

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

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

Davis

TO Mrs. Caroline Keck

Date Oct. 11, 1945

PLEASE PUT ORDER NUMBER ON INVOICE

11 Cranberry Street

Brooklyn 2, N. Y.

Nº 33857

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
Clean edges of Davis Mural from Studio B Municipal Broadcasting Company		\$10.
Ordered by.....		
Authorized by.....		
For Stuart Davis Exhibition		

can
The
will
dra
ican art.
y 3, 1946,
panels,
lled by
James Johnson Sweeney, Director of the Museum's Department of Painting and Sculpture, who has also written the catalog.

Unlike most artists, Stuart Davis cannot refer to his "early struggles" for he had none. As some actors claim to have been born in a theatrical trunk, Davis may be said to have been brought up in the studio. Both his parents had studied at the Pennsylvania Academy of Fine Arts and, at the time of his birth in Philadelphia in 1894, his father was art director of the Philadelphia Press, employing the early great of twentieth-century art in the United States: John Sloan, George Luks, William Glackens and Everett Shinn.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	298.4

451015 - 33

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

MIBITION

PROJECT ORDERS

No. 4007 - \$450 9/19/45 Framing Through
 his No. 4022 - \$250 11/5/45 Installation . As he
 expr No. 4051 - \$150 10/8/45 Davis Mural
 No. 4057 - \$50 10/12/45 Marquee ign many
 No. 4231 - \$3 2/6/46 Glaze Sailcloth d in
 (note to Miss Urich "in order to sell the frame to the inating
 owners glass must be added") ent.
 side of
 past;
 lors on
 e music
 auto
 ctives;
 Massa-
 ies and
 neral,

of Mo he Museum
 from auction
 to ps eighteen,
 cause rich has
 The e an art.
 will 3, 1946,
 drawi iels,
 James ed by
 and S of Painting
 strugg s "early
 in a een born

Both his parents had studied at the Pennsylvania Academy of Fine Arts and, at the time of his birth in Philadelphia in 1894, his father was art director of the Philadelphia Press, employing the early great of twentieth-century art in the United States: John Sloan, George Luks, William Glackens and Everett Shinn.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	298.4

451015 - 33

298

THE MUSEUM OF MODERN ART**11 WEST 53RD STREET, NEW YORK 19, N. Y.**

FOR IMMEDIATE RELEASE

TELEPHONE: CIRCLE 5-8900

MUSEUM OF MODERN ART PRESENTS ONE-MAN RETROSPECTIVE EXHIBITION
OF PAINTINGS BY STUART DAVIS

Stuart Davis is a painter of the American scene. Through his art he translates its spirit and its rhythms into paint. As he expresses it:

"I have enjoyed the dynamic American scene for many years, and all my pictures (including the ones I painted in Paris) are referential to it. They all have their originating impulse in the impact of contemporary American environment. Some of the things that have made me want to paint, outside of other paintings are: American wood and iron work of the past; Civil War and skyscraper architecture; the brilliant colors on gasoline stations, chain store fronts, and taxicabs; the music of Bach; synthetic chemistry; ... fast travel by train, auto and aeroplane which has brought new and multiple perspectives; electric signs; the landscape and boats of Gloucester, Massachusetts; five-and-ten-cent store kitchen utensils; movies and radio; Earl Hines' hot piano and Negro jazz music in general, etc."

A one-man show of Stuart Davis' work will open at the Museum of Modern Art Wednesday, October 17. It will cover his production from Self-Portrait painted in 1912 when the artist was only eighteen, to paintings of 1945--showing a cross-section of the work which has caused Davis to be regarded as one of the leaders of American art. The exhibition, which will remain on view through February 3, 1946, will consist of approximately fifty oil paintings, mural panels, drawings and watercolors. It has been directed and installed by James Johnson Sweeney, Director of the Museum's Department of Painting and Sculpture, who has also written the catalog.

Unlike most artists, Stuart Davis cannot refer to his "early struggles" for he had none. As some actors claim to have been born in a theatrical trunk, Davis may be said to have been brought up in the studio. Both his parents had studied at the Pennsylvania Academy of Fine Arts and, at the time of his birth in Philadelphia in 1894, his father was art director of the Philadelphia Press, employing the early great or twentieth-century art in the United States: John Sloan, George Luks, William Glackens and Everett Shinn.

When Davis was seven years old, his father was appointed art editor and cartoonist on the Newark Evening News and the family moved to East Orange, New Jersey. Soon other members of the group also migrated North from Philadelphia and settled in Manhattan where they were to become famous as "The Eight" and--to hide-bound academicians--

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	298.4

-2-

infamous as "The Ash Can School."

In 1909 Robert Henri, close friend of Davis' father, who had been teaching in William Chase's school in New York, opened his own school there. Young Davis, in his first year in the East Orange High School, quit to become a student under Henri. Davis writes of this experience as follows:

"The Henri School was regarded as radical and revolutionary in its methods, and it was. All the usual art school routine was repudiated. Individuality of expression was the keynote and Henri's broad point of view in his criticisms was very effective in evoking it. Art was not a matter of rules and techniques, or the search for an absolute ideal of beauty.... It was the expression of ideas and emotions about the life of the time. We were encouraged to make sketches of everyday life in the streets, the theatre, the restaurant and everywhere else. Those were transformed into paintings in the school studios. On Saturday mornings they were all hung at the composition class. Henri talked about them, about music, about literature and life in general in a very stimulating and entertaining manner."

The next great stimulus in the life of the young artist was the International Exhibition of Modern Art held February 1913 in the Armory of the 69th Infantry in New York City. Although only nineteen years old at the time, he was represented in it by five paintings. Afterwards known as the Armory Show, this exhibition introduced to America the work of vanguard European painters and sculptors. The impact of the exhibition on Davis is best given in his own words:

"The Armory Show was the greatest shock to me--the greatest single influence I have experienced in my work. All my immediately subsequent efforts went toward incorporating Armory Show ideas into my work."

In spite of the Armory Show, which gave Davis a new conception of the picture as an entity in itself rather than merely a replica of another visual entity, he continued with art of an illustrative nature. He was a contributing artist to The Masses until in 1916 a split took place among the editors between "pure art" and "idea art." The propagandist party won and Davis withdrew from the magazine with John Sloan, Glenn Coleman and others.

Davis spent the Summer of 1915 in Gloucester, Massachusetts, and, with the exception of a trip to Havana in 1919 and another to New Mexico in 1923, oscillated between New York and Gloucester for twelve years. He gives an amusing description of the first step in his self-emancipation from literalism in art. This happened in Gloucester, where, he says:

"I used to wander over the rocks with a sketching easel, large canvases and a pack on my back looking for things to paint.... After a number of years the idea began to dawn on me that packing and unpacking all this junk, in addition to toting it all over the Cape was irrelevant to my purpose. Following this revelation my daily sorties were unencumbered except by a small sketch book of the lightest design."

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

-3-

After he had put off the physical encumbrance of the painter's paraphernalia he began gradually to put aside conventional representation in his art.

"One day I set up an eggbeater in my studio and got so interested in it that I nailed it on a table and kept it there to paint. I called the pictures Eggbeater, number such and such, because it was from the eggbeater that the pictures took their impulse.

"The pictures themselves are not decorations. They are pictures. Their subject is an invented series of planes which was interesting to the artist. They were then drawn in perspective and light and shade in the same way another artist draws the planes of a human head or a landscape. They were a bit on the severe side, but the ideas involved in their construction have continued to serve me. In fact this eggbeater series was very important for me because in this period I got away from naturalistic forms.... My aim was to strip a subject down to the real physical source of its stimulus. You may say that everything that I have done since has been based on that eggbeater idea."

In May 1928 Mrs. Juliana Force of the Whitney Studio Club, later the Whitney Museum of American Art, bought several Davis pictures. Davis immediately left for Paris, taking with him only a suitcase and a packing case containing his eggbeater paintings. Mr. Sweeney writes of this period as follows:

"The anonymous forms in his eggbeater series of the year before had now given way to depictions of Paris streets that had a definite sentiment about them. They are distillations of the mood which he described Paris as having awakened in him. But they are this and something else. He had carried his eggbeater series with him to Paris in more ways than one. His Paris street scenes have a structural sophistication under their lyric freshness which he could not have achieved before."

On his return to New York in August 1929, Davis was "appalled and depressed by its giantism. Everything in Paris was human size, here everything was inhuman." Davis sums up the influence of European painting on him as follows:

"I am an American, born in Philadelphia of American stock. I studied art in America; I paint what I see in America, in other words I paint the American scene.... I don't want people to copy Matisse or Picasso, although it is entirely proper to admit their influence. I don't make paintings like theirs. I make paintings like mine. I want to paint and do paint particular aspects of this country which interest me. But I use, as a great many others do, some of the methods of modern French painting which I consider have universal validity. ... Why should an American artist today be expected to be oblivious of European thought when Europe is a hundred times closer to us than it ever was before? If a Scotchman is working on television, do similarly interested American inventors avoid all information as to his methods?"

From early youth Davis had made his way as an artist with one short interval when, toward the end of the war in 1918, he was employed making maps for the Army Intelligence Department. Like most other artists in this country, Davis was badly hit by the depression of the early 1930's. When the Federal Art Project under

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

-4-

Edward Bruce was set up in 1934, Davis was one of the first artists enlisted. Later, when the WPA Project got under way, Davis was employed under it. During this period he was a leader in the organization and activities of the Artists' Congress. Under WPA Art Project he painted two large murals: Swing Landscape and a composition for Studio B, WNYC, both of which are in the present exhibition--the latter having been removed from the twenty-fifth floor of the Municipal Building and its original installation duplicated in the Museum galleries.

The book of the exhibition is unique in that the artist's own account of his life and work, comprised of direct statements made over the period from 1928 to 1945, is skilfully interwoven with running commentary and narrative by the editor. The book contains thirty-three halftones and three color plates.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

451015 - 33

THE MUSEUM OF MODERN ART

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

FOR IMMEDIATE RELEASE

TELEPHONE: CIRCLE 5-8900

MUSEUM OF MODERN ART PRESENTS ONE-MAN RETROSPECTIVE EXHIBITION
OF PAINTINGS BY STUART DAVIS

Stuart Davis is a painter of the American scene. Through his art he translates its spirit and its rhythms into paint. As he expresses it:

"I have enjoyed the dynamic American scene for many years, and all my pictures (including the ones I painted in Paris) are referential to it. They all have their originating impulse in the impact of contemporary American environment. Some of the things that have made me want to paint, outside of other paintings are: American wood and iron work of the past; Civil War and skyscraper architecture; the brilliant colors on gasoline stations, chain store fronts, and taxicabs; the music of Bach; synthetic chemistry; ... fast travel by train, auto and aeroplane which has brought new and multiple perspectives; electric signs; the landscape and boats of Gloucester, Massachusetts; five-and-ten-cent store kitchen utensils; movies and radio; Earl Hines' hot piano and Negro jazz music in general, etc."

A one-man show of Stuart Davis' work will open at the Museum of Modern Art Wednesday, October 17. It will cover his production from Self-Portrait painted in 1912 when the artist was only eighteen, to paintings of 1945--showing a cross-section of the work which has caused Davis to be regarded as one of the leaders of American art. The exhibition, which will remain on view through February 3, 1946, will consist of approximately fifty oil paintings, mural panels, drawings and watercolors. It has been directed and installed by James Johnson Sweeney, Director of the Museum's Department of Painting and Sculpture, who has also written the catalog.

Unlike most artists, Stuart Davis cannot refer to his "early struggles" for he had none. As some actors claim to have been born in a theatrical trunk, Davis may be said to have been brought up in the studio. Both his parents had studied at the Pennsylvania Academy of Fine Arts and, at the time of his birth in Philadelphia in 1894, his father was art director of the Philadelphia Press, employing the early great or twentieth-century art in the United States: John Sloan, George Luks, William Glackens and Everett Shinn.

When Davis was seven years old, his father was appointed art editor and cartoonist on the Newark Evening News and the family moved to East Orange, New Jersey. Soon other members of the group also migrated North from Philadelphia and settled in Manhattan where they were to become famous as "The Eight" and--to hide-bound academicians--

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

infamous as "The Ash Can School."

In 1909 Robert Henri, close friend of Davis' father, who had been teaching in William Chase's school in New York, opened his own school there. Young Davis, in his first year in the East Orange High School, quit to become a student under Henri. Davis writes of this experience as follows:

"The Henri School was regarded as radical and revolutionary in its methods, and it was. All the usual art school routine was repudiated. Individuality of expression was the keynote and Henri's broad point of view in his criticisms was very effective in evoking it. Art was not a matter of rules and techniques, or the search for an absolute ideal of beauty.... It was the expression of ideas and emotions about the life of the time. We were encouraged to make sketches of everyday life in the streets, the theatre, the restaurant and everywhere else. These were transformed into paintings in the school studios. On Saturday mornings they were all hung at the composition class. Henri talked about them, about music, about literature and life in general in a very stimulating and entertaining manner."

The next great stimulus in the life of the young artist was the International Exhibition of Modern Art held February 1913 in the Armory of the 69th Infantry in New York City. Although only nineteen years old at the time, he was represented in it by five paintings. Afterwards known as the Armory Show, this exhibition introduced to America the work of vanguard European painters and sculptors. The impact of the exhibition on Davis is best given in his own words:

"The Armory Show was the greatest shock to me--the greatest single influence I have experienced in my work. All my immediately subsequent efforts went toward incorporating Armory Show ideas into my work."

In spite of the Armory Show, which gave Davis a new conception of the picture as an entity in itself rather than merely a replica of another visual entity, he continued with art of an illustrative nature. He was a contributing artist to The Masses until in 1916 a split took place among the editors between "pure art" and "idea art." The propagandist party won and Davis withdrew from the magazine with John Sloan, Glenn Coleman and others.

Davis spent the Summer of 1915 in Gloucester, Massachusetts, and, with the exception of a trip to Havana in 1919 and another to New Mexico in 1923, oscillated between New York and Gloucester for twelve years. He gives an amusing description of the first step in his self-emancipation from literalism in art. This happened in Gloucester, where, he says:

"I used to wander over the rocks with a sketching easel, large canvases and a pack on my back looking for things to paint.... After a number of years the idea began to dawn on me that packing and unpacking all this junk, in addition to toting it all over the Cape was irrelevant to my purpose. Following this revelation my daily sorrows were unencumbered except by a small sketch book of the lightest design."

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

-3-

After he had put off the physical encumbrance of the painter's paraphernalia he began gradually to put aside conventional representation in his art.

"One day I set up an eggbeater in my studio and got so interested in it that I nailed it on a table and kept it there to paint. I called the pictures Eggbeater, number such and such, because it was from the eggbeater that the pictures took their impulse.

"The pictures themselves are not decorations. They are pictures. Their subject is an invented series of planes which was interesting to the artist. They were then drawn in perspective and light and shade in the same way another artist draws the planes of a human head or a landscape. They were a bit on the severe side, but the ideas involved in their construction have continued to serve me. In fact this eggbeater series was very important for me because in this period I got away from naturalistic forms.... My aim was to strip a subject down to the real physical source of its stimulus. You may say that everything that I have done since has been based on that eggbeater idea."

In May 1928 Mrs. Juliana Force of the Whitney Studio Club, later the Whitney Museum of American Art, bought several Davis pictures. Davis immediately left for Paris, taking with him only a suitcase and a packing case containing his eggbeater paintings. Mr. Sweeney writes of this period as follows:

"The anonymous forms in his eggbeater series of the year before had now given way to depictions of Paris streets that had a definite sentiment about them. They are distillations of the mood which he described Paris as having awakened in him. But they are this and something else. He had carried his eggbeater series with him to Paris in more ways than one. His Paris street scenes have a structural sophistication under their lyric freshness which he could not have achieved before."

On his return to New York in August 1929, Davis was "appalled and depressed by its giantism. Everything in Paris was human size, here everything was inhuman." Davis sums up the influence of European painting on him as follows:

"I am an American, born in Philadelphia of American stock. I studied art in America; I paint what I see in America, in other words I paint the American scene.... I don't want people to copy Matisse or Picasso, although it is entirely proper to admit their influence. I don't make paintings like theirs. I make paintings like mine. I want to paint and do paint particular aspects of this country which interest me. But I use, as a great many others do, some of the methods of modern French painting which I consider have universal validity. ... Why should an American artist today be expected to be oblivious of European thought when Europe is a hundred times closer to us than it ever was before? If a Scotchman is working on television, do similarly interested American inventors avoid all information as to his methods?"

From early youth Davis had made his way as an artist with one short interval when, toward the end of the war in 1918, he was employed making maps for the Army Intelligence Department. Like most other artists in this country, Davis was badly hit by the depression of the early 1930's. When the Federal Art Project under

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	298.4

-4-

Edward Bruce was set up in 1934, Davis was one of the first artists enlisted. Later, when the WPA Project got under way, Davis was employed under it. During this period he was a leader in the organization and activities of the Artists' Congress. Under WPA Art Project he painted two large murals: Swing Landscape and a composition for Studio B, WNYC, both of which are in the present exhibition--the latter having been removed from the twenty-fifth floor of the Municipal Building and its original installation duplicated in the Museum galleries.

The book of the exhibition is unique in that the artist's own account of his life and work, comprised of direct statements made over the period from 1928 to 1945, is skilfully interwoven with running commentary and narrative by the editor. The book contains thirty-three halftones and three color plates.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

451015 - 33

THE MUSEUM OF MODERN ART

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

FOR IMMEDIATE RELEASE

TELEPHONE: CIRCLE 5-8900

MUSEUM OF MODERN ART PRESENTS ONE-MAN RETROSPECTIVE EXHIBITION
OF PAINTINGS BY STUART DAVIS

Stuart Davis is a painter of the American scene. Through his art he translates its spirit and its rhythms into paint. As he expresses it:

"I have enjoyed the dynamic American scene for many years, and all my pictures (including the ones I painted in Paris) are referential to it. They all have their originating impulse in the impact of contemporary American environment. Some of the things that have made me want to paint, outside of other paintings are: American wood and iron work of the past; Civil War and skyscraper architecture; the brilliant colors on gasoline stations, chain store fronts, and taxicabs; the music of Bach; synthetic chemistry; ... fast travel by train, auto and aeroplane which has brought new and multiple perspectives; electric signs; the landscape and boats of Gloucester, Massachusetts; five-and-ten-cent store kitchen utensils; movies and radio; Earl Hines' hot piano and Negro jazz music in general, etc."

A one-man show of Stuart Davis' work will open at the Museum of Modern Art Wednesday, October 17. It will cover his production from Self-Portrait painted in 1912 when the artist was only eighteen, to paintings of 1945--showing a cross-section of the work which has caused Davis to be regarded as one of the leaders of American art. The exhibition, which will remain on view through February 3, 1946, will consist of approximately fifty oil paintings, mural panels, drawings and watercolors. It has been directed and installed by James Johnson Sweeney, Director of the Museum's Department of Painting and Sculpture, who has also written the catalog.

Unlike most artists, Stuart Davis cannot refer to his "early struggles" for he had none. As some actors claim to have been born in a theatrical trunk, Davis may be said to have been brought up in the studio. Both his parents had studied at the Pennsylvania Academy of Fine Arts and, at the time of his birth in Philadelphia in 1894, his father was art director of the Philadelphia Press, employing the early great of twentieth-century art in the United States: John Sloan, George Luks, William Glackens and Everett Shinn.

When Davis was seven years old, his father was appointed art editor and cartoonist on the Newark Evening News and the family moved to East Orange, New Jersey. Soon other members of the group also migrated North from Philadelphia and settled in Manhattan where they were to become famous as "The Eight" and--to hide-bound academicians--

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

infamous as "The Ash Can School."

In 1909 Robert Henri, close friend of Davis' father, who had been teaching in William Chase's school in New York, opened his own school there. Young Davis, in his first year in the East Orange High School, quit to become a student under Henri. Davis writes of this experience as follows:

"The Henri School was regarded as radical and revolutionary in its methods, and it was. All the usual art school routine was repudiated. Individuality of expression was the keynote and Henri's broad point of view in his criticisms was very effective in evoking it. Art was not a matter of rules and techniques, or the search for an absolute ideal of beauty.... It was the expression of ideas and emotions about the life of the time. We were encouraged to make sketches of everyday life in the streets, the theatre, the restaurant and everywhere else. These were transformed into paintings in the school studios. On Saturday mornings they were all hung at the composition class. Henri talked about them, about music, about literature and life in general in a very stimulating and entertaining manner."

The next great stimulus in the life of the young artist was the International Exhibition of Modern Art held February 1913 in the Armory of the 69th Infantry in New York City. Although only nineteen years old at the time, he was represented in it by five paintings. Afterwards known as the Armory Show, this exhibition introduced to America the work of vanguard European painters and sculptors. The impact of the exhibition on Davis is best given in his own words:

"The Armory Show was the greatest shock to me--the greatest single influence I have experienced in my work. All my immediately subsequent efforts went toward incorporating Armory Show ideas into my work."

In spite of the Armory Show, which gave Davis a new conception of the picture as an entity in itself rather than merely a replica of another visual entity, he continued with art of an illustrative nature. He was a contributing artist to The Masses until in 1916 a split took place among the editors between "pure art" and "idea art." The propagandist party won and Davis withdrew from the magazine with John Sloan, Glenn Coleman and others.

Davis spent the Summer of 1915 in Gloucester, Massachusetts, and, with the exception of a trip to Havana in 1919 and another to New Mexico in 1923, oscillated between New York and Gloucester for twelve years. He gives an amusing description of the first step in his self-emancipation from literalism in art. This happened in Gloucester, where, he says:

"I used to wander over the rocks with a sketching easel, large canvases and a pack on my back looking for things to paint.... After a number of years the idea began to dawn on me that packing and unpacking all this junk, in addition to toting it all over the Cape was irrelevant to my purpose. Following this revelation my daily sorties were unencumbered except by a small sketch book of the lightest design."

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

-3-

After he had put off the physical encumbrance of the painter's paraphernalia he began gradually to put aside conventional representation in his art.

"One day I set up an eggbeater in my studio and got so interested in it that I nailed it on a table and kept it there to paint. I called the pictures Eggbeater, number such and such, because it was from the eggbeater that the pictures took their impulse.

"The pictures themselves are not decorations. They are pictures. Their subject is an invented series of planes which was interesting to the artist. They were then drawn in perspective and light and shade in the same way another artist draws the planes of a human head or a landscape. They were a bit on the severe side, but the ideas involved in their construction have continued to serve me. In fact this eggbeater series was very important for me because in this period I got away from naturalistic forms.... My aim was to strip a subject down to the real physical source of its stimulus. You may say that everything that I have done since has been based on that eggbeater idea."

In May 1928 Mrs. Juliana Force of the Whitney Studio Club, later the Whitney Museum of American Art, bought several Davis pictures. Davis immediately left for Paris, taking with him only a suitcase and a packing case containing his eggbeater paintings.

Mr. Sweeney writes of this period as follows:

"The anonymous forms in his eggbeater series of the year before had now given way to depictions of Paris streets that had a definite sentiment about them. They are distillations of the mood which he described Paris as having awakened in him. But they are this and something else. He had carried his eggbeater series with him to Paris in more ways than one. His Paris street scenes have a structural sophistication under their lyric freshness which he could not have achieved before."

On his return to New York in August 1929, Davis was "appalled and depressed by its giantism. Everything in Paris was human size, here everything was inhuman." Davis sums up the influence of European painting on him as follows:

"I am an American, born in Philadelphia of American stock. I studied art in America; I paint what I see in America, in other words I paint the American scene.... I don't want people to copy Matisse or Picasso, although it is entirely proper to admit their influence. I don't make paintings like theirs. I make paintings like mine. I want to paint and do paint particular aspects of this country which interest me. But I use, as a great many others do, some of the methods of modern French painting which I consider have universal validity. ... Why should an American artist today be expected to be oblivious of European thought when Europe is a hundred times closer to us than it ever was before? If a Scotchman is working on television, do similarly interested American inventors avoid all information as to his methods?"

From early youth Davis had made his way as an artist with one short interval when, toward the end of the war in 1918, he was employed making maps for the Army Intelligence Department. Like most other artists in this country, Davis was badly hit by the depression of the early 1930's. When the Federal Art Project under

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

-4-

Edward Bruce was set up in 1934, Davis was one of the first artists enlisted. Later, when the WPA Project got under way, Davis was employed under it. During this period he was a leader in the organization and activities of the Artists' Congress. Under WPA Art Project he painted two large murals: Swing Landscape and a composition for Studio B, WNYC, both of which are in the present exhibition--the latter having been removed from the twenty-fifth floor of the Municipal Building and its original installation duplicated in the Museum galleries.

