

56

LDA184 ZL TD LONDON 17 5 516P

PORTER MCCRAY-

MUSEUM OF MODERN ART NYK-

ROOM RESERVED CONNAUGHT STOP MEETING 11 AM

GALLERY-

MUNSTING-

REPT 11 AM

1057

273

1-511

THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

Jan 5 1919

W. H. S. C. D.

W. H. S. C. D.

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cc: pink, green
file ICE F 36 57 London

pink
green
extra
extra

V.S. 15
Via airmail

December 22, 1958

ILS-

MUSEUM OF MODERN ART-

LT-

WUC- JANUARY 2 1959-

MUNSING-
AMEMBASSY-
LONDON- (England)

ARRIVING BOAC 510 NINE MORNING WEDNESDAY LEAVING THURSDAY NOON
PLEASE RESERVE ROOM CONNAUGHT OR CLARIDGES AND CONFIRM COLLECT
SAVE TIME MEETING GABRIEL WHITE GREETINGS-

PORTER MC CRAY-

CHG I/P ICE-F-36-57

Sincerely,

Porter A. McCray
Director
The International Program

Mr. Stefan Munksgaard
Cultural Affairs Officer
United States Information Service
American Embassy
London, W. 1, England

Enclosure: Letter of December 22nd to Mr. White.

HA/AMK:amb

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

cc: Hecht
ICE-F-36-57 London ✓
pink
green
extra
extra ✓

Via airmail

December 29, 1958

Mr. Stephen Munsing,
Cultural Affairs Officer,
American Embassy,
Greenway Square,
London.

Dear Mr. Munsing,
Dear Stefan:

See copy with Daniel
in forwarding Please find enclosed a copy of my letter to Gabriel White sending him the catalog material for THE NEW AMERICAN PAINTING showing at the Tate in March. I will be in London on January 7th for one day, and will hope to be in touch with you then. In any case, we will be in further communication by letter about the exhibition. With best wishes for the New Year,

Sincerely,

Porter A. McGray
Director
The International Program

Mr. Stefan Munsing
Cultural Affairs Officer
United States Information Service
American Embassy
London, W. 1, England

Enclosure: Letter of December 29th to Mr. White.

PAM/ADH:seb

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Salvator Mundi International Hospital,
Viale Mura Gianicolense, 67-77,
Rome.

23rd September, 1958.

Mr. Stephen Munsing,
Cultural Affairs Officer,
American Embassy,
Grosvenor Square,
London.

Dear Mr. Munsing,

Michael Weyl has told me of his kindness in forwarding to you the cliches for the Pollock catalogue, which it is my understanding you are transmitting to Bryan Robertson, Whitechapel. My office in New York has forwarded directly to Mr. Robertson the English text of this catalogue. I have also asked them to forward you a preliminary draft of a News Release and Pollock exhibition, and background articles on the International Council, Museum of Modern Art and the International Programme.

I expect to arrive in London, for a day or two, on or about October 16th, at which time I will carry with me the photograph order album for the Pollock exhibition, and the copy negatives of these prints. I am sure you will carefully co-ordinate the use of this material with Mr. Robertson.

We now have in Berlin a photographic exhibition on the Museum of Modern Art, composed of aluminum panels, if my memory serves me correctly, each about 24 by 30 inches. These are accompanied by an explanatory text also mounted on aluminum. The two sets of text panels that are now travelling with the exhibition, are in Spanish and German respectively. The exhibition is now on view at Amerika Haus in Berlin, and it is my hope that you may find it useful to exhibit it during the Pollock exhibition at Whitechapel. The conversion of the text panels to our existing English text will be a relatively simple matter. Under any circumstances, I am moving this exhibition out of Berlin by air and addressing it to you at the American Embassy in London. I shall furnish you with shipping details as soon as they are determined.

Upon my visit to London I shall discuss with you further all details relating to the presentation of the exhibition THE NEW AMERICAN PAINTING under the auspices of the Arts Council of Great Britain, at the Tate Gallery, during February and March, 1959.

I am enormously grateful to you for your interest and help in this matter, and I look forward to seeing you shortly.

Sincerely,

cc to: New York file.

Porter McCray

PM/and

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

THAR Paris
" - London
Miss Paris
ff

CONFIDENTIAL

February 15, 1959

Miss Darthea Speyer
 83, Quai d'Orsay
 Paris, France

Dear Darthea:

I have a letter from Stefan Munsing this morning in which he says that you are extremely upset by our request for an "earlier closing" of THE NEW AMERICAN PAINTING in Paris. Darthea, I want you to read carefully the two attached copies of letters sent to Cassou on March 21, 1958 and December 19, 1958, copies of both of which were sent to you on the same day. The first of these letters firmly establishes a closing date of February 10th, and the second again points out that the opening date in London is February 23rd. It should, therefore, be perfectly clear that we have not requested an earlier closing, but the one contracted for in all of our negotiations.

I think you should know that the postponed closing of this show will cost our Program another \$1,200 in expenses which we neither have nor had we anticipated. Furthermore, it also requires my absence from New York at a time when it is absolutely crucial that I be here. The schedule of dismantling and repacking proposed by the Musee d'Art Moderne -- which must be observed if the exhibition is to open in London on February 23rd as announced -- will impose serious dangers to the security of the paintings, both in Paris and London, and impose an undue hardship and expense on those working hopefully over the weekend to meet our deadline. Because of this close schedule, I plan to arrive in Paris Sunday evening, the 15th, to be present at the packing of both exhibitions and the dispatching of THE NEW AMERICAN PAINTING to London, after which I'm going there to help Dorothy Miller with the installation and other details.

Because of your official position vis-a-vis the French I realize you are not in as strong a bargaining position as we would like, but as providers of the exhibition we must have your support in situations of this sort. The International Program over the past six years has organized and financed five of the most exceptional exhibitions from the United States presented in Paris. These exhibitions represent an outlay of over a quarter million dollars raised entirely from private sources by this Museum and in each case the American Embassy, because of its subsidies to the French government, has identified itself with these exhibitions to the extent that in many instances the French have regarded the exhibitions as having been financed by the United States government. I point this out because in the case of the Lehman Collection and the exhibition by the Committee for Cultural Freedom, these entities did not share their identification with the Embassy. The International Council now is inclined to question the necessity of supporting French participation in cases where they undertake so little financial responsibility.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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- 2 -

within their own country.

In view of the staggering deficit of over \$25,000 we still face on the French Drawings show, I do hope that you have instructed Gobin to apply the Embassy's contribution to this show rather than to retain it for future activities and thereby reduce whatever our share may be in the profits from the exhibition. We need every cent available.

As you requested, I have investigated the possibility of an exhibition of Whistler's work to be shown at the Orangerie. Everyone consulted has mixed feelings about the suitability of such a show but feel that if such an exhibition is done that it is quite important to borrow heavily from American public and private collections and less extensively but to some degree from European sources to demonstrate his acceptance abroad. I am convinced that if you wish to pursue this idea, Fred Sweet and The Art Institute in Chicago are the most logical choice. Unfortunately we will be unable to help. In view of the current value of Whistler's paintings and the expense of assembling and handsomely cataloging the exhibition for the Orangerie showing, it is my opinion that the exhibition expenses will exceed the \$20,000 or \$25,000 budget which you believe might be available.

