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The Museum of Modern Art Archives, NY

Collection:

MoMA Exhs.

Series/Folder:

329.2

Roll-Call of American Artists

PAINTING IN THE U. S. A. By Alan D. Gruskin. 142 plates. 235 pp. New York: Doubleday & Co. \$7.50.

FOURTEEN AMERICANS. Edited by Dorothy C. Miller. 80 plates. 80 pp. A Museum of Modern Art Publication. New York: Simon & Schuster. \$2.50.

By WILLIAM GERMAIN DOOLEY

A MERICAN painting is another fabulous invalid whose death in our time has been exaggerated. It is true in some cases that the rustic, floral and quaint fishing-smack realism is difficult to distinguish from rigor mortis. On the whole, however, painting in this country has the virtues and drawbacks of any young, vigorous, provincial form of expression that is coming into adolescence the hard way—that is to say, without adequate support and appreciation. Sometimes rowdy, sometimes diffident, it is unquestionably alive.

Of the sources to which artists still look for sustaining revenue, most important are the dealers and some museums. One dealer, Alan D. Gruskin, tells in his own way the story of painting in the U. S. A., and as a supplement we might well consider the latest report, in catalogue form, of a museum which has done considerable missionary work in modern art. In many graphic ways they underline our national achievements and accentuate the shortcomings.

Gruskin's book is a large, rambling account of American painting. It is generously illus-

trated with 142 plates, sixty-three of which are in color generally above the average. Its real title could be "Dealer's Choice," for he has restricted himself to 125 artists; and while few will agree in entirety with his All-America team, it is a discerning list, even though about three dozen of the pictures are from the author's own gallery (including a cover plate by that down-East Renoir, Waldo Peirce).

The author has made an attempt to include many little-known paintings—or at least not just the old showpieces which tour the country like barnstormers—and he has been generous to the fellow merchants, to the museums, and to the new order of hucksters who sell paintings through advertising campaigns for cigarettes, soft drinks and other material blessings of our age. In a profession notable for its reticence, he tells all, or almost all. Distracted hostesses will sympathize with his knee-knocking tremors before and during a private view of an artist's exhibit, and indigent artists will share his concern for their general future. There is a discursive and entertaining survey of the history of American painting, written in a gossipy and unpretentious way.

The reader will also be introduced to the troubles of the hack portrait painters, beset by critical relatives and outwitted by the camera. The chapter on the entry of Big Business into art

during the war, aided by friendly tax laws and lack of merchandise, will come as news to many. It is questionable whether either museums or private collectors will support the artist to that extent, Mr. Gruskin suggests, but within the scope of his special pleading this is an amusing, informative, honest book.

As supplementary reading, or for its own sake, the Museum of Modern Art's catalogue of its recent show "Fourteen Americans" brings to New York publication the work of comparative unknowns. The choice seems somewhat casual, though carefully scattered geographically and indicative of the still further venturing of another generation of young American artists (though some are over 50). It is not the most impressive of the series which the Modern Museum has sponsored, but it bears the stamp of thoroughness and finish with which that institution puts over even its most debatable points.

This book points up the fact that artists in the U. S. A. have now a wider range of expression than any country but France. They are mystic, erotic, geometrically abstract, fantastic, pastoral, humorous and, above all, constantly experimenting. The illustrations in black-and-white often do so much injustice as to make the debut valueless, but the testimony as a whole seems to indicate a national trend toward brilliance and vigor rather than discipline and subtlety.



"Smelt Brook Falls," by Marsden Hartley.

A Survey of Russian Painting

THE ART OF RUSSIA. By Helen Rubisow. 32 pp. 164 plates. New York: Philosophical Library. \$6.

By ALEXANDER BAKSHY

MISS RUBISOW'S book is an album of Russian paintings, with an introduction setting out the main facts about the different schools and the most prominent artists. So little is known about Russian painting outside of Russia that the book is highly welcome. It is not a critical study, and the plates being all half-tone it leaves out one of the essential elements in appreciation of pictorial art—color. Fortunately for its subject, though not for the paintings themselves, the major part of the book deals with the schools of painting in which color played a secondary role to the artist's prime interest of telling the story. For the general public, for which the book is obviously intended, the stories are likely to be more important than the subtleties of craftsmanship which were either entirely absent in the originals or are not readily apparent in the reproductions.

The history of Russian painting begins in the eleventh century when Byzantine artists came to decorate Russian churches with murals and later with icons. The subjugation of the country to the Tartar rule for more than two centuries checked the development of Russian art. But the late fourteenth and the fifteenth centuries wit-

nessed a remarkable renaissance in Novgorod and Moscow, and a national Russian school of religious painting came into being. It fell into decline in the next century and gradually almost entirely disappeared from public view, hidden under overpainting or under embossed silver plates which, by the established custom of the past three centuries, covered all but heads and hands of the figures.

It is only within the past seventy years or so, thanks to the continuous progress of restoration, that the magnificence of this period of Russian art, particularly of fifteenth century, has been revealed. This offshoot of the Byzantine tradition developed a freedom of treatment and a subtlety of rhythm and color that surpass both its parent Byzantine school and the other, western European representative of the same tradition, the Sieneese school. It is regrettable that Miss Rubisow's book contains only seven examples of this period, including two highly questionable restorations. The two earliest examples and Rublev's sinuous "Trinity" are superb.

From the middle of the eighteenth century and up to this day, Russian painting has been a branch of western European art, a provincial school of painting for a long time dominated by the effete academic tradition; later breaking away from it to fall in-

to the already discarded form of realism; then, at the turn of the century, rejecting realism for the search of "beauty" found mostly in stylized reconstructions of the past and rather superficial assimilation of contemporary European fashions; and finally, i. e. today, seeking to arouse the sentiments of the people for the task of creating a new world.

NATURALLY, there have been many outstanding painters, some of them extraordinarily gifted. The two fields in which they excelled most have been portraiture and landscape, and such painters as the eighteenth-century Levitsky and Borovikovsky, and the nineteenth-century Bryullov, Perov, Gay, Repin, Levitan and Serov, would have made a mark outside of Russia. Yet none of them would have had a place among those grand masters of European art who trod unknown paths and discovered new visions. Only one Russian artist, Vassily Surikov (1848-1916), approached that stature.

Many artists of this century have shown great charm or brilliance. Men like Malyavin, Somov, Dobujinsky, Kustodiyev, Petrov-Vodkin, Saryan, and several others have contributed works that are important parts of Russian artistic culture and that will retain their appeal for a long time. One is less sure of the work of contemporary Soviet artists.



"Mike and the Chart," by Waldo Peirce. Illustrations from "Painting in the U.S.A."

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

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

MUSEUM OF MODERN ART OPENS EXHIBITION OF FOURTEEN AMERICAN ARTISTS

The fall season opens at the Museum of Modern Art, 11 West 53 Street, Wednesday, September 11, with a major exhibition entitled Fourteen Americans. It is a group of small one-man shows, each of the painters and sculptors represented with from four to twenty works in order to give an indication of individual style and direction. The exhibition, which will remain on view through December 8, is presented by the Department of Painting and Sculpture and has been directed by Dorothy C. Miller, Curator of the Department. Miss Miller has also edited the book, containing statements by the artists, which the Museum will publish simultaneously with the opening of the exhibition.