The book of the exhibition is unique in that the artist's own account of his life and work, comprised of direct statements made over the period from 1928 to 1945, is skilfully interwoven with running commentary and narrative by the editor. The book contains thirty-three halftones and three color plates.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

451015 - 33

THE MUSEUM OF MODERN ART**11 WEST 53RD STREET, NEW YORK 19, N. Y.**

FOR IMMEDIATE RELEASE

TELEPHONE: CIRCLE 5-8900

MUSEUM OF MODERN ART PRESENTS ONE-MAN RETROSPECTIVE EXHIBITION
OF PAINTINGS BY STUART DAVIS

Stuart Davis is a painter of the American scene. Through his art he translates its spirit and its rhythms into paint. As he expresses it:

"I have enjoyed the dynamic American scene for many years, and all my pictures (including the ones I painted in Paris) are referential to it. They all have their originating impulse in the impact of contemporary American environment. Some of the things that have made me want to paint, outside of other paintings are: American wood and iron work of the past; Civil War and skyscraper architecture; the brilliant colors on gasoline stations, chain store fronts, and taxicabs; the music of Bach; synthetic chemistry; ... fast travel by train, auto and aeroplane which has brought new and multiple perspectives; electric signs; the landscape and boats of Gloucester, Massachusetts; five-and-ten-cent store kitchen utensils; movies and radio; Earl Hines' hot piano and Negro jazz music in general, etc."

A one-man show of Stuart Davis' work will open at the Museum of Modern Art Wednesday, October 17. It will cover his production from Self-Portrait painted in 1912 when the artist was only eighteen, to paintings of 1945--showing a cross-section of the work which has caused Davis to be regarded as one of the leaders of American art. The exhibition, which will remain on view through February 3, 1946, will consist of approximately fifty oil paintings, mural panels, drawings and watercolors. It has been directed and installed by James Johnson Sweeney, Director of the Museum's Department of Painting and Sculpture, who has also written the catalog.

Unlike most artists, Stuart Davis cannot refer to his "early struggles" for he had none. As some actors claim to have been born in a theatrical trunk, Davis may be said to have been brought up in the studio. Both his parents had studied at the Pennsylvania Academy of Fine Arts and, at the time of his birth in Philadelphia in 1894, his father was art director of the Philadelphia Press, employing the early great of twentieth-century art in the United States: John Sloan, George Luks, William Glackens and Everett Shinn.

When Davis was seven years old, his father was appointed art editor and cartoonist on the Newark Evening News and the family moved to East Orange, New Jersey. Soon other members of the group also migrated North from Philadelphia and settled in Manhattan where they were to become famous as "The Eight" and--to hide-bound academicians--

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

-2-

infamous as "The Ash Can School."

In 1909 Robert Henri, close friend of Davis' father, who had been teaching in William Chase's school in New York, opened his own school there. Young Davis, in his first year in the East Orange High School, quit to become a student under Henri. Davis writes of this experience as follows:

"The Henri School was regarded as radical and revolutionary in its methods, and it was. All the usual art school routine was repudiated. Individuality of expression was the keynote and Henri's broad point of view in his criticisms was very effective in evoking it. Art was not a matter of rules and techniques, or the search for an absolute ideal of beauty.... It was the expression of ideas and emotions about the life of the time. We were encouraged to make sketches of everyday life in the streets, the theatre, the restaurant and everywhere else. Those were transformed into paintings in the school studios. On Saturday mornings they were all hung at the composition class. Henri talked about them, about music, about literature and life in general in a very stimulating and entertaining manner."

The next great stimulus in the life of the young artist was the International Exhibition of Modern Art held February 1913 in the Armory of the 69th Infantry in New York City. Although only nineteen years old at the time, he was represented in it by five paintings. Afterwards known as the Armory Show, this exhibition introduced to America the work of vanguard European painters and sculptors. The impact of the exhibition on Davis is best given in his own words:

"The Armory Show was the greatest shock to me--the greatest single influence I have experienced in my work. All my immediately subsequent efforts went toward incorporating Armory Show ideas into my work."

In spite of the Armory Show, which gave Davis a new conception of the picture as an entity in itself rather than merely a replica of another visual entity, he continued with art of an illustrative nature. He was a contributing artist to The Masses until in 1916 a split took place among the editors between "pure art" and "idea art." The propagandist party won and Davis withdrew from the magazine with John Sloan, Glenn Coleman and others.

Davis spent the Summer of 1915 in Gloucester, Massachusetts, and, with the exception of a trip to Havana in 1919 and another to New Mexico in 1923, oscillated between New York and Gloucester for twelve years. He gives an amusing description of the first step in his self-emancipation from literalism in art. This happened in Gloucester, where, he says:

"I used to wander over the rocks with a sketching easel, large canvases and a pack on my back looking for things to paint.... After a number of years the idea began to dawn on me that packing and unpacking all this junk, in addition to toting it all over the Cape was irrelevant to my purpose. Following this revelation my daily sorties were unencumbered except by a small sketch book of the lightest design."

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

-3-

After he had put off the physical encumbrance of the painter's paraphernalia, he began gradually to put aside conventional representation in his art.

"One day I set up an eggbeater in my studio and got so interested in it that I nailed it on a table and kept it there to paint. I called the pictures Eggbeater, number such and such, because it was from the eggbeater that the pictures took their impulse.

"The pictures themselves are not decorations. They are pictures. Their subject is an invented series of planes which was interesting to the artist. They were then drawn in perspective and light and shade in the same way another artist draws the planes of a human head or a landscape. They were a bit on the severe side, but the ideas involved in their construction have continued to serve me. In fact this eggbeater series was very important for me because in this period I got away from naturalistic forms.... My aim was to strip a subject down to the real physical source of its stimulus. You may say that everything that I have done since has been based on that eggbeater idea."

In May 1928 Mrs. Juliana Force of the Whitney Studio Club, later the Whitney Museum of American Art, bought several Davis pictures. Davis immediately left for Paris, taking with him only a suitcase and a packing case containing his eggbeater paintings.

Mr. Sweeney writes of this period as follows:

"The anonymous forms in his eggbeater series of the year before had now given way to depictions of Paris streets that had a definite sentiment about them. They are distillations of the mood which he described Paris as having awakened in him. But they are this and something else. He had carried his eggbeater series with him to Paris in more ways than one. His Paris street scenes have a structural sophistication under their lyric freshness which he could not have achieved before."

On his return to New York in August 1929, Davis was "appalled and depressed by its giantism. Everything in Paris was human size, here everything was inhuman." Davis sums up the influence of European painting on him as follows:

"I am an American, born in Philadelphia of American stock. I studied art in America; I paint what I see in America, in other words I paint the American scene.... I don't want people to copy Matisse or Picasso, although it is entirely proper to admit their influence. I don't make paintings like theirs. I make paintings like mine. I want to paint and do paint particular aspects of this country which interest me. But I use, as a great many others do, some of the methods of modern French painting which I consider have universal validity. ... Why should an American artist today be expected to be oblivious of European thought when Europe is a hundred times closer to us than it ever was before? If a Scotchman is working on television, do similarly interested American inventors avoid all information as to his methods?"

From early youth Davis had made his way as an artist with one short interval when, toward the end of the war in 1918, he was employed making maps for the Army Intelligence Department. Like most other artists in this country, Davis was badly hit by the depression of the early 1930's. When the Federal Art Project under

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	298.4

-4-

Edward Bruce was set up in 1934, Davis was one of the first artists enlisted. Later, when the WPA Project got under way, Davis was employed under it. During this period he was a leader in the organization and activities of the Artists' Congress. Under WPA Art Project he painted two large murals: Swing Landscape and a composition for Studio B, WNYC, both of which are in the present exhibition--the latter having been removed from the twenty-fifth floor of the Municipal Building and its original installation duplicated in the Museum galleries.

The book of the exhibition is unique in that the artist's own account of his life and work, comprised of direct statements made over the period from 1928 to 1945, is skilfully interwoven with running commentary and narrative by the editor. The book contains thirty-three halftones and three color plates.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

STAMP AUCTION INCL. 300 LOTS, AIRMAIL
4 pages, PAUL DUBOS, 31 W. 40th, N.Y. 20.
Papers, Oct. 25-27, Catalogue free, Lots on
UNITED STATES AND FOREIGN COINS
Nobles, 1000 Richmond, 195 W. 23 St.
UNITED STATES AND FOREIGN COINS
Madison Ave., New York 22, N.Y.
APPEALS, COINS, MEDALS, COLLECTIONS
WANTED, Request free catalogue
Numismatic Price Arts, 101 W. 50th, N.Y. 26.
Ancient, COIN MAIL SALE, NOV. 20
Literature, Request free catalogue
Wanted, foreign U.S. coins and numismatics
N.Y. 11, Waiting 9-1954

OCTOBER 21, 1945.

STAMP AUCTION INCL. 300 LOTS, AIRMAIL
4 pages, PAUL DUBOS, 31 W. 40th, N.Y. 20.
Papers, Oct. 25-27, Catalogue free, Lots on
UNITED STATES AND FOREIGN COINS
Nobles, 1000 Richmond, 195 W. 23 St.
UNITED STATES AND FOREIGN COINS
Madison Ave., New York 22, N.Y.
APPEALS, COINS, MEDALS, COLLECTIONS
WANTED, Request free catalogue
Numismatic Price Arts, 101 W. 50th, N.Y. 26.
Ancient, COIN MAIL SALE, NOV. 20
Literature, Request free catalogue
Wanted, foreign U.S. coins and numismatics
N.Y. 11, Waiting 9-1954

TIME MAGAZINE
1945 CHICAGO, ILL. 11/5



The Museum of Modern Art
"EGGBEATER No. 5"
The painter tried to free himself . . .

Jamaica Rum
GENUINE
THE SUGAR MANUFACTURERS' ASSOCIATION
(OF JAMAICA), LTD., KINGSTON, JAMAICA, B.W.I.
greater satisfaction since 1661.
connoisseurs . . . "Byword" for
Jamaica Rums — "Byword" of
acclaim for Jamaica Rums.
that have won unchallenged
result in a rich and mellow flavor
and rigid British Empire controls
The centuries-old pot-still method

Growth of an Abstractionist

The exhibition that belatedly introduced Van Gogh, Cézanne, Matisse, Rouault, Braque and Picasso to the U.S. public—Manhattan's Armory Show in 1913—also inspired a young U.S. artist named Stuart Davis to change his ways. Today Stuart Davis, who looks somewhat like a shy bulldog, is among the few painters to translate Paris abstractionism into a jazzy U.S. idiom.

His first (1913) look at the French moderns, says Davis, "gave me the same excitement I got from the numerical precision of the Negro piano players in the Newark saloons. I resolved that I would quite definitely have to become a 'modern' artist. It took an awful long time. I soon learned to think of color more or less objectively so that I could paint a green tree red without batting an eye. Purple or green faces didn't bother me at all, and I even learned to sew buttons and glue ex-

1945 NATION 11/17
NEW YORK, N.Y.

through scratch his way through

Modern Art.

Stuart Davis
Museum of Modern Art's
Stuart Davis.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

TIME MAGAZINE
1945 CHICAGO, ILL. 11/5



The Museum of Modern Art
"EGGBEATER No. 5"
The painter tried to free himself . . .

Growth of an Abstractionist

The exhibition that belatedly introduced Van Gogh, Cézanne, Matisse, Rouault, Braque and Picasso to the U.S. public—Manhattan's Armory Show in 1913—also inspired a young U.S. artist named Stuart Davis to change his ways. Today Stuart Davis, who looks somewhat like a shy bulldog, is among the few painters to translate Paris abstractionism into a jazzy U.S. idiom.

His first (1913) look at the French moderns, says Davis, "gave me the same excitement I got from the numerical precision of the Negro piano players in the Newark saloons. I resolved that I would quite definitely have to become a 'modern' artist. It took an awful long time. I soon learned to think of color more or less objectively so that I could paint a green tree red without batting an eye. Purple or green faces didn't bother me at all, and I even learned to sew buttons and glue ex-

celsior on the canvas without feeling any sense of guilt."

No More Optical Truths. What did trouble him was a haunting conviction that trees, red or green, should have leaves and grow out of the ground. It took him many years to learn to paint pictures without worrying about what they represented. The big moment came in 1927 when he got interested in an eggbeater and nailed it to a table in his bedroom. He painted the eggbeater steadily for twelve months.

"Gradually through this concentration I focused on the logical elements," he explains. "The result was the elimination of a number of particularized optical truths which I had formerly concerned myself with." By the time he got to *Eggbeater No. 5* (see cut), he had freed himself pretty well. It still contained some "opti-



The Museum of Modern Art
"FOR INTERNAL USE ONLY"
... of some optical truths.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

1945 NATION 11/17
NEW YORK, N.Y.

Art

CLEMENT
GREENBERG

AFTER the Fauve color explosion there came around 1907-08—when Cézanne replaced Van Gogh and Gauguin as the dominant influence—a gradual sobering of the palettes of the younger avant-garde painters in France. By 1914, when analytical cubism was in full flower, Picasso and Braque were turning out pictures whose color ran no wider gamut than that between black, brown, and gray-white. Matisse was using monumental dark shapes to construct some of his greatest masterpieces; even Chagall's color was relatively somber in this period; while Derain, Vlaminck, and Segonzac were returning the emphasis from hue to value. Those artists who still kept their color high generally lowered its intensity and dulled its finish—with the notable exception of Modigliani. Yet something of the rawness of Fauvism still lingered: an imprecision, a renunciation of crispness of finish and of tangible paint quality. The refinement of cubist and post-cubist painting was not to begin until around 1918, when the discovery and adumbration of that which still constitutes the essential elements of modern style were completed.

There were, however, one or two exceptions besides Modigliani—prominent among them Roger de la Fresnaye, who as soon as he had absorbed all that he wanted or could absorb of Picasso's and Braque's developing cubism proceeded to render it elegant, decorative, and cheerful. It is from De la Fresnaye, one of the secondary figures of the cubist movement, that a good deal of the academicism of post-cubist art takes its departure. He was not the first to put pure, high color into cubism, but he was almost the first to put it in flat, in roughly blocked-out shapes, and one of the first, along with Delaunay, to explore the possibilities of cubism as quasi-abstract decoration.

De la Fresnaye anticipated the softening and prettifying of cubism. Endowed with a feminine sensibility, he was quick to grasp the point of the new style and, in grasping it, to suppress all the struggles and resistances through which it had originally been developed. But even so, he came so early that he could not avoid a certain minimum of struggle. He was in his own way a pioneer, and he had for a time to grope and stumble;

he was clumsy, he made errors, and he failed to understand completely what he was doing. The evidences of the struggle are in two big canvases, "The Artillery" and "Conquest of the Air," executed in 1911 and 1913 respectively—the latter was to be seen at a fine show of De la Fresnaye's paintings, drawings, and sculpture at the Buchholz Gallery through November 10—in which cubism is used as a decorative façade rather than as a means of transforming space integrally.

It was in the still life that De la Fresnaye, restricting his data to inanimate, manufactured objects, finally revealed his full powers. Organized around the oppositions of straight lines and relatively exact curves and circles, with clear, fresh color applied so thinly that the white priming of the canvas underneath becomes a tonal ingredient in itself, his paintings of the period 1913-14 achieve in their delicacy one of the early culminations of cubist style. Yet even in these he betrays now and then the still insecure hold he had on the elements of that style. Thus the roll of paper in "Le Diabolo," being presented in accurate perspective and somewhat strongly modeled, jumps out of context and clashes with everything else in the picture; while in the "Still Life with Cylinders" the pasted strips of white paper are arbitrary and their function could just as well have been performed by white paint.

De la Fresnaye was gassed at the front in the First World War and died of the after-effects in 1925, at the age of forty. Whether he had much left to say is doubtful, harsh as it may sound to say so. From 1917 on his work had beat a steady retreat from the positions he intrepidly occupied at the beginning of his career. What was lacking was a surplus of energy above and beyond that embodied in his taste, superlative as that was.

The same may be said, *mutatis mutandis*, of Stuart Davis, whose life work to date is surveyed in a one-man show at the Museum of Modern Art (through February 3). The nature of Davis's gift is startlingly like that of his contemporary and compatriot Alexander Calder, and their careers run closely parallel. Both have made modern art cheerful; both needed a trip to Paris and the absorption of French influence on the scene in order to find themselves; provincials in relation to the School of Paris, both show that eminent capacity of provincials for tasteful adaptation and also the felicity permitted by the un-obsessed mind. The felicity and taste

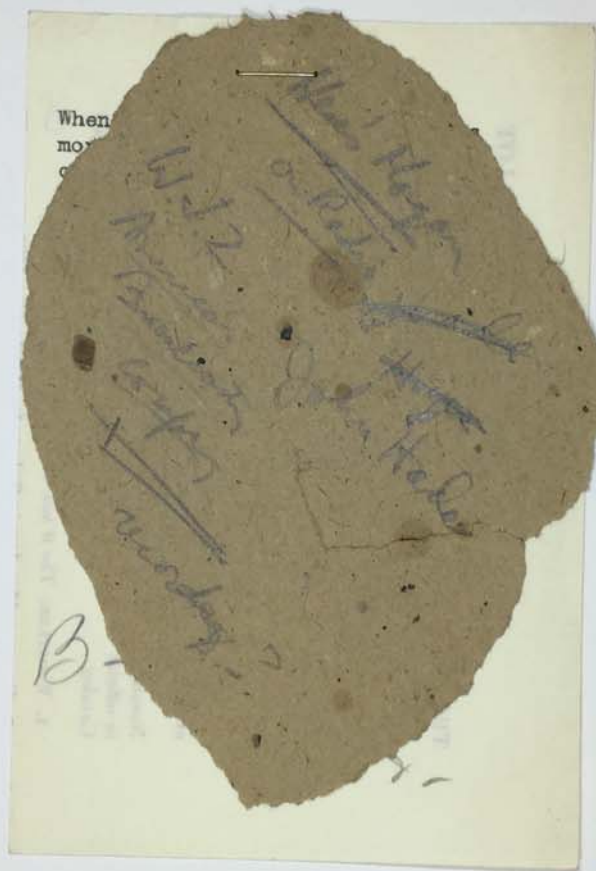
of these two artists is, as a matter of fact, prodigious. Of the fifty paintings in Davis's exhibition, no more than three or four actually fail on their own terms; and I was struck by a similar evenness in Calder's one-man show at the Modern Museum two years ago.

Davis is a natural painter. Two town scenes—"Gloucester Street" and "Gloucester Terrace"—painted in 1916 at the age of twenty-two under the influences of Van Gogh and Gauguin, demonstrate that he had his gift under control almost from the beginning; his chief problem was simply where to direct it. And it is an open question whether anything Davis has painted since then is intrinsically superior to these two canvases, which are original in the same way De la Fresnaye's cubism is original: they generalize and make immediately pleasing what more seminal artists produced at the cost of strain and frequent error.

Davis early came under the influence of cubism, which he, again like De la Fresnaye in the beginning, appropriated as a decorative method at first. By 1928, however, he had painted a full-fledged abstract picture, "Eggbeater No. 3,"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

When I spoke with Mrs. Davis this morning she said she hoped that we could have a recording made of the Here's Morgan program for our files.

Apparently it was the sound effects that made the program, and merely a script would mean very little.

WJZ

Mr. Hade

B - Any luck?

2-

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	298.4

1945.

PAINTINGS BY DAVIS PLACED ON DISPLAY

Modern Art Museum Presents
Exhibition of His Works—
European Influence Seen

By EDWARD ALDEN JEWELL

The Museum of Modern Art, 11 West Fifty-third Street, opened with a preview last evening a comprehensive one-man show of paintings by the American modernist, Stuart Davis. It opens to the public today and will continue through Feb. 3. The work is installed in a series of galleries on the main floor.

Stuart Davis' painting has long been enveloped, more or less, in enigma. He likes to call himself a realist and sometimes the public may be a trifle puzzled to find so many of his pictures palpably abstract. The museum adds to the prevalent mystification by announcing: "Stuart Davis is a painter of the American scene." Then, in the next sentence, everything is cleared up with this terse rationale: "Through his art he translates its spirit and its rhythms into paint."

By way of prelude, James Johnson Sweeney, who organized the exhibition and furnished the catalogue text, has brought together a half dozen paintings done between 1912 and 1919. These contrast strongly with work of later periods. The rather sinister "Self Portrait" is simple illustration. And while some of the other early pictures contain references to abstract principles destined to be used extensively as time went on, there is a pretty definite cleavage between these canvases and the work of the succeeding years, beginning, say, in 1921.

The influence of European abstract painting becomes evident, in items such as the cigarette and tobacco subjects, in "Two Trees" and "Supper Table." Oddly enough, however, the paintings that belong to Davis' Paris period (1928-29) are much more personal, even while communicating, as they often so well do, the true Parisian atmosphere. These canvases painted abroad should really be called stylizations of the theme rather than abstractions in the sense later to be applied.

Stuart Davis in his work of, roughly, the last decade, has directed his attention both to establishing the atmosphere of place by assembling a disjointed miscellany of local facts, and to making abstract designs that, even when realistic titles are attached, persist in looking quite non-objective—for instance, "Bass Rocks," "Ursine Park" and "Arboretum by Flashbulb." His work is often charmingly decorative and very adroit in its play of shapes, colors and accents.

Included in the exhibition are two murals, one painted for Studio B of Station WNYC, the other, called "Swing Landscape," originally done for the Williamsburg Housing Project under the WPA, now lent by Indiana University at Bloomington, Ind. There is also a stunning abstract wool rug, "Flying Carpet," designed by Davis and woven by V'Seske.

The Museum of Modern Art Archives, NY

Collection:

MoMA Exhs.

Series.Folder:

248.4

8

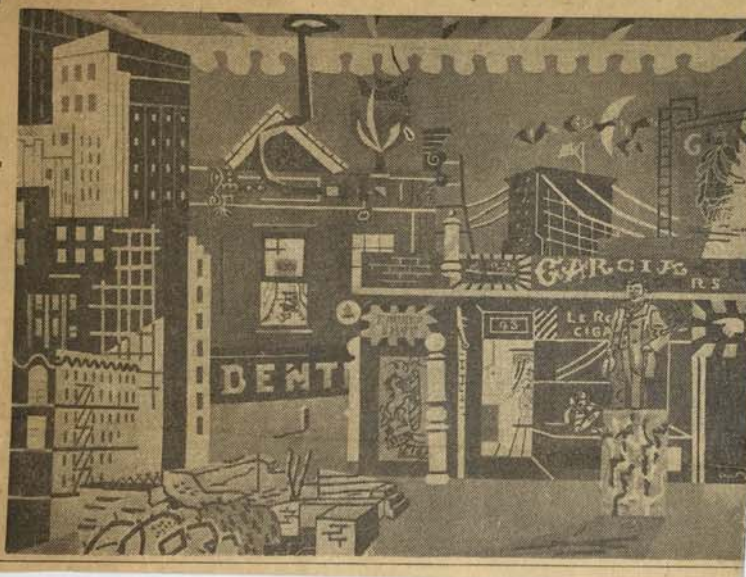
NEW YORK WORLD-TELEGRAM, SATURDAY, OCTOBER 20, 1945.



"New York Under Gaslight," painted in 1941 by Stuart Davis, and included in his one-man exhibition at the Museum of Modern Art.

THIS WEEK IN ART ^{by} Emily Genauer

Stuart Davis' Paintings Shown at Modern Museum



Stuart Davis, one would think, is too well known among contemporary American painters to warrant any extended critical exposition of his work at this late date. Back in 1910, when he was only 16 years old, favorable references to his painting began to appear in the public press. Seven years later the Evening World mentioned his work in a show in Greenwich Village. By 1918 word of it had penetrated to Newark, N. J., and a local newspaper duly noted that critics were lauding his efforts. They have been writing about him ever since.

There is, however, a special reason for bringing up the subject again this week. The Museum of Modern Art, experimental and adventurous in so many and so often inexplicable things, just now has got around to giving Stuart Davis a one-man show. It consists of about 50 canvases handsomely hung in the ground-floor galleries. Together they reiterate that Davis, without being the greatest talent in America, is certainly one of the more interesting—and should have been so honored long, long before this.

It begins with a self-portrait done when he was 18 and a student at Robert Henri's famous art school. This and another work of the same year are period pieces, really, and interesting primarily as testaments of that day when a group of artists, protesting the overrefined sweetness and the pallid symbolism of most art of the time, turned for their subjects to the warmer, more colorful life of the streets and saloons, and won for themselves the derisive title, "Ashcan School."

Questioned Theories.

But already Davis was beginning to question what he had heard Henri's school, which was a rallying point for the "Ashcan" men, the emphasis there on "antiartistic" subject matter, as they called it, have subject matter itself a more important place than it deserved in art, he felt, and he was troubled.

In the midst of his doubts came the shock of the famed Armory Show of 1913. It was a light in the dark. Here Davis (himself represented in the American section by several water-colors), along with other artists and the general public, made his first real acquaintance with the work of the great European moderns. Cezanne, Van Gogh, Gauguin—they had had their doubts too. And in their work Davis saw where he might find the answers.