An angry American,

Ever,

Enclosures: Letter to M. Cassou, March 21, 1958
Letter to M. Cassou, December 19, 1958

PAM:WR:PAM:scs

cc: Mr. Stefan Munsing (delivered by Mr. McGray)

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TNAP Paris
pink
green

TNAP Paris
Pollock-Paris

TNAP-Paris
USIS-Paris
Spencer

Telifax

WESTERN UNION

Telifax

SENDING BLANK

CALL LETTERS	DIS	CHARGE TO	MUSEUM OF MODERN ART
		VIA	WUCABIS
			MUSEUM OF MODERN ART-
LT	DIS-		JAN. 26, 1959
SPEYER			
AMEMBASSY	LT-	SPEYER-	WUC- JANUARY 29 1959-
PARIS (France)		AMEMBASSY-	
		PARIS- (France)	

ARTS COUNCIL CANNOT ACCEPT FRENCH STAND CLOSING DATE CASSOU INFORMED LETTERS
FEBRUARY TWO MARCH 21 DECEMBER 19 CLOSING MUST ALLOW TIME PACKING SHIPMENT
BY SURRENDER INSTALLATION FOR LONDON OPENING FEBRUARY 23RD STOP IN VIEW OUR
PERSUADE HIM COOPERATION REQUESTING LENDERS EXTEND POLLOCK LOANS ACCOMODATING
DELIVERY LON CASSOU AFTER HE REVERSED DECISION NOT TO SHOW POLLOCK WE EXPECT
POLLOCK CAN HIS COOPERATION NOW STOP LATE ARRIVAL LONDON WOULD CANCEL WHITNEYS
PLEASE CABLE APPEARANCE TATE NECESSITATE CHANGING POSTER OTHER ANNOUNCEMENTS
AND SPECIAL ICA EVENING PLANS FEBRUARY 23RD STOP PLEASE ADVISE
FIRM DATE DELIVERY LONDON STOP ADVISE VINGTIEME PERMISSION GRANT-
TED PHOTOGRAPH IN COLOR UNDER SUPERVISION DORIVAL OR VIENNE ASK
EDITORS WRITE ME FULL PARTICULARS INTENDED USE-

Charge: THE NEW AMERICAN PAINTING - ICE-F-36-57-PARIS

MC CRAY-

Send the above message to POLLOCK chg IP (ICE-F-36-57-Paris)

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER--DO NOT FOLD

1000-2 (4-53)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

Telefax **WESTERN UNION** *Telefax* ↑
SENDING BLANK

CALL LETTERS	DIS	CHARGE TO	MUSEUM OF MODERN ART
			VIA WUCABLE
	LT		JAN. 26, 1959
	SPEYER		
	AMEMBASSY		
	PARIS (France)		

✓ Comes by Reg
Paris
Hoy

ARTS COUNCIL QUITE INSISTENT THEY OPEN NEW AMERICAN PAINTING
FEBRUARY TWENTY-THIRD POINTING OUT THEY ACCOMODATED CASSOU
BY SURRENDERING THEIR ORIGINAL DATES TO HIM stop PLEASE
PERSUADE HIM TO CLOSE THIS SECTION OF SHOW IN TIME TO ALLOW
DELIVERY LONDON FEBRUARY SIXTEENTH WITHOUT FAIL stop
POLLOCK CAN REMAIN FULL PERIOD WITH ADDITIONAL WEEK IF DESIRED
PLEASE CABLE REPLY BRACELET DESPATCHED BEST
PORTER

Charge: THE NEW AMERICAN PAINTING - ICE-F-36-57-PARIS

Send the above message, subject, the time on the sender, which has been agreed to

POLLOCK in ICE-F-35-57-PARIS
PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

1269—(R 4-55)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

C O P Y

*copy in Pollock's Paris
TXA P. Paris*
TNAP-PARIS : Corresp.
Pkg. & Shpg.
Publicity

TNAP-LONDON: Corresp.
Pkg. & Shpg.

S
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PARIS 92 28 1945

*1945-Paris
SIS-Paris
copy*
Jan. 28, 1959 3 p.m.

*WI
Via L*
PSB139
PARIS AME. LT
MCCRAY MODERNART NEWYORK

FRENCH OFFICIALS REGRET IMPOSSIBLE CLOSE SHOW BEFORE FEBRUARY FIFTEENTH

PD SHOW PUBLICIZED THRU FEBRUARY FIFTEENTH PD MUSEUM WOULD NOT COVER

SHOWING EXPENSES PD PRESENT DURATION ALREADY SHORT PD PLANNING TO

PACK SHOW FEBRUARY SIXTEENTH AND SHIP TO LONDON QUICKEST WAY ~~POSSIBLE~~

PD MOREOVER MUNSING STATES ARTS COUNCIL PRESENT SHOW ~~XXXXXXXX~~ RUNS

THRU FEBRUARY SIXTEENTH PD IMPOSSIBLE KEEP POLLOCK LONGER DUE TO

CASSOUS PREVIOUS COMMITMENTS PD MAGAZINE VINTIEME SIECLE REQUESTS

PERMISSION TO REPRODUCE POLLOCK NUMBER FIFTYSEVEN IN COLOR TO

ILLUSTRATE ARTICLE REFERRING TO POLLOCK CABLE CONFIRMATION SOONEST

DARTHEA SPEYER EXHIBITS OFFICER

*UNION IN LONDON
Via L*
CONCERNING NEW PRINTS
CANNOT LEAD
OBLIGED PRINT NEW CLICHES PHOTOS GIVE
CLICHES HAVE RECEIVED NO TEXT FOR POLLOCK
LATED TEXT LONDON CATALOGUE TIME DESPERATELY NEED CATALOGUE

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Copies in Pollock's Paris TNA P - Paris

London Cat

USIS - Paris

Via WI
Via WESTERN CABLES
Via UNION CABLES
UNION IN CABLES

PSB139

PARIS AMEMBASSY 121 09 1924

LT

MCCRAY MODERNART NYK

'MODERNART' - D. B. S. - CD FAX
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

CONCERNING NEW PAINTING TEXT HAS BEEN GIVEN TO PRINTER. PROBLEMS
CANNOT LEND CLICHES SINCE ITALY REFUSES PERMISSION. ARE
OBLIGED PRINT NEW CLICHES PHOTOS GIVEN TO PRINTER TO PREPARE
CLICHES HAVE RECEIVED NO TEXT FOR POLLOCK THEREFORE USING TRANS-
LATED TEXT LONDON CATALOGUE TIME DESPERATELY SHORT HOPE CATALOGUE

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WESTERN CABLES
Via UNION
CABLES
N

2/PSB139 LT MCCRAY LT MCCRAY 2/50

CAN BE READY FOR PRESS OPENING JANUARY 15 LONDON
PROVIDING POLLOCK CLICHES URGENTLY REQUIRE PHOTOS FOR PREPARATORY
PRESS RELEASE FOR BOTH NEW PAINTING AND POLLOCK FORMAL OPENING
11 AM FRIDAY JANUARY 16 COMBINING CATALOGUE BOTH SHOWZ MUSEE
STRONGLY AGAINST PRINTING ARTISTS STATEMENTS IN ENGLISH SONCE
LIMITED FUNDS AVAILABLE FOR CATALOGUE

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LI MURRAY 3/21

3/PSO 139

AND LACK OF ENGLISH READERS PRECEDENTS 12 PEINTRES ET SCULPTEURS
AMERICAINS CONTEMPORAINS STATEMENTS ONLY PRINTED IN FRENCH
DARTHEA SPEYER EXHIBITS OFFICER

RPT 15 11 16 12)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

cc: ICE F 35 57 Paris

cc: Mr. Burden London

ICE F 35 57 Paris

ICE F 36 57 London ✓

Dudley

Rasmussen

pink, green

*Free Transportation
Return
Shipper*

February 4, 1959

February 4, 1959

Mr. R. M. Hicks
Executive Vice President
United States Lines Company
One Broadway
New York 4, New York

Dear Mr. Hicks:

We were delighted to learn from your letter of January 28th addressed to Mr. Burden that it will be possible for the United States Lines to provide free transportation for the return of our exhibitions JACKSON POLLOCK and THE NEW AMERICAN PAINTING from Paris and London respectively. We shall instruct the shippers to contact the agents in those cities which you listed in your letter.

Please be assured that in accepting this shipment without charge the United States Lines is under no liability for loss or damage. The Museum's insurance policy will cover the shipment from point of origin to final destination.

On behalf of the Museum and its International Program, may I extend our sincerest thanks to General Franklin and the United States Lines for this generous contribution to international exchange in the visual arts.

The International Program
Sincerely,

Enclosures:
Copy of letter from Mr. Hicks, January 28, 1959
Copy of reply, February 4, 1959

Porter A. McGray
Director
The International Program

PAM:WR/em

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: ICE F 35 57 Paris
ICE F 36 57 London ✓
pink, green

*Return
Submitt
in March*

February 4, 1959

Mr. William A. M. Burden
630 Fifth Avenue
New York, New York

Dear Bill:

I am enclosing a copy of my letter to Mr. Hicks of the United States Lines acknowledging with thanks their generous contribution of free return transportation for THE NEW AMERICAN PAINTING and JACKSON POLLOCK exhibitions. Perhaps you will wish to write General Franklin a personal note of appreciation.