Fourteen* Americans includes the following artists:

David Aronson - Boston
 Ben L. Culwell - Dallas
 Arshile Gorky - New York City
 David Hare - New York City
 Loren MacIver - New York City
 Robert Motherwell - Bridgehampton, N. Y.
 Isamu Noguchi - New York City
 I. Rice Pereira - New York City
 Alton Pickens - New York City
 C. S. Price - Portland, Oregon
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 Honoré Sharrer - New York City
 Saul Steinberg - New York City
 Mark Tobey - Seattle, Wash.

*George Tooker - New York City, whose work was added during the three-month interval between the time the catalog went to press and the opening of the exhibition.

Fourteen Americans is another in a series of related exhibitions which the Museum has organized to provide a means of studying certain phases of contemporary art in various parts of the United States. Americans 1942 and American Realists and Magic Realists were among these exhibitions. These artists are presented not as a definitive selection of the outstanding talents of 1946, but as a choice limited by necessities of space to only a few of those whose achievement might warrant their inclusion. Emphasis has been placed on recent work, with an occasional backward glance at earlier production.

Although in selecting the artists age was not considered,

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youth happens to be in the majority. For the statistically minded: five of the artists are between the ages of twenty and thirty years, and two are under twenty-five. Five are in their thirties, two in their forties, one in his fifties, and one over seventy.

In her Foreword to the catalog Miss Miller writes in part as follows:

"What concerns these artists is not the problem of technique as such, or even the popular reaction to new ways of doing things, but the utterance or revelation which the technique is to embody. This appears to be so whether the interest be in the medium itself (Pereira); research in a universe of imaginative construction where all forms are possible and meaning is not dependent on the illustration-image (Gorky, Hare, Motherwell, Noguchi, Roszak); wrestling with the world of color and shape in terms of religious and mystical vision (Aronson, Tobey); the simple magic that evokes the significance of the ordinary (Maviver); the cruelty and the revealing commonplace of city streets (Pickens, Sharrer); the passion and the suffering of modern youth in war (Culwell); the lonely road of the solitary searching his way out of a world of habit-blurred images (Price); the oddities of everyday italicized with the razor's edge of humor (Steinberg).

"These artists are concerned with communication even more than esthetics. In their view art does not appear as a tower of refuge or isolation, in spite of the fact that such men as Tobey and Price are in the honorable tradition of the artist-recluse which with us goes back at least as far as Ryder and Thoreau. All are concerned not only to utter the unique and spontaneous experience of the artist, but to make that experience embody the moods and intentions of our time. With them art is both way and goal. The things to be seen along the way have the power of pointing beyond themselves as warnings of the condition of man and as symbols of his hope. The mood is serious, even religious, but it has nothing to do with preaching. The idiom is American but there is no hint of regionalism or chauvinistic tendency. On the contrary, there is a profound consciousness that the world of art is one world and that it contains the Orient no less than Europe and the Americas."

After it closes at the Museum Fourteen Americans will be sent by the Museum's Department of Circulating Exhibitions on a tour of other museums throughout the country.

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THE MUSEUM OF MODERN ART

Date 9/8/48

To: Department Heads

Re:

From: Mr. Porter

You are invited to a cocktail party on Tuesday, September 10, at seven o'clock in honor of the artists represented in the exhibition 14 AMERICANS. The party will be held in the Garden or, if the weather is bad, on the third floor. We hope you will be able to come.

at the latest. Because this is our first invitation of the fall, we should give people really advance notice.

anr

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THE MUSEUM OF MODERN ART

cc: Mr. Swados

Date July 17, 1946

To: Mr. Wheeler ✓

Re: 14 Americans

From: Mr. Porter

Dear Monroe,

Herewith is the copy for the invitation to "Fourteen Americans":

The President and Trustees of The Museum of Modern Art request the honor of your presence at the private opening of a retrospective exhibition of the work of Fourteen Americans on Tuesday, September 10, 1946 from 8 to 11 p.m. 11 West 53 Street, New York

This invitation admits two

Exhibition closes December 8

So that this can be mailed out two weeks in advance, the completed invitations should be here for stuffing and addressing by August twenty-first at the latest. Because this is our first invitation of the fall, we should give people really advance notice.

awp

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THE MUSEUM OF MODERN ART

Date October 18, 1946

To:

Re:

From:

Your particular point of there being \$500 in labor spent as of August 31, brings up the question of whether it is better to get a good start or drag along to a hectic finish. I firmly believe that money would have to be spent sometime and in my experience it has been more costly at the finish besides being amateurish and contrary to the best art effort.

As to your last paragraph it is not always possible to anticipate the costs during the progress of a show. The entire thing has a lift different from the mercantile, and interest centers on the job rather than the cost and Miss Siderits is often too swamped with work to give a daily check.

Monroe kept an eye on the proceedings I assume and did not exhibit any alarm that I remember. Miss Miller had a difficult time with the fourteen temperaments, two or three of which flared up and had a certain effect on the cost. You were on your vacation a good share of this period.

This is a partial explanation not only for this show but for all shows, even the ones that finish under cost. The balance is my imperfections I suppose.

THE MUSEUM OF MODERN ART

To: Miss Ulrich

From: E. Wheeler

I approve the budget of \$2,100 for the show of fifteen American Painters, 1946.

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THE MUSEUM OF MODERN ART

Date April 18, 1946

To: Miss Ulrich

Re: _____

From: M. Wheeler

I approve the budget of \$2,150 for Dorothy Miller's September show of Fifteen American Painters, including \$225 for her travelling expenses.

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

Installation shots
FOURTEEN AMERICANS

14

Forwarded to.....

Amount.....

Date Billed.....

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

To PHOTO SALES DEPT.

Date September 17, 1946

From Mr. Wheeler

Department EXHIBITIONS

For Installation shots, FOURTEEN AMERICANS

PRINTS

NEW PHOTOGRAPHS

Please supply _____
(Quantity)

Please have Mr. Sunami
(Photographer)

glossy _____ size _____

take 14
(Number of shots)

Date of completion _____

Date of completion Before December 8, 1946

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Installation shots FOURTEEN AMERICANS		14

Forwarded to _____

Amount _____

Date Billed _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PROJECT ORDER N^o 4575

FOR FOURTEEN AMERICANS DATE September 10, 1946

DATE WORK MUST BE COMPLETED September 10, 1946

COST LIMIT \$15.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED: [Signature] DEPARTMENT HEAD [Signature] CONTROLLER

[illegible]

TOTAL LABOR AND MATERIAL \$ 21.86

APPROVED [Signature] PROD. MGR.

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

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COPY TO BE RETAINED BY ISSUING DEPT.