They, like himself, were not interested in "naturalism," in hand-painting on canvas what the camera could record more honestly. To them a painting had its own life and reason for being. It was an invention, a construction, a synthesis of some particular subject expressed by means of planes, harmony, color contrasts, spatial relationships. Here at last was a theory of painting, not of sociology.

Immediately their ideas began to percolate. In the 1916 pieces in the new Modern Museum show, all strong, arbitrary colors and flat unrealistic patterns, you see clear suggestions of Gauguin, Van Gogh, the others. By 1921 these were almost entirely absorbed. A composition of that year, called "Lucky Strike," suggests Leger a little in its near-abstract, dynamic design.

But Davis was able to accomplish something Leger and the other artists did not, and perhaps were not interested in. For all his repudiation of observed nature and his primary concern with theory, he managed remarkably well to convey always the spirit of a particular locale.

Ideas Get in Motion.

He might look down a Paris street, reduce what he saw to a pattern of geometrical shapes in pale yellows and pinks, with a curious calligraphic arabesque. The results are delightful in their own way, enjoyable for their line, color and rhythm, and he not only had this particular

The Museum of Modern Art Archives, NY

Collection:

Series.Folder:

MoMA Exhs.

298.4

Stuart Davis, on the other hand, is, in his mature work, bent on dealing with essences of "reality" rather than with outward verisimilitude, though "place" tags are retained. And the third artist dispenses with tangible facts altogether, immersing herself in the rarified realm of the nonobjective.

The Art of Ralph Earl

Now, for the first time, it is possible to harvest a really rounded impression of the art of Ralph Earl. As William Sawitzky puts it, Earl was "rediscovered" in the Connecticut Tercentenary Celebration of 1935, when some thirty-four portraits were brought together. But the exhibition's roster was confined to the portraits of Connecticut subjects, whereas the larger present show at the Whitney Museum is unrestricted, embracing every salient aspect of Earl's art that it was possible to illustrate. It would be wonderful if the Whitney group of canvases could be kept forever intact, just as it is. It would be wonderful if a similar permanent service might be performed for Copley and Stuart and Morse and other key figures in the American panorama. But we must not look for miracles.

Mr. Sawitzky, in his catalogue introduction, remarks:

Taken as a whole, the work of Ralph Earl, now shown for the first time in its entire scope, proves once more than early American art, while never great in imaginative qualities, has the lasting appeal and value of honesty, simplicity, and a gratifying absence of overstatement.

The honesty is patent. If some of Ralph Earl's portraits seem to us unnecessarily encumbered with decorative trappings, it should be remembered that such paraphernalia were "stock" and that any portrait painter of the period who found himself under obligation to satisfy a sitter would neglect them at his peril. The massive curtains in the pair of big Tallmadge portraits are devotedly redundant, and the unfunctional effect must have been thought becomingly rich and reassuringly proper. That was the important thing. Yet Ralph Earl, beside some of the others, was a paragon of abstemious frugality.

The visage of American life is with such authentic, grave earnestness communicated in the portraits. His integrity as an artist stands never in doubt on that score. If the forms are stiff, the faces often mask-like in their dearth of subtle modeling, and the compositional arrangements either awkward or conventionally correct, at any rate, the flavor is true and keen. Again and again, studying these solemn brush statements, one feels one's self confronted with veritable documents of history.

On the technical side, shortcomings are numerous indeed. Some of these have been touched upon. Mr. Sawitzky, broaching detail, alludes to the artist's "clumsy treatment of hands," a defect too glaring to be overlooked. The hands in most of Earl's portraits are awful—trite travesties. His success with costumes appears, by comparison, dazzling.

In brief then, Ralph Earl is perceived to have been an American artist of complete candor, monumental in his relative simplicity.

are quite simply illustrations, whereas in the arbitrary color scheme of "Gloucester Terrace" we may surmise the motivating influence of Gauguin, and in "Yellow Hills" quite unmistakably the Van Gogh impact.

To arrive at a fuller emancipation from literalism took time. As Davis himself remarks:

I soon learned to think of color more or less objectively, so that I could paint a green tree red without batting an eye. Purple or green faces didn't bother me at all, and I even learned to sew buttons and glue excelsior on the canvas without feeling any sense of guilt. But the ability to think about positional relationships objectively, in terms of what they were instead of what they represented, took many years.

"Abstract Realism"

However, one of the most enterprising and persistent of our contemporary artists, Davis eventually got there. Step by custom-spurning step the quest toward what can perhaps most tersely be called "abstract realism" was pressed. Simplification and austere stylization were concomitants (witness the 1925 "Two Trees," in which Léger's influence lurks). The illustrious "Egg-beater" series (three versions are included in the present show) constitutes a tentative yet sufficiently confident forerunner in the realm of abstraction. I remember so well when those abstract egg-beaters first appeared, around 1927, and with what gusto Davis assured us that all this amounted to stark "realism."

The visit to Paris followed immediately. And I think that, all in all, he has not since bettered the brush accomplishment of that period. There is more real elegance in some of those Paris canvases than in anything else he has produced.

Two convergent methods mark the work of the last ten or fifteen years. One method continues the stenographic stylization principle, as in "Summer Landscape"; the other, exemplified, say, by "Cape Ann Landscape" or the more extreme "Bass Rocks" and "Arboretum by Flashbulb," complexly belies the literalness of title and carries the artist across the frontier into sheer or very near-sheer decorative abstraction, governed by the "common denominator of color-shape."

Since Stuart Davis is still incorrigibly on the go, this is no time for the definitive estimate of his achievement. I may add, however, that his most recent painting, "For Internal Use Only" (with its incidental homage to Mondrian) is, gratifyingly enough, one of the best things to date.

Nonobjective, Unlimited

If Stuart Davis, despite his enfranchisement from literalness, nevertheless addresses himself to the "American scene," it must be said of Alice Mattern's art, memorially outspread at the Museum of Nonobjective Painting, that it is in the strictest sense not of this world. She takes off out in the stellar spaces or, less happily, in Mr. Bauer's geometry classes.

Two distinct types of procedure are exposed. There are the non-objective canvases that are basically "geometrical" ("Con Moto,"



"For Internal Use Only," 1945, in the Museum of Modern Art's retrospective exhibition of paintings by Stuart Davis.

increase in air travelers from other countries and Mexico City's giant new airport is rapidly being pushed to completion to furnish additional facilities. Another development close to the capital is the City of Sports, which boasts baseball diamonds, for all other sports in its extensive acreage.

NORTHERN CALIFORNIA

Out in force this autumn are the motorists from Northern California, writes a correspondent from San Francisco. In sharp contrast to war years, fall week-end tours are carrying thousands of civilians to the orchard and vineyard country. The giant redwoods and other beauty spots near home. Visitors are joining the trek for a glimpse at the miles of vineyards in Solano and Contra Costa Counties, where grape pickers are busy at this season. In the Santa Clara Valley the harvest plan is the prize fruit. The valley highways lead to the Santa Cruz Mountains and the giant redwoods. Popular objectives for excursionists. Like motorists in other parts of the country, conscious of worn tires, Californians are getting better acquainted with scenes near home.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	298.4

THE NEW YORK TIMES, SUNDAY, OCTOBER 21, 1945.

MR. DAVIS, RALPH EARL AND OTHERS

By EDWARD ALDEN JEWELL

CONSPICUOUS among the openings of the week just concluded were three one-man shows presented in local museums. Considered in conjunction, they afford plangent contrast—the assembled work by our early American painter, Ralph Earl, at the Whitney Museum of American Art; the comprehensive group of pictures by Stuart Davis, at the Museum of Modern Art, and the Alice Mattern memorial at the Museum of Nonobjective Painting.

Cleavage has to do not alone with the element of time, although Ralph Earl was born in 1751, Stuart Davis in 1894 and Miss Mattern in 1908. It has more vitally to do with the matter of approach, with a clash of creative ideas.

The approach of American artists in the late eighteenth century and through the first decades of the nineteenth was strongly objective, qualified by an infusion, more or less emphatic, as the case might be, of romanticism.

There is precious little romanticism, if any at all, in Ralph Earl's painting. He was out to record plain facts, and if the record is stolid, humorless and painstaking, rather than subjectively ampliative, his aim, at least, is never in doubt.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

ART OF THE WEEK

By CARLYLE BURROWS

THE current new show at the Whitney Museum, entitled "Ralph Earl, 1751-1801," is a comprehensive presentation of the work of a not too widely known and perhaps, on the whole, an underestimated early American artist.

While many have seen in museums here and there an isolated portrait painted with a pleasing and somewhat primitive dignity, or a landscape, perhaps, of dim panoramic pattern properly credited to this artist, it is doubtful whether opportunities have been sufficient for a general comprehension of his talent. The Yale Gallery of Fine Art first exhibited Earl's work with significant fullness in 1935, making a presentation of his Connecticut portraits (he concentrated a great deal of his work in this New England area) which was considered especially fine. Good as it was, that event, however, in relation to New York's art world, was a long-distance opportunity, and only a few from these parts, probably, managed to see the exhibition.

The Whitney Museum, collaborating with the Worcester Art Museum on the Earl exhibition, is sharing now in placing Earl in his proper niche in the American art hall of fame by giving a fresh, important showing of his work, more extensive indeed than that held at Yale. It embraces forty-nine canvases, lent by private collectors and museums, and includes some of the earliest and

most productive American years. Earl was born near Worcester, Mass., did his first painting in New Haven in association with the engraver Amos Doolittle, but little, unfortunately, is known of his early life and training. Perhaps, until he arrived in England, in the heyday of Benjamin West, he was largely self-taught. He was active as a painter for twenty-five years, and all of the major work he accomplished can be grouped within a brief period—from 1776 to 1798.

The portraits at the Whitney are well contained within the canvases, more reticent on the whole than technically vivid, or in color brilliant. Yet there are portraits of delightfully gracious coloration to be seen—not, for instance, the full-length figure of "Gabriel Christie" in soft blue and pink and of greatly appealing freshness and variety of hues, as may be seen in the striking portraits from Litchfield, Conn., of the Benjamin Tallmadge family. The portraits, too, while singularly simple and austere at the beginning of the series, are in further development, richer in detail and decorative. One of Earl's most ingratiating foibles, in fact, is his introduction of environment details in his work, such as backgrounds of authentic indigenous landscape. Some of these effects are curiously ornate, as in the large "Mrs. William Mosely and Son," which the museum hangs with interesting effect at the entrance to the show; others, like the landscape in the relaxed and decorative portrait of Gershom Burr, are, on the contrary, most sensitive and add charm to the portraits.

One detail which doubtless will evoke much comment is the degree in which these paintings denote an independent talent. There is much in the display which suggests at least a casual acquaintance with English conventions, much too which relates to the mood and character of precedent American painting of a simple or primitive variety. The major fact which the exhibitions makes clear, however, is that Earl is not the somewhat negligible talent he formerly was thought to be, but whose works, when brought together in a comprehensive display, prove impressively individualized, picturesque and appealing. Much expert knowledge in relation to Earl and his work has been brought to the service of the display by William Sawitzky, who contributes an informative introduction to the illustrated catalogue.

Stuart Davis Retrospective

Another American artist who is receiving striking recognition is Stuart Davis at the Museum of Modern Art. Davis is completely a modern in regard to his art theories and expression, although he has not always been so inclined, and his paintings of present date contrast to representational art as black differs from white. Beginning his art training as a pupil of Robert Henri he first turned to a

The Museum of Modern Art Archives, NY

Collection:

MoMA Exhs.

Series.Folder:

248.4

a number which Earl painted in England, and those of his final

others, like the landscape in the relaxed and decorative portrait of Gershom Burr, are, on the contrary, most sensitive and add charm to the portraits.

One detail which doubtless will evoke much comment is the degree in which these paintings denote an independent talent. There is much in the display which suggests at least a casual acquaintance with English conventions, much too which relates to the mood and character of precedent American painting of a simple or primitive variety. The major fact which the exhibitions makes clear, however, is that Earl is not the somewhat negligible talent he formerly was thought to be, but whose works, when brought together in a comprehensive display, prove impressively individualized, picturesque and appealing. Much expert knowledge in relation to Earl and his work has been brought to the service of the display by William Sawitzky, who contributes an informative introduction to the illustrated catalogue.

Another American artist who is receiving striking recognition is Stuart Davis at the Museum of Modern Art. Davis is completely modern in regard to his art theories and expression, although he has not always been so inclined, and his paintings of present date contrast to representational art as black differs from white. Beginning his art training as a pupil of Robert Henri he first turned to a professional career in illustration with a distinct drift toward caricature before finding his intended direction in non-realistic art. The show at the museum, supplemented by a detailed and informative catalogue commentary, is the latest of a long series through which his work, including certain spectacular stages in evolution, has been presented to the public.

Stuart Davis Retrospective

Davis's painting, instead of reflecting a simple and harmonious development, appears in retrospect in several clearly differentiated categories—first objective in the rigorous, closely-attuned-to-life manner of the Henri school, subsequently expressionistic with ill-disguised references to the moods of Gauguin and Van Gogh, and finally—through the early formative phases—working with realistic pattern forms to achieve facility in invention. The two most striking aspects of his work are those even yet more broadly outlined in the exhibition, the first paralleling Davis's early visit to Paris.

Many of this artist's reconstructions of the spirit of places, such as those of the Paris streets and restaurants series, are adroitly decorative, the gently romantic colors as well as the lively patterning suggesting genuine warmth of experience. Subsequent paintings, including some of Davis's most recent productions, are aggressively individualistic, abstract, with a conveyance of objective sensations in a subtler and more complicated form. It is not unlikely that Davis will continue to find stimulus in this work in which his style is conclusively developed, and which presents a resounding climax to his career. It is this last work, too, which in substance and authority tends to justify most the imposing show the museum has made—a show which, as virtually always at the modern museum, is skillfully set up and documented.

Davis's painting, instead of reflecting a simple and harmonious development, appears in retrospect in several clearly differentiated categories—first objective in the rigorous, closely-attuned-to-life manner of the Henri school, subsequently expressionistic with ill-disguised references to the moods of Gauguin and Van Gogh, and finally—through the early formative phases—working with realistic pattern forms to achieve facility in invention. The two most striking aspects of his work are those even yet more broadly outlined in the exhibition, the first paralleling Davis's early visit to Paris.

Many of this artist's reconstructions of the spirit of places, such as those of the Paris streets and restaurants series, are adroitly decorative, the gently romantic colors as well as the lively patterning suggesting genuine warmth of experience. Subsequent paintings, including some of Davis's most recent productions, are aggressively individualistic, abstract, with a conveyance of objective sensations in a subtler and more complicated form. It is not unlikely that Davis will continue to find stimulus in this work in which his style is conclusively developed, and which presents a resounding climax to his career. It is this last work, too, which in substance and authority tends to justify most the imposing show the museum has made—a show which, as virtually always at the modern museum, is skillfully set up and documented.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

Publicity
KOVARSKAYA

Stuart Davis
Nov. 11, 1946

Stuart Davis
of New York

an exhibition of the works of Stuart Davis, one of the most modern
of American painters, opened at the Museum of Modern Art,

Critics call him "a painter of American culture." He says of him-
self, "During the course of many years I have absorbed myself in
the dynamic American reality, and all my pictures reflect this.
American culture has always served as my landscape: the skyscrapers,
the windows of cheap stores, taxis, airplanes,
tires, penny kitchen utensils, the movies and the radio, the
radio, etc." (See p. 34, Stuart Davis, NY)

February 13, 1946

But if after this characterization the modern spectator expects to
see buildings of the type in Rockefeller Center, massive structures
of which there are many in the neighborhood of New York City, etc.,
he is mistaken. The modernist art, the modernist art of 1913,
was one of the first and was the first to be the first of the
of the Cubists and neo-Cubists, the first to be the first of the
more and more from the first to be the first of the first of the
national painting and the first to be the first of the first of the
world.

Dear Mr. Davis,

I am enclosing a copy of the Russian

daily with the review I mentioned on the center

back page. Also a translation.

Only the abstractionism of Davis is not a part of the
the story artists of this movement which is the
subjective subject. This is abstract realism, a simplification of
the world to the degree which being a creation on canvas, reveals
an idea of the world image.

Very truly yours,

Secretary to Mr. Sweeney

He does not need any to be interested in literal representation of
the world, apparently it is necessary to know how to paint
"in that way which I want it" says Davis. "Here, I am one of the
outposts of the modern French painters, artists having an universal
value, but I paint in a way which is not like they do, and I paint
American life."

Mr. Stuart Davis
43 Seventh Avenue
New York 3, N.Y.

From 1915 to 1920, Davis was the simplification of form ("The Trees" --
a flat, decorative construction) to the patterned abstract canvases of
1925 ("The Interior" only) -- a picture which implies one of a stylized
landscape as seen from an airplane), Davis goes through many different
periods, the most interesting of which is his "Paris period."

Encls.

In 1922 Davis went to Paris and came back from there with wonderful
knowledge of brightly colored, stylized views of the "capital of the
world": "The Grand Canal," "Place des Vosges," "Place Vendôme," etc.
They have been all reduced to the degree of construction which
comes from a purely subjective selection of the "main" details of a
given landscape. There is almost no perspective, but a complete
distortion of the different planes gives his canvases a slightly
static appearance, only a sense of abstracted of very large planes.

But to this extent, depicting in colors, Davis's pictures, after those
of Matisse, Kandinsky, Mondrian, and other abstract painters, are the most
interesting and valuable representations of Paris.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

C O P Y

Novoye Russkoye Slovo
Nov. 11, 1945

Stuart Davis
by Vera Kovarskaya

An exhibition of the works of Stuart Davis, one of the most modern of American painters, opened at the Museum of Modern Art.

Critics call him "a painter of American culture." He says of himself, "During the course of many years I have steeped myself in the dynamic American reality, and all my pictures reflect this. American culture has always served as my impulse: the skyscrapers, the windows of cheap stores, taxis, airplanes, opening amazing new vistas, penny kitchen utensils, the movies and the radio, negro music, etc." (See p. 34, Stuart Davis, NP)

But if after this characterization the modern spectator expects to see buildings of the type in Rockefeller Center, gasoline stations of which there are so many in the neighborhood of New York City, etc., he is mistaken. Stuart Davis, after the notorious Armory Show of 1913, was one of the first and very few Americans to embrace the reforms of the Cubists and neo-Classics. Beginning with 1915 Davis departs more and more from the naturalistic style and principles of representational painting toward an abstract representation of the visual world.

Only the abstractionism of Davis is not like that of most of the other artists of this movement which completely denies the objective subject. This is abstract realism, a simplification of the visual to the skeleton which being a creation on canvass, recalls an idea of the known image.

He does not need nor is he interested in literal representation of the visual, apparently it is necessary to know how to reincarnate "in that way which I want it" says Davis. "True, I use some of the methods of the modern French painters, methods having an universal value, but I paint like myself and not like they do, and I paint American life."

From 1925 to 1945, departing from the stylization of form ("Two Trees" -- a flat, decorative construction) to the patterned abstract canvass of 1945 ("For Internal Use Only" -- a picture which reminds one of a stylized landscape as seen from an airplane), Davis goes through many different periods, the most interesting of which is his "Paris period."

In 1928 Davis went to Paris and came back from there with wonderful canvasses of brightly colored, stylized views of the "capitol of the world": "Rue des Rats," "Place des Vosges," "Place Paderloup," etc.,. They have been all reduced to the minimum of construction which comes from a purely subjective selection of the "main" details of a given landscape. There is almost no perspective, but a sensitive division of the different planes gives his canvasses a slightly mosaic appearance, only a mosaic constructed of very large pieces.

Due to this abstract sketching in method, Davis's pictures, after those of Pissarro, Monet, Utrillo, and other French painters, are the most interesting and attractive representations of Paris.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

C O P Y

Novoye Russkoye Slovo
Nov. 11, 1945

Stuart Davis
by Vera Kovarskaya

An exhibition of the works of Stuart Davis, one of the most modern of American painters, opened at the Museum of Modern Art.

Critics call him "a painter of American culture." He says of himself, "During the course of many years I have steeped myself in the dynamic American reality, and all my pictures reflect this. American culture has always served as my impulse: the skyscrapers, the windows of cheap stores, taxis, airplanes, opening amazing new vistas; penny kitchen utensils, the movies and the radio, negro music, etc." (See p. 34, Stuart Davis, NP)

But if after this characterization the modern spectator expects to see buildings of the type in Rockefeller Center, gasoline stations of which there are so many in the neighborhood of New York City, etc., he is mistaken. Stuart Davis, after the notorious Armory Show of 1913, was one of the first and very few Americans to embrace the reforms of the Cubists and neo-Classics. Beginning with 1915 Davis departs more and more from the naturalistic style and principles of representational painting toward an abstract representation of the visual world.

Only the abstractionism of Davis is not like that of most of the other artists of this movement which completely denies the objective subject. This is abstract realism, a simplification of the visual to the skeleton which being a creation on canvass, recalls an idea of the known image.

He does not need nor is he interested in literal representation of the visual, apparently it is necessary to know how to reincarnate "in that way which I want it" says Davis. "True, I use some of the methods of the modern French painters, methods having an universal value, but I paint like myself and not like they do, and I paint American life."

From 1925 to 1945, departing from the stylization of form ("Two Trees" -- a flat, decorative construction) to the patterned abstract canvass of 1945 ("For Internal Use Only" -- a picture which reminds one of a stylized landscape as seen from an airplane), Davis goes through many different periods, the most interesting of which is his "Paris period."

In 1928 Davis went to Paris and came back from there with wonderful canvasses of brightly colored, stylized views of the "capitol of the world": "Rue des Rats," "Place des Vosges," "Place Padeloup," etc., etc. They have been all reduced to the minimum of construction which comes from a purely subjective selection of the "main" details of a given landscape. There is almost no perspective, but a sensitive division of the different planes gives his canvasses a slightly mosaic appearance, only a mosaic constructed of very large pieces.

Due to this abstract sketching in method, Davis's pictures, after those of Pissarro, Monet, Utrillo, and other French painters, are the most interesting and attractive representations of Paris.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

Novoye Russkoye Slovo
Nov. 11, 1945

Stuart Davis
by Vera Kovarskaya

An exhibition of the works of Stuart Davis, one of the most modern of American painters, opened at the Museum of Modern Art.

Critics call him "an painter of American culture." He says of himself, "~~XXXXXX~~ During the course of many years I have steeped myself in the dynamic American reality, and all my pictures reflect this. American culture has always served as my impulse: the skyscrapers, the windows of cheap stores, taxis, airplanes, opening amazing new vistas, penny kitchen utensils, the movies and the radio, negro music, etc." (See p. 34, Stuart Davis, NP)

But if after this characterization the modern spectator expects to see buildings of the type in Rockefeller Center, gasoline stations of which there are so many in the neighborhood of New York City, etc., he is mistaken. Stuart Davis, after the notorious Armory Show of 1913, was one of the first and very few Americans to embrace the reforms of the Cubists and neo-Classics. Beginning with 1915 Davis departs more and more from the naturalistic style and principles of representational painting toward an abstract representation of the visual world.

Only the abstractionism of Davis is not like that of ~~the~~ most of the other artists of this movement which completely denies the objective subject. This is abstract realism, a simplification of the visual to the skeleton which being a creation on canvass, recalls an idea of the known image.

He does not need nor ~~is~~ he interested in literal representation of the visual, apparently it is necessary to know how to reincarnate "in that way which I want it" says Davis. "True, I use some of the ~~methodshes~~ of the modern French painters, methods having an universal value, but I paint like myself and not like they do, and I paint American life."

From 1925 to 1945, departing from the stylization of form ("Two Trees"--a flat, decorative construction) to the patterned abstract canvass of 1945 ("For Internal Use Only"--a picture which reminds one of a stylized landscape as seen from an airplane), Davis goes through many different periods, the most interesting of which is his "Paris period."

In 1928 Davis went to Paris and came back from there with wonderful canvasses of brightly colored, stylized views of the "capitol of the world": "Rue des Rats," "Place des Vosges," "Place Padeloup," etc., They have been all reduced to their minimum of construction which comes from a purely subjective selection of the "main" details of a given landscape. There is almost no perspective, but a sensitive division of the different planes gives his canvasses a slightly mosaic appearance, only a mosaic constructed of very large pieces.

Due to this abstract sketching^{ing} method, Davis's pictures, after those of Pissaro, Monet, Utrillo, and other French painters, are the most interesting and attractive representations of Paris.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

PROJECT ORDER № 4231

FOR Stuart Davis Exhibition DATE February 6, 1946

DETAILED INSTRUCTIONS Glaze SAIL LOFT

(Note: In order to sell the frame to the owners of the painting, glass must be added)

DATE WORK MUST BE COMPLETED _____

COST LIMIT \$3.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD

COMPTROLLER

LABOR						MATERIAL					
DATE	DEPARTMENT	HOURS	AMOUNT		TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT		TOTAL FOR MONTH
2/17	Workshop	1½	2.05			2/11	1 glass 18x24 stock		.22		
	</										

TOTAL LABOR	2.05
-------------	------

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL	\$ 2.27
--------------------------	---------

APPROVED [Signature] PROD. MGR.