Sincerely,

Porter A. McGray
Director
The International Program

Enclosures:
Copy of letter from Mr. Hicks, January 28, 1959
Copy of reply, February 4, 1959

PAM:WR/em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

ICE-F-36-57 London

TNAP
L
Whitney

EMBASSY OF THE UNITED STATES OF AMERICA
LONDON

March 9, 1959

✓ Pam

Dear Betty:

Many thanks for your letter of March 3rd with its enclosures. It was good of you to send me these two reports and I am putting them in my briefcase to read at the very first available moment.

The exhibition here, insofar as I can ascertain since I was only there on the opening day, is a sensational success.

Very sincerely yours,

/s/ Jock (John Hay Whitney)

Mrs. Bliss Parkinson, President,
The International Council at the Museum of Modern Art,
11 West 53rd Street,
New York, New York.

Return
Shipment

Catalog

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

Return
Shipment

Catalog

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	IC/IP	I. A. 777

Copy to Wards.
This is a chapel to
Mus. By'm
60
free KE-F-36-57
returns
December 9,
19 59
Francis 1969
Donkey 1 "
TNAP

THE MUSEUM OF MODERN ART

11 WEST 53rd STREET

NEW YORK 19, N.Y.

ATTN: MISS DOROTHY H. DUDLEY - REGISTRAR

W. R. KEATING & COMPANY

INCORPORATED

FREIGHT
CONTRACTORS
CUSTOM HOUSE
BROKERS
INTERNATIONAL
FORWARDING AGENTS

SHIPMENTS HANDLED TO AND



FROM ALL PARTS OF THE WORLD

90 BROAD STREET

NEW YORK 4.N.Y.

TELEPHONE
WHITEHALL 4-4830

CABLE ADDRESS
WILKEAT

CORRESPONDENTS
THROUGHOUT THE WORLD

OUR REF. 43951

YOUR REF. 22078

2 Cases Paintings to Bolton & Fairhead Ltd.

London, per SS MAURETANIA from New York

September 22, 1959.

FOREIGN CHARGES:

CLEARANCE AND DELIVERY CHARGES \$83.54
IN ENGLAND

COLLECTION REMITTANCE AND SERVICES 3.75
\$87.29

e.g.

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	IC/IP	I. A. 777

Waldo-

Notified Bud about
these dates + she suggested
you get Keating alerted
to get a checker for us by
April 16 - anyhow as much
as its possible for us to
get delivery.

April 16.

Va. V. 1

MUSEUM OF MODERN ART

.

NEW AMERICAN PAINTING

to NEW YORK, New York

SS LINES

shipping company or other carrier)

which departed on APRIL 5
(date)

APRIL 14
(date)

ALL MAIL DEPOSIT AND FORWARDING CO. LTD.

address: 10 ST. ALBAN'S STREET, LONDON, S.W.1.

cable address: AMEX PICCY LONDON

Waybill or manifest number: 352 NEW YORK

6th April, 1959
(date)

(signature)

Please return to:

Mr. Porter A. McCray
Director
The International Program
The Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

REGIONAL ART OFFICER.
(title)

ARTS COUNCIL OF GREAT BRITAIN
(institution)

COPIES OF THE SHIPPING PAPERS WILL BE FORWARDED TO YOU DIRECT BY PALL MALL.

10/15/57

Waldo
file
ICE-F-76-57
LONDON
RETURN
SHIPMENT.

Catalog

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

THE INTERNATIONAL COUNCIL AT THE MUSEUM OF MODERN ART

11 West 53 Street, New York 19, N. Y.

Cables: Modernart, New York

SHIPPING RECORD on exhibition - THE NEW AMERICAN PAINTING

for shipment from LONDON, England to NEW YORK, New York.

Shipped via UNITED STATES LINES
(name of airline, steamship company or other carrier)

on THE AMERICAN BUILDER which departed on APRIL 5
(flight number or name of vessel) (date)

and is scheduled to arrive on APRIL 14.
(date)

Name of agent handling shipment: PALL MALL DEPOSIT AND FORWARDING CO. LTD.

address: 10 ST. ALBAN'S STREET, LONDON, S.W.1.

cable address: AMEX PICCY LONDON

Waybill or manifest number: 352 NEW YORK

6th April, 1959
(date)

11 April 1959
(signature)

Please return to:

Mr. Porter A. McCray
Director
The International Program
The Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

REGIONAL ART OFFICER.
(title)

ARTS COUNCIL OF GREAT BRITAIN
(institution)

COPIES OF THE SHIPPING PAPERS WILL BE FORWARDED TO YOU DIRECT BY PALL MALL.

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PALL MALL DEPOSIT & FORWARDING

10, ST. ALBAN'S STREET, HAYMARKET, LONDON

SHIPPING, FORWARDING AND INSURANCE AGENTS
HOUSEHOLD REMOVALS TO ALL PORTS AT HOME AND ABROAD
COLD STORAGE FOR FURS, ETC.

RECEIVED
APR 21 1959

Miss Dorothy Dudley
Porter McCray

cc: ICE F 36 57 return shipment ✓
inter-office *London*
pink

April 20, 1959

THE NEW AMERICAN PAINTING
shipping documents

16th April 1959

Dear Dorothy:

Mr. F. A. McCray,
Director,
The International Proctor,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK.

Attached are copies of the Bill of Lading and Consular Declaration forms for THE NEW AMERICAN PAINTING.

Dear Mr. McCray,

THE NEW AMERICAN PAINTING EXHIBITION

We have been asked by Mr. Hugh Shaw of the Arts Council of Great Britain to send you copies of shipping documents for the above exhibition which was returned to New York by the s.s. AMERICAN DOVER and consigned to

Messrs. W. F. Maiting
90 Broad Street,
New York.

As requested we are enclosing copies of Bill of Lading and Consular Declarations for the purpose of your records.

With compliments,

Yours faithfully,
PALL MALL DEPOSIT & FORWARDING CO. LTD.

Al. H. Shaw

PAM:WR:em

Catalog

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 777

PALL MALL DEPOSIT & FORWARDING CO. LTD.

10, ST. ALEAN'S STREET, HAYMARKET, LONDON, S.W.1.

CABLES: BURNISHED, LONDON. TELEPHONES: WHITEHALL 3545 (10 lines) CODES: A.B.C. 347 & 47
SHIPPING, FORWARDING AND INSURANCE AGENTS LIVESTOCK SHIPPERS COMMISSION MERCHANTS
HOUSEHOLD REMOVALS TO ALL POINTS AT HOME AND ABROAD SAFE DEPOSIT FOR VALUABLES
COLD STORAGE FOR FURS, ETC.
FURNITURE, MOTOR CARS, ANTIQUES & WORKS OF ART, PACKED & SHIPPED
TOURIST BUREAU
PASSENGERS AGENTS FOR ALL STEAMSHIP, RAIL AND AIR LINES
BRITISH & FOREIGN.
CORRESPONDENTS IN ALL PARTS OF THE WORLD

IN YOUR LETTER REFER TO
ACT/JVL

16th April, 1959

Mr. P. A. McCray,
Director,
The International Program,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK.

Dear Mr. McCray,

NEW AMERICAN PAINTINGS EXHIBITION

We have been asked by Mr. Hugh Shaw of the Arts Council of Great Britain to send you copies of shipping documents for the above exhibition which was returned to New York by the s.s. AMERICAN DOVER and consigned to

Messrs. W.B. Keating
90 Broad Street,
New York.

As requested we are enclosing copies of Bill of Lading and Consular Declarations for the purpose of your records.

With compliments,

Yours faithfully,
PALL MALL DEPOSIT & FORWARDING CO. LTD.