APPROVED: M. J. Schick DEPARTMENT HEAD

				C.	7.26										
9/8	Workshop	207	292.09			9/8	Paints	stock	144.08						
	Cust.		9.68												
9/15	" O.T.	116	205.75				30 sq.ft. 1/2" homasote		2.25						
			105.47	29.04	76.65		66 " upsom bds.	"	3.30						
							31 " shelving	"	3.10						
							856" hardboard	"	59.92						
							16 "3/4x12 fir	"	3.52						
							302 ft. 2x3 fir	stock	24.16						
							21 sq.ft. 1/2" cl. pine		3.89						
							12 " 2" whtwood	"	2.82						
							32 " 5/8" fir	"	7.20						
							32 " 1/2" Basswood	"	10.56						
							112 ft. 1x6 fir	"	7.28						
							1 r1. wh. paper pc.		3.40						
							14% misc.	TOTAL MATERIAL	38.09						
TOTAL LABOR			1119.21				TOTAL MATERIAL			313.57					
FOR PRODUCTION MANAGER'S USE							FOR COMPTROLLER'S USE ONLY								
TOTAL LABOR AND MATERIAL			1432.98				CHGS.			A/C					
APPROVED							APPROVED			CHECKED					

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THE MUSEUM OF MODERN ART

PROJECT ORDER N° 4550

TO PRODUCTION MANAGER FROM EXHIBITIONS DEPT
 FOR FOURTEEN AMERICANS - Installation DATE August 23, 1946

DETAILED INSTRUCTIONS

Wall changes, painting, installation and signs

DATE WORK MUST BE COMPLETED

COST LIMIT \$1,000

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
8/25	workshop	14	17.39						
9/1	"	371	481.57						
	Cust.	6	7.26	498.96					
			C.	7.26					
9/8	Workshop	207	292.09		9/8	Paints	stock	144.08	
	Cust.		9.68			30 sq.ft. 1/2" homasote		2.25	
9/15	" O.T.	116	205.75	29.04		66 " upson bds.	"	3.30	
			105.47	76.63		31 " shelving	"	3.10	
				613.19		856" hardboard	"	59.92	
						16 "3/4x12 fir	"	3.52	
						302 ft. 2x3 fir	stock	24.16	
						21 sq.ft. 1/2" cl. pine		3.89	
						12 " 2" whtwood	"	2.62	
						32 " 5/8" fir	"	7.20	
						32 " 2" Basswood	"	10.56	
						112 ft. 1x6 fir	"	7.28	
						1 fl. wt. paper bd.		3.40	
						14% misc.		38.09	
TOTAL LABOR				1119.21	TOTAL MATERIAL				313.57

FOR PRODUCTION MANAGER'S USE

FOR COMPTROLLER'S USE ONLY

TOTAL LABOR AND MATERIAL

1432.78

CHGS.

A/C

APPROVED

PROD. MGR.

APPROVED

CHECKED

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	329.2

SOUTHERN AMERICANS

1947

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

STEINBERG

CHECK LIST

DRAWINGS RESERVED:

- 8 enlarged photographs
- 140, 143, 144, 145, 146, 147, 148, 151, 152
- 88 title labels
- The Unimportant People (not catalogued)

Sale Price	Museum Number	Artist	Title and medium	Box Number
N.F.S.	48.1006	David Aronson	The Young Christ Disputing with the Doctors. 1945. Encaustic on masonite.	3
N.F.S.	48.1304	" "	The Young Christ. 1945. Encaustic on masonite.	3
N.F.S.	48.1344	" "	The Last Supper. Oil on masonite. 1945.	5
\$850.	48.1000	" "	Velocity. 1942-43. Oil on masonite.	4
\$1000	48.1223	" "	Crucifixion. 1945. Encaustic on masonite.	5
\$275.	48.1008	Ben L. Culwell	Rain in the Jungle. 1942. Mixed medium.	6
\$200.	48.1070	" "	Tulagi Harbor, Guadalcanal. 1942. Mixed medium.	6
\$300.	48.1070	" "	Mo and the Battle of Tassafarunga, Guadalcanal, 11/30/42. Mixed medium.	10
N.F.S.	48.1062	" "	Men Fighting and Stars in the Solomons, October 1942. Mixed medium.	8
\$275.	48.1072	" "	Fragment of Jaccussine Time. Mixed med.	5
\$275.	48.1072	" "	Adrenaline Hour. Mixed medium.	6
\$300.	48.1078	" "	Morning at Attu. Mixed medium.	6
N.F.S.	48.1078	" "	Fragment of Erotic Porters. Mixed medium.	6
\$275.	48.1080	" "	Where the Sun and Rain Meet. Mixed med.	9
N.F.S.	48.1078	" "	Death by Burning. Mixed medium.	6
\$300.	48.397	Arshile Gorky	Water on the Flowery Hill. 1944. Oil on canvas.	1
\$750.	48.896	" "	The Unattainable. 1945. Oil on canvas.	3
\$1200.	48.899	" "	The Diary of a Seducer. 1945. Oil on canvas.	1
N.F.S.	48.892	" "	Garden in Sechi. 1941. Oil on canvas.	1
N.F.S.	48.41	" "	Argula. 1938. Oil on canvas.	9
N.F.S.	48.904	Larry Rader	Trees. 1945. Oil on canvas.	1
N.F.S.	1049.40	" "	Homocetich. 1940. Oil on canvas.	4
N.F.S.	4.45	" "	Red Votive Lights. 1943. Oil on wood.	4
\$450.	48.903	" "	Ash Can. 1944. Oil on canvas.	3
\$950.	48.1083	" "	The City. 1941. Oil on canvas.	1
N.F.S.	48.1082	" "	Mountain Laurel. 1945. Oil on canvas.	4
N.F.S.	48.904	" "	Blue Votive Lights. 1943. Oil on canvas.	3
N.F.S.	48.1089	Robert Rotherwell	Figure in Bed. 1945. Oil on masonite.	3
N.F.S.	48.1341	" "	The Penn. 1943. Watercolor.	7
N.F.S.	77.44	" "	Puncha Villa, Road and Alley, Guadalupe and village collage on cardboard.	2

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

1947

#329

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

C H E C K L I S T

- 79 pictures
- 8 enlarged photographs
- 14 artist labels and 1 introductory label
- 88 title labels
- Title poster