TOTAL MATERIAL	.22
----------------	-----

FOR COMPTROLLER'S USE ONLY

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

PROJECT ORDER № 4057

FOR STUART DAVIS EXHIBITION DATE October 12, 1945

DETAILED INSTRUCTIONS For Marquee sign

DATE WORK MUST BE COMPLETED. October 16, 1945

COST LIMIT 250.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED

DEPARTMENT HEAD

COMPTROLLER

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER No.	AMOUNT	TOTAL FOR MONTH
10/21	Workshop	18	26.80		10/21	48 sq.ft. masonite stock		6.24	
						Misc. stock		.87	
									7.11
				26.80					7.11
TOTAL LABOR					TOTAL MATERIAL				

	20.00
TOTAL LABOR	

TOTAL MATERIAL	7.11
----------------	------

FOR PRODUCTION MANAGER'S USE

FOR COMPTROLLER'S USE ONLY

TOTAL LABOR AND MATERIAL

33.91

CHGS.

A/C

APPROVED

PROD. MGR.

APPROVED.

 CHECKED

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

PROJECT ORDER Nº 4051

TO PRODUCTION MANAGER FROM EXHIBITIONS DEPT
FOR STUART DAVIS DATE October 8, 1945

DETAILED INSTRUCTIONS Removing mural from wall and Municipal
Building, reframing, mounting, etc. and installation at MMA

Warren

DATE WORK MUST BE COMPLETED October 15, 1945

COST LIMIT \$150.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED

Warren

DEPARTMENT HEAD

COMPTROLLER

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER No.	AMOUNT	TOTAL FOR MONTH
10/14	Workshop	25	29.90		10/15	1 rl.2" masking tape	stock	2.00	
10/21	"	64½	98.59			1 " 3"	"	2.66	
				128.49		192 sq.ft.Masonite	"	24.96	
						192 " presdbd.	"	12.00	
						Misc.		5.83	
					10/5	Taxi, etc. exp.	p.c.	.80	
					10/6	" " R.S.	p.c.	3.50	
					10/8	" "	p.c.	1.10	
									52.65
TOTAL LABOR 128.49					TOTAL MATERIAL 52.65				

FOR PRODUCTION MANAGER'S USE
TOTAL LABOR AND MATERIAL \$ 181.14

FOR COMPTROLLER'S USE ONLY
CHGS. _____ A/C _____

APPROVED *Warren* PROD. MGR.

APPROVED _____ CHECKED _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

PROJECT ORDER № 4220

TO PRODUCTION MANAGER FROM Production DEPT 5
FOR _____ DATE February 1946

Crating and replacing Davis Mural
in Municipal Bldg.

COST LIMIT _____ IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED

DEPARTMENT HEAD

COMPTROLLER

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER No.	AMOUNT	TOTAL FOR MONTH
2/10	Workshop	26 1/2	35.55		2/10	18 sq.ft. wht wood	stock	3.60	
						192 " hardboard	"	12.48	
						12 " shelving	"	1.14	
						Misc. stock		2.41	
									19.63
TOTAL LABOR				35.55	TOTAL MATERIAL				19.63
FOR PRODUCTION MANAGER'S USE					FOR COMPTROLLER'S USE ONLY				
TOTAL LABOR AND MATERIAL				\$ 55.18	CHGS. _____ A/C _____				
APPROVED _____					APPROVED _____				
PROD. MGR.					CHECKED _____				

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

PROJECT ORDER № 4022

FOR STUART DAVIS EXHIBITION DATE October 4, 1945

DETAILED INSTRUCTIONS Installation, lighting, etc.

DATE WORK MUST BE COMPLETED October 15, 1945

COST LIMIT \$100.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____
DEPARTMENT HEAD

_____ COMPTROLLER

LABOR						MATERIAL					
DATE	DEPARTMENT	HOURS	AMOUNT		TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER No.	AMOUNT	TOTAL FOR MONTH	
10/7	Workshop	96	113.40			10/7	stock 3 rls. adhesive		1.77		
10/14	"	47 ¹ / ₂	61.53				1 rl. scotch t. "		1.08		
10/21	"	1	1.38				elec. supplies	33764	19.90		
					176.31		240 sq.ft. Hardbd.	stock	15.60		
							Misc. stock		5.37		
										43.72	

TOTAL LABOR		176.31	TOTAL MATERIAL		43.72
FOR PRODUCTION MANAGER'S USE			FOR COMPTROLLER'S USE ONLY		
TOTAL LABOR AND MATERIAL		\$ 220.03	CHGS.		A/C
APPROVED <i>Waner</i>			APPROVED		
PROD. MGR.			CHECKED		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

PROJECT ORDER Nº 4007

TO PRODUCTION MANAGER FROM EXHIBITIONS DEPT

FOR STUART DAVIS EXHIBITION DATE September 19, 1945

DETAILED INSTRUCTIONS Framing

DATE WORK MUST BE COMPLETED Oct. 15, 1945

COST LIMIT \$450.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED *Werner* DEPARTMENT HEAD

COMPTROLLER

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
9/23	Workshop	2 1/2	2.81		10/7	48 ft. 1x2 cl. pine	stock	1.20	
9/30	"	88	112.79			36 " 1x12 " "	"	3.60	
				115.60		2 matbds	"	.45	
					10/7	1 no warp	"	.22	
10/7	"	82	97.03			2 gals. white	"	4.30	
						2 gal. turp.	"	.54	
10/14	"	81 1/2	98.41			24 ft. #1 mldg.	"	9.00	
10/21	"		37.19			18 " #3 "	"	4.86	
10/21	"		39.14			30 " #4 "	"	5.40	
10/28	"	1 1/2	.85			15 " #5 "	"	.53	
						10 " #6 "	"	.50	
						15 " #7 "	"	.27	
				272.62		55 " #10 "	"	3.02	
						26 " 1x10 WW	"	5.20	
						12 " 1x8 WW	"	1.80	
						12 " 1x10 WW	"	2.40	
						48 " 1x12 "	"	9.60	
						Misc. stock		7.27	
TOTAL LABOR				388.22	TOTAL MATERIAL				59.86

FOR PRODUCTION MANAGER'S USE	FOR COMPTROLLER'S USE ONLY
TOTAL LABOR AND MATERIAL \$ 448.08	CHGS. A/C
APPROVED <i>Werner</i> PROD. MGR.	APPROVED CHECKED

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK CITY

TO ECONOMY BLUE PRINT CO., Inc.

Date September 18, 1945

PLEASE PUT ORDER NUMBER ON INVOICE

630 FIFTH AVENUE

NEW YORK 22, NEW YORK

Nº 30748

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

		Unit Price	Total
4	Blue Prints		96
	Tax		01
			97
Ordered by <u><i>Stuart Davis</i></u>			
Authorized by			
For <u>STUART DAVIS EXHIBITION</u>			

* Please consult Mr. Sweeney
before taking

Forwarded to _____ Amount _____ Date Billed _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date November 20, 1945

From Mr. Wheeler - printw.

Department EXHIBITIONS

For Stuart Davis Exhibition - Installation Shots

PRINTS

Please supply _____
(Quantity)

glossy _____ size _____

NEW PHOTOGRAPHS

Please have Mr. Sunami
(Photographer)

take 7
(Number of shots)

Date of completion _____

Date of completion Before February 3, 1946

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Davis Exhibition - First Floor Installation Shots * Please consult Mr. Sweeney before taking		7

Forwarded to _____ Amount _____ Date Billed _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	298.4

298 A6
S. Davis
cocktails

THE MUSEUM OF MODERN ART

Date October 15, 1945

To: Mr. Warren

Re: Opening tomorrow

From: Mr. Porter

Tomorrow evening, October 16th, there will be a cocktail party for Stuart Davis in the Penthouse at 7:00 o'clock. The guests will not have cards but will announce that they are going to the party. Will you please arrange elevator service for this. The exhibition opening is scheduled from 8:00 until 11:00, and we shall have all floors open to the public with the exception of the Penthouse, which will be closed after the party as soon as we get rid of the guests. It might be well to have a guard stationed at the Desk to direct guests for the party to the 6th floor.

~~Major and Mrs. Milton D. Lowenthal, c/o Downtown Gallery, 10 E. 61 St.~~
Miss Alice D. Laughlin, ~~211 E. 70 St., New York~~ 2 East 70 St., New York
✓ Mr. and Mrs. Milton Lowenthal, 1150 Park Avenue, New York 28
~~Ther. Miller & Company, 100 Madison Ave., New York~~
~~Minneapolis & Boston, 100 Madison Ave., New York~~
Katherine Boutet Scallan, Mrs., c/o Schwab
Martin C. Schwab, 333 N. Michigan Avenue, Chicago, Illinois
~~Estate of Herman Shulman~~
Mr. and Mrs. Harry A. Solomon, Port Wash., N.Y., 23 Murray Ave.
" " Otto Spaeth 630 Runnymede Rd., Dayton, O.
Dr. " Michael Watter

Mr + Mrs Clapp - (Fuchs Collection)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date 10/10/45

To: Department Heads
From: Mr. Porter

Re: Stuart Davis Exhibition

You are invited to the cocktail party for Stuart Davis preceding the opening of the exhibition on Tuesday evening, October 16th, at 7:00 o'clock in the Museum Penthouse.

Major and Mrs. Milton D. Kramer, c/o Downtown Gallery, 45 E. 61 St.
Miss Alice D. Laughlin, ~~211 E. 70 St.~~ 2 East 70 St., New York
Mr. and Mrs. Milton Lowenthal, 1150 Park Avenue, New York 28
~~Frank Miller & Company, 100 Madison Ave.~~
~~Municipal Broadcasting System,~~
Katherine Boutet Scallan, Mrs., c/o Schwab
Martin C. Schwab, 333 N. Michigan Avenue, Chicago, Illinois
~~Estate of Herman Shulman~~
Mr. and Mrs. Harry A. Solomon, Port Wash., N.Y., 23 Murray Ave.
" " Otto Spaeth 630 Runnymede Rd, Dayton, O.
Dr. " Michael Watter

Mrs + Mrs Clapp - (Frank Collection)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date October 9, 1945

To: Mr. Antrobus *cc. W. W. W.*

Re: Stuart Davis cocktail party

From: Mr. Porter

Tuesday evening, the 16th

There will be a cocktail party on Tuesday evening, October 16th, from seven o'clock on in the Penthouse for about 60 persons. Will you please plan to serve the usual cocktails--martinis, manhattans, sherry. Will you also provide sandwiches and coffee for about half that number of people to be served later in case they do not go out to dinner but go down to the Stuart Davis exhibition opening directly after the party. May I suggest that you have on hand the makings for more in case of bad weather and no one goes out to dinner.

Major and Mrs. Milton L. Aramer, c/o Downtown Gallery, 45 E. 61 St.
 Miss Alice D. Laughlin, ~~211 E. 70 St., New York~~ 2 East 70 St., New York
 Mr. and Mrs. Milton Lowenthal, 1150 Park Avenue, New York 28
~~Ther. Miller & Company, 1150 Park Avenue, New York~~
~~Municipal Broadcasting System~~
 Katherine Boutet Scallan, Mrs., c/o Schwab
 Martin C. Schwab, 333 N. Michigan Avenue, Chicago, Illinois
~~Estate of Herman Schulman~~
 Mr. and Mrs. Harry A. Solomon, Port Wash., N.Y., 23 Murray Ave.
 " " Otto Spaeth *630 Runnymede Rd., Dayton, O.*
 Dr. " Michael Watter

Mrs. + Mrs. Clapp - (Fried Collection)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

LENDERS

✓ Guy Pene du Bois 20W10 ✓
 Stuart Davis
 Alfred M. Frankfurter, Dr., Art News,
 Mr. and Mrs. Wood Gaylor, Hamilton Easter Field Foundation, Glenwood Landing, NY
 Samuel S. Goldberg, 521 Fifth Avenue, New York 17
 George Heard Hamilton, Yale University Art Gallery, New Haven, Conn.
 Henry R. Hope, Fine Arts Department, Indianan University, Bloomington, Ind.
 Robert Laurent, Jr. Indiana U. Bloomington
 ✓ Julian Levi, 282 W 4 Street, New York 14
 Miss Romany Maria, 49 Gove St., New York 14
 Mrs. Raphael Navas, 306 East 66 Street, N. Y.
 ✓ S. R. Naysmith, The Miller Company, Meriden, Conn.
 Morris S. Novik, Municipal Broadcasting System, Municipal Building, New York
 Samuel M. Koots 240 E 79
 Duncan Phillips, Phillips Memorial Gallery, 1600 21st Street, Wash., D. C.
 J. de Prospe, c/o Municipal Broadcasting Co.
 Mrs. Irvine Schubert, 19 West 12 Street, New York 11
 Mr. and Mrs. Burton L. Tremaine
 Samuel Golden, American Artists Group, Inc., 106 Seventh Avenue, NYC 11
 Mrs. Edith Gregor Halpert
 Dr. H. A. Blutman (? 125 E. 63 St., NYC?) 20 Harry Austin
 Holger Cahill, 12 East 8 Street, New York 3, N. Y.
 ✓ Mrs. Juliana Force, Whitney Museum of American Art, 10 West 8 Street, New York
 Jan de Graaff, 01900 S.W. Palatine Hill Road, Portland, Oregon
~~Mr. and Mrs. John Hammond, 178 Sullivan Street, New York 12, N. Y.~~
 " " O'Donnell Iselin, 104 East 71 Street, New York 21
 Major and Mrs. Milton L. Kramer, c/o Downtown Gallery, 43 E. 51 St.
 Miss Alice D. Laughlin, ~~211 E. 51 St.~~ 2 East 70 St., New York
 ✓ Mr. and Mrs. Milton Lowenthal, 1150 Park Avenue, New York 28
~~The Miller Company, Meriden, Conn.~~
~~Municipal Broadcasting System,~~
 Katherine Boutet Scallan, Mrs., c/o Schwab
 Martin C. Schwab, 333 N. Michigan Avenue, Chicago, Illinois
~~Estate of Herman Shulman~~
 Mr. and Mrs. Harry A. Solomon, Port Wash., N.Y., 23 Murray Ave.
 " " Otto Spaeth 630 Runnymede Rd, Dayton, O.
 Dr. " Michael Watter

Mr + Mrs Clapp - (Fried Collection)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

1.

- ✓ Mr. C. Hartley Grattan
Harper's Magazine
49 East 33 St.
N.Y.C.
- ✓ Gwen and Jacob Lawrence
385 Decatur St.
Brooklyn, N.Y.
- ✓ Mr. and Mrs. Jan Matulka
439 East 89 St.
N.Y.C.
- ✓ Mr. and Mrs. Charles Sheeler
c/o Downtown Gallery
32 East 51 St. N.Y.C.
- ✓ Mr. and Mrs. Russell Cowles
Carnegie Hall Studio
7th Avenue and 57 St.
N.Y.C.
- ✓ Mr. and Mrs. Paul Burlin
Woodstock, N.Y.
- ✓ Mr. and Mrs. Ralph Berton
330 East 54 St. N.Y.C.
- ✓ Mr. Romaine Bearden
243 West 125 St. N.Y.C.
- ✓ Mr. and Mrs. Henry Billings
300 East 35 St. N.Y.C.
- ✓ Mr. Holger Cahill
12 East 8th St. N.Y.C.
- ✓ Mr. Robert Coates
127 West 12 St. N.Y.C.
- ✓ Mr. and Mrs. Camilio Egas
248 West 14 St. N.Y.C.
- ✓ Mr. and Mrs. James Flora
318 State St.
West Port, Conn.
- ✓ Mr. Lloyd Frankenberg and
Miss Loren MacIver
61 Perry St. N.Y.C.
- ✓ Dr. and Mrs. Robert Goldwater
142 East 18 St. N.Y.C.
- ✓ Mr. and Mrs. Louis Guglielmi
132 West 23 St. N.Y.C.
- ✓ Mr. H. Glintenkamp
19 E. 16 St. N.Y.C.
- ✓ Mr. and Mrs. Carl Holty
1245 Madison Ave. N.Y.C. 28
- ✓ Mr. and Mrs. John Hammond
178 Sullivan St. N.Y.C.
- ✓ Mr. Harry Holtzman
112 East 18 St. N.Y.C.
- ✓ Mr. and Mrs. Matthew Josephson
Gaylordsville, Conn.
- ✓ Mr. and Mrs. Yasuo Kuniyoshi
118 Waverly Place. N.Y.C.
- ✓ Mr. and Mrs. Julian Levi
232 West 4 St. N.Y.C. 17
- ✓ Mr. and Mrs. George L.K. Morris
332 East 72 St. N.Y.C. 21
- ✓ Mr. and Mrs. George Picken
61 East End Ave. N.Y.C. 28
- ✓ Mr. and Mrs. Ralph Pearson
288 Piermont Ave. Nyack, N.Y.
- ✓ Mr. and Mrs. Abe Rattner
8 West 13 St. N.Y.C. 11
- ✓ Mr. Niles Spencer
Hotel Lafayette
9th St. and University Place
N.Y.C. 3

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

2.

- ✓ Mr. and Mrs. Bill Steig
63 Charles St. N.Y.C.
- ✓ Mr. and Mrs. Joe Freeman
301 East 38 St.
N.Y.C.
- ✓ Mr. and Mrs. Edgar Varese
188 Sullivan St.
N.Y.C.
- ✓ Mr. and Mrs. Balcomb Greene
13 West 17 St.
N.Y.C.
- ✓ Mr. Joseph Stella
c/o A.C.A. Gallery
63 East 57 St.
N.Y.C.
- ✓ Dr. and Mrs. Meyer Schapiro
279 West 4 St.
N.Y.C.
- ✓ Miss Catherine Brett
The Brett School
Dingman's Ferry, Pa.
- ✓ Dr. Harry Blutman
125 East 63 St.
N.Y.C.
- ✓ Mr. and Mrs. John Sloan
Hotel Chelsea
222 West 23 St.
N.Y.C.

Soloy
 Davis
 Mrs. + Miss Robt. Osborn
 Jane Lohrly
 ✓ Cant
 DD
 BM
 ✓ Mrs. H.
 Cohen
 Kline
 Friedman
 Lohr
 Broton x

Goodwin
 Johnson
 Mrs. + Miss John Carter?
 ✓ Callery
 Lisi Viki Hook?
 Britt Lieberman
 F. Parnas
 Mary Miller
 Ward
 Kline

Maria Blotkins
 ✓ Dawn Powell?
 Colby Gilman
 ✓ Colburn Gilman
 428 Lafayette St. NYC
 Loyalty x

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	298.4

THE MUSEUM OF MODERN ART

Date August 24, 1945

To: Miss Allen

Re: Stuart Davis

From: Mrs. Catlin

Dear Monawee:

Will you please arrange to have the Stuart Davis painting belonging to the Miller Company For internal Use Only collected from Raymond & Raymond Studios, 142 East 25 Street, and delivered to the Beck Engraving Co. It is very important for the picture to get to Beck as soon as possible that day.. I told Raymond that it would be collected first thing Tuesday morning. Can it be delivered to Beck the same day. It is really necessary as they are making a colorplate of it.

Ret. from Monawee 5 Davis to Don Jan, 1, to be to Rosenberg

<u>Black and whites</u>	215	<u>1/2 Egg Plate</u>	137.50
<u>3 sets of 4 color plates</u>	825	<u>1/3 Halfprint</u>	175.00
<u>Binding</u>	788	<u>- Miller</u>	275.00
<u>Silkscreen</u>	95		<u>587.50</u>
<u>Paper (zero cost on inventory)</u>	3038		
	587		
	<u>3000</u>		
	2451		

*Net 4300 = Inkplate
5800 = colorplate*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date October 12, 1945

To: Miss Ulrich
Mr. Wheeler

Re: Davis catalog - costs

From: F. Pernas

Costs for Davis catalog (40 pages)

Edition: 3000 bound in cloth

Printing, comp.

Insides	\$750
jackets	185
color inserts (3)	180

Engravings

Black and whites	215
3 sets of 4 color plates	825

Binding 788

Silkscreen 95

Paper (zero cost on inventory)

\$3038

587

3000 2451

1/2 Engraving 137.50

1/3 Halfprint 175.00

- Miller 275.00

587.50

~~u.e. \$1.0127~~

Ala 4300 = jackets
8600 = color plates

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

1500, 3000
4500

THE MUSEUM OF MODERN ART

Date August 27, 1945

a Britanica colored
the catalogue or to
you will recall. We

ad Mrs. B. L. Tremaine
ller Company
en, Connecticut

S. Novick, Director
Broadcasting System
Building
hambers Streets
, New York

e Shubert
th Street
l, New York

C. Schwab
Michigan Avenue
llinois

n Shulman
oad
Connecticut

s. Harry A. Solomon
ngton, New York
s. Otto Spaeth
ede
io

s. Michael Watter
t Street
ia, Penna.

R. Hope
iversity
n, Indiana

na R. Force, Director
seum of American Art
h Street
l, New York

Phillips, Director
emorial Gallery
Street
, D. C.

✓ Miss Alice D. Laughlin
2 East 70th Street
New York 21, New York

✓ Mr. and Mrs. Milton Lowenthal
1150 Park Avenue
New York 28, New York

✓ Mrs. Raphael Navas
306 East 66th Street
New York 21, New York

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date August 27, 1945

To: Mr. Wheeler

Re: _____

From: Mr. Sweeney

Dear Monroe,

We had considered the Encyclopaedia Britannica colored plate but felt it would scarcely be a credit to the catalogue or to Davis. The picture itself is not first flight as you will recall. We have not requested it for the show.

Dayton, Ohio

- ✓ Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street (Personals)
New York 22, New York
- ✓ ✓ Mr. and Mrs. Wood Gaylor *singular pty.*
The Hamilton Easter Field Foundation
Glenwood Landing L.I., N.Y.
~~Long Island, New York~~
- ✓ Mr. and Mrs. O'Donnell Iselin
104 East 71st Street
New York 21, New York
- ✓ ✓ Major and Mrs. Milton L. Kramer
136 Waverly Place
New York 14, New York
- ✓ ✓ Miss Alice D. Laughlin *Singular pty.*
2 East 70th Street
New York 21, New York
- ✓ ✓ Mr. and Mrs. Milton Lowenthal
1150 Park Avenue
New York 28, New York
- ✓ Dr. and Mrs. Michael Watter
1901 Walnut Street
Philadelphia, Penna.
- ✓ Mr. Henry R. Hope
Indiana University
Bloomington, Indiana
- ✓ Mrs. Juliana R. Force, Director
Whitney Museum of American Art
10 West 8th Street
New York 11, New York
- ✓ ✓ Mr. Duncan Phillips, Director *Singular pty.*
Phillips Memorial Gallery
1600 21st Street
Washington, D. C.
- ✓ Mrs. Raphael Navas
306 East 66th Street
New York 21, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date August 21, 1945

To: Mr. J. J. Sweeney

Re: Stuart Davis book

From: Mr. Wheeler

Dear Jim,

I presume you know the attached color reproduction, made from plates owned by the Encyclopedia Britannica, of a picture called Garage Lights, 32 x 42, in their collection. I am sure they will give us a set of electros and progressives if you want to reproduce this picture in the Davis book.

Dayton, Ohio

✓ Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street (Personals)
New York 22, New York

✓ Dr. and Mrs. Michael Watter
1901 Walnut Street
Philadelphia, Penna.

✓ ✓ Mr. and Mrs. Wood Gaylor *samples etc.*
The Hamilton Easter Field Foundation
Glenwood Landing L.I., N.Y.
~~Long Island, New York~~

✓ Mr. Henry R. Hope
Indiana University
Bloomington, Indiana

✓ Mr. and Mrs. O'Donnell Iselin
104 East 71st Street
New York 21, New York

✓ Mrs. Juliana R. Force, Director
Whitney Museum of American Art
10 West 8th Street
New York 11, New York

✓ ✓ Major and Mrs. Milton L. Kramer
136 Waverly Place
New York 14, New York

✓ ✓ Mr. Duncan Phillips, Director
Phillips Memorial Gallery *samples etc.*
1600 21st Street
Washington, D. C.

✓ ✓ Miss Alice D. Laughlin *samples etc.*
2 East 70th Street
New York 21, New York

✓ Mrs. Raphael Navas
306 East 66th Street
New York 21, New York

✓ ✓ Mr. and Mrs. Milton Lowenthal
1150 Park Avenue
New York 28, New York

(2)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date July 30, 1945

To: MISS PERNAS *copy to Miss Wheeler*
 From: H. Ward

Re: Color plates for Stuart Davis
Catalog

Mr. Wheeler has arranged with Dr. Frankfurter to share equally the cost of making a color plate of the Davis EGGBEATER. As you will see from the attached letter we are to make the plate as large as possible even if the caption has to go on the back. Mr. Wheeler says to have electros made for them and to keep the original plates here. They will let us know when they need them.