W. B. Keating

Catalog

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Form FS-253
(Amended March 1944)

DEPARTMENT OF STATE
FOREIGN SERVICE OF THE UNITED STATES OF AMERICA

DECLARATION IN CONNECTION WITH PAINTINGS, ETC., AND SCULPTURES

To be entered under Paragraph 1807 of the Tariff Act of 1930

London 10th. April, 1959.
(Place and date)

I, Albert Charles Taylor,
shipper
am the painter or producer of certain works of art, viz:

do hereby declare that I

1 Painting in Oil "BLACK & BLUE" by Francis. Value £ 1,960.

covered by consular invoice No. _____ certified by the American Consul at _____
on the _____ day of _____ 19 _____ that the said paintings, ~~prints, drawings and~~
sketches are originals; that the said sculptures or statuary are originals or the first or second replicas; and
that the said etchings, engravings, or woodcuts were printed by hand from hand etched or hand engraved
plates or blocks and are artists' proofs

This declaration cannot be signed by the artist as he is not available
in London.

Al Taylor,
(Signature of artist or shipper)

for PALL MALL DEPOSIT & FORWARDING CO. LTD.,

Shipped from London for New York
b. "AMERICAN BUILDER" 8.4.59.

ss:

I, _____, Consul of the United States of America
at _____, do hereby certify that the above declaration was
subscribed and sworn to (or affirmed) before me by _____ on this _____ day
of _____, 19_____, and that the statements therein contained are true to the best of
my knowledge and belief.

Consul of the United States of America.

No fee when issued with a consular invoice.

* If declared to by the foreign shipper the form should be changed to conform thereto, and a statement embodied therein showing why it is impracticable to obtain the declaration of the artist.

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Continuation

PALL MALL DEPOSIT & FORWARDING Co. Ltd.
London, 10th. April, 1959.

I, Albert Charles Taylor, do hereby declare that the merchandise herein described was imported from the United States, and that it was sent to London, England for temporary use as an exhibition, entitled "New American Paintings" held at Tate Gallery, London under the auspices of the Arts Council of Great Britain during February and March 1959.

for PALL MALL DEPOSIT & FORWARDING CO. LTD.,
Authorized Agent.

10th. April, 1959.

London.

This exhibition of "New American Paintings" contains 80 (E.G.T.Y) paintings as per particulars on the attached lists.

Catalog

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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INTRODUCED MAY 14th 1964. (Revised November 1964)

United States Lines Co.
NORTH ATLANTIC SERVICES—WESTBOUND
REGULAR LONG FORM OF BILL OF LADING—WBNA 103

(CONTINUED FROM OVERPAGE)

neither the carrier nor such corporation shall be liable for any loss or damage by fire unless caused by negligence or violation of a statute that constituted by law, for which the carrier or such corporation is liable, respectively.

25. In the event of any loss, damage or delay to or in case of goods not shipped in packages, per customary freight unit, the value of the goods shall be deemed to be \$500 per package or per customary freight unit, as the case may be, and the carrier's liability, if any, shall be determined on the basis of a value of \$500 per package or per customary freight unit, unless the nature and a higher value shall be declared by the shipper in writing before shipment and inserted in this bill of lading.

In the event of any loss, damage or delay to or in connection with goods of a value of \$500 or less than \$500 per package, lawful money of the United States or in case of goods not shipped in packages, per unit not exceeding \$500 per package, the carrier's liability, if any, shall be limited to the invoice value of the goods unless shipping documents filed, the carrier's liability, if any, shall be limited to the invoice value of the goods unless shipping documents filed, on which basis the rate of freight is adjusted. It is not intended that such invoice value shall be an agreed valuation and it is agreed that in no event shall the carrier operate to increase the extent of the carrier's liability beyond the market value at port of discharge, if that be less than invoice value.

It is agreed that the meaning of the word "package" includes animals, pieces and all articles in any description except goods shipped in bulk.

In no event shall the carrier be liable for more than the loss or damage actually sustained. The carrier's liability shall be limited to the actual cash value of the goods at the time of loss or damage.

In no event shall the carrier be liable for more than the loss of damage actually sustained.

SHIP S.S. "AMERICAN BUILDER" FLAG:

SHIP **S.S. "AMERICAN BUILDER"**
PORT OF DISCHARGE FROM SHIP **NEW YORK**
(Where the goods are to be delivered
to consignee or on-carrier)

Shall not be liable for any consequential or special damage and shall have the option of replacing any lost or damaged goods or, at its option, paying compensation for any damaged goods. This option is given to the carrier within

34. Unless written notice of claim, except as otherwise provided, in this clause is given to the carrier within ten days after the vessel's arrival at the port of destination, the carrier shall not be liable for any consequential or special damage and shall have the option to limit its liability to the value of the goods and of replacing or repairing any damaged goods.

24. Unless written notice of claim, except as otherwise provided, in this clause is given to the carrier and the ship within ten days after the vessel's arrival at the port of discharge, the carrier and the ship shall be discharged from all liability. This requirement shall not apply to claims for loss of or damage to cargo, or claims for delay in delivery, if the claim is made within 60 days after delivery of the goods, or where the goods are not delivered, within 90 days after the vessel's arrival at the port of discharge. The carrier and the ship shall be discharged from all liability. This requirement shall not apply to claims for loss of or damage to cargo, or claims for delay in delivery, if the claim is made within 60 days after delivery of the goods, or where the goods are not delivered, within 90 days after the vessel's arrival at the port of discharge.

Any claim against the carrier for any adjustment, refund of, or with respect to freight, charges or expenses must be given to the carrier or its agent in

Any claim against the carrier for any adjustment, refund of, or with respect to freight, charges or expenses on for delay or any claim other than for loss or damage to goods, must be given to the carrier or its agent in writing within twenty days from the date when the goods are or should have been delivered.

In any event, the carrier and the ship shall be discharged from all liability for any loss of, or damage to, or delay in delivery, if the goods are or should have been delivered within twenty days from the date when the goods are or should have been delivered.

In any event, the carrier and the ship shall be discharged from all liability whatsoever or by reason of delay of the goods or with respect to freight, charges or expenses, or the refund thereof or any other claim, unless suit is brought within one year after delivery of the goods or the date when they should have been delivered. Suit shall not be deemed brought against the carrier or ship until judgment has been obtained of the carrier or the ship, or both, or if brought in admiralty, until process of attachment has been served on the vessel or delivered to the carrier.

the goods should have been delivered. Ship shall not be liable for loss or damage to goods if the bill of lading has been obtained or the goods have been delivered to the carrier or the ship, or both, or if brought in admiralty, until proof is shown that notice of the filing of a libel shall have been served or delivered to the carrier.

It required by the carrier, a signed original bill of lading, duly endorsed, must be surrendered to the consignee of the goods.

SHIP	S.S. "AMERICAN BUILDER"	FLAG	U.S.R.	LONDON	PORT OF LONDON
PORT OF DISCHARGE FROM SHIP (Where the goods are to be delivered to consignee or on-carrier)	NEW YORK	DESIGNATION OF THE GOODS (If goods are to be transhipped beyond port of discharge show destination here)			THROUGH BILL OF LADING To

SHIPPER THE ARTS COUNCIL OF GREAT BRITAIN
 CONSIGNED TO: ORDER OF W. R. KEATING & CO., 90 BROAD STREET, NEW YORK, NEW YORK
 ADDRESS ARRIVAL NOTICE TO THE MUSEUM OF MODERN ART, c/o SANTINI BROTHERS WAREHOUSE, 447 WEST 49 STREET, NEW YORK.

PARTICULARS FURNISHED BY SHIPPER OF GOODS

PARTICULARS FURNISHED BY SHIPPER OF GOODS				
Marks and Numbers	No. of Packages	Description of Packages and Goods	Measurement	Gross Weight in Pounds
M. O. M. A. 1/44	FORTYFOUR (44)	CASES PAINTINGS ORIGINAL		T.7-15-0-0

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	IC/IP	I. A. 777

Printed & sold by EDEN FISHER & Co., LTD., 95, 96 & 97, Fenchurch Street, London, England
and P. C. RICHARDSON & Co. LTD. 6 Whitlington Avenue, E.C.3 A143577 (4-7-58)

INTERNOS

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THE MUSEUM OF MODERN ART

Open - December 1, 1977

The Museum of Modern Art

The Collection

THE MUSEUM OF MODERN ART

Open - May 1978

The Museum of Modern Art

The Collection

The Museum of Modern Art

The Collection

The Collection

The Museum of Modern Art is a non-profit organization, the only
art museum in the world that is not a part of a university.