<u>Sale Price</u>	<u>Museum Number</u>	<u>Artist</u>	<u>Title and medium</u>	<u>Box Number</u>
N.F.S.	46.1066	David Aronson	The Young Christ Disputing with the Doctors. 1945. Encaustic on masonite	3
N.F.S.	46.1304	" "	The Young Christ. 1945. Encaustic on masonite	8
N.F.S.	46.1344	" "	The Last Supper. Oil on masonite. 1944	5
\$650.	46.800	" "	Trinity. 1942-43. Oil on masonite.	4
\$1800	46.1223	" "	Crucifixion. 1946. Encaustic on masonite.	5
\$275.	46.1069	Ben L. Culwell	Rain in the Jungle. 1942. Mixed medium.	6
\$200.	46.1075	" " "	Tulagi Harbor, Guadalcanal. 1942 Mixed medium	6
\$300.	46.1070	" " "	Me and the Battle of Tassafaronga, Guadalcanal, 11/30/42. Mixed medium	10
M.C. 547	N.F.S.	46.1082	" " " Men Fighting and Stars in the Solomons, October 1942. Mixed medium.	6
\$275.	46.1071	" " "	Fragment of Concussion Time. Mixed med.	6
\$275.	46.1072	" " "	Adrenalin Hour. Mixed medium.	6.
\$200.	46.1076	" " "	Morning at Attu. Mixed medium	6
N.F.S.	46.1078	" " "	Figure of Erotic Torture. Mixed medium.	6
\$275.	46.1080	" " "	Where the Sun and Rain Meet. Mixed med.	6
M.C. 447	N.F.S.	46.1085	" " " Death by Burning. Mixed medium.	6
\$900.	46.897	Arshile Gorky	Water of the Flowery Mill. 1944. Oil on canvas	1
\$750.	46.896	" "	The Unattainable. 1945. Oil on canvas.	3
\$1800.	46.899	" "	The Diary of a Seducer. 1945. Oil on canvas.	1
N.F.S.	335.42	" "	Garden in Sochi. 1941. Oil on canvas.	1
N.F.S.	323.41	" "	Argula. 1938. Oil on canvas.	9
N.F.S.	46.904	Loren MacIver	Tree. 1945. Oil on canvas.	1
N.F.S.	1649.40	" "	Hopscotch. 1940. Oil on canvas.	4
N.F.S.	4.45	" "	Red Votive Lights. 1943. Oil on wood	4
\$450.	46.903	" "	Ash Can. 1944. Oil on canvas.	8
\$950.	46.1063	" "	The City. 1941. Oil on canvas.	1
N.F.S.	46.1032	" "	Mountain Laurel. 1945. Oil on canvas.	8
N.F.S.	46.905	" "	Blue Votive Lights. 1945. Oil on canvas.	3
N.F.S.	46.1058	Robert Motherwell	Figure in Red. 1945. Oil on masonite.	9
N.F.S.	46.1341	" "	The Door. 1943 Watercolor	7
N.F.S.	77.44	" "	Pancho Villa, Dead and Alive. Gouache and oil with collage on cardboard	3

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

N.F.S.	1.46	Robert Motherwell	In Beige with Sand. Oil on cardboard with collage.	2	
N.F.S.	46.1061	" "	V-Letter. 1944. Collage.	7	
\$400.	46.942	" "	Maria. 1945. Oil, charcoal, sand on cardboard with collage.	7	
N.F.S.	Photograph	David Hare	The Magician's Game	7	
N.F.S.	"	" "	Couple	7	
N.F.S.	"	" "	Couple and House of the Sun.	7	
N.F.S.	"	" "	Young Girl	7	
N.F.S.	"	Isamu Noguchi	Lunar Infant, Monument to Heroes, Kat-china, Model for Contoured Playground	7	
N.F.S.	"	" "	Kouros, My Pacific, Statue, Effigy	7	
N.F.S.	"	" "	Kouros	7	
N.F.S.	"	" "	Kouros, Time Lock, Effigy, Statue	7	
N.F.S.	46.1310	I. Rice Pereira	Composition in White. 1942. Marble dust, oil on parchment with mica etc.	4	
N.F.S.	46.1355	" "	Green Depth. Oil on canvas.	2	
\$600.	46.1370	" "	Transversion. 1946. Oil & ceramic fluid on three planes of glass.	7	
\$400.	46.1367	" "	Quadrigraph. 1945. Oil on canvas.	9	
N.F.S.	341.42	" "	White Lines. 1942. Oil on parchment.	4	
N.F.S.	348.41	" "	Shadows with Painting. Gouache on cardboard, oil on glass.	7	
N.F.S.	46.846	" "	View. 1942. Front plane, oil on parchment; back plane, silver leaf, marble dust, oil on gesso.	9	
M.C. 22.47	N.F.S.	46.1221	Alton Pickens	The Bug. 1941. Ink.	6
	N.F.S.	46.1220	" "	The Great Orange. Color woodcut.	6
	N.F.S.	46.1219	" "	The Children's Game. Woodcut.	6
	\$550.	46.936	" "	The Actor and His Family. Oil on canvas.	2
	\$550.	46.938	" "	Under the River. 1946. Oil on burlap.	1
	\$275.	46.934	" "	The Game of Pretend. 1944. Oil on burlap.	8
	N.F.S.	622.43	" "	The Blue Doll. 1942. Oil on canvas.	2
	N.F.S.	46.1381	C.S. Price	Front Street. 1942. Oil on canvas.	2
	N.F.S.	46.1268	" "	Wolves. Oil on composition board.	4
	\$500.	46.1356	" "	Adobe Houses. c.1944. Oil on comp. bd.	9
	N.F.S.	46.1379	" "	The Dream. Oil on canvas.	9
	\$1200.	46.1357	" "	Cattle by the River. 1940. Oil on canvas	3
\$300.	46.940	Theodore J. Roszak	Elliptical Arrangement. 1939. Wood and steel painted.	9	
\$300.	46.1360	" " "	Pierced Circle. 1939. Wood & plastic.	8	
\$800.	46.1036	" " "	Surge. 1946. Welded, hammered & brazed metals.	11	
\$900.	46.1034	" " "	Anguish. 1946. Welded, hammered & brazed metals.	11	
\$1000.	46.1363	" " "	Scavenger. Welded, hammered & brazed metals.	11	
\$150.	46.1033.6	" " "	Study for Sculpture. 1945. Gouache, ink.	10	
\$150.	46.1033.7	" " "	Study for Sculpture. 1945. Gouache, ink.	10	
N.F.S.	17.44	Honoré Sharrer	Workers & Paintings. Oil on comp. board.	3	
N.F.S.	46.1005	" "	The Country Fair. 1946. Oil on masonite.	8	
N.F.S.	46.1006	" "	In the Parlor. 1946. Oil on masonite.	8	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-3-

\$200.	46.1192	Saul Steinberg	Hiroshima. Pen and ink. 1945.	10
\$200.	46.1206	" "	Birds. 1945. Pen and ink.	10
N.F.S.	46.1198	" "	Runaway. 1946. Pen and ink.	10
N.F.S.	46.1200	" "	Three Women. 1946. Pen, ink & watercolor.	10
N.F.S.	46.1201	" "	Fight. 1946. Pen and ink.	10
N.F.S.	46.1190	" "	Cassino. Pen and ink.	10
\$200.	46.1204	" "	The City Mouse & the Country Mouse.	
			Pen and ink.	10
N.F.S.	46.1377	" "	The Unimportant People. Pen and ink.	10
N.F.S.	46.1208	" "	Portrait of a Man. 1946. Pen & ink.	10
N.F.S.	172.45	" "	Head. 1945. Zinc cut on blue paper.	10
MC. \$600.	46.1380	Mark Tobey	Remote Field. 1944. Tempera.	4
N.F.S.	46.1349	" "	Rummage. 1941 Tempera on masonite.	2
N.F.S.	46.1336	" "	New York. 1944. Tempera on board.	3
N.F.S.	46.1347	" "	Pacific Transition. 1943. Tempera.	7
N.F.S.	46.1410	" "	Drift of Summer. 1942. Tempera.	7
\$600.	46.909	" "	Tundra. 1944. Tempera.	7
N.F.S.	46.1350	" "	E Pluribus Unum. 1943. Tempera	7

RE SALES:

1. Any picture sold must remain in the exhibition until the end of the tour.
2. Please send name, address and check to The Museum of Modern Art who will see that the purchaser receives the picture at the end of the tour.