There will be one more color plate but it has not yet been selected. Mr. Sweeney would like to know when you think the pictures should go to Beck.

Dayton, Ohio

- ✓ Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street (PERSONAL)
New York 22, New York
- ✓ ✓ Mr. and Mrs. Wood Gaylor *singular pty*
The Hamilton Easter Field Foundation
Glenwood Landing L.I., NY
~~Long Island, New York~~
- ✓ Mr. and Mrs. O'Donnell Iselin
104 East 71st Street
New York 21, New York *singular pty*
- ✓ ✓ Major and Mrs. Milton L. Kramer
136 Waverly Place
New York 14, New York
- ✓ ✓ Miss Alice D. Laughlin *singular pty*
2 East 70th Street
New York 21, New York
- ✓ ✓ Mr. and Mrs. Milton Lowenthal
1150 Park Avenue
New York 28, New York (2)
- ✓ Dr. and Mrs. Michael Watter
1901 Walnut Street
Philadelphia, Penna.
- ✓ Mr. Henry R. Hope
Indiana University
Bloomington, Indiana
- ✓ Mrs. Juliana R. Force, Director
Whitney Museum of American Art
10 West 8th Street
New York 11, New York
- ✓ ✓ Mr. Duncan Phillips, Director *singular pty*
Phillips Memorial Gallery
1600 21st Street
Washington, D. C.
- ✓ Mrs. Raphael Navas
306 East 66th Street
New York 21, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date July 13, 1945

To: Mr. Wheeler

Re: Stuart Davis bibliography

From: Hannah Muller

I'll begin work on the Davis bibliography at once, and will do my best to have it in shape by next Friday when I leave on my vacation.

HBM

Dayton, Ohio

- ✓ Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street (PERSONAL)
New York 22, New York
 - ✓ ✓ Mr. and Mrs. Wood Gaylor *singular itg.*
The Hamilton Easter Field Foundation
Glenwood Landing L.I., NY
~~Long Island, New York~~
 - ✓ Mr. and Mrs. O'Donnell Iselin
104 East 71st Street
New York 21, New York
 - ✓ ✓ Major and Mrs. Milton L. Kramer *singular itg.*
136 Waverly Place
New York 14, New York
 - ✓ ✓ Miss Alice D. Laughlin *singular itg.*
2 East 70th Street
New York 21, New York
 - ✓ ✓ Mr. and Mrs. Milton Lowenthal
1150 Park Avenue
New York 28, New York
 - ✓ Dr. and Mrs. Michael Watter
1901 Walnut Street
Philadelphia, Penna.
 - ✓ Mr. Henry R. Hope
Indiana University
Bloomington, Indiana
 - ✓ Mrs. Juliana R. Force, Director
Whitney Museum of American Art
10 West 8th Street
New York 11, New York
 - ✓ ✓ Mr. Duncan Phillips, Director *singular itg.*
Phillips Memorial Gallery
1600 21st Street
Washington, D. C.
 - ✓ Mrs. Raphael Navas
306 East 66th Street
New York 21, New York
- (2)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date July 12, 1945

To: MISS MULLER

Re: Bibliography

From: Mr. Wheeler

Because of our inability to obtain material from Europe for the Chagall exhibition, it has been postponed until spring, at the earliest, and we are substituting on October 16 an exhibition of Stuart Davis.

For the catalogue we shall need a little bibliography and I wonder if you could find time to do this before you leave on your vacation. It would be a great help to us in this emergency substitution if you could. Mr. Sweeney and Miss Margaret Miller are doing the show and they will be glad to give you any assistance you need.

Dayton, Ohio

✓ Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street (Personals)
New York 22, New York

✓ Dr. and Mrs. Michael Watter
1901 Walnut Street
Philadelphia, Penna.

✓ ✓ Mr. and Mrs. Wood Gaylor *singular pty*
The Hamilton Easter Field Foundation
Glenwood Landing L.I., N.Y.
~~Long Island, New York~~

✓ Mr. Henry R. Hope
Indiana University
Bloomington, Indiana

✓ Mr. and Mrs. O'Donnell Iselin
104 East 71st Street
New York 21, New York

✓ Mrs. Juliana R. Force, Director
Whitney Museum of American Art
10 West 8th Street
New York 11, New York

✓ ✓ Major and Mrs. Milton L. Kramer
136 Waverly Place
New York 14, New York

✓ ✓ Mr. Duncan Phillips, Director *singular pty*
Phillips Memorial Gallery
1600 21st Street
Washington, D. C.

✓ ✓ Miss Alice D. Laughlin *singular pty*
2 East 70th Street
New York 21, New York

✓ Mrs. Raphael Navas
306 East 66th Street
New York 21, New York

✓ ✓ Mr. and Mrs. Milton Lowenthal
1150 Park Avenue
New York 28, New York

(2)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date July 7, 1945

To: Mr. Wheeler

Re: Stuart Davis

From: Mr. Sweeney

Monroe:

I saw Stuart Davis on Tuesday. He is quite willing to write a piece stating his point of view for the catalogue. He is also interested in a small and selective show and happily enough. He would like our publicity to emphasize that this has been our approach.

Dayton, Ohio

- ✓ Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street (PERSONAL)
New York 22, New York
- ✓ ✓ Mr. and Mrs. Wood Gaylor *singular pty.*
The Hamilton Easter Field Foundation
Glenwood Landing L.I., NY
~~Long Island, New York~~
- ✓ Mr. and Mrs. O'Donnell Iselin
104 East 71st Street
New York 21, New York
- ✓ ✓ Major and Mrs. Milton L. Kramer *singular pty.*
136 Waverly Place
New York 14, New York
- ✓ ✓ Miss Alice D. Laughlin *singular pty.*
2 East 70th Street
New York 21, New York
- ✓ ✓ Mr. and Mrs. Milton Lowenthal
1150 Park Avenue
New York 28, New York
- ✓ Dr. and Mrs. Michael Watter
1901 Walnut Street
Philadelphia, Penna.
- ✓ Mr. Henry R. Hope
Indiana University
Bloomington, Indiana
- ✓ Mrs. Juliana R. Force, Director
Whitney Museum of American Art
10 West 8th Street
New York 11, New York
- ✓ ✓ Mr. Duncan Phillips, Director *singular pty.*
Phillips Memorial Gallery
1600 21st Street
Washington, D. C.
- ✓ Mrs. Raphael Navas
306 East 66th Street
New York 21, New York

(2)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

MAILING LIST FOR DAVIS CATALOGS

- ✓ Mr. Holger Cahill
12 East 8th Street
New York 3, New York (2)
- ✓ Mr. and Mrs. Stuart Davis
43 Seventh Avenue
New York 11, New York
- ✓ Mrs. Juliana Force, Director
Whitney Museum of American Art
10 West 8th Street (PERSONAL)
New York 11, New York
- ✓ Mr. Samuel Golden
American Artists Group
106 Seventh Avenue
New York 11, New York
- ✓ ✓ Mr. Jan de Graaff
01900 Palatine Hill
Portland, Oregon (Singular)
- ✓ Dr. Alfred M. Frankfurter
Art News
136 East 57th Street
New York 22, N.Y.
- ✓ Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street (PERSONAL)
New York 22, New York
- ✓ ✓ Mr. and Mrs. Wood Gaylor
The Hamilton Easter Field Foundation
Glenwood Landing L.I., NY
Long Island, New York (Singular)
- ✓ Mr. and Mrs. O'Donnell Iselin
104 East 71st Street
New York 21, New York (Singular)
- ✓ ✓ Major and Mrs. Milton L. Kramer
136 Waverly Place
New York 14, New York
- ✓ ✓ Miss Alice D. Laughlin
2 East 70th Street
New York 21, New York (Singular)
- ✓ ✓ Mr. and Mrs. Milton Lowenthal
1150 Park Avenue
New York 28, New York (2)
- ✓ Mr. and Mrs. B. L. Tremaine
The Miller Company
Meriden, Connecticut
- ✓ Mr. Morris S. Novick, Director
Municipal Broadcasting System
Municipal Building
Center & Chambers Streets
New York 7, New York
- ✓ ✓ Mrs. Irvine Shubert
19 West 12th Street
New York 11, New York (Singular)
- ✓ ✓ Mr. Martin C. Schwab
333 North Michigan Avenue
Chicago, Illinois (Singular)
- ✓ ✓ Mrs. Herman Shulman
Haviland Road
Stamford, Connecticut (2)
- ✓ ✓ Mr. and Mrs. Harry A. Solomon
Port Washington, New York
Mr. and Mrs. Otto Spaeth
630 Runnymede
Dayton, Ohio (Singular)
- ✓ Dr. and Mrs. Michael Watter
1901 Walnut Street
Philadelphia, Penna.
- ✓ Mr. Henry R. Hope
Indiana University
Bloomington, Indiana
- ✓ Mrs. Juliana R. Force, Director
Whitney Museum of American Art
10 West 8th Street
New York 11, New York
- ✓ ✓ Mr. Duncan Phillips, Director
Phillips Memorial Gallery
1600 21st Street
Washington, D. C. (Singular)
- ✓ Mrs. Raphael Navas
306 East 66th Street
New York 21, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

MILLER CO.

THE MILLER COMPANY

— FACTORIES AND EXECUTIVE OFFICES —

Craftsmen in Metal

MERIDEN, CONN.

Since 1844

December 19, 1945

Miss Frances Purmas
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Miss Purmas:

As it now stands, we should be ready to go to press with the book of Miller paintings within 60 days and we would appreciate it very much if you could get to us within this time the plates of the Stewart Davis painting as per the progressive proof you already were so kind to loan to us. It is our understanding that you will let us use these plates in our book and we can assure you good care will be taken of them.

Yours very truly,

THE MILLER COMPANY

DIRECTOR ADVERTISING
and PUBLIC RELATIONS

H.L.Harrison/fn

For Internal Use Only
sent 1/2/46

F.P.

*OK to let New York
On plates. Mrs. Purmas
1/2/46.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

COPY TO MISS ULRICH

NAVSMITH

THE MILLER COMPANY

19

MERIDEN, CONN.

Since 1844

October 22, 1945

Mr. S.R. Naysmith
Vice-President in
Charge of Engineering
The Miller Company
Meriden, Connecticut

Dear Mr. Naysmith:

Thank you for your very kind letter of October 15. As I understand it now the Miller Company will underwrite the cost of the color plates alone for the Davis For Internal Use Only and the Museum will pay for having them printed.

You will receive a bill from our financial department as before. We are most grateful for your cooperation.

Very sincerely yours,

MW:hw

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

NAYSMITH

THE MILLER COMPANY

FACTORIES AND EXECUTIVE OFFICES

Craftsmen in Metal

MERIDEN, CONN.

Since 1844

Copies to MISS ULRICH
MR. SWEENEY

October 15, 1945
dict. 13th.

Mr. Monroe Wheeler,
Director,
Exhibitions and Publications,
The Museum of Modern Art,
11 W. 53rd St.,
New York City.

Dear Mr. Wheeler:

Thank you for your letter of the 8th. We were sure that some error had occurred which in these times certainly is excusable.

It was my impression - and I have checked with Mr. and Mrs. Tremaine and their understanding likewise - was that we would underwrite the cost of the color plates for the Mondrian "Victory Boogie Woogie" and this was what we had in mind when we talked with Mr. Sweeney regarding the Stuart Davis painting.

We trust this will meet with your approval.

Very truly yours,

Vice-President
in Charge of Engineering
S. R. Naysmith/mf

c/ Mrs. E. C. Tremaine Jr.

For Further
Correspondence
see ULRICH
MONDRIAN

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

MILLER CO.

THE MUSEUM OF MODERN ART

Date Oct. 11, 1945

To: Mr. Wheeler

Re: _____

From: Mr. Sweeney

Monroe:

As I understood it Naysmith's offer in connection with the Davis reproduction was for plates and printing within your estimate of \$400.00, just as in the case of the Mondrian color work. I am sure he also understands it this way.



JJS:bk

Our plates, made by the Beck Engraving Company, usually cost \$275. We shall make the plate the maximum size for our 7½ by 10 inch page. Please let us know the date by which you must have the plates.

Won't you be good enough to confirm this arrangement for our Comptroller's Office?

With best wishes, I am

Faithfully yours,

MW:hw

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

COPIES TO MISS ULRICH
MISS PERNAS

ART NEWS

19

July 30, 1945

Dr. Alfred M. Frankfurter
Art News
136 East 57th Street
New York 22, New York

Dear Alfred:

I was very pleased to have you tell me on the telephone today that the Art News would be willing to divide the cost of a color plate of Stuart Davis' Eggbeater, which you could use in the October 15th issue of Art News (the exhibition opens on the 16th) and which we can use in our catalog.

Our plates, made by the Beck Engraving Company, usually cost \$275. We shall make the plate the maximum size for our 7½ by 10 inch page. Please let us know the date by which you must have the plates.

Won't you be good enough to confirm this arrangement for our Comptroller's Office?

With best wishes, I am

Faithfully yours,

MW:hw

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:
MoMA Exhs.

Series.Folder:

248.4

ART NEWS

FOUNDED 1902

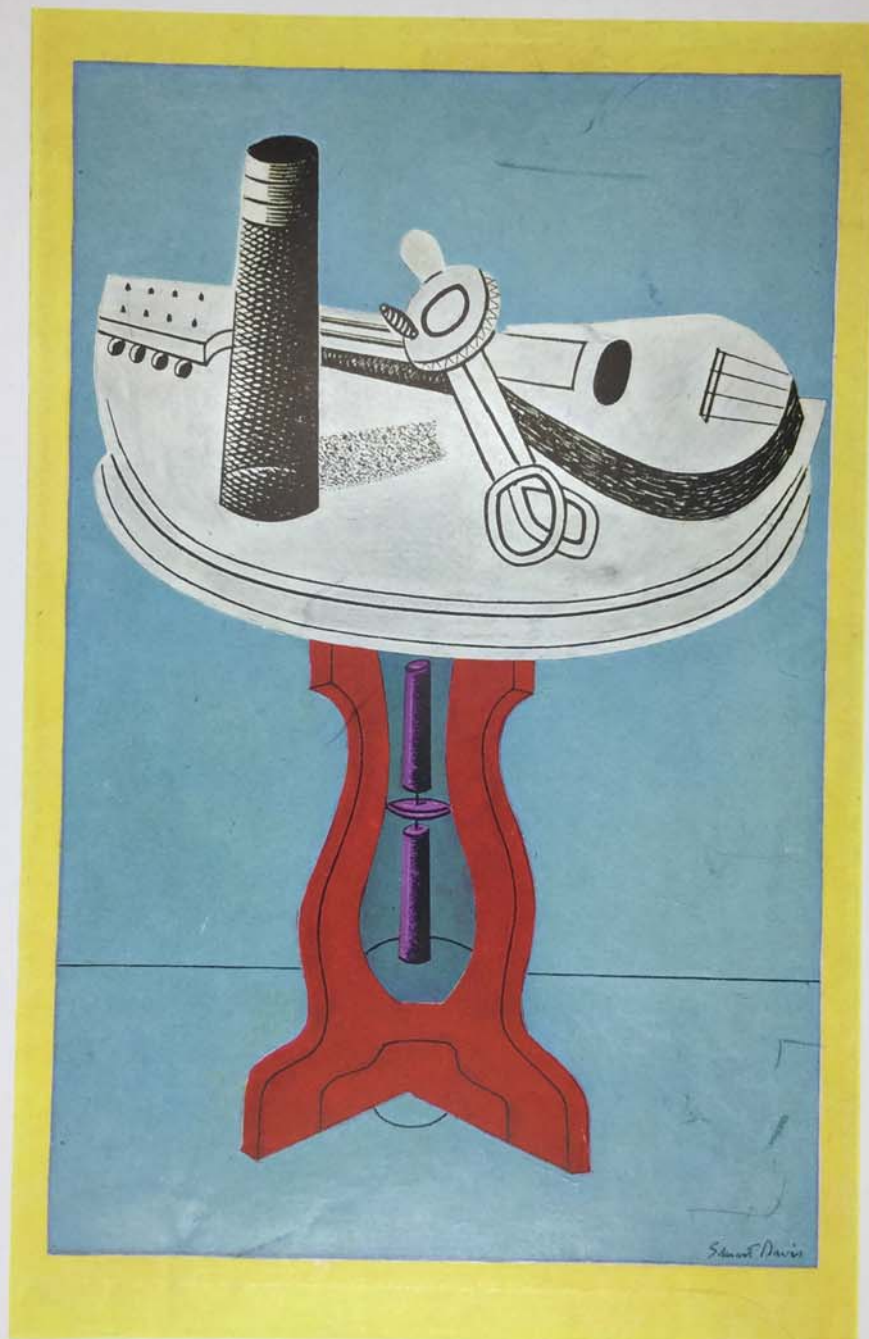
OCTOBER 15-31, 1945

50¢



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	298.4



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date February 18, 1948

To: Miss Ulrich

Re: Paintings cleaned for

From: Mr. Sweeney

Davis Exhibition

cc: Mr. Wheeler

Dear Miss Ulrich,

At the time we were arranging the pictures for the Davis show we told Mrs. Halpert that several of the pictures needed cleaning. She asked us to recommend a restorer. We recommended Mrs. Keck. Mrs. Keck could not do the work for a private individual as her arrangement with the Brooklyn Museum requires that she should only work for institutions. I assumed since Mrs. Halpert had tried unsuccessfully to arrange the matter with Mrs. Keck she would be agreeable to have us arrange it for her.

After the show closed, we passed along Mrs. Keck's cleaning costs to Mrs. Halpert, and she passed the bill on to Davis.

Rather than have Davis pay this amount, which we had hoped Mrs. Halpert would pay, I asked Davis to send it back to us. I am afraid we will not be able to recover this amount from Mrs. Halpert and will have to pay Mrs. Keck ourselves.

Attached-Bill

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date January 30, 1946

To: Mr. Warren

cc: Mr. Wheeler

Re: Davis Mural

From: Mr. Sweeney

Miss Dudley
Miss D. Miller

Dear Mr. Warren,

I have talked with Mr. Novick's successor at WNYC and told him that Miss Dudley would let him know when we planned to have the Davis mural ready for delivery. I assume since it will be taken down February 3rd, Miss Dudley will ask him to expect it Monday morning.

Since writing the above I have heard from Miss Dudley that delivery will more likely be made on Tuesday morning.

35.00	"	"	Stuart Davis <u>Yellow Hills</u>
35.00	"	"	Stuart Davis <u>Super Table</u>
<u>\$110.00</u>			

Whitney Museum of Art	Attention: Mr. Hermon More
\$40.00	For framing Stuart Davis <u>Place Faseloup</u>
18.00	For framing Stuart Davis <u>House and Street</u>
10.00	" " Stuart Davis <u>Two Trees</u>
40.00	For cleaning Stuart Davis <u>Place Faseloup</u>
<u>\$108.00</u>	

Letters to Mr. Spaeth, Mr. Iselin and Mrs. Halpert, in which bills may be enclosed, are attached.

Attach.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

January 30, 1946

Date

Mr. Sweeney
To: Mr. Wheeler ✓
From: Mr. Warren

Re: Davis Mural

We will take down the Davis mural Sunday night, February 3rd, and reinforce as discussed with you.

Please advise me as to the disposition of this mural as there is no place to store it in the museum, and with the demolition beginning Monday, there will be no fit temporary place left on the first floor.

Warren

35.00	"	"	Stuart Davis	<u>Yellow Hills</u>
35.00	"	"	Stuart Davis	<u>Super Table</u>
<u>\$110.00</u>				

Whitney Museum of Art	Attention: Mr. Hermon More
\$40.00	For framing Stuart Davis <u>Place Pasdeloup</u>
18.00	For framing Stuart Davis <u>House and Street</u>
10.00	" " Stuart Davis <u>Two Trees</u>
40.00	For cleaning Stuart Davis <u>Place Pasdeloup</u>
<u>\$108.00</u>	

Letters to Mr. Spaeth, Mr. Iselin and Mrs. Halpert, in which bills may be enclosed, are attached.

Attach.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date January 18, 1946

To: Miss Ulrich

Re: Davis Exhibition

From: Mr. Sweeney

cc: Mr. Wheeler ✓

Dear Miss Ulrich,

The following lenders to the Davis show should be billed for the cleaning of their pictures by Mrs. Keck. The Whitney Museum has also agreed to buy our frames for each of the three pictures which they lent to the exhibition. I hope these figures are agreeable to you. We have also written other lenders who might be interested in buying the frames for their pictures.

Mr. Otto Spaeth

\$45.00 For cleaning Stuart Davis Rue de L'Echaude

Mr. O'Donnell Iselin

\$25.00 For cleaning Stuart Davis Sail Loft

Mrs. Edith Gregor Halpert

\$40.00 For cleaning Stuart Davis Cafe Place des Vosges35.00 " " Stuart Davis Yellow Hills35.00 " " Stuart Davis Super Table

\$110.00

Whitney Museum of Art Attention: Mr. Hermon More

\$40.00 For framing Stuart Davis Place Padeloup18.00 For framing Stuart Davis House and Street10.00 " " Stuart Davis Two Trees40.00 For cleaning Stuart Davis Place Padeloup

\$108.00

Letters to Mr. Spaeth, Mr. Iselin and Mrs. Halpert, in which bills may be enclosed, are attached.

Attach.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

Confidential

THE MUSEUM OF MODERN ART

Date December 19, 1945

Re: Repainting doors from Davis
show to East Passage

Have your painters repaint the doors leading from
to the East Passage?

MODERN ART

September 11, 1945
September 11, 1945

Davis text
Davis text

(you will recall that
meeting of April 12th —
exhibition) I feel that
ise to.

the book cannot be
t the book cannot be
bition; and second, the
vis book now conflicts
whose text and plates
or autumn distribution to
Seas exhibition which has

self-explanatory to the
an the latter, needs a
recommend him as a sub-

keep your promises as to
neral anxiety (no Mondrian
ve uncertainty about the
t.

ffective and economical
ture and exhibitions and

Handwritten signature

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date December 19, 1945

To: MR. WARREN

Re: Repainting doors from Davis

From: Mr. Wheeler

show to East Passage

Dear Rand,

Will you please have your painters repaint the doors leading from the Davis show to the East Passage?

is not an artist whose work is self-explanatory to the general public, and perhaps the former, even more than the latter, needs a communication of the enthusiasm which prompted you to recommend him as a substitute for Chagall on the autumn schedule.

I am sure you will understand how your inability to keep your promises as to the completion of the writing you undertake causes general anxiety (no Mondrian yet Davis behind schedule) and leaves us with grave uncertainty about the Chagall, whose deadline for final text is February 1st.

I hate to pester you about these deadlines, but the effective and economical coordination of the departments of painting and sculpture and exhibitions and publications cannot be realized without your help.

Warren

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date October 10, 1945

Mr. Wheeler

To: Department Heads

Re: _____

From: Mr. Porter

You are invited to the cocktail party for Stuart Davis preceding the opening of his exhibition on Tuesday evening, October 16th, at 7:00 o'clock in the Museum Penthouse.

...is not an artist whose work is self-explanatory to the general public, and perhaps the former, even more than the latter, needs a communication of the enthusiasm which prompted you to recommend him as a substitute for Chagall on the autumn schedule.

I am sure you will understand how your inability to keep your promises as to the completion of the writing you undertake causes general anxiety (no Mondrian yet Davis behind schedule) and leaves us with grave uncertainty about the Chagall, whose deadline for final text is February 1st.

I hate to pester you about these deadlines, but the effective and economical coordination of the departments of painting and sculpture and exhibitions and publications cannot be realized without your help.

Mr. Porter

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date September 21, 1945

To: Mr. Wheeler

Re: _____

From: Mr. Sweeney

Monroe:

I realize that the project order for framing the Davis was high but he and his collectors have been so careless about the framing that a bigger job than we anticipated was necessary. I think the investment will be justified in the difference. I hope we will be able to get rid of several of them to the owners of the bad frames.

JJS

... is not an artist whose work is self-explanatory to the general public, and perhaps the former, even more than the latter, needs a communication of the enthusiasm which prompted you to recommend him as a substitute for Chagall on the autumn schedule.

I am sure you will understand how your inability to keep your promises as to the completion of the writing you undertake causes general anxiety (no Mondrian yet Davis behind schedule) and leaves us with grave uncertainty about the Chagall, whose deadline for final text is February 1st.

I hate to pester you about these deadlines, but the effective and economical coordination of the departments of painting and sculpture and exhibitions and publications cannot be realized without your help.

Monroe.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date September 19, 1945

To: MR. SWEENEY

Re: Davis Acknowledgments

From: Mr. Wheeler

Dear Jim,

The book trade greatly dislikes the use of the word "catalog" in referring to our books which must stand by themselves long after the exhibition is over. I would, therefore, like to make the pencilled correction on the attached acknowledgment text.