The Museum of Modern Art is a non-profit organization, the only
art museum in the world that is not a part of a university.

Catalog

1977

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

THE MUSEUM OF MODERN ART

Date May 14, 1959

To: The Record

Re: Admission fee - TNAP -

From: Rose *KK*

Tate Gallery, London
ICE-F-36-57-LONDON

For the London showing of THE NEW AMERICAN PAINTING, the Tate Gallery charged an admission fee of 1/6 (21¢).

Admission to the Tate Gallery is free, but a fee is sometimes charged for admission to special exhibitions, such as TNAP.

in the CURRENT Exhibition

3. Enclosures

Obtain photostatic copies of the attached four photos for enclosing with your plan.

Please see that these four photos if possible and the other 18 in the attached folder are delivered to arrive before this evening.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

THE MUSEUM OF MODERN ART

Date February 16, 1959

To: Mr. Porter A. McCray

Re: TNAP Installation:

From: Susan C. Senior

London

Attached is a copy of the letter received today from Frechon, dated February 12th, regarding the installation at the Tate. Please note the attached engravings and after seeing us prepare

for meeting today a plan of the galleries of The Tate showing the exact locations and dimensions of the elements utilized. On your drawing, add the following:

1. The location of an introductory poster
2. The location of the two right angle panels now being employed in the CORNELL Exhibition
3. Dimensions

Obtain, photostatic copies of the attached four photos for use along with your plan.

Please see that these four photos if possible and the other 18 in the attached folder are delivered to artist Walter Dill Harris.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ICE-F-36-57 London

February 9, 1959

Mrs. Dyer

Porter McCray

Dear Charlotte:

Please note the attached cablegrams and after seeing me prepare for mailing today a plan of the galleries of The Tate showing the exact locations and dimensions of the elements outlined. On your drawing, add the following:

1. The location of an introductory poster
2. The location of the two right angle panels now being employed in the CORNITH Exhibition
3. Dimensions

Obtain photostatic copies of the attached four photos for enclosing with your plan.

Please see that these four photos if possible and the other 18 in the attached folder are delivered to Dottie Miller this morning.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 777

Waldo Rasmussen

Porter A. McCray

January 5, 1959

To take Tuesday

Please give me copies of all correspondence with Toninelli re catalogs and Pizzi's two estimates. Also Giron's bearing on this problem. Correspondence with USIS Milan also.

I can learn most easily from Giron where plates are and after seeing Paris catalog know if their plates are suitable for London catalog.

We know that most of the lenders, council, etc. received their catalogs. It is possible they did not distribute the last 50 for which I personally handed them labels - or that they got these confused with the 50 we gave to USIS for distribution in Italy. I will attempt letter from Paris.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I.A. 777

Walter Gasmussen
to the Senior
Staff, 1958

cc: SP-ICE-17-57: catalog

packing & shipping
costs

London TNAP: packing and shipping
catalog
intra-office
pink

-2-

Questions: a) the \$500 catalog fee. In PAM's cable to you of June 12th he says "APPROXIMATE AMOUNTS DISCUSSED NELSON 3 AND 9 THOUSAND FOR PREPARATION AND CATALOG." Where does the extra \$500 come in? If, as I gather, it has come in, logically, somewhere, tell me and we'll issue a separate P.O. to Nelson for this amount -- it should be done separately from the installation anyway.

b) costs of packing material. Now that we are asking the suppliers to pack the material in reusable containers for loading in the lift-van, we are being involved in a charge which is logically part of the packing expense -- since normally the suppliers would deliver the material to Santini in cartons or other containers suitable for a one-move shipment. I've stressed to Chadwick that these costs must be kept within the \$9,000 total, by simplified packing, since the material will be in the liftvans and not shipped around separately in the containers, but since I haven't seen the itemized accounting yet, I'm a bit worried. I think it will be all right, but you get the possible problem. If this does involve an overage in the \$9,000, can it be applied to packing costs?

TNAP

London

1. Transportation. Frank O'Hara tells me shipment for this and Pollock will be made to respective embassies in Brussels and London and United States Government property, exhibition material. Beyond notifying the exhibitors in each case, do we have to do anything further on transportation? Will London and Brussels reimburse the Embassy, will shipments go collect, or do we reimburse Embassy and in turn get reimbursed by the exhibitors?

2. Catalog translation. Segnitz is bringing his French translation sometime next week. Should we send this translation to Giron or Cassou for their use as a control right away so that they can prepare the translation now and we can send this result of our joint efforts to Brussels, where the show opens December 1st? Should we send the Segnitz translation to Brussels now and let the French do their own? If we send Segnitz' to Paris, to whom? And will you urge them to get it done right away?

W1100b

Catalog

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A. 777

cc: A. Hecht
J. Schuyler

*Memo -
cut*

*TNAP
London*

*Corresp
Cat
Public*

September 9, 1958

Rasmussen

Waldo

Sundry matters relating to
International Program

Susan - Berlin dated 9/4-5

Dear Waldo:

A note should be made that PAM kept 7/18/58 letter from Dell'Aquila and 7/28/58 SC3 reply - re possible changes in future Biennale Juries. PAM wants to answer - tickler for his return.

PAM cabled Henry Francis, Cleveland, 9/4/58: French desire photograph in color under supervision Ebatub Les Amateurs for posters. Please cable permission Speyer Embassy Paris Friday latest.

The ABE correspondence should await PAM's return and a letter of apology should be written. Maybe we can think of something to build such a letter around?

The Nigerian correspondence Porter feels deserves an answer. Please have a draft for his return.

My 8/28 memo to PAM re English TNAP catalog should be marked CONFIDENTIAL. Please have kept for my return. Nothing to be done until then.

As of 9/4/58 the MOA books had not arrived. APO to Berlin can take 2-4 weeks.

Please keep list in duplicate of all incoming mail regardless of to whom addressed.

Please keep to absolute minimum stuff sent to Porter. Whenever possible contact me at Vendome instead.

Frank will be at Hotel Quai Voltaire. His, PAM's and my plans are still vague but the minute all the decisions are made (each affects the other, I will cable you. But we are all well aware of various problems of opening and closings. I've asked Frank to write you re details.

Schedule says Biennale closes 9/30 - Porter says 10/19 ?? Gloria should do a second check at closing - but if \$360 is half, is 9/30 half or 10/19?

PAM assumes the English have all their publicity material. If not, PAM has been phoning Weyl. PAM tried from here and will again try to reach Wansing by phone.

TNAP is not going to Rome. It probably will linger here. PAM and I are onto this so don't worry.

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cc: A. Hecht
J. Schuyler

September 9, 1958

Waldo

Sundry matters relating to
International Program

Susan - Berlin dated 9/4-5
page 2. (continued)

Tobey's are probably not going to be shown separately. If they are, it must be exactly same as Biennale or not use our name. This is just for your information if Mrs. Johnson (Marian Willard) calls you say you don't think Porter feels it can be done but to contact me Paris. He's not supposed to do anything but take pills for that arse. And I will be in telephone touch with him. Incidentally Hague request to Tobey was not USIS. Main person requesting seems to be Mrs. Johnson.

TRAP lenders for NED show is not our problem. Wait for FAM's return.

Noguchi - will be brought up at Nov. Council Meeting.

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THE MUSEUM OF MODERN ART

Date April 15, 1959

To: Mr. McCray

Re: TNAP catalog - London

From: Peter Humphrey

edition.

Dear Porter:

I have just noticed an error in your preface to the London edition of subject catalog: American Export Lines is thanked for free transportation, instead of U. S. Lines. Fortunately, there will be time to correct this error for the New York edition.

Peter

The Museum of Modern Art, New York

The Tate Gallery, London

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ICE-F-36-57 London catalog ✓
EPH
pink intra office

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING
(London showing)

Catalog: Suggested title page
December 1, 1958
February 13, 1959

Porter

London TNAP catalog

Peter

Dear Porter:

I have prepared the labels for the London TNAP catalog - again the usual categories: ICAMOMA (now, as of Feb. 12, 87 members, inc. all categories), MOMA Trustees, lenders and artists, specials (10) - a total of 162. I have also included a few extra labels as of possible help. I hope that you can arrange for this mailing to be undertaken - and for 40 additional copies to be sent back to us for staff and contingency. Since this is the only foreign English edition, you may wish to give it a wider distribution (particularly to press and critics and institutions) than was done for earlier editions.