12/31/46

68

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	329.2

THE MUSEUM OF MODERN ART

cc. Mr. Wheeler
Miss Dudley

Date September 12, 1946

To: Miss Ulrich

Re: _____

From: Dorothy C. Miller

Dear Ione:

The following works of art in the exhibition Fourteen Americans are for sale.

Aronson:	✓1 Paradox?	\$660.00
	✓2 Trinity	\$1800.00
	✓10 Crucifixion	
Culwell:	✓11 Rain in the Jungle	\$275.00
	✓12 Fear	\$250.00
	✓13 Tulagi Harbor, Guadalcanal, 1942	\$200.00
	✓14 Me and the Battle of Tassafaronga	\$300.00
	✓15 Personal Landscape in Guadalcanal Campaign	\$275.00
	✓16 Men Fighting and Stars in the Solomons	\$275.00
	✓17 How American young men...	\$250.00
	✓18 Death by Drowning	\$275.00
	✓19 Fragment of Concussion Time	\$275.00
	✓20 Adrenalin Hour	\$275.00
	✓21 Proud Ship into the Night	\$275.00
	✓22 Morning at Atta	\$200.00
	✓23 Predominant Mood	\$250.00
	✓24 Fragment of Erotic Torture	\$275.00
	✓25 Serviceman outside the continental limits...	\$275.00
	✓26 Where the Sun and Rain Meet	\$275.00
	✓27 Dark Hour	\$275.00
	✓28 Oh God, if I could only be there now	\$275.00
	✓29 Death by Burning	\$275.00
Gorky:	✓30 The Artist and his Mother	\$3000.00
	✓32 Water of the Flowery Hill	\$900.00
	✓35 The Unattainable	\$750.00
	✓36 Landscape Table	\$750.00
	✓37 Diary of a Seducer	\$1800.00
Hart:	✓42 The Magician's Game	\$440.00
	✓43 Couple	\$500.00
MacIver:	✓47 The City	\$950.00
	✓50 Ashcan	\$450.00
	✓52 Forget-me-nots	\$350.00
	✓53 Tree	\$650.00
	✓54 Blue Votive Lights	\$750.00
	✓Lilacs	\$750.00

*Wells.
This includes
our 10% to
Wells? Yes*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	329.2

Motherwell:	✓ 65	In the Night	\$480.00	
	✓ 69	Maria	\$400.00	
Noguchi:	✓ 72	Model for Contoured Playground	\$350.00	
	✓ 73	My Pacific	\$500.00	
	✓ 74	Hatchina	\$350.00	
	✓ 75	Lunar Infant	\$500.00	
	✓ 76	Kooros	\$5000.00	
	✓ 77	Wifley	\$800.00	
	✓ 80	Statue	\$2000.00	
	✓ 81	Time Lock	\$700.00	
Pereira:	✓ 66	Reflection	\$500.00	
	✓ 68	Night Oblongs	\$350.00	
	✓ 69	Quadrangles in Two Planes	\$750.00	
	✓ 62	Transversion	\$600.00	
		Quadrangle?	200.-	
	✓ 94	The Bag	\$50.00	(reserved)
	✓ 98	The Game of Pretend	\$275.00	
	✓ 100	The Children's Game	\$16.50	
	✓ 102	Violinist (each drawing)	\$44.00	
	✓ 103	The Actor and his Family	\$550.00	
	✓ 104	Pastorale	\$550.00	
	✓ 105	Under the River	\$550.00	
	✓ 106	Mother and Child	\$550.00	
	✓	Children Playing (not catalogued)	\$50.00	(reserved)
Price:	✓ 107	Cattle by the River	\$1200.00	
	✓ 111	Adobe Houses	\$500.00	
Rozsak:	✓ 115	Elliptical Arrangement	\$300.00	
	✓ 116	Yellow, White and Steel	\$300.00	
	✓ 117	Pierced Circle	\$300.00	
	✓ 118	Spatial Construction	\$450.00	
	✓ 119	Enclosed Forms (Transition I)	\$200.00	
	✓ 121	Surge	\$300.00	
	✓ 122	Chameleon	\$350.00	
	✓ 123	Anguish	\$900.00	
	✓ 124	Studies for Sculpture (each)	\$180.00	
	✓	Scavenger (not catalogued)	\$1000.00	
Steinberg:	✓ 129-155	Drawings (each)	200.-	
		Zinc cuts (each)	20.-	
	✓ 149	The City	2000.00	
Tobey	✓ 154	Remote Field	\$600.00	
Tooker:	✓	Children and Spastics (not catalogued)	\$800.00	

? Miller
 only to Art
 if someone
 actually interested

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	329.2

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO Miss Loren MacIver

61 Perry Street

New York 14, N. Y.

Date July 26, 1946
PLEASE PUT ORDER NUMBER ON INVOICE

No 29146

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

Cover design for "14 Americans"

Ordered by

Authorized by

For

14 AMERICANS

ORDERS
BUDGETS FOR SHOW

14 AMERICANS

PRICES
SALES

14 AMERICANS

BOOK

Receptions - 14 Americans

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	329.2

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO Miss Loren MacIver
61 Perry Street
New York 14, N. Y.

Date July 28, 1946
PLEASE PUT ORDER NUMBER ON INVOICE

Nº 29146

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

	Unit Price	Total
Cover design for "14 Americans"		\$100.00
During the three-month interval between the time the catalog went to press and the opening of the exhibition, the work of another artist, George Tooker, was added. Two of his paintings are included, "Spasms" and "Children and Spasms". Mr. Tooker was born in Brooklyn in 1920 and was graduated from Harvard in 1942. He has been painting since childhood but his first formal studies were with Reginald Marsh at the Art Students League during 1943 to 1945 and with the Federal Art Project of the League in the summer of 1946.		
Ordered by.....		
Authorized by.....		
For.....		