Surely, I like it much better my self. Just a habit.

... is not an artist whose work is self-explanatory to the general public, and perhaps the former, even more than the latter, needs a communication of the enthusiasm which prompted you to recommend him as a substitute for Chagall on the autumn schedule.

I am sure you will understand how your inability to keep your promises as to the completion of the writing you undertake causes general anxiety (no Mondrian yet Davis behind schedule) and leaves us with grave uncertainty about the Chagall, whose deadline for final text is February 1st.

I hate to pester you about these deadlines, but the effective and economical coordination of the departments of painting and sculpture and exhibitions and publications cannot be realized without your help.

Wheeler

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date September 19, 1945

To: MR. SWEENEY

Re: Davis Acknowledgments

From: Mr. Wheeler

Dear Jim, I signed Project Order Number 4077 for \$1.75 for transport for the Smart Art exhibition. This is high as far as transport for a loan exhibition. The book trade greatly dislikes the use of the word "catalog" in referring to our books which must stand by themselves long after the exhibition is over. I would, therefore, like to make the pencilled correction on the attached acknowledgment text.

... is not an artist whose work is self-explanatory to the general public, and perhaps the former, even more than the latter, needs a communication of the enthusiasm which prompted you to recommend him as a substitute for Chagall on the autumn schedule.

I am sure you will understand how your inability to keep your promises as to the completion of the writing you undertake causes general anxiety (no Mondrian yet Davis behind schedule) and leaves us with grave uncertainty about the Chagall, whose deadline for final text is February 1st.

I hate to pester you about these deadlines, but the effective and economical coordination of the departments of painting and sculpture and exhibitions and publications cannot be realized without your help.

Wheeler

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date September 19, 1945

To: MR. SWEENEY
MISS MARGARET MILLER

Re: Davis Framing

From: Mr. Wheeler

I have just signed Project Order Number 4007 for \$450 for frames for the Stuart Davis exhibition. This is high as framing for a loan exhibition goes and I hope you will make it clear to lenders that frames made by us for this exhibition remain our property unless they should wish to purchase them. In the case of sales 20% overhead must be added to the shop costs. MW

Staff
Comptroller
Miss Miller
Mr. Secretary
Mr. S. Davis
10,163

Project Order 10,250.

Davis, like Mondrian, is not an artist whose work is self-explanatory to the general public, and perhaps the former, even more than the latter, needs a communication of the enthusiasm which prompted you to recommend him as a substitute for Chagall on the autumn schedule.

I am sure you will understand how your inability to keep your promises as to the completion of the writing you undertake causes general anxiety (no Mondrian yet Davis behind schedule) and leaves us with grave uncertainty about the Chagall, whose deadline for final text is February 1st.

I hate to pester you about these deadlines, but the effective and economical coordination of the departments of painting and sculpture and exhibitions and publications cannot be realized without your help.

Wheeler

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date September 18, 1945

To: Mr. Wheeler

cc: Mr. Vitullo

Re: Davis invitation

From: Mr. Porter

The breakdown for the invitations to the opening of the Stuart Davis exhibition on October 16th is as follows:

Membership	9400
Publicity	250
Staff	125
Complimentary	215
Miss Miller	100
Mr. Sweeney	25
Mr. S. Davis	50
	<u>10,165</u>

Please order 10,250.

... is not an artist whose work is self-explanatory to the general public, and perhaps the former, even more than the latter, needs a communication of the enthusiasm which prompted you to recommend him as a substitute for Chagall on the autumn schedule.

I am sure you will understand how your inability to keep your promises as to the completion of the writing you undertake causes general anxiety (no Mondrian yet Davis behind schedule) and leaves us with grave uncertainty about the Chagall, whose deadline for final text is February 1st.

I hate to pester you about these deadlines, but the effective and economical coordination of the departments of painting and sculpture and exhibitions and publications cannot be realized without your help.

Harold

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date September 11, 1945

Date September 11, 1945

To: MR. SWEENEY

Re: Davis text

Re: Davis text

From: Mr. Wheeler

Dear Jim:

With reference to the delay on your Stuart Davis text (you will recall that you formally accepted -- at the Exhibitions Committee meeting of April 12th -- a text deadline of August 15th for the October 16th exhibition) I feel that I must remind you again of the problems this gives rise to.

This delay has two consequences: first, it means that the book cannot be printed and bound in time for the opening of the exhibition; and second, the publications schedule is disorganized, because the Davis book now conflicts not only with the production of the architecture book whose text and plates are due September 20th, and which has been promised for autumn distribution to members, but also with the larger book for the South Seas exhibition which has an October 15th deadline.

Davis, like Mondrian, is not an artist whose work is self-explanatory to the general public, and perhaps the former, even more than the latter, needs a communication of the enthusiasm which prompted you to recommend him as a substitute for Chagall on the autumn schedule.

I am sure you will understand how your inability to keep your promises as to the completion of the writing you undertake causes general anxiety (no Mondrian yet Davis behind schedule) and leaves us with grave uncertainty about the Chagall, whose deadline for final text is February 1st.

I hate to pester you about these deadlines, but the effective and economical coordination of the departments of painting and sculpture and exhibitions and publications cannot be realized without your help.

Wheeler

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date September 11, 1945

To: MR. SWEENEY

Re: Davis text

From: Mr. Wheeler

Dear Jim:

With reference to the delay on your Stuart Davis text (you will recall that you formally accepted -- at the Exhibitions Committee meeting of April 12th -- a text deadline of August 15th for the October 16th exhibition) I feel that I must remind you again of the problems this gives rise to.

This delay has two consequences: first, it means that the book cannot be printed and bound in time for the opening of the exhibition; and second, the publications schedule is disorganized, because the Davis book now conflicts not only with the production of the architecture book whose text and plates are due September 20th, and which has been promised for autumn distribution to members, but also with the larger book for the South Seas exhibition which has an October 15th deadline.

Davis, like Mondrian, is not an artist whose work is self-explanatory to the general public, and perhaps the former, even more than the latter, needs a communication of the enthusiasm which prompted you to recommend him as a substitute for Chagall on the autumn schedule.

I am sure you will understand how your inability to keep your promises as to the completion of the writing you undertake causes general anxiety (no Mondrian yet Davis behind schedule) and leaves us with grave uncertainty about the Chagall, whose deadline for final text is February 1st.

I hate to pester you about these deadlines, but the effective and economical coordination of the departments of painting and sculpture and exhibitions and publications cannot be realized without your help.

M. W.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

DAVIS EXHIBITION
Memos, general

THE MUSEUM OF MODERN ART

THE MUSEUM OF MODERN ART

DATE December 7, 1945

Date August 29, 1945

REQUEST FOR PUBLICATIONS

To: Mr. Wheeler ✓

cc: Mr. Vitullo

Re: Davis invitation

From: Mr. Porter

copies of the following publications

The invitation for the opening of the Stuart Davis exhibition should read as follows:

The President and Trustees of the Museum of Modern Art request the honor of your presence at the opening of an exhibition of

Paintings and Drawings by Stuart Davis

on Tuesday, October 16, 1945, from eight to eleven o'clock

This invitation will admit two persons

~~XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX~~

Exhibition closes February 3, 1946

Stuart Davis exhibition

For

Forwarded to _____ Amount _____ Date Billed _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

DATE December 7, 1945

REQUEST FOR PUBLICATIONS

Kindly send 2 copies of the following publications:

paper
☒ cloth

Stuart Davis

To:

Mr. Wheeler

*Erhard Wimmer
Kurt Wolf*

Purpose: Personal, check for \$2.50 attached

Requested by Mr. Wheeler *for W.O.*

NO.

DELIVERED

Stuart Davis exhibition

For

Forwarded to

Amount

Date Billed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO Mrs. Wood Gaylor

Date September 4, 1945

PLEASE PUT ORDER NUMBER ON INVOICE

Glenwood Landing

Long Island, New York

Nº 30389

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
Transporting picture by Stuart Davis to Museum		\$5 00
Ordered by.....		
Authorized by..... <i>Catlin</i> <i>Sept 9, 1945</i> Stuart Davis exhibition		
For.....		

Forwarded to..... Amount..... Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date August 30, 1945

From Mrs. Catlin

Department Painting and Sculpture

For Downtown Gallery, 43 East 51 Street, N. Y.

PRINTS

Please supply 1 each
(Quantity)

glossy x size

NEW PHOTOGRAPHS

Please have (Photographer)

take (Number of shots)

Date of completion RUSH ORDER

Date of completion

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Stuart Davis: Salt Shaker	S-6254	1
" " Jefferson Market	S-6233 (please check neg. number, for 1 figures were not clear on my print) These photos were made quite recently	1

Forwarded to Amount Date Billed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

TH

ART

1945

To

From

I
S
E
U
C

r the
tion
by
to pur-
shop

1 cm = 0.0393 inches

0.0393 .48

1572
3144

18864

Frames: total 460.13 average

Material
Received and Checked by
For
Stuart Davis Exhibition

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date September 19, 1945

To: MR. SWEENEY
MISS MARGARET MILLER

Re: Davis Framing

From: Mr. Wheeler

I have just signed Project Order Number 4007 for \$450 for frames for the Stuart Davis exhibition. This is high as framing for a loan exhibition goes and I hope you will make it clear to lenders that frames made by us for this exhibition remain our property unless they should wish to purchase them. In the case of sales 20% overhead must be added to the shop costs.

MW
Frames: total \$460.13 average

Approved
Reviewed and Checked by

For Stuart Davis Exhibition

For

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

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

Date Oct. 27, 1945

PLEASE PUT ORDER NUMBER ON INVOICE

Nº 33855

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

Downtown Gallery
32 East 51 Street

Ordered by

Authorized by.....

For.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

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

TO ~~XXXXXXXXXXXXXXXXXXXX~~

Date Oct. 22, 1945

PLEASE PUT ORDER NUMBER ON INVOICE

Rapid Messenger Service

480 Lexington Avenue

Nº 33855

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
Carry package from Museum to		
Downtown Gallery		
32 East 51 Street		
Ordered by.....		
Authorized by.....		
Material		
Received and Checked by.....		
Date.....		
For.....		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

Dr. Kronenberg
Bm8-2216

after 10:30

offers Brady
Davies

Margaret

For Whitney

should they ever appear.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

PERMISSIONS

	permission needed	permission received
To reframe		
<u>Blue Cafe</u> Phillips Memorial Gallery	by wire 9/21/45	3/24/45 by wire
<u>Hotel de France</u> Martin C. Schwab	by wire 9/21/45	3/24/45 by wire
<u>The Red Cart</u> Miss Alice D. Laughlin	by wire 9/21/45	3/24/45 by wire
<u>Sail Loft</u> Mr. and Mrs. O'Donnell Iselin	by letter	Yes
<u>New York-Paris #2</u> Wood Gaylord	by phone	OK by telephone 3/24/45
<u>Place Padeloup</u> , <u>House and Street</u> , <u>Two Trees</u> (Whitney)	by phone with Mr. Moore	o.k. Sept. 27, 1945
<u>Arboretum by Flaubert</u> <u>Report from Rockport</u>	} Mrs. M. Lowenthal by phone	(4/10/45
<u>Rue des Rats #2</u> <u>New York Under Galleys</u>	} Mrs. Schulman by phone	10/11/45
<u>Radio Tube</u>	Mrs. Force by phone	10/10/45

To clean or restore

<u>Rue de L'Echaude</u>	Mr. and Mrs. O. Spaeth through <u>Downtown Gallery</u>	D.M.O.K.
<u>Cafe, Place des Vosges</u>	Mrs. Hipert, personal collection	
<u>Sail Loft</u> (brown spots, glass stuck to picture)	Mr. and Mrs. O'Donnell Iselin	O.K. by telephone 3/24/45 fill Mr. Iselin.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

* Dr. H. A. Blutman

See Personal

Mrs. Edith Gregor Halpert (Director)
Downtown Gallery
37-43 East 51st Street
New York 22, New York

(5)

(1) ✓ Mr. Holger Cahill
12 East 8th Street
New York 3, New York

(6) ✓ Mrs. + Mrs. Wood Gaylor
The Hamilton Easter Field Foundation
Glenwood Landing
Long Island, New York

(II) ✓ Mrs. and Mrs. Stuart Davis
43 Seventh Avenue
New York 11, New York

See Jani?
(9)

Mr. and Mrs. John Hammond
178 Sullivan Street
New York 12, New York

See Personal
(2)

Mrs. Juliana Force, Director
Whitney Museum of American Art
10 West 8th Street
New York 11, New York

(7) ✓ Mr. and Mrs. O'Donnell Iselin
104 East 71st Street
New York 21, New York

✓ Mrs. Samuel Gorden
American Artists Group
106 Seventh Avenue
New York 11, New York

(3) ✓ Mr. Jan de Graaff
01900 Palatine Hill
Portland, Oregon

(8) * Major and Mrs. Milton L. Kramer
136 Maverick Place
New York 14, N.Y.

(4) M.
Dr. Alfred Frankfurter
Art News
136 E. 57th
NY-22

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

9 *N.Y.C.*
Miss Alice D. Laughlin ✓
St. Briavel ✓
Gloucester, Massachusetts
2 Fresh 7th St.
New York 21, New York

15
Mrs. ✓
Estate of Herman Shulman ✓
c/o Spelke and Zene
300 Main Street
Stamford, Connecticut
Hariland Road *Stamford*

10 ✓
Mr. and Mrs. Milton Lowenthal ✓
1150 Park Avenue
New York 28, New York
Cepake Country Club???

16 ✓
Mr. and Mrs. Harry A. Solomon ✓
Port Washington, New York

11 ✓
The Miller Company ✓
Meriden, Connecticut
(Mr. and Mrs. B. L. Tremaine??)

17 ✓
Mr. and Mrs. Otto Spaeth ✓
630 Runnymede
Dayton, Ohio

12 ✓
Municipal Broadcasting System ✓
(Mr. Morris S. Novick, Director)
Municipal Building
Center & Chambers Streets
New York 7, New York

18 ✓
Dr. and Mrs. Michael Watter

~~Katherine Boutet Seaman~~

19 ✓
Dr. Henry R. Hope ✓
Indiana University
Bloomington, Indiana

13 ✓
Mrs. Irvine Shubert ✓
19 West 12th Street
New York 11, New York

14 ✓
Martin C. Schwab ✓
333 North Michigan Avenue
Chicago, Illinois
Send 3-

20 ✓
Whitney Museum of American Art ✓
10 West 8th Street
New York 11, New York
(Mrs. Juliana R. Force), Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

✓ (21)
Phillips Memorial Gallery
(Duncan Phillips), *Director*
1600 21st Street
Washington, D.C.

✓ (22)
Wichita Art Museum
Board of Park Commissioners
401 City Building
Wichita, Kansas

William R. Yerkes, *Acting Museum Director*

Mrs. Raphael Navas
306 East 66th Street
New York 21, New York

✓ (23)
Downtown Gallery
43 East 51st Street
New York 22, New York

(Mrs. Edith G. Halpert, *Director*)
Mrs. Milton Kramer c/o DTG ??

332

(24)
Mr. S. R. Haynsworth
The Miller Company
Meriden
Connecticut

24 Lenders
9 Davis
33
+ 3 Schwab
36

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

Mr. Sweeney: M. Miller thought you might want to revise this selection, in view of the fact that it was made before the paintings themselves arrived at the Museum. Also, Miss Muller

Davis Paintings to be Photographed for Colored Slides.

Eggbeater #1

Place des Vosges #2

Rue de l'Ecole

Place Padeloup

Egg Beater #5

New York-Paris #2H

→ House and Street

→ Salt Shaker

~~Pat's Room~~

Hot Still-Scape for Six Colors

New York under Gas Light

Arboretum by Flashbulb

said today that she would like to have a list of 10.

You might spot the 2 that could be dropped.

ja

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	298.4

Order photograph of
New York Paristh 1930.

from H. Rothrock Collins
400 West 23rd Street.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

(RESTORING
CLEANING)

The following lenders to the Davis show ~~xxxxxx~~ should be billed for
the ~~xxxxxx~~ the cleaning of their pictures by Mrs. Keck. The Whitney Museum
has also agreed to buy ^{our} the frames for ~~the xxxxxxxx~~ each of the three pictures
which they lent to the exhibitions. *I hope these figures are suitable to you.* We have also written other lenders who might
be interested in buying the frames for their pictures.

Deposited \$1000.00 for \$15.00

*with note regretting luncheon
at Metropolitan.
Lunch, Jan 18*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

✓ Gloucester Mass. Times, 10/24/45

✓ Springfield Mass. Sunday Union and Republican, 10/28/45 *Catherine McCausland*

✓ New York Herald Tribune, 10/21/45

✓ Brooklyn Eagle, 10/22/45 *U. S. News - 10/20*

New York News, 10/20/45

✓ New York Times (Jewell), 10/14/45

✓ New York Times (Jewell), 10/21/45

✓ New York Times (Jewell), 10/17/45

✓ New York World Telegram, 10/20/45

✓ Erie Pa. Dispatch Herald, 10/28 (Catherine Burns Flavcan) *just accepted Pa.*

Dayton Ohio Herald, 10/27/45 *U.S. press release.*

Newport News Virginia Press, 10/28/45

✓ Art News, October 15-31 (Cover reproduction and review)

Celebrity Information & Research Service, 10/30/45

Cue, 10/20/45

Cue, 10/27/45

✓ Mademoiselle, 10/45 *New Yorker Paris No. 1 Aug 1945*

✓ News Week, 10/29/45 *Long Captain*

✓ New Yorker, 10/27/45 *Coates*

Christian Science Monitor, 11/10

✓ Arkansas Ark. News, 11/22/45

Greensboro, N.C., 11/11

✓ Erie Pa. Dispatch-Herald, 11/11 (Catharine Burns Flavcan)

✓ Amarillo Texas News, 11/21

✓ Beaumont Texas Journal, 11/24

✓ Hobos Pyckoe GLOBE, Russian Daily, 11/11

✓ The Lyons Den (Kkkstringers)

Cue, 11/3

Cue, 11/10

*Excerpt from
Paris Review
and other
sources
La Guardia*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

Mr. Sweeney,

I went in to Miss D. Miller with these four letters re reproductions.

She said:

I think we are at liberty to ~~let~~ let people use photographs of loans, which we have here, in magazines and newspaper articles without securing further permission from the owners. ~~This however should be checked with Newmeyer.~~ This does not pertain to books. (B...K) Michigan request is for an article, so is probably alright.

Regarding the request for Guernica: "Think they would have to go through the formality of getting permission from Zervos to reproduce Guernica."

On the Lipponcott request, Mr. Sweeney may give permission to reproduce the three the museum owns. On the others, we can tell them who the owners are, to whom they must write separately for permission, and then tell them that "We can supply you with photographs when you have secured their permission."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

✓ The Nation, (Clement Greenberg) 11/17

✓ Time, 11/5

~~New Masses, 11/27~~

✓ The Art Digest, 11/1

~~New York World-Telegram, 12/29~~

✓ View, 12/45 (Parker Tyler)

Vogue — Jan 15 '50
Life —

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

Mr. Otto Sneath

Stuart Davis

\$45.00 for cleaning Rue de l'Echaudé

1-21

Three
 series
 app. in
 sending
 out today.

Mr. O'Donnell Declin

Stuart Davis

\$25.00 for cleaning Sail Loft

Mrs. Edith Super Halpert

Stuart Davis

\$40.00 for cleaning Cafe Place des Jours\$35.00 " " Yellow Hills\$35.00 " " Super Table\$110.00

attention Mr. Vernon Morse

Whitney Museum of Art - Stuart Davis

\$40.00 for framing Place Pordiloup\$18.00 " " House and Street\$10.00 " " Two Trees\$40 for cleaning Place Pordiloup

in ward

as res. au. v?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

J. J. Sweeney Stationery
Leave letters undated

Dear

~~gouache~~
paintings

We have just returned to you the painting listed on the enclosed receipt.

Would you be kind enough to sign the receipt and return it to us in the enclosed envelope.

May I take this opportunity to express our gratitude for your generosity in lending this ^{these pictures} picture to the Davis show for so long a period. The exhibition has ~~xxxxxxx~~ aroused exceptional interest from museum visitors and has been very well attended during the entire showing.

Sincerely ~~xxx~~ yours,

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date January 24, 1946

To: Mr. Warren
cc. Miss D. Miller, Mr. Sweeney,
From: Miss Dudley Harry Skevington

Re: Davis Exhibition
P.O. No. 4186

Dear Mr. Warren:

Confirming our conversation, I will arrange to have galleries dismantled as follows:

January 31st, Thursday

Hahn Brothers will move Rivera mural from Gallery O to wall near telephone and you will arrange to have it covered with a false wall. Will you please have a drum made so that the mural may be rolled with the painted surface on the outside.

January 31st, Thursday

Skevington will dismantle Gallery O, so that it will be ready for your painters early Friday and finishing when it arrives, because it had been rolled on a drum which was

February 1st, Friday

Hahn Brothers will deliver Lipchitz bronze if pedestal is ready in gallery O.

February 2nd, Saturday

Skevington will have New Acquisitions ready for Mr. Sweeney and will take them to Gallery O or leave them in the 3rd Floor storeroom, so that they will be available when you are ready to hang the exhibition on Sunday where it will

February 3rd, Sunday

The two Davis murals will be taken down after 7 P.M.

February 4th, Monday

Skevington will dismantle Davis exhibition at 8 A.M.

I understand that the rest of the 3rd Floor will not be dismantled until you are ready to paint, which will be after the Weston exhibition painting is finished.

*Mr. Sweeney -
You asked
me to remind
you to get
in touch
with Norick.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	298.4

Miss Anderson

Please remind
me to get a drum
with Norick

Davis mural

The men know that the painted surface should be protected with waxed paper. In order to protect the painting, the drum should be from 2 to 3 feet in diameter. You will remember that this mural was cracked and flaking when it arrived, because it had been rolled on a drum which was much too small. When rolled on the new drum, a new box will need to be made for shipping it to Indiana.

The other mural which we collected from the Municipal Broadcasting System (7'3/4" x 11') should be crated again so that it may be returned to the 25th Floor from which it was collected. I am asking Mr. Sweeney to find out if it will be necessary to replace this mural in Studio B. I hope we will be able to have it returned at the close of the exhibition. If not, have you a place where it could be stored in its crate?

I'm
→

OF MODERN ART

Date January 17, 1946 ✓

Re: Davis Exhibition Returns
P.O. No. 4186

Project Order No. 4186 with a list packed for return. The two big is Project Order, but I am sending e you will need to plan ahead for

dscape" from Indiana University please have a drum made so that the

Subs. Unrequited Unrequited
May 2 of 12 also now

gram

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	298.4

THE MUSEUM OF MODERN ART

Date January 17, 1946

To: Mr. Sweeney
To: Mr. Warren
From: cc. Miss Ulrich, Mr. Sweeney
From: Miss Dudley

Re: Davis Exhibition Returns
P.O. No. 4186

Known Dear Mr. Warren:

Davis: We are about to send you Project Order No. 4186 with a list of Davis paintings to be packed for return. The two big murals will appear on this Project Order, but I am sending you this memo now in case you ~~will~~ need to plan ahead for dismantling them.

There: For the mural "Swing Landscape" from Indiana University (7'3" x 14'6") will you please have a drum made so that the mural may be rolled with the painted surface on the outside. The men know that the painted surface should be protected with waxed paper. In order to protect the painting, the drum should be from 2 to 3 feet in diameter. You will remember that this mural was cracked and flaking when it arrived, because it had been rolled on a drum which was much too small. When rolled on the new drum, a new box will need to be made for shipping it to Indiana.

The other mural which we collected from the Municipal Broadcasting System (7'3/4" x 11') should be crated again so that it may be returned to the 25th Floor from which it was collected. I am asking Mr. Sweeney to find out if it will be necessary to replace this mural in Studio B. I hope we will be able to have it returned at the close of the exhibition. If not, have you a place where it could be stored in its crate?

I am
→

3-6-46 - Unrequited Union -

Very S. of the time now

Joan

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date Nov. 6, 1945

To: Mr. Sweeney

Re:

From: Hannah Muller

Known to be still missing from the file of "ephemeral" material on Stuart Davis are:

Leaflet published by the Pinacotheca, Dec. 1941
Clipping from Think, v.11, no. 1, Ja. 1945
Arts club of Chicago: 3 contemporary Americans
Boston. Institute of modern art: 4 modern American painters
Clipping from New Yorker, Feb. 13, 1943
Downtown gallery catalogs: Exhibitions (2) 1931; Exhibitions(2) 1932;
Exhibition, 1934
Clipping from Harper's Bazaar

There may also be reproductions, etc., but my bibliography indicates that the above were certainly in the file.

WBM

Never saw above.