Organized by the International Program

of The Museum of Modern Art, New York,

under the auspices of the International Council

The Museum of Modern Art, New York

Peter

The Tate Gallery, London

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The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING
(London showing)

Catalog: Suggested title page
December 1, 1958

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING
(London showing)

of Modern Art to present in London the new exhibition, an exhibition
organized under its auspices. The Tate Gallery is well-known for its role
in exhibiting the best in modern art to the British public. The activities
of the Arts Council of Great Britain are well-known, leading to an
international exchange the outstanding cultural achievements of this country.
We should like to thank the former and the present Art Directors of the Council,
Madame Philip Jones and Herbert White, for their help in bringing this new
exhibition to England under the

THE NEW AMERICAN PAINTING

like to express our gratitude to the Trustees of the Tate and to its Director,
Sir John Rothenstein, for their cordial invitation to show the new American
painting at their museum. This is the second time the Museum of Modern Art,
New York has had the honor to collaborate with the Arts Council of Great Britain
and the Tate Gallery. The first occasion was in 1956, when we exhibited in the
Gallerie d'Art Moderne, a selection from the collection of the Museum of Modern Art,
New York was shown at the Tate.

The latter exhibition was a survey of the work of the twentieth century,
including painting, sculpture, prints, architecture and design, photography
and the film. Some of the more recent work shown in this exhibition was the
basis for a report that a show devoted to recent American painting
be organized for circulation in Europe.

The Tate Gallery, London

dates

THE NEW AMERICAN PAINTING, offering works by American artists, was
arranged in response to their requests. It was particularly invited to
Miss Dorothy C. Miller, Secretary of the Tate Gallery, who chose the paintings

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The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING
(London Showing)

Catalog: McGraw Preface
January 5, 1959

next to LAST DRAFT.
David Thomas - ARS Council To

PREFACE

It is a great pleasure for the International Council at The Museum of Modern Art to present in London THE NEW AMERICAN PAINTING, an exhibition organised under its auspices. The Tate Gallery is well-known for its role in exhibiting the best in modern art to the British public. The activities of the Arts Council of Great Britain are world-renowned, presenting to an international audience the outstanding cultural achievements of this country. We should like to thank the former and the present Art Directors of the Council, Messrs. Philip James and Gabriel White, for their help in bringing this exhibition to England under the auspices of their organisation. We would also like to express our gratitude to the Trustees of the Tate and to its Director, Sir John Rothenstein, for their cordial invitation to show THE NEW AMERICAN PAINTING at their museum. This is the second time The Museum of Modern Art, New York has had the honor to collaborate with the Arts Council of Great Britain and the Tate Gallery. The first occasion was in 1956, when MODERN ART IN THE UNITED STATES: A SELECTION FROM THE COLLECTIONS OF THE MUSEUM OF MODERN ART, NEW YORK was shown at the Tate.

The latter exhibition was a survey of the arts of the twentieth century, including painting, sculpture, prints, architecture and design, photography and the film. Some of the more recent work seen in this exhibition was the basis for a request that a show devoted to recent tendencies in American painting be organised for circulation in Europe.

THE NEW AMERICAN PAINTING, offering works by seventeen artists, was arranged in response to these requests. We are particularly indebted to Miss Dorothy C. Miller, Curator of Museum Collections, who chose the paintings

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The International Council at
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THE NEW AMERICAN PAINTING
(London Showing)

Catalog: McCray Preface
January 5, 1959
Page 2

in the exhibition, and to Mr. Alfred H. Barr, Jr., the Director of Museum Collections, whose introduction to the catalog traces the development of the tendencies represented in THE NEW AMERICAN PAINTING and discusses the styles of the various artists. Mr. Frank O'Hara of the International Program assisted Miss Miller throughout.

Works included with an inventory are illustrated.

We greatly appreciate the cooperation of Mr. Stefan Munsing, Assistant Cultural Affairs Officer of the United States Information Service, who has rendered invaluable aid in coordinating many of the details connected with the exhibition.

The United States Lines have generously provided free transportation of the paintings to Europe.

Our profound thanks go to the lenders to the exhibition, whose names appear in the catalog with the respective items from their collections. Through their cooperation THE NEW AMERICAN PAINTING has been circulated in eight leading European centers.

Lent by the Philadelphia Museum of Art, Philadelphia, Pennsylvania
(Daniel S. Fielder Art Museum)

PORTER A. McCRAY
DIRECTOR
THE INTERNATIONAL PROGRAM
THE MUSEUM OF MODERN ART,
NEW YORK

2. Encaustic 1946

Oil on canvas

60 x 48 in. 152.4 x 121.9 cm

Lent by The Museum of Modern Art, New York, New York (Mrs. Louis B. Field)

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THE NEW AMERICAN PAINTING

*See also:
Antony's statement
on the subject of all
the paintings in the
catalogue*

Catalog: Item listing
Page 1

Unframed dimensions given; height precedes width. The arrangement of the items is chronological. Parentheses indicate that dates are not shown on the work itself. Works marked with an asterisk are illustrated.

William FAZIO (1912 -) 1912 x 182.9 cm.

- * 1. Dwarf 1947

Oil on canvas

42 x 36 1/8 in. 106.7 x 91.7 cm.

Lent by The Museum of Modern Art, New York, New York (A. Conger Goodyear Fund)

- * 2. Primeval Landscape 1953

Oil on canvas

60 x 72 in. 152.4 x 182.9 cm.

Lent by the Philadelphia Museum of Art, Philadelphia, Pennsylvania (Samuel S. Fleisher Art Memorial)

3. Pompeii 1956

Oil on canvas

60 x 48 in. 152.4 x 121.9 cm.

Lent by The Museum of Modern Art, New York, New York (Mrs. Louise Smith Fund)

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The International Council at New York
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

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Page 2

William BAZIOTES (continued)

4. Red Landscape 1957

Oil on canvas

72-1/4 x 60-1/4 in. 183.5 x 153.0 cm.

Lent by The Minneapolis Institute of Arts, Minneapolis, Minnesota
(Bigelow Fund)

~~* 5. Withdrawn 1957~~

~~Oil on canvas~~

~~60 x 72-1/4 in. 152.4 x 183.5 cm.~~

~~Lent by Tom Stork, San Antonio, Texas~~

~~Oil on canvas~~

~~60 1/4 x 52 1/4 in. 153.5 x 133.0 cm.~~

~~Lent by Nelson A. Rockefeller, New York, New York~~

* 6. Barbie 1959

Oil on canvas

52 1/2 x 43 1/2 in. 134.0 x 110.5 cm.

Lent by Stable Gallery, New York, New York

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James BROOKS (1906 -)

5. ~~X~~ R 1953

Oil on canvas

82 1/2 x 88 in. 209.6 x 223.5 cm.

Lent by Stable Gallery, New York, New York

6. * ~~X~~ Qualm 1954

Oil on canvas

61 x 57 1/8 in. 154.9 x 146.1 cm.

Lent by The Museum of Modern Art, New York, New York (Gift of Mrs. Bliss
Parkinson)

7. * ~~X~~ Jackson (1956)

Oil on canvas

66 3/4 x 69 3/4 in. 169.8 x 177.2 cm.

Lent by Nelson A. Rockefeller, New York, New York

8. * ~~X~~ Karrig 1956

Oil on canvas

79 1/8 x 73 1/2 in. 201.0 x 186.8 cm.

Lent by Stable Gallery, New York, New York

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James BROOKS (continued)

9. * Bixby 1953

10. * M. Oil on canvas

51 x 66 in. 129.5 x 167.6 cm.

Lent by Stable Gallery, New York, New York

Lent by The Museum of Modern Art, New York, New York (Gift of
Mr. and Mrs. David Rockefeller)

11. * M. Black in Red (1953)

Oil on canvas

71 x 51 1/2 in. 180.3 x 130.2 cm.

Lent by The Museum of Modern Art, New York, New York
(Gift of Mrs. David Rockefeller)

12. * M. Black in Red (1954)

Oil on canvas

71 x 51 1/2 in. 180.3 x 130.2 cm.