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	329.2

GEORGE TOOKER

During the three-month interval between the time the catalog went to press and the opening of the exhibition, the work of another artist, George Tooker, was added. Two of his paintings are included, Dance and Children and Spastics. Mr. Tooker was born in Brooklyn in 1920 and was graduated from Harvard in 1942. He has been painting since childhood but his first formal studies were with Reginald Marsh at the Art Students' League during 1943 to 1945 and with Harry Sternberg at the League in the summer of 1945.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	329.2

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	329.2

THE MUSEUM OF MODERN ART

Date July 30, 1946

To: Miss Ulrich, Mr. Wheeler

Re: Manufacturing costs of

From: F. Pernas

Fourteen Americans

FOURTEEN AMERICANS. 80 pp. no color. Edition: 13,000 (9200 paper; 2000 paper over boards - S & S; 1800 paper over boards - MMA)

PRINTING

Insides \$1560
jackets (incl paper) 185
paper over bds (incl paper) 113
covers (incl paper) 275

#36156 (Gallery Press)

#36174

ENGRAVINGS

black & white 650
covers, jackets, 30

#36157 (Beck)

BINDING

paper 920
boards 836

#36170 (Practical Bindery)

#36171 (Publisher's Book Bindery)

PAPER

insides 858

u.c.: Paper over boards \$.5367
Paper .3681

THE MUSEUM OF MODERN ART

cc. Miss Pernas

To: Mr. Wheeler

From: Dorothy C. Miller

Dear Madam

I turned over to Frances today the text of the Fourteen Americans book. The photographs are also ready. I need a couple of days more to complete the catalog section and then give it to Frances now if she wants to gauge the length of it.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	329.2

THE MUSEUM OF MODERN ART

cc. Miss Pernas

Date June 10, 1946

To: Mr. Wheeler

Re:

From: Dorothy C. Miller

Dear Monroe:

I turned over to Frances today the text of the Fourteen Americans book. The photographs are also ready. I need a couple of days more to complete the catalog section but can give it to Frances now if she wants to gauge the length of it.

Dem.

Americans 1942 dealt with 18 artists, only 3 more than the coming book, and it gave 6 to 9 pages to each artist, totalling 128 pages. I think that 4 pages per artist is a minimum requirement in which to present 1) a statement by the artist, 2) biographical data, and 3) the reproductions necessary to illustrate his work; 4 to 6 pages each would be a more reasonable allowance.

Aside from the actual need for more space, it seems to me that a tiny book like this (one-third the size of Americans 1942 and, except for a few monographs, just about the smallest book we have ever published) will make a very meagre impression, particularly in the minds of those who like to accuse the Museum of doing too little about American art, and will arouse in them the suspicion that the Museum intends to do less and less. This will be the first American group show since Romantic Painting in America in 1943. I think we ought to give it a book of 80 to 96 pages (two-thirds the size of Americans 1942), not only to cover the subject at all adequately but to do justice to these lesser-known American artists in whom we believe.

Dem.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	329.2

THE MUSEUM OF MODERN ART

Date May 2, 1946

To: Mr. Wheeler

Re: American catalog

From: Miss D. Miller

Dear Monroe:

I am very glad that you feel the American catalog can be stretched to 96 pages, in the light of the probability of more than fifteen artists being included. Of course if we find that we can cover the subject in less space we will do so.

DM.

Suter 72 pages

Americans 1942 dealt with 18 artists, only 3 more than the coming book, and it gave 6 to 9 pages to each artist, totalling 128 pages. I think that 4 pages per artist is a minimum requirement in which to present 1) a statement by the artist, 2) biographical data, and 3) the reproductions necessary to illustrate his work; 4 to 6 pages each would be a more reasonable allowance.

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Dem.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	329.2

THE MUSEUM OF MODERN ART

Date April 16, 1946

To: Mr. Wheeler

Re: "15 Americans"

From: Dorothy C. Miller

Dear Monroe:

Thank you for your note about the 15 Americans book and the June deadline.

I am sorry to hear that you are in favor of reducing the size of the book to 48 pages instead of making it 96 to 128 as was originally planned. It seems to me that in this case we would do better to follow the format of Americans 1942 than American Realists and Magic Realists, since the analogy is much closer. The latter was a "theme" show in which the work of a large number of artists, many of them very well known, was used to illustrate a central idea. The purpose of the forthcoming American show is quite different. It will have no central theme but, like Americans 1942, will concentrate on a small number of younger, less famous artists differing widely in style and point of view. It is essential for such a show that each artist be represented generously enough to give the flavor of his personality and show the direction he is following, and the book should attempt the same thing. If the book can devote only two pages to each artist it cannot carry out this purpose. Americans 1942 dealt with 18 artists, only 3 more than the coming book, and it gave 6 to 9 pages to each artist, totalling 128 pages. I think that 4 pages per artist is a minimum requirement in which to present 1) a statement by the artist, 2) biographical data, and 3) the reproductions necessary to illustrate his work; 4 to 6 pages each would be a more reasonable allowance.

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Dem.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	329.2

COMPLIMENTARY COPIES OF 14 AMERICANS

Mr. David Aronson		Mr. Mark Tobey	
Mr. David Aronson	6	Mr. Francis Henry Taylor	1
Mr. Ben L. Culwell	6	Miss Beatrice Winsor	1
Mr. Arshile Gorky	6	Mr. Robert Tyler Davis	1
Mr. David Hare	6	Mr. Thomas C. Colt, Jr.	1
Miss Loren MacIver	6	Seattle Art Museum	1
Mr. Robert Motherwell	6		
Mr. Isamu Noguchi	6	Mr. Joseph Trovato	1
Miss I. Rice Pereira	6	Dr. Grace L. McCann Morley	1
Mr. Alton Pickens	6	Mr. Jerry Bywaters	1
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Mr. Phillip Hettleman	1		
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Oct. 1.1946

On the list for complimentary
copies of 14 Americans I don't believe
Hammerslough was included.

Also what about Mrs. Hare ^{yes} and
~~Nicolas Calas who lent us Hare photos?~~

ninger

aff

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82 Wall Street
New York 5, N.Y.

Mr. and Mrs. D. Rhodes Johnson
Locust Valley, Long Island
N.Y. Gallery of American Art
Phillips Academy

see Willard
2 cats. ?

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240 East 79th Street
New York 21, N.Y.

2 cats ?

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Julien Levy Gallery
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Harry Sherrington

14 AMERICANS for Circulating Exhibitions as of 11/29/46

78

ARONSON - 5

- 46.1066 The Young Christ Disputing with the Doctors
- 46.1304 The Young Christ
- 46.1344 The Last Supper
- 46.800 Trinity
- 46.1223 Crucifixion

CULWELL - 10

- 46.1069 Rain in the Jungle
- 46.1075 Tulagi Harbor, Guadalcanal, 1942
- 46.1070 Me and the Battle of Tassafaronga, Guadalcanal, November 30, 1942
- 46.1082 Men Fighting and Stars in the Solomons, October 1942
- 46.1071 Fragment of Concussion Time
- 46.1072 Adrenalin Hour
- 46.1076 Morning at Attu
- 46.1078 Fragment of Erotic Torture - withdrawn
- 46.1080 Where the Sun and Rain Meet
- 46.1085 Death by Burning

STEINBERG - 10

- 46.1192 Hiroshima
- 46.1206 Birds
- 46.1198 Runaway
- 46.1200 Three Women
- 46.1201 Fight Fight
- 46.1190 Cassino
- 46.1204 The City Mouse and the Country Mouse
- 46.1377 The Unimportant People
- 46.1208 Portrait of a Man
- 172.45 Head

GORKY - 5

- 46.897 Water of the Flowery Mill
- 46.896 The Unattainable
- 46.899 The Diary of a Seducer
- 335.42 Garden in Sochi
- 323.41 Argula

MACIVER - 7

- 46.904 The Tree
- 1649.40 Hopscotch
- 4.45 Red Votive Lights
- 46.903 Ash Can
- 46.1063 The City
- 46.1032 Mountain Laurel
- 46.905 Blue Votive Lights - 2 1/2 in. thick