*3-6-46 - Margaret Miller -
May I file this now?*

Jan.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date _____

To: Jean

Re: Davis return letters

From: Margaret

These letters will not be sent until the pictures have been delivered. The Registrars Office will prepare and give to you individual receipts which should be enclosed ~~in~~ with our self addressed ~~in~~ envelopes, ~~I think we have printed ones which can be obtained from the mail room.~~

Dudley's office types the envelopes
None of them have been dated yet

I will give you a new one for Jan de ~~Graaf~~ Graaf because his picture is going to a framer in town. ~~hmf~~

The letter written to ~~the~~ Mrs. Shulman should be rewritten and addressed instead to the Estate of Herman Shulman. Ask Joyce in Miss Dudley's office for the address on our green slip.

*members concerning the Davis Book - or can we author
volunteer*

*I wonder if it would not be worth while
to send some sort of subscription to members such as
we spoke of the other day explaining that the Davis
book is not being sent free ~~to~~ as a membership
privilege but is available for purchase*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

TH

NEW YORK

DEPARTMENT

248.4

To:

From:

Dear

on the
into

Municipal Broadcasting System

No 2-5600

(Ex. 370)?

Aeymour N. Siegel

RT

notification to members such as we spoke of the other day explaining that the Davis book is not being sent free as a membership privilege but is available for purchase.

members concerning the Davis Book - we can not authorize
violence.

I wonder if it would not be worth while
to send some sort of notification to members such as
we spoke of the other day explaining that the Davis
book is not being sent free ~~to~~ as a membership
privilege but is available for purchase.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

NEW YORK 19

Date January 24, 1946

To: Mr. Wheeler

Re: Davis Catalog

From: Mr. Sweeney

Dear Monroe,

Since our conversation a few days ago about the misunderstanding on the part of several Museum members concerning the Davis book I've run into another instance.

I wonder if it would not be worth while to send some sort of notification to members such as we spoke of the other day explaining that the Davis book is not being sent free as a membership privilege but is available for purchase.

Since our conversation a few days ago about the misunderstanding on the part of several Museum members concerning the Davis book I've run into another instance.

I wonder if it would not be worth while to send some sort of notification to members such as we spoke of the other day explaining that the Davis book is not being sent free as a membership privilege but is available for purchase.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART
NEW YORK 19

DEPARTMENT OF PAINTING AND SCULPTURE
JAMES JOHNSON SWEENEY, DIRECTOR
DOROTHY C. MILLER, CURATOR

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

49th & 5th
6th 50

Dear Monroe,

Since our conversation a few days ago
about the misunderstanding on the part of several museum
members concerning the Davis Book I've been writing another
note.

I wonder if it would not be worth while
to send some sort of statement to members such as
we spoke of the other day explaining that the Davis
Book is not being sent free to members as a membership
privilege but is available for purchase.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	298.4

~~Sold during~~ Before exhibition

Interior 1830

Dr + Mrs. Michael Watter

Philadelphia

Rue de l'Echancé

Mr + Mrs Otto Spaeeth

return by museum or
to Downtown Gallery

Jan. 19, 1946

Letters to lenders to
Davis Show

have been written to the following:

ters

Mrs. Halpert (final decision on frames; want)

Mrs. Force

Henry Hope (we are making new drum for return trip, canvas arrived craked
because rolled on too small a drum; repainted by Davis)

Mrs. Navas (thanking her for her offices in making the loan from Wichita?)

Mr. Naysmith

Mr. and Mrs. Tremaine ?

Mr. Novik, (arrangements for returning mural ?) by telephone

The following letters should wait until we have replies about frames

Spaeth

O'Donnell Iselin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	298.4

Jan. 19, 1946

Mr. Sweeney

Letters to lenders to

Miss M. Miller

Davis Show

Copies of the attached form letter have been written to the following:

Jan de Gräff
Mr. and Mrs. Wood Gaylor
Major and Mrs. Milton L. Kramer
Miss Alice D. Laughlin
Mr. and Mrs. Lowenthal
Mrs. Irvine Schubert
Mr. Martin C. Schwab
Mr and Mrs Harry A. Solomon
The Estate of Herman Shulman
Duncan Phillips
Wm. R. Yerkes, Wichita Art Museum

The following may need special letters

Mrs. Halpert (final decision on frames; xanti
Mrs. Force
Henry Hope (we are making new drum for return trip, canvas arrived craked
because rolled on too small a drum; repainted by Davis)
Mrs. Navas (thanking her for her offices in making the loan from Wichita?)
Mr. Naysmith
Mr. and Mrs. Tremaine ?
Mr. Novik, (arrangements for returning mural ?) *by telephone*

The following letters should wait until we have replies about frames
Spaeth
O'Donnell Iselin

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

DATE January 18, 1946

REQUEST FOR PUBLICATIONS

Kindly send 1 copies of the following publications:

paper
clothx

Stuart Davis catalog

To: Downtown Gallery

(They will pick it up this afternoon.)
From the 5th floor desk.

For: Stuart Davis Exhibition

Requested by

Mr. Sweeney
oa

NO.

DELIVERED

* Can be eliminated if Miss Muller wishes to photograph less than 10.

No. 33870

11/28/45

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	298.4

M.M.

Downtown
Gallery
wants another
copy of Davis
Catalogue - want
to send for it
Today. Do
you want it to be
Complimentary or
what? D. Miller

Vie

OF MODERN ART

December 31, 1945

Date

Re:

Will let us remove the Stuart Davis tapestry
to make room for "If You Want to Build a
Day, January 8. I'd like to have the
that's all right with you.

letting me do this.

Betty Mock
JK

Arboretum by Flashbulb

* Can be eliminated if Miss Muller wishes to photograph
less than 10.

No 33870

11/28/45

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

December 31, 1945

Date

To: *Miss Miller*
Mr. Sweeney

Re:

From: Mrs. Mock

Dear Jim:

Monroe tells me that you will let us remove the Stuart Davis tapestry from the west wall of the hallway to make room for "If You Want to Build a House", which will open on Tuesday, January 8. I'd like to have the tapestry taken down on Monday if that's all right with you.

Thank you ever so much for letting me do this.

EM:JK

Betty Mock
JK

OK
S.H.

Arboretum by Flashbulb

* Can be eliminated if Miss Muller wishes to photograph less than 10.

No 33870

11/28/45

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART
REQUEST FOR PUBLICATIONS

Date January 8, 1946

To: Mr. Wheeler

Re: Davis Catalog

From: Mr. Sweeney

Dear Monroe,

Several people have explained to me that they have not purchased the Davis catalog because they expected one to be sent to them as members. I wonder if it would not be well to prepare some sort of form which could be sent out to members explaining that membership brings a specific catalog with it and that the Davis is on sale for those interested.

Arboretum by Flashbulb

* Can be eliminated if Miss Muller wishes to photograph less than 10.

Nº 33870

11/28/45

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

COPY

THE MUSEUM OF MODERN ART

DATE November 21, 1945

REQUEST FOR PUBLICATIONS

Kindly send 34 copies of the following publications:

paper

cloth xxx

STUART DAVIS CATALOG

To: Address labels completed - attached.

(Mailing list for possible future reference attached.)

Charge to: Stuart Davis Exhibition Department

Personal

Authorized by _____

NO. _____ REC'D _____

Arboretum by Flashbulb

* Can be eliminated if Miss Muller wishes to photograph less than 10.

11/28/45

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date November 28, 1945

To: Miss Hannah Muller

Re: Stuart Davis Paintings to

From: Mr. Sweeney Paintings to be Photographed be Photographed for Colored Slides.

A list of the Stuart Davis paintings which Mr. Sweeney has selected to be photographed for colored slides is attached.

jean anderson for JJS

* New York-Paris #21

House and Street

* Salt Shaker

Hot Still-Soups for Six Colors

New York under the Light

Arboretum by Flashbulb

* Can be eliminated if Miss Muller wishes to photograph less than 10.

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK 19, N.Y.

Nº 33870

11/28/45

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	298.4

PRICE LIST OF DAVIS FRAMES

Paintings for sale

Davis Paintings to be Photographed for Colored Slides.

- Eggbeater #1
- Place des Vosges #2
- Place Padeloup
- Egg Beater #5
- * New York-Paris #2H
- House and Street
- * Salt Shaker
- Hot Still-Scape for Six Colors
- New York under Gas Light
- Arboretum by Flashbulb

* Can be eliminated if Miss Muller wishes to photograph less than 10.

No 33870

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

11 WEST 53 STREET

NEW YORK 19, N. Y.

CONFIRMATION

TO Chester Fireproof Storage Warehouses, Inc. Date December 3, 1945

PLEASE PUT ORDER NUMBER ON INVOICE

426 West 26th Street

New York, N.Y.

Nº 33870

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
For delivery of picture loaned by Mrs. Kramer to the Stuart Davis exhibition.		
Ordered by.....		
Authorized by.....		
For <u>Stuart Davis Exhibition</u>		
Landings		
Storage		

Personal loans

Cafe, Place des Vosges 30.00
Salt Shaker 15.00

copy sent to Mrs Halpert

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

PRICE LIST OF DAVIS FRAMES

Date November 10, 1944

Pictures for sale

To: Self-portrait — 2x3 \$12.50
 cc. Miss Dorothy Miller
 From: Negro Saloon — 3.75

10! @ 2 \$ 20

Gloucester Terrace 37.50

Gloucester Street 12.50

Rockport Beach 12.50

Yellow Hills 12.50

Lucky Strike 18.75

Bull Durham 15.00

Cigarette Papers 12.50

Apples and Jug 8.75

Arch-Hotel 18.75

Super Table 37.50

Still Life with Flowers 18.75

Jefferson Market 8.75

New York-Paris #1 25.00

Landscape 6.50

Ursine Park 12.50

Personal loans

Cafe, Place des Vosges 30.00

Salt Shaker 15.00

copy sent to Miss Halpert

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date November 10, 1945

To: Mr. Sweeney ✓
cc. Miss Dorothy Miller ✓
From:

Re: Frames

Dear Jim:

Some time ago you spoke to me about the possibility of selling to Stuart Davis or perhaps some other lender the frames which were made for the exhibition. Obviously some of the frames cost us more than others, as we did a certain amount of experimentation in making them. However, I think an average price of \$2 per running foot would cover. Is this agreeable to you? If so, it will be appropriate to automatically bill anybody wishing to purchase frames at this price.

34-

1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date Oct. 29, 1945

To: Miss Olsen
Mrs. Seckler

Re: Davis Show

From: Mr. Stacey

Dear Miss Olsen and Mrs. Seckler:

I should you care to talk over the Davis exhibition with me some morning, please let me know. Or may I put it this way, will you call Miss King to let me know when you may have a half hour to an hour free some morning this week. assistants. Please thank Sue, Otto, Joe, Eddie, Rudy, Elmer, George, Tom, Alex, Bob and Bill and all the others for what they did.

assistance. Mrs. Edith Halpert has told us that you have several other ~~fixat~~ important works by Stuart Davis, of which ~~you~~ she did not have photographs. I would be very grateful to you if I might call at your home to see these other Davis ~~fixat~~ paintings. I am

~~Very~~ Very sincerely yours,

For straight requests (not replies)

If you are well to make this (next) loan, would you be kind enough to give me the necessary information and other information on the enclosed loan form and return it to me at your earliest convenience?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	298.4

THE MUSEUM OF MODERN ART

Date Oct. 17, 1945

To: Mr. Warren

Re: _____

From: Mr. Sweeney

Dear Mr. Warren:

I want to say again how much I appreciated the cooperation of your Department in the Davis show. Its success - and I think we all felt it was a success last evening - was a direct outcome of the help Miss Miller and I received from all your assistants. Please thank Gus, Otto, Joe, Eddie, Rudy, Einer, George, Tom, Alex, Bob and Bill and all the others for what they did.

JJS:bk

assistance. Mrs. Edith Halpert has told us that you have several other ~~fixed~~ important works by Stuart Davis, of which ~~you~~ she did not have photographs. I would be very grateful to you if I might call at your home to see these other Davis ~~paintings~~ paintings. I am

~~Very~~ Very sincerely yours,

For straight requests (not dealing)

If you are well to make that (that) loan, would you be kind enough to get the necessary information and so other information in the enclosed loan form and return it to us at your earliest convenience?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date October 12, 1945

To: Mr. Barr

Re: _____

From: Mr. Sweeney

Alfred,

I hope I am not late in requesting Davis' Summer Landscape for Tuesday? With other Davis letters I forgot completely to write you. Forgive me.

JJS

assistance. Mrs. Edith Halpert has told us that you have several other ~~fixt~~ important works by Stuart Davis, of which ~~you~~ she did not have photographs. I would be very grateful to you if I might call at your home to see these other Davis ~~fixt~~ paintings. I am

~~xxx~~ Very sincerely yours,

Re straight requests (not dealing)

If you are well to make this (next) loan, would you be kind enough to note the modernist reference and to other information in the enclosed loan form and return it to us at your earliest convenience?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

Dear

The Museum of Modern Art is preparing a one-man exhibition of the work of Stuart Davis to ~~open~~ ^{held from} October 16, 1945. We are also preparing an illustrated catalog to be published for the opening of the exhibition.

We are very anxious to include your fine painting by Davis, "fine " " for the exhibition which will ~~last~~ be on view ~~run~~ through January 2. Feb. 3.

I hope it will be possible for you to cooperate with us in this matter. We will deeply appreciate your assistance. Mrs. Edith Halpert has told us that you have several other ~~fine~~ important works by Stuart Davis, of which ~~you~~ she did not have photographs. I would be very grateful to you if I might call at your home to see these other Davis ~~fine~~ paintings. I am

~~Very~~ Very sincerely yours,

For straight requests (not dealing)

If you are well to make this (next) loan, would you be kind enough to note the dimensions of the loan and to return other information on the enclosed loan form and return it to us at your earliest convenience?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

Requests

Hamilton Easter Field
Foundation

Schulman

2

Wichita

Barracks no 2.

Sail Loft Dublin

Miss Alice D. Tappan

1 M.B.

Schubert

Sketches of John Space

Oct. 24-45

view)

day Union

45

1/45

view) 10-22-45

10/20/45

45 Brief Mention

45

unsub

u. 4. Waxed telegram 10/20/45

Crie Pa Dispatch Herald 10/28
(Catherine Burns Blarcan)

Dayton Ohio Herald 10/27 (Mention)

Newport News Va. Press 10/28/45 (Mention)

Arc News Oct. 15-31

Coter & Return

Celebrity Service

Sub. & Research 10-30-45

Cue - 10/20/45

Cue - 10/27/45

Mademoiselle 10/45

Newshoop 10/29/45

New Yorker 10/27/45

Christian Science Monitor 11/16 (Mention)

Tennessee Ark. News 11/22 show

9 mentions re. 11/11 Mention

Crie Pa. Dispatch Herald 11/11 Catherine Burns

Blarcan

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

Decide type face for
author's bylines

Type size for title page

Ask Mitt for proof for
two small cuts

discuss captions

Oct. 24-45

view)

day Union

45

45

edit) 10-27-45

10/20/45

5 Brief Mention

45

unlabeled

u. 4. Waxed telegram 10/20/45

Crie Pa Dispatch Herald 10/28
(Catherine Burns Blarcan)

Jayton Ohio Herald 10/27 (Mention)

Newport News Va. Press 10/28/45 (Mention)

Art News Oct. 15-31

Cover & return

Celebrity Service

Ref. & Research 10-30-45

Cue - 10/20/45

Cue - 10/27/45

Madamame 10/45

Newsweek 10/29/45

New Yorker 10/27/45

Christian Science Monitor 11/16 (Mention)

Texas Ark. News 11/11 show

9 questions re. 11/11 Mention

Crie Pa. Dispatch Herald 11/11 Catherine Burns

Blarcan

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	298.4

- 1 Gloucester Mass Times Oct. 24-45
(quote Jewell's Review)
- 1 Springfield Mass Sunday Union
and Register 10/28/45
- 1 N.Y. Herald Tribune 10/21/45
- 1 Brooklyn Eagle (Wall Ticker) 10-22-45
- 1 N.Y. Times (Gladstone Review) 10/20/45
- 1 N.Y. Times - Jewell 10/14/45 Brief Mention
- 1 N.Y. Times - Jewell 10/21/45
- 1 N.Y. Times 10/17/45 Jewell
- 1 N.Y. World Telegram 10/20/45
- 1 Erie Pa Dispatch Herald 10/28
(Catherine Burns Blarcan)
- 1 Dayton Ohio Herald 10/27 (Mention)
- 1 Newport News Va. Press 10/28/45 (Mention)
- 1 Ari News Oct. 15-31
Cox & return
Celebrity Service
Sub & Release 10-30-45
- Cue - 10/20/45
- Cue - 10/27/45
- Madeleine 10/45
- Newsweek 10/29/45
- New Yorker 10/27/45
- Christian Science Monitor 11/16 (Mention)
- Texas Ark. News 11/11 show
9 reissues re. 11/11 Mention
- Erie Pa. Dispatch Herald 11/11 Catherine
Burns
Blarcan

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	298.4

THE MUSEUM OF MODERN ART

Date September 19, 1945

To: Mr. Sweeney
From: Miss Dudley

Re: _____

Dear Jim:

Rue de Echoué

When you and Margaret Miller go over the Stuart Davis paintings you may find some that need to be cleaned. Will you please examine especially the "Arch Hotel", which seems to be flaking in a few places. I thought perhaps you would like to have a restorer look at this painting to see if something should be done to prevent further flaking.

D.O.

location of the cost of his office time, or the possibility of the allocation of any other department's time, as well as any overhead.

There has been an erroneous tendency to quote out-of-pocket costs as full costs. Internally, in relation to budgets which are segregated into two parts, i. e. salaries and out-of-pocket expenses, this is, of course, all right. I might add that the workshop time is considered out-of-pocket expense, inasmuch as all of that time is applicable to a specific job or general maintenance. The Museum's all-over budget is composed of 66% salaries and 33% out-of-pocket expenses. Therefore, in general, out-of-pocket costs should be considered only 1/3 the total costs. There are, of course, some occasions where the average does not apply.

Particularly in view of the Policy Committee's mandate to the Circulating Exhibitions Department, we now weigh the circumstances more carefully before quoting any costs, and when the occasion arises and it is appropriate to make concessions, we do it with full knowledge ~~and~~ a forethought.

As you can see, I am not as concerned over the actual incident of the Davis frames as I am over the procedures. I hope you will, therefore, bear with me, and this will have proved a beneficial experience.

One

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

Davis Ulrich

THE MUSEUM OF MODERN ART

Date November 19, 1945

To: Mr. Miss Ulrich
cc. Mr. Warren
From: Mr. Sweeney
Miss Ulrich

Re: Stuart Davis Frames

Dear Miss Ulrich:

Dear Jim:
Thank you for your note of November 15. I agree with you it is important that the proper procedures in all these matters should be followed, and I can only regret that such was not done in the instance of the Stuart Davis frames. I had no intention whatsoever of having gone to the wrong source of information. Mr. Warren naturally has the best picture of his department costs, and it was Mr. Warren we should have approached. I can assure you that in the future there will be no repetition of this error in procedure. Some of the simple narrow frames are more costly than the wide moldings. Moldings are purchased already cut, by the foot. The plain ones must be cut out of boards by our carpenters, and there is always some waste, and in cases, considerable waste. The carpenters' time, as well as the gross material charges, go to Mr. Warren's office directly from the carpenters' shop.

Therefore, I believe you can see the obvious advantage of obtaining figures from the department head, who has an all-over picture; in this case, Mr. Warren. Further, Mr. Warren invariably checks with me as to an appropriate allocation of the cost of his office time, or the possibility of the allocation of any other department's time, as well as any overhead.

There has been an erroneous tendency to quote out-of-pocket costs as full costs. Internally, in relation to budgets which are segregated into two parts, i. e. salaries and out-of-pocket expenses, this is, of course, all right. I might add that the workshop time is considered out-of-pocket expense, inasmuch as all of that time is applicable to a specific job or general maintenance. The Museum's all-over budget is composed of 66% salaries and 33% out-of-pocket expenses. Therefore, in general, out-of-pocket costs should be considered only 1/3 the total costs. There are, of course, some occasions where the average does not apply.

Particularly in view of the Policy Committee's mandate to the Circulating Exhibitions Department, we now weigh the circumstances more carefully before quoting any costs, and when the occasion arises and it is appropriate to make concessions, we do it with full knowledge ~~and~~ a forethought.

As you can see, I am not as concerned over the actual incident of the Davis frames as I am over the procedures. I hope you will, therefore, bear with me, and this will have proved a beneficial experience.

One

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date November 15, 1945

To: Mr. Sweeney ✓
cc. Mr. Warren
From: Miss Ulrich

Re: Stuart Davis Frames

Dear Jim:

I am reluctant to pursue the Stuart Davis frame situation further. However, I feel it is important for you to know some of the circumstances in this particular case, as well as what both Mr. Warren and I feel is an appropriate procedure in relation to information concerning costs.

It is true that, even though it is not apparent to the potential purchaser, some of the simple narrow frames are more costly than the wide moldings. Moldings are purchased already cut, by the foot. The plain ones must be ripped out of boards by our carpenters, and there is always some waste, and in some cases, considerable waste. The carpenters' time, as well as the gross material charges, go to Mr. Warren's office directly from the carpenters' shop.

Therefore, I believe you can see the obvious advantage of obtaining figures from the department head, who has an all-over picture; in this case, Mr. Warren. Further, Mr. Warren invariably checks with me as to an appropriate allocation of the cost of his office time, or the possibility of the allocation of any other department's time, as well as any overhead.

There has been an erroneous tendency to quote out-of-pocket costs as full costs. Internally, in relation to budgets which are segregated into two parts, i. e. salaries and out-of-pocket expenses, this is, of course, all right. I might add that the workshop time is considered out-of-pocket expense, inasmuch as all of that time is applicable to a specific job or general maintenance. The Museum's all-over budget is composed of 66% salaries and 33% out-of-pocket expenses. Therefore, in general, out-of-pocket costs should be considered only 1/3 the total costs. There are, of course, some occasions where the average does not apply.

Particularly in view of the Policy Committee's mandate to the Circulating Exhibitions Department, we now weigh the circumstances more carefully before quoting any costs, and when the occasion arises and it is appropriate to make concessions, we do it with full knowledge ~~and~~ a forethought.

As you can see, I am not as concerned over the actual incident of the Davis frames as I am over the procedures. I hope you will, therefore, bear with me, and this will have proved a beneficial experience.

one

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

Still
Need

3 pictures

@ 36"

preferably
post-Davis

for gallery #3

M OF MODERN ART

Davis

Date February 18, 1946

Re: Paintings cleaned for
Davis Exhibition

Mr. Wheeler

After the show closed, we passed along Mrs. Keck's cleaning costs to Mrs. Halpert, and she passed the bill on to Davis. Rather than have Davis pay this amount, which we had hoped Mrs. Halpert would pay, I asked Davis to send it back to us. I am afraid we will not be able to recover this amount from Mrs. Halpert and will have to pay Mrs. Keck ourselves.

I am attaching a receipt covering the de Gruyff loan of "Lost Ballistics" along with the two National above since we had delivered this painting to Loy at the request of the lender but we were carrying insurance on it until it was shipped back from Loy to the lender. Loy has not signed the bill of lading, but I thought perhaps Baltimore might sign that it was received with the rest from Baltimore.

I don't know what arrangements Mrs. Breckinridge has made about insurance with these three lenders, but perhaps we should write her and tell her what their status was with us and say that we are assuming that she is taking over this responsibility now and will carry it until the paintings are returned to their owners.

We are insuring the Greek painting for \$2000, the de Gruyff for \$1250, and Philippe Morel for \$1000. Attached are the three receipts to be sent to Baltimore for signatures.

According to a letter or something, the Davis exhibition in Baltimore is to be held from March 1 - 15th.

ED: Attached are the three receipts to be sent to Baltimore for signatures.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

Radistube gouache
Percolator gouache

Intimacy (Safe)

Davis

MUSEUM OF MODERN ART

Date February 18, 1946

Re: Paintings cleaned for
Davis Exhibition

To: Mr. Wheeler

After the show closed, we passed along Mrs. Keck's cleaning costs to Mrs. Halpert, and she passed the bill on to Davis. Rather than have Davis pay this amount, which we had hoped Mrs. Halpert would pay, I asked Davis to send it back to us. I am afraid we will not be able to recover this amount from Mrs. Halpert and will have to pay Mrs. Keck ourselves.

Attached-Bill turned it to us, and I thought perhaps Baltimore might sign that it was received with the rest from Baltimore.

I don't know what arrangements Mrs. Brezina has made about insurance with these three lenders, but perhaps we should write her and tell her what their status was with us and say that we are assuming that she is taking over this responsibility now and will carry it until the paintings are returned to their owners.

We are insuring the Speck painting for \$600, the de Groot for \$1200, and Phillips Memorial carries insurance itself on the painting.

According to a letter or something, the Davis exhibition in Baltimore is to be held from March 1 - 15th.

We attached are the three receipts to be sent to Baltimore City.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date February 18, 1946

To: Miss Ulrich

Re: Paintings cleaned for
Davis Exhibition

From: Mr. Sweeney

cc: Mr. Wheeler

Dear Miss Ulrich,

At the time we were arranging the pictures for the Davis show we told Mrs. Halpert that several of the pictures needed cleaning. She asked us to recommend a restorer. We recommended Mrs. Keck. Mrs. Keck could not do the work for a private individual as her arrangement with the Brooklyn Museum requires that she should only work for institutions. I assumed since Mrs. Halpert had tried unsuccessfully to arrange the matter with Mrs. Keck she would be agreeable to have us arrange it for her.

After the show closed, we passed along Mrs. Keck's cleaning costs to Mrs. Halpert, and she passed the bill on to Davis.

Rather than have Davis pay this amount, which we had hoped Mrs. Halpert would pay, I asked Davis to send it back to us. I am afraid we will not be able to recover this amount from Mrs. Halpert and will have to pay Mrs. Keck ourselves.

I am attaching a receipt covering the de Groot loan of "Not Stillings" along with the two Baltimore bills since we had delivered that painting to Loy at the request of the lender but we were carrying insurance on it until it was shipped back from Loy to the lender. Loy has not signed the Attached-Bill turned it to us, and I thought perhaps Baltimore might sign that it was received with the rest from Baltimore.

I don't know what arrangements Mrs. Breckin may have made about insurance with these three lenders, but perhaps we should write her and tell her what their status was with us and say that we are assuming that she is taking over this responsibility now and will carry it until the paintings are returned to their owners.

We are insuring the Smith painting for \$500. the de Groot for \$250. and Phillips Memorial carries insurance itself on the painting.

According to a letter or something, the Davis exhibition in Baltimore is to be held from March 1 - 31st.

Enc. Attached are the three receipts to be sent to Baltimore for signatures.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date February 26, 1946

To: Miss Dusley
cc Margaret Miller
From: Konawee Allen

Re: Davis paintings from
Davis exhibition

Today Budworth collected two of the Stuart Davis paintings we had here in the Davis exhibition for packing and shipping to the Baltimore Museum of Art, Hyman Park, Baltimore, Md. They are the following:

45.719 Davis: Rue de l'Echiquier, Paris, oil on canvas
Lent by Mr. and Mrs. Otto Spaeth, Dayton, Ohio

45.799 Davis: Eggbeater #1, oil on canvas
Lent by Phillips Memorial Gallery, Washington, D.C.

At the same time they collected our Davis "Summer Landscape" for which we had granted permission.

Since Baltimore wished these two paintings for exhibition and secured permission to exhibit them, we held them out of the regular shipments. I think Phillips Memorial Gallery has been thanked since they lent another painting to the Davis exhibition and that has already been returned. I doubt that the Spaeth loan has been acknowledged since it was their only loan. Perhaps they should have a thank-you form letter telling them that at their request we released it to Baltimore.

I am attaching a receipt covering the de Graaff loan of "Hot Stillscapes" along with the two mentioned above since we had delivered this painting to Lowy at the request of the lender but we were carrying insurance on it until it was shipped back from Lowy to the lender. Lowy has not signed a receipt and returned it to us, and I thought perhaps Baltimore might sign that it was received with the rest from Budworth.

I don't know what arrangements Mrs. Breeskin may have made about insurance with these three lenders, but perhaps we should write her and tell her what their status was with us and say that we are assuming that she is taking over this responsibility now and will carry it until the paintings are returned to their owners.

We are insuring the Spaeth painting for \$600, the de Graaff for \$1250, and Phillips Memorial carries insurance itself on the painting.

According to a letter or something, the Davis exhibition in Baltimore is to be held from March 1 - 31st.

DD: Attached are the three receipts to be sent to Baltimore for signature.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date Feb. 6, 1946

To: DD

Re: Stuart Davis

From: MA

Mrs. Halpert called as there seemed to be some mix-up about the Davis paintings. Apparently she doesn't want the two Lowenthal paintings which Mrs. L. asked to return to Downtown. She says that her place isn't fireproof and she prefers that we hold them here until the Lowenthal's return. They are coming back to the city shortly and Mrs. Halpert will let us know.

Also, Joyce had Mrs. Kramer's painting on the list to go to Downtown. We received it from Downtown as Mrs. Kramer was away at the time, but on the green slip is a new address - 136 Waverly Place and I have just phoned information and she has a telephone number. Mrs. Halpert doesn't want this one either.

Since the men are going to Stuart Davis' next, Mrs. Halpert wanted to know if she could send the frames on to him as she didn't want them either. I said ~~if~~ I guessed she better but I thought you and she had straightened it all out on the phone a few days ago. She said that you and she hadn't mentioned frames. So some are going back to Stuart Davis and either we will have to find out how many she sent back to him from her or from Stuart Davis.

Since the Lowenthal and Kramer paintings are not to go to Downtown and I couldn't get Mrs. Kramer's telephone number through information soon enough, I told Mrs. Halpert to tell Hahn to bring those three paintings back here and we would make arrangements to return them another time.

3 ptp } delivered back to us by Hahn, Mary says 2-6-46
9 frames }

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date February 1, 1946

To: Harry Skevington
From: cc. Mr. Warren
From: Miss Dudley

Re: Daria Kozminova Papers

Dear Harry:

When the Davis show comes down, will you please remove the Museum frames from the following paintings and see that the old frames are put back on:

New York Returns

- 45.745 Shapes of Landscape Space (Mrs. Irvine Shubert)
45.712 Rockport Beach (came in without frame) (Stuart Davis)
45.711 Gloucester Street (Stuart Davis)
45.710 Gloucester Terrace (Stuart Davis)
45.806 Self Portrait (came in without frame) (Stuart Davis)
45.739 Yellow Hills (Stuart Davis)
~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~
45.731 Interior (Downtown, sold to Dr. M. Watter)
45.785 The Red Cart (Miss Alice Laughlin)
~~45.743 The Sail Loft (Mr. O'Donnell Isslin)~~
45.808 Report from Rockport (Mr. Milton Lowenthal)
45.809 Arboretum by Flashbulb (Mr. Milton Lowenthal)

45.719 Rue de l'Echaudé-Paris (to go to Mrs. Keck for relining)

45.733 Ursine Park (to be picked up by Budworth, probably on Feb. 4.)

ed up by Budworth, probably on Feb. 4.)
 Mrs. ask for railing.
 Sent both wires for edit first

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date January 29, 1946

To: Harry Skevington
cc. Mr. Warren, Mr. Sweeney
From: Miss Dudley

Re: Davis Exhibition Frames

Dear Harry:

This memo corrects the memo I sent you on January 22.

When the Davis show comes down, will you please remove the Museum frames from the following paintings and see that the old frames are put back on:

Out-of-Town Shipments

- 45.800 Hotel de France (Martin C. Schwab)
- 45.798 Blue Cafe (Phillips Memorial Gallery)
- ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX~~
- 45.786 New York-Paris, No. II (Wood Gaylor)
- 45.873 Rue des Rats, No. 1 (Estate of Herman Shulman)
- 45.874 New York under Gaslight (Estate of Herman Shulman)
- 45.797 Cape Ann Landscape (Harry A. Solomon)

45.719 Rue d l'Echaude-Paris (Mr. & Mrs. Otto Spaeth)

The above painting, belonging to Spaeth, should be put back in its old frame but not sent down to the shops for packing yet, as it is to go to Mrs. Keck for relining.

Sent Baltimore for ext. first

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date January 17, 1946

Date October 23, 1945

To:

Mr. Warren

From:

cc. Miss Ulrich, Mr. Sweeney
Miss Dudley

Re:

Davis Exhibition Returns

Storage of Davis Exhibition

P.O. No. 4186

Dear Mr. Warren:

We are about to send you Project Order No. 4186 with a list of Davis paintings to be packed for return. The two big murals will appear on this Project Order, but I am sending you this memo now in case you will need to plan ahead for dismantling them.

For the mural "Swing Landscape" from Indiana University (7'3" x 14'6") will you please have a drum made so that the mural may be rolled with the painted surface on the outside. The men know that the painted surface should be protected with waxed paper. In order to protect the painting, the drum should be from 2 to 3 feet in diameter. You will remember that this mural was cracked and flaking when it arrived, because it had been rolled on a drum which was much too small. When rolled on the new drum, a new box will need to be made for shipping it to Indiana.

The other mural which we collected from the Municipal Broadcasting System (7'3/4" x 11') should be crated again so that it may be returned to the 25th Floor from which it was collected. I am asking Mr. Sweeney to find out if it will be necessary to replace this mural in Studio B. I hope we will be able to have it returned at the close of the exhibition. If not, have you a place where it could be stored in its crate?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date October 25, 1945

To: Mr. Warren

From: Miss Dudley

Re: Storage of Davis Exhibition
Boxes

Dear Mr. Warren:

The following boxes for the Stuart Davis show are to be stored until the close of the exhibition:

45.784 Mr. Jan de Graaff, Portland, Oregon

Destroyed - 45.785 Miss Alice D. Laughlin (Summer: St. Briavel, Gloucester, Mass.
Winter: 2 East 70th St., New York)

Destroyed 45.798 & 45.799 Phillips Memorial Gallery, Washington, D.C.

45.800 Mr. Martin C. Schwab, Chicago, Illinois

45.807 Indiana University, Bloomington, Indiana (Now on loading platform)

45.884 Wichita Art Museum, Wichita, Kansas

Not good enough for repacking.

15 10

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Stuart Davis
Date September 25

To: Dorothy Dudley

Re: Davis' to be sent to

From: Margaret Miller

Mrs. Keck on Wednesday afternoon

Yellow Hills. 45.739
Eggbeater #3 45.718
Rue de L'Eclande 45.719
Cafe, Place des Vosges 45.730
~~TABLE~~ Super Table 45.729
Lucky Strike 45.713
Sail Loft 45.743
Mural Design 45.747

not sent
Place Paderborn 45.805

New York - Paris #2 45.786

who will no doubt take care of the matter
shortly.

Sincerely yours

Edith G. Halpert

EGH1a

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

Davis

THE MUSEUM OF MODERN ART

Date September 10, 1945

To: Miss Dorothy Dudley

Re: _____

From: Mr. Sweeney

Dear Dorothy:

I am very glad that you brought the title "Abstract Vision of New York" to my attention, even more glad that Davis does not like it. I assure you it won't reappear.

JJS:mc

who will no doubt take care of the matter
shortly.

Sincerely yours

Edith G. Halpert

EGH1a

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date September 5, 1945

To: Mr. Sweeney
cc. Miss M. Miller
From: Miss Dudley

Re: Davis mural

Dear Jim:

Stuart Davis does not wish to have the large mural design called "Abstract Vision of New York". He says to call it just "Design for a Mural". He says he never uses the word 'abstract', and that this title must have been given to it by the Museum during the mural show.

who will no doubt take care of the matter
shortly.

Sincerely yours

Edith G. Halpert

EGH1a

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Wa 9-7579
THE GALLERY

downtown
Date August 17, 1945

To: Monawie Allen

Re: Davis pickup

From: Margaret Miller

February 11, 1946

*Wed
aft -*

Mr. S. would like to have ~~the~~ one more Stuart Davis collected from Davis' studio. It is Abstract ~~YISK~~ Vision of New York, 7 x 4 feet.

Secretary to
Mr. James J. Sweeney, Director
The Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Madam:

For your information, we sent your bill for
cleaning the windows directly to Stuart Davis

who will no doubt take care of the matter
shortly.

Sincerely yours
Edith G Halpert

EGHla

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE *downtown*
GALLERY

7-13
DAVIS

EDITH GREGOR HALPERT, DIRECTOR • 32 EAST 51 STREET, NEW YORK 22 • TEL. PLAZA 3-3707

February 11, 1946

Secretary to
Mr. James J. Sweeney, Director
The Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Madam:

For your information, we sent your bill for
cleaning the pictures directly to Stuart Davis
who will no doubt take care of the matter
shortly.

Sincerely yours
Edith G. Halpert

EGH1a

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART

Date Jan. 19, 1946

To: Mr. Sweeney

Re: Letters to lenders to

From: Miss M. Miller

Davis Show

Copies of the attached form letter have been written to the following:

- ✓ Jan de Graff
- ✓ Mr. and Mrs. Wood Gaylor
- ✓ Major and Mrs. Milton L. Kramer
- ✓ Miss Alice D. Laughlin
- ✓ Mr. and Mrs. Lowenthal
- ✓ Mrs. Irvine Schubert
- ✓ Mr. Martin C. Schwab
- ✓ Mr. and Mrs. Harry A. Solomon
- ✓ The Estate of Herman Shulman
- ✓ Duncan Phillips
- ✓ Wm. R. Yerkes, Wichita Art Museum

Would you like to write postscript about The Peckham?

Mrs. Herman Shulman

The following may need special letters

- ✓ Mrs. Halpert (final decision on frames; ~~sent~~)
- ✓ Mrs. Force
- ✓ Henry Hope (we are making new drum for return trip, canvas arrived craked because rolled on too small a drum; repainted by Davis)
- ✓ Mrs. Navas (thanking her for her offices in making the loan from Wichita?)
- ✓ Mr. Naysmith
- ✓ Mr. and Mrs. Tremaine ?
- ✓ Mr. Novik, (arrangements for returning mural ?) *by telephone*
- ✓ *Mrs. Siegel, Municipal Broadcasting Co.*

The following letters should wait until we have replies about frames

- Spaeth
- ✓ ~~Oldenell Iselin~~ *✓ send receipt to Cincinnati Dayton*

The Estate of Herman Shulman

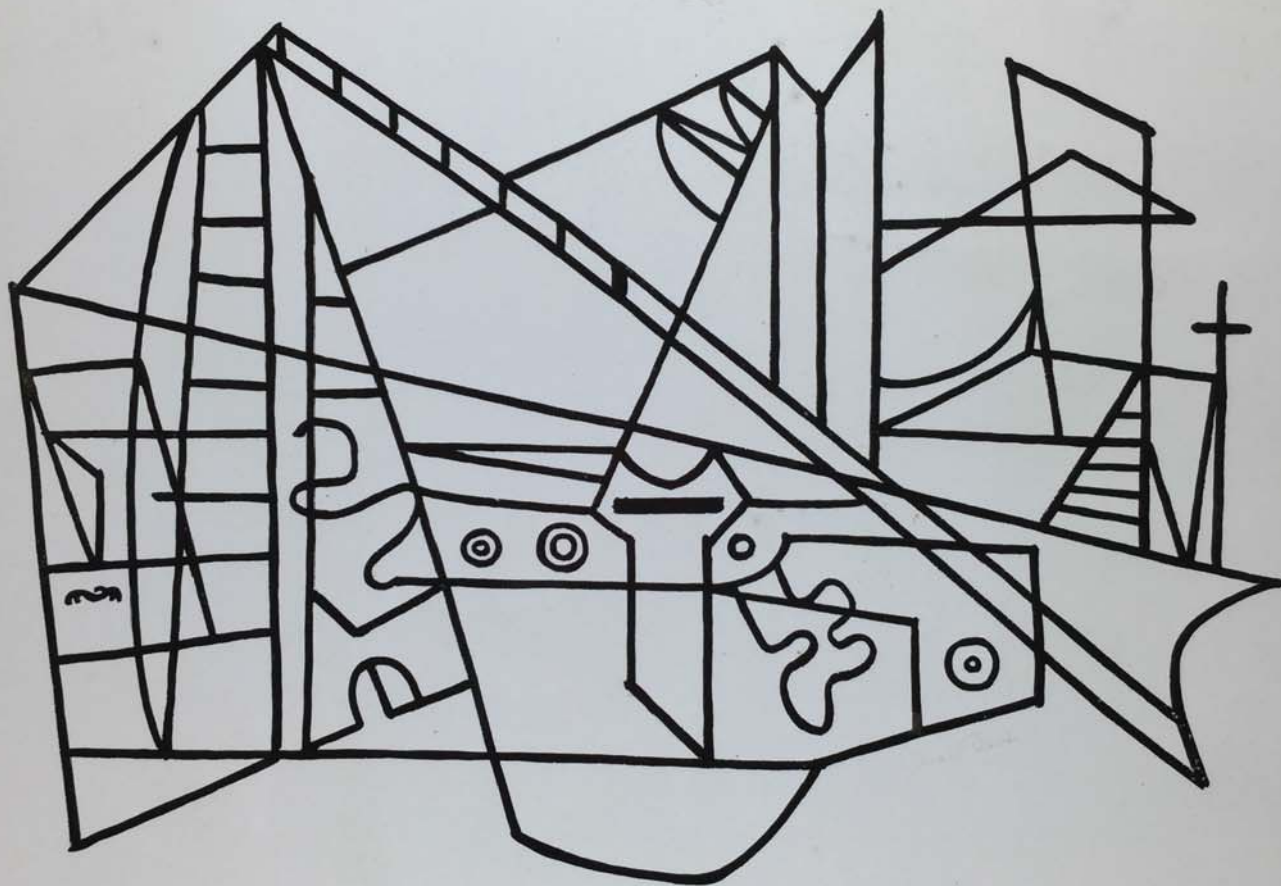
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	298.4

MAR 8 1946

David Baltimore
No. 1962 - 2

THE BALTIMORE MUSEUM OF ART



Ruth Laux

Registrar

Please read the conditions on the back.

This receipt must be presented before the object is returned.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	298.4

MAR 8 1946

Davis Baltimore
No. 1962 - 2

THE BALTIMORE MUSEUM OF ART

COMPOSITION #21 *#4*
ink drawing, c.1934
by Stuart Davis

Collection Museum of Modern Art. Gift of
Mrs. John D. Rockefeller, Jr.

STUART DAVIS
Oct. 17, 1945 - Feb. 3, 1946

The Museum of Modern Art
11 West 53 St., New York

21 $\frac{1}{4}$ x 29 $\frac{3}{4}$

S-6304

Photographed for The Museum of Modern Art
by Soichi Sunami. If reproduced, credit
must be given The Museum of Modern Art.

Ruth Laux

Registrar

Please read the conditions on the back.

This receipt must be presented before the object is returned.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	248.4

MAR 8 1946

Stuart Davis Baltimore
No. 1962 - 2

THE BALTIMORE MUSEUM OF ART

Baltimore, Maryland March 7, 1946

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

the objects below, subject to the conditions printed on the back.

RECEIPT for Stuart Davis paintings.

	Item No.	DESCRIPTION OF OBJECTS	Reference	
			Value	
		Three paintings:----		
45.719	1.	Oils on canvas RUE DE L'ESCHAUDE, PARIS Stuart Davis Owner Mrs. Otto Spaeth, Dayton, Ohio	800.00	To be sent to Penguin Books, Inc. before Apr. 4.
45.799	2.	EGGBEATER #1 Stuart Davis Owner Phillips Memorial Gallery Washington, D.C.		To be returned to Phillips Gallery.
30.40	3.	SUMMER LANDSCAPE Owner Museum of Modern Art New York, New York		
45.784	4.	HOT STILLSCAPE Stuart Davis Owner Mr. & Mrs. Jan de Graaf 01900 Palatine Hill Portland, Oregon	1250.00	Collected from Julius Lowy. To be returned to de Graaf.
Ruth Laux			Registrar	
Please read the conditions on the back.				
This receipt must be presented before the object is returned.				

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	298.4

NOTICE

Possession of the objects listed on the face of this receipt is accepted by the Museum subject to the conditions following:

1. The Museum may require a written order of the owner or of his or her duly authorized agent or legal representative before it delivers or returns said objects.

In case of the death of the owner, his or her legal representative is requested to notify the Director of the Museum forthwith, giving full name and address in writing.

2. The Museum will not, and shall not be required to, carry any insurance against loss or destruction of or damage to such objects, or in other respects to exercise greater precautions for the care and safety of such objects than it exercises with respect to its own property of the same or similar nature.

3. The Museum will give the owner or his or her duly authorized agent or legal representative notice of not less than one month if it desires to return any such object to the owner and at the expiration of said period of one month such object, if not accepted by the owner or his or her duly authorized agent or legal representative, may be placed in storage at the owner's risk and expense.

The Museum is a Maryland corporation and its legal name is *The Baltimore Museum of Art*.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

Cahill

cc: Miss Dudley

cc: Miss Dudley

July 17, 1945

Dear Cahill:

The Museum, as you probably know, is planning an exhibition of Stuart Davis' paintings to open October 16th, and we are very anxious to include your two examples by him, "Cigarette Papers" and "Landscape with Machinery."

I hope you may find it possible to lend us these two paintings for the show which will last from October 16th until February 3rd. We will be very grateful.

With all kind regards,

Very sincerely yours,

Mr. Holger Cahill
12 East 8 Street
New York 3, New York

JJS:bk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK CITY

de Graeff

TO Portland Art Association
Portland
Oregon

Date August 27, 1945
PLEASE PUT ORDER NUMBER ON INVOICE

Nº 30384

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
Crating and shipping painting by Stuart Davis "Still Life in Colors" lent by Jan de Graeff		\$5 00
Ordered by <u>J. J. Sweeney</u>		
Authorized by _____		
For <u>Stuart Davis exhibition</u>		

Sincerely yours,

Henry R. Hays

Henry R. Hays
Chairman

Mr. Jan de Graeff
Palatine Hill
Portland, Oregon

JJS:mo

Dear Mr. de Graeff: We enclose bill for the crating and shipping of the painting. If your check is conveniently available this total amount of \$5 against our exhibition fees, it would be appreciated. If not, we will drop the charge.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

cc: Miss Dudley

de Graaff

INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

September 13, 1945

August 31, 1945

Mr. James Johnson Sweeney, Director
Museum of Modern Art
11 West 53rd Street
New York City, N. Y.

Dear Mr. Sweeney:

The Stuart Davis mural is being shipped today via Express Collect and valued at \$200. We estimate the insurance value (total) to be \$100. Mr. Davis assumes that you will cover the mural at this amount from the time of its departure from Bloomington till its return. Your painting Hot Still-Scape arrived.

It is a handsome addition to our exhibition. We will arrange reframing and we trust the frame designed to fit with our other examples will be to your satisfaction. Many thanks again.

I would appreciate the attention of Mr. Davis certain chips on the paint surface near the outer edge of the mural. Perhaps he would be willing to touch them up, if he considers this advisable.

Sincerely yours,

Henry R. Hope

Henry R. Hope
Chairman

Mr. Jan de Graaff
Palatine Hill
Portland, Oregon

JJS:mc

Indiana University, we expect will pay for the purchase of the work of art. If your institution is unable to meet this total amount of \$7 against the exhibition fee, it would be appreciated. If not, we will bear the charge.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

Hope

THE FINE ARTS DEPARTMENT
INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

September 13, 1945

Mr. James Johnson Sweeney, Director
Museum of Modern Art
11 West 53rd Street
New York City, N. Y.

Dear Mr. Sweeney:

The Stuart Davis mural is being shipped today via Express Collect and valued at \$500. We estimate the insurance value (total) to be \$10,000 and assume that you will cover the mural at this amount from the time of its departure from Bloomington till its return.

With respect to the form of acknowledging this loan in the catalogue and on the label, credit should be given to the Federal Art Project of WPA, who have allocated this mural to Indiana University for ninety-nine year loan. I suggest that you use phrasing similar to that on your painting by Jack Levine, which I believe was allocated to the Museum of Modern Art.

I would appreciate it if you would call to the attention of Mr. Davis certain chipped areas on the paint surface near the outer edge of the mural. Perhaps he would be willing to touch them up, if he considers this advisable.

Sincerely yours,



Henry R. Hope
Chairman

dsa

P. S. As a State University, we cannot bill you for the cost of the photograph or the cost of crating. If your bookkeeper can conveniently credit this total amount of \$7 against any of our exhibition fees, it would be appreciated. If not, we may as well drop the charge.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

Levi + Marie

THE MUSEUM OF MODERN ART

Date July 27, 1945

To: Miss Dudley

Re: _____

From: Mr. Sweeney

Two pictures are coming in from Stuart Davis. Mrs. Davis will bring them in. The first is a landscape, 1940, owned by Julian Levi; the second an interior owned by Romany Marie, 1926.

JJS

Mr. Harry A. Solomon
Fort Washington
New York

Dear Mr. Solomon:

I am very grateful to you for having allowed us to consider your excellent Davis. It will make an important contribution to the Davis show and we thank you for letting us include it. The insurance will be taken care of.

Very sincerely yours,

with enclosure
pt 700

JJS:mc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	248.4

SOLOMON

September 20, 1945

Mr. Harry A. Solomon
Port Washington
New York

Dear Mr. Solomon:

I am very grateful to you for
having allowed us to consider your excellent
Davis. It will make an important contribution
to the Davis show and we thank you for letting
us include it. The insurance will be taken
care of.

Very sincerely yours,

*we insure
for \$700*

JJS:mo