Lent by C. A. Brown, London, England

13. * M. Black in Red (1954)

Oil on canvas

62 x 48 1/2 in. 157.5 x 124.2 cm.

Lent by Martin Gumpel, New York, New York

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Sam FRANCIS (1923 -)

10. * ~~M.~~ Big Red (1953) x 187.3 cm.

Oil on canvas of Mrs. William A. M. Gordon, New York, New York

119 x 76 in. 302.2 x 193 cm.

Lent by The Museum of Modern Art, New York, New York (Gift of
Mr. and Mrs. David Rockefeller)

11. * ~~M.~~ Black in Red (1953)

Lent by William A. Rockefeller, New York, New York

Oil on canvas

12. * ~~M.~~ 77 x 51 1/4 in. 195.6 x 130.2 cm.

Lent by The Museum of Modern Art, New York, New York
(Blanchette Rockefeller Fund)

12. * ~~M.~~ Blue and Black (1954)

Oil on canvas

17. * ~~M.~~ 77 x 51 1/2 in. 195.6 x 130.8 cm.

Lent by E. J. Power, London, England

13. * ~~M.~~ Arcueil (1956)

Oil on canvas

18. * ~~M.~~ 82 x 76 1/2 in. 208.2 x 194.2 cm.

Lent by Martha Jackson Gallery, New York, New York

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Arshile GORKY (1905-1948)

14. ~~X~~. Diary of a Seducer 1945

Oil on canvas

50 x 62 in. 127 x 157.5 cm.

Lent by Mr. and Mrs. William A. M. Burden, New York, New York

15. * ~~X~~. The Calendars 1946-47. John Stephen, Greenwich, Connecticut

Oil on canvas

49 3/4 x 60 in. 126.4 x 152.4 cm.

Lent by Nelson A. Rockefeller, New York, New York

16. * ~~X~~. Agony 1947

Oil on canvas

40 x 50 1/2 in. 101.6 x 128.3 cm.

Lent by The Museum of Modern Art, New York, New York (A. Conger Goodyear Fund)

17. * ~~X~~. Dark Green Painting (c. 1947)

Oil on canvas

43 7/8 x 55 7/8 in. 111.4 x 141.9 cm.

Lent by Mrs. H. Gates Lloyd, Haverford, Pennsylvania

18. * ~~X~~. The Limit 1947

Oil on paper over burlap

50 3/4 x 62 1/2 in. 128.9 x 158.8 cm.

Lent by Sidney Janis Gallery, New York, New York

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The International Council at
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THE NEW AMERICAN PAINTING

Oil, Soap, Gum, Hiding

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20. M. Thompson 1947

19. Soft Night 1947

Oil on canvas 138 x 175.3 cm.

38 x 50 in. 96.5 x 127 cm.

Lent by Mr. and Mrs. John Stephan, Greenwich, Connecticut

21. M. Thompson 1947

Oil on canvas

38 x 50 in. 96.5 x 127 cm.

Lent by the artist, New York, New York

22. M. Thompson 1947

Oil on canvas

38 x 50 in. 96.5 x 127 cm.

Lent by the artist, New York, New York

23. M. Thompson 1947

Oil on canvas

38 x 50 in. 96.5 x 127 cm.

Lent by Mr. and Mrs. Charles Rosenberg, New York, New York

24. M. Thompson 1947

Oil on canvas

38 x 50 in. 96.5 x 127 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York

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Adolph GOTTLIEB (1903 -)

20. * ~~20.~~ Tournament 1951

Oil on canvas

60 1/4 x 70 1/4 in. 153 x 178.4 cm.

Lent by the artist, New York, New York

21. ~~22.~~ Black, Blue, Red 1956

Oil on canvas

72 x 50 in. 183 x 127 cm.

Lent by the artist, New York, New York

22. ~~23.~~ Red at Night, 1956

Oil on canvas

72 x 96 in. 183 x 243.8 cm.

Lent by the artist, New York, New York

23. * ~~24.~~ Side Pull 1956

Oil on canvas

50 x 60 in. 127 x 152.4 cm.

Lent by Mr. and Mrs. Clement Greenberg, New York, New York

24. * ~~25.~~ Burst (1957)

Oil on canvas

96 x 40 in. 243.8 x 101.6 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York

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Philip GUSTON (1913 -)

25. * Painting 1954

Oil on canvas

63 1/4 x 50 1/8 in. 160.7 x 127.7 cm.

Lent by The Museum of Modern Art, New York, New York (Gift of
Philip C. Johnson)

26. * Beggar's Joys 1954-55

Oil on canvas

72 1/8 x 66 1/8 in. 183.3 x 173.3 cm.

Lent by Boris and Sophie Leavitt, Lana Lobell, Hanover, Pennsylvania

27. * The Room 1954-55

Oil on canvas

72 x 60 in. 182.8 x 152.4 cm.

Lent by Mrs. Leo Castelli, New York, New York

28. * The Clock 1957

Oil on canvas

76 x 64 in. 193.1 x 163.0 cm.

Lent by Mrs. Sherman J. Sexton, Chicago, Illinois

29. * The Mirror 1957

Oil on canvas

68 3/8 x 61 in. 173.7 x 154.9 cm.

Lent by Mrs. Elias Parkinson, New York, New York

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Grace HARTIGAN (1922 -)

30. ~~X~~. River Bathers 1953

Oil on canvas

89 3/8 x 88 3/4 in. 176.2 x 225.5 cm.

Lent by The Museum of Modern Art, New York, New York (Given anonymously)

31. ~~X~~. City Life 1956

Oil on canvas

81 x 98 1/2 in. 205.7 x 250.2 cm.

Lent by Nelson A. Rockefeller, New York, New York

32. ~~X~~. Essex Market 1956

Oil on canvas

80 7/8 x 69 1/4 in. 205.4 x 175.9 cm.

Lent by Mrs. John D. Rockefeller 3rd, New York, New York

33. ~~X~~. Interior, "The Creeks" 1957

Oil on canvas

90 1/2 x 96 in. 229.3 x 243.8 cm.

Lent by Philip C. Johnson, New Canaan, Connecticut

34. ~~X~~. On Orchard Street 1957

Oil on canvas

70 1/2 x 80 1/4 in. 179.1 x 203.7 cm.

Lent by Mr. and Mrs. Patrick B. McGinnis, Boston, Massachusetts

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Frans KLINE (1910 -)

* 35. Cardinal 1950

Oil on canvas

77½ x 56 7/8 in. 196.8 x 144.5 cm.

Lent by Mr. and Mrs. George Poindexter, New York, New York

36. Chief (1950)

Oil on canvas

58 3/8 x 73½ in. 148.3 x 186.7 cm.

Lent by The Museum of Modern Art, New York, New York, (Gift of
Mr. and Mrs. David M. Solinger)

* 37. Accent Graves 1955

Oil on canvas

75 ½ x 51 3/4 in. 191.1 x 131.5 cm.

Lent by Mrs. John D. Rockefeller 3rd, New York, New York

* 38. Wanamaker Block (1955)

Oil on canvas

78 x 3/4 x 71½ in. 200 x 181 cm.

Lent by Richard Brown Baker, New York, New York

39. Garcia 1957

Oil on canvas

95 x 79 5/8 in. 241.3 x 202.2 cm.

Lent by Sidney Janis Gallery, New York, New York

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Page 12

Willem de Kooning (1904 -)

* 40. Painting (1948)

Oil and ripolin enamel on canvas

42 5/8 x 56 1/8 in. 108.3 x 142.5 cm.

Lent by The Museum of Modern Art, New York, New York, (Purchase)

* 41. Woman I (1950-52)

Oil with charcoal on canvas

75 7/8 x 58 in. 192.8 x 147.3 cm.

Lent by The Museum of Modern Art, New York, New York (Purchase)

42. Woman II (1952)

Oil on canvas

59 x 43 in. 149.9 x 109.3 cm.

Lent by The Museum of Modern Art, New York, New York (Gift of Mrs. John D. Rockefeller, 3rd)

43. Police Gazette (1955)

Oil on canvas 143 x 137.3 cm.

43 x 50 1/2 in. 109.2 x 127.6 cm.