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-2-

MOTHERWELL - 6

- 46.1058 Figure in Red
 46.1341 ✓ The Door
 77.44 ✓ Pancho Villa
 1.46 In Beige with Sand
 46.1061 ✓ V-Letter
 46.942 ✓ Maria

PEREIRA - 7

- 46.1310 Composition in White
 46.1355 Green Depth
 46.1370 ✓ Transversion
 46.1367 Quadrigraph
 341.42 White Lines
 348.71 ✓ Shadows with Painting
 46.846 View

PICKENS - 7

- 46.1221 ✓ The Bug
 46.1220 The Great Orange
 46.1219 ✓ The Children's Game
 46.936 The Actor and His Family
 46.938 Under the River
 46.934 Game of Pretend
 622.43 The Blue Doll

C.S.PRICE - 5

- 46.1381 Front Street
 46.1268 Wolves
 46.1356 Adobe Houses
 46.1379 The Dream
 46.1357 Cattle by the River ✓

*still not definite*SHARRER - 3

- 17.44 Workers and Paintings
 46.1005 The Country Fair
 46.1006 In the Parlor

*name of Tona Tona ?*TOBEY - 6

- 46.1380 ✓ Remote Field
 46.1349 Rummage
 46.1336 New York ✓
 46.1347 ✓ Pacific Transition
 46.1410 ✓ Drift of Summer
 46.1350 ✓ Tundra *has been returned to Willard*
 46.1350 ✓ E. Pluribus Unum

ROSZAK - 7

- 46.940 Elliptical Arrangement
 46.1360 Pierced Circle
 46.1036 Surge
 46.1034 Anguish
 46.1363 Scavenger
 46.1033.2 Study for Sculpture
 46.1033.7 Study for Sculpture

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PROJECT ORDER NO. 5194

Remove exhibition frame and reframe in original frame:

46.1379 Price: The Dream, oil on canvas (de Graff)
46.1381 " Front Street, oil on canv. (Portland)

THE MUSEUM OF MODERN ART

PROJECT ORDER N° 5194

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM REGISTRATION DEPT
FOR FOURTEEN AMERICANS EXHIBITION DATE Aug. 23, 1947

DETAILED INSTRUCTIONS Please make changes as indicated on the attached list.
(frame and mat changes)

DATE WORK MUST BE COMPLETED AS SOON AS POSSIBLE COMPLETION DATE
CONFIRMATION

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

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46.1381 " Front Street, oil on canv. (Portland)

Unframe:

- 46.1223 Aronson: Crucifixion, encaustic on masonite (Niveau)

Repaint frame:

- 46.1310 Pereira: Composition in White, (Newark)

Remove frame and glass:

- 46.1069
46.1070
46.1071
46.1072
46.1075 Culwell
46.1076
46.1078
46.1080
46.1082
46.1085

Remove glass and tape:

- 46.1190 Steinberg
46.1192 "
46.1204 "
46.1206 "

Remat:

- 46.1033.6 & .7 Roszak

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PROJECT ORDER # 5185

To: The Art Institute of Chicago
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Chicago 3, Illinois

R 8/29/47

BOX STORED

✓ 46.1344 Aronson: The Last Supper, oil on masonite

THE MUSEUM OF MODERN ART

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TO PRODUCTION MANAGER FROM REGISTRATION DEPT

FOR C/E FOURTEEN AMERICANS EXH. returns

DATE August 18, 1947

DETAILED INSTRUCTIONS Please pack for shipping the paintings on the attached list. Harry Skevington has the release and labels.

Please let Miss Dudley know the cost of making box for 1266 so that we can bill Munson-Williams-Proctor.

To be shipped Railway Express Prepaid.

DATE WORK MUST BE COMPLETED as soon as possible

COMPLETION DATE
CONFIRMATION

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

APPROVED

DEPARTMENT HEAD

COMPTROLLER

To: Mr. Wright Ludington
Sycamore Canyon Road
Santa Barbara, California

BOX STORED

✓ 46.1410 Tobey: Drift of Summer, tempera

To: The Newark Museum
Washington Park
Newark, New Jersey

BOX STORED

box destroyed

200. 46.1310 Pereira: Composition in White

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✓ ready for shipment

PROJECT ORDER # 5185

To: The Art Institute of Chicago
Michigan Avenue & Adams Street
Chicago 3, Illinois

R 8/29/47

BOX STORED

✓ 200. 46.1344 Aronson: The Last Supper, oil on masonite

THE MUSEUM OF MODERN ART

Date August 22, 1947

To: Mr. Warren
Miss Dudley
From:

Re: PROJECT ORDER # 5185
(Fourteen Americans Exh. Returns)

Dear Mr. Warren:

We have indicated with a red check the shipments which are now all ready for packing under P.O. 5185. Paintings in the other shipments need either frame or mat changes. This work is covered by P.O. 5194.

To: Needham - Franklin Company
200 - 100 North State Street
Chicago 3, Illinois

To: Mr. Wright Ludington
Sycamore Canyon Road
Santa Barbara, California

BOX STORED

✓ 200. 46.1410 Tobey: Drift of Summer, tempera

To: The Newark Museum
Washington Park
Newark, New Jersey

BOX STORED

200. 46.1310 Pereira: Composition in White

✓ box destroyed

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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✓ ready for shipment

PROJECT ORDER # 5185

To: The Art Institute of Chicago
Michigan Avenue & Adams Street
Chicago 3, Illinois

R 8/29/47

BOX STORED

✓ 1000. 46.1344 Aronson: The Last Supper, oil on masonite

To: Mr. Ben L. Culwell
7128 Casa Loma Street
Dallas 14, Texas

R 8/28/47

100. 46.1069

100. 46.1070

100. 46.1071

100. 46.1072

100. 46.1075 Culwell

100. 46.1076

100. 46.1078

100. 46.1030

46.1082

46.1085 MC

To: The Portland Art Museum
West Park and Madison
Portland 5, Oregon

BOX STORED (also in box 46.1380)

500. 46.1379 Price: The Dream, oil on canvas (de Graaff)

500. 46.1381 " Front Street, oil on canvas

To: Newcomb - Macklin Company
400 - 408 North State Street
Chicago 10, Illinois

✓ 500. 46.905 MacIver: Blue Votive Lights, oil on canvas

To: Mr. Wright Ludington
Sycamore Canyon Road
Santa Barbara, California

BOX STORED

✓ 200. 46.1410 Tobey: Drift of Summer, tempera

To: The Newark Museum
Washington Park
Newark, New Jersey

BOX STORED

200. 46.1310 Pereira: Composition in White

box destroyed

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To: Munson - Williams - Proctor Institute
318 Genesee Street
Utica 4, New York

600. ✓ 46.1349 Tobey: Rummage, tempera on masonite (Seattle Art Museum) (BOX STORED)
1000. ✓ 46.1350 " E. Pluribus Unum, tempera (Seattle Art Museum) BOX STORED
(boxed with 46.1351 on arrival)
- 750 ✓ 46.1266 Price: Wolves, oil on compositionboard (Lowenthal) ✓ ins. ✓

To: Mr. Joseph Pulitzer

BOX STORED

- ✓ 46.1347 Tobey: Pacific Transition, tempera

* Munson - Williams - Proctor to be billed for box,

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14 Americans
000

December 21, 1946

THE MUSEUM OF MODERN ART

PROJECT ORDER N° 4794

COPY TO BE RETAINED BY ISSUING DEPT.

14 Americans
DEPT

TO PRODUCTION MANAGER FROM REGISTRATION

FOR RETURN FROM "14 AMERICANS"

DATE Dec. 6, 1946

DETAILED INSTRUCTIONS Will you please pack and ship the paintings on
the attached lists as indicated. Boxes have been stored as indicated.
Due to freight embargo, the shipments will probably have to wait but if they
can be packed now, they can go out when the embargo is lifted. Harry has the
paintings and shipping labels in the Recording Room.

DATE WORK MUST BE COMPLETED as soon as possible

COMPLETION DATE
CONFIRMATION

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

APPROVED

DEPARTMENT HEAD

COMPTROLLER

Mr. Herman Baron
A C & Gallery
62 East 57th Street
New York 22, N.Y.

DCM:ja

Encl.

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14 Americans
G.A.G.

December 21, 1946

Dear Mr. Baron:

December 16, 1946

Thank you very much indeed for your kindness in extending the loan of your painting, Transversion by Pereira, for our traveling exhibition, "14 Americans." The paintings are now being packed and will start their tour shortly after Christmas.

We greatly appreciate your cooperation and will write you again at the conclusion of the tour as to when you may expect the return of your picture.

Sincerely,
Pereira was a fine addition to the show.

I enclose a Museum loan receipt for the return of your painting which you should appreciate having you sign and return.

(Mrs.) Emay Buck
Assistant to the Director

Mr. Herman Baron, Director
A C A Gallery
63 East 57th Street
New York 22, New York

Sincerely,

Dorothy G. Miller
Curator of Painting and Sculpture

EB:ms

Mr. Herman Baron
A C A Gallery
63 East 57th Street
New York 22, N.Y.

DCM:ja

Encl.

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14 Americans

ACA gallery

cc: Miss Dudley

Dec 17, 1946

Dear Mr. Baron:

December 16, 1946

We shall appreciate it very much if you can lend the following paintings by Pereira for our exhibition next fall:

Dear Mr. Baron,

I want to thank you, on behalf of the Museum, for your generous cooperation in lending to our recent exhibition FOURTEEN AMERICANS. Your Pereira was a fine addition to the show.

I enclose a Museum loan receipt for the return of your paintings which we should appreciate having you sign and return at your convenience.

Sincerely,

Dorothy C. Miller
Curator of Painting and Sculpture

Mr. Herman Baron, Director
A C A Gallery
63 East 57th Street
New York 22

Mr. Herman Baron
A C A Gallery
63 East 57th Street
New York 22, N.Y.

DCM:ja

Encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc. Miss Dudley

May 17, 1946

Dear Mr. Baron:

We shall appreciate it very much if you can lend the following paintings by Pereira for our exhibition next fall:

Transversion No. 17
Quadrangles in 2 Plates No. 8
Black Control (at Pereira's)

I will let you know in a few days whether or not we can also use "Rose Plates". It is quite possible that Pereira may finish something else on vellum this summer which we should include rather than "Rose Plates". I am enclosing our loan blanks and would appreciate it very much if you could give us the selling prices and insurance values. In case of the Museum's selling from an exhibition we take a 10% commission, so this should be taken into account when you make your prices.

Sincerely,

Director of the Exhibition

Mr. Herman Baron, Director
A C A Gallery
63 East 57th Street
New York 22

DCM:ab

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THE MUSEUM OF MODERN ART

14 Americans **Date** September 10, 1946

c.c. H. Skevington

To: Mr. Warren

Re: 14 Americans - Box List

From: Miss Dudley ✓

46.1310 The Newark Museum

46.1338 Dear Mr. Warren:

46.133 You are storing the following boxes for returns from the FOURTEEN AMERICANS exhibition:

46.1347 46.1310C The Newark Museum box destroyed - Gallery
46.1348 46.1338 Mr. Edward Root, Clinton, N.Y.
46.1348 46.1339 Mr. Kenneth Parker, Janesville, Wisc.
46.1348 46.1347C Mr. Joseph Pulitzer, St. Louis, Mo.
46.1349 46.1348 The Detroit Institute of Arts
46.1349 46.1349 Seattle Art Museum - box destroyed -
46.1350 46.1350 Seattle Art Museum
46.1351 46.1351 Miss Marillyn Black

46.1351 46.1379 } Mr. & Mrs. Jan de Graaff, Portland, Ore.
46.1351 46.1380 } Mr. & Mrs. Jan de Graaff
46.1379 46.1381 } Portland Art Museum

46.1379 46.1342 } Earle Ludgin, Chicago, Ill.
46.1380 46.1343 } Earle Ludgin

46.1381 46.1344 C Art Institute of Chicago
46.1381 46.1410 ✓ Mr. Wright Ludington, Santa Barbara, Cal.

46.1446 } Addison Gallery, Andover, Mass
46.1447 } Virginia Museum of Fine Arts, Richmond, Va.

46.1342 Earle Ludgin (shipped by Newcomb-MacArthur)

46.1343

46.1344

46.1410

46.1446

46.1447

All shipped into Addis

shipped from Colo Springs

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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14 Americans Box List

Mr. Warren
CC. H. S.
2 DD

- 46.1310 The Newark Museum
46.1338 Mr. Edward Root (Shipped by Munson Williams
46.1339 Mr. Kenneth Parker Root)
46.1347 Jos. Pulitzer (shipped by Phil Krum. Gallery)
46.1348 Detroit Institute of Arts
46.1349 Seattle Mus.
{ 46.1350 Seattle
46.1351 W. Black.
{ 46.1379 de Graff
46.1380 de Graff
{ 46.1381 Portland Museum

- { 46.1342 Earle Ludwig (shipped by Newcomb-Macklin)
46.1343 " "
46.1344 Art Institute of Chicago
46.1410 Wright Ludington
{ 46.1446 Addison Gallery } shipped from Colo. Springs
46.1447 Virginia Mus.

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THE MUSEUM OF MODERN ART

Date September 23, 1947

To: Harry Skevington

Re: 14 Americans returns

From: barrie loo

Dear Harry:

If it doesn't jam you up too much I'd like to do another Hahn trip Friday the

26th, the pictures to be included being:

46.1066 Aronson THE YOUNG CHRIST DISPUTING WITH THE DOCTORS

46.1036 Roszak SURGE

46.1034 " ANGUISH

46.1363 " SCAVENGER

46.1033.6 " Study for SCULPTURE) these two must be returned to their original

46.1033.7 " Study for SCULPTURE)

mats - or

1st. Luke's Place

did Miss Hedges have
it done when they
came back from o/e?

Will this be all right?

OK

Hahn OK too

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date September 19, 1