Lent by Mr. and Mrs. Walter Bareiss, Greenwich, Connecticut

* 44. February (1957)

Oil on canvas 177.3 x 175.3 cm.

79 1/2 x 69 in. 201.3 x 175.3 cm.

Lent by Dr. and Mrs. Edgar Berman, Baltimore, Maryland

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Robert MOTHERWELL (1915 -)

* 45. Personage with Yellow Ochre and White 1947

Oil on canvas

72 x 54 in. 182.9 x 137.2 cm.

Lent by The Museum of Modern Art, New York, New York (Gift of
Mr. and Mrs. Samuel M. Kootz)

46. Fishes with Red Stripe (1954) New York, New York

Oil on paper

42 3/4 x 41 1/2 in. 108.6 x 105.4 cm.

Lent by John M. Cuddihy, New York, New York

* 47. Elegy for the Spanish Republic XXXV 1954-58

Oil on canvas

80 x 100 1/2 in. 203.2 x 254.6 cm.

Lent by Sidney Janis Gallery, New York, New York

* 48. Je T'aime, Number III, With Loaf of Bread 1955

Oil on canvas

72 x 54 in. 183 x 137.2 cm.

Lent by Mr. and Mrs. Clement Greenberg, New York, New York

49. Jour la Maison, Nuit La Rue 1957

Oil on canvas

70 x 90 in. 177.8 x 228.6 cm.

Lent by Sidney Janis Gallery, New York, New York

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Barnett NEWMAN (1905 -)

* 50. Abraham 1949

Oil on canvas

84 x 35½ in. 213.3 x 90.2 cm.

Lent by ~~Philip G. Johnson, New York, New York~~
Betty Parsons Gallery, New York, New York.

* 51. Concord (1949)

Oil on canvas

90 x 54 in. 228.6 x 137.2 cm.

Lent by Mrs. Betty Parsons, New York, New York

* 52. Horizon Light 1949

Oil on canvas

30½ x 72½ in. 77.5 x 184.2 cm.

Lent by Mr. and Mrs. Thomas Sills, New York, New York

* 53. Adam 1951-52

Oil on canvas

95 5/8 x 79 5/8 in. 243.0 x 202.4 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York

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Jackson POLLOCK (1912 - 1956)

* 54. Number 8 (1949)

Oil and aluminum on canvas

34 x 71½ in. 86.4 x 180.7 cm.

Lent by Mr. and Mrs. Roy R. Neuberger, New York, New York

* 55. Number 26 (1951)

Oil on canvas

54½ x 36½ in. 137.8 x 92.7 cm.

Lent by Sidney Janis Gallery, New York, New York

* 56. Number 27 (1951)

Duco on canvas

55 ¾ x 75½ in. 141.6 x 188.6 cm.

Lent by Sidney Janis Gallery, New York, New York

* 57. Number 12 1952

Oil on canvas

101 7/8 x 89 in. 258.8 x 226 cm.

Lent by Nelson A. Rockefeller, New York, New York

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Mark ROTHKO (1903 - 1970)

* 58. Number 10 1950 (1950)

Oil on canvas

90 3/8 x 57 1/8 in. 229.6 x 145.1 cm.

Lent by The Museum of Modern Art, New York, New York (Gift of Philip C. Johnson)

59. Number 7 1951 (1951)

Oil on canvas

94 1/2 x 54 3/4 in. 240 x 139.1 cm.

Lent by Mrs. Betty Parsons, New York, New York

60. Earth and Green 1954-55 (1957)

Oil on canvas

90 3/8 x 73 1/2 in. 229.6 x 186.7 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York

* 61. The Black and the White 1956 (1957)

Oil on canvas

94 x 53 3/4 in. 238.8 x 136.6 cm.

Lent by Dr. and Mrs. Frank Stanton, New York, New York

* 62. Tan and Black on Red 1957

Oil on canvas

69 3/8 x 53 3/8 in. 176.2 x 135.5 cm.

Lent by Mr. and Mrs. I. Donald Grossman, New York, New York

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Theodoros STAMIS (1922 -)

* 63. Red Sea Terrace, Number 1 (1952)

Oil on canvas

92 x 70 $\frac{1}{2}$ in. 233.8 x 178.5 cm.

Lent by André Emmerich Gallery, New York, New York

Lent by Mr. and Mrs. Ben Heller, New York, New York

* 64. Heart of Willow -- Sun (1957)

Oil on canvas

79 x 56 $\frac{1}{2}$ in. 200.6 x 142.9 cm.

Lent by André Emmerich Gallery, New York, New York

Lent by Mrs. Betty Parsons, New York, New York

* 65. High Snow, Low Sun, Number 3 (1957)

Oil on canvas

56 $\frac{1}{2}$ x 56 3/4 in. 143.5 x 144.1 cm.

Lent by André Emmerich Gallery, New York, New York

Lent by Mr. and Mrs. Andrew Smith, South Orange, New Jersey

* 66. White Field, Number 2 (1957)

Oil on canvas

60 x 72 3/8 in. 152.4 x 183.9 cm.

Lent by Mr. and Mrs. Paul Rankine, Bethesda, Maryland

Lent by The Museum of Modern Art, New York, New York

* 67. Sun Games, Number 2 (1958)

Oil on canvas

70 7/8 x 61 in. 180 x 155 cm.

Lent by Private Collection, New York, New York

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Clifford Still (1904-1963)

Clifford STILL (1904 -)

* 68. Number 2 1949

Oil on canvas 107.7 x 101.9 cm.

91 3/4 x 68 7/8 in. 233 x 174.9 cm. New York

Lent by Mr. and Mrs. Ben Heller, New York, New York

* 69. Number 3 1951

Oil on canvas 218.5 x 203.5 cm.

46 3/4 x 37 7/8 in. 118.8 x 96.3 cm. New York (Gift of
Philip G. Johnson)

Lent by Mrs. Betty Parsons, New York, New York

* 70. Number 5 1951

Oil on canvas

54 x 45 1/2 in. 137.3 x 115.6 cm.

Lent by Mr. and Mrs. Anthony Smith, South Orange, New Jersey

* 71. Painting 1951

Oil on canvas

94 x 82 in. 238.8 x 208.3 cm.

Lent by The Museum of Modern Art, New York, New York
(Blanchette Rockefeller Fund)

* 72. Number 15 (1953)

Oil on canvas

66 x 55 in. 167.6 x 139.7 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York

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Bradley Walker TOMLIN (1899-1953)

72. All Souls' Night (1948)

Oil on canvas

42 3/8 x 63 3/4 in. 107.7 x 161.9 cm.

Lent by Betty Parsons Gallery, New York, New York

* 73. Number 20 1949

Oil with charcoal on canvas

86 x 80 1/2 in. 218.4 x 203.8 cm.

Lent by The Museum of Modern Art, New York, New York (Gift of Philip C. Johnson)

* 74. Number 9: In Praise of Gertrude Stein 1950

Oil on canvas

49 x 102 1/2 in. 124.5 x 259.8 cm.

Lent by The Museum of Modern Art, New York, New York (Gift of Mrs. John D. Rockefeller 3rd)

75. Number 18 (1950)

Oil on canvas

78 1/8 x 49 7/8 in. 198.4 x 126.8 cm.

Lent by Nelson A. Rockefeller, New York, New York

* 76. Number 15 (1953)

Oil on canvas

46 x 76 in. 116.8 x 193 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York

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Jack TWORNOV (1900 -)

77. Prophet 1955

Oil on canvas

72½ x 64 1/8 in. 183.5 x 152.8 cm.

Lent by Stable Gallery, New York, New York

78. Water Game 1955

Oil on canvas

69 x 59 in. 175.3 x 149.8 cm.

Lent by Stable Gallery, New York, New York

* 79. Blue Cradle 1956

Oil on canvas

72 x 64 in. 183 x 162.5 cm.

Lent by Mr. and Mrs. Donald M. Elinken, New York, New York

* 80. Cradle 1956

Oil on canvas

72½ x 64½ in. 183.5 x 163.2 cm.

Lent by Mr. and Mrs. William Calfee, Washington, D. C.

* 81. Transverse 1957-58

Oil on canvas

72 x 76 in. 183 x 193 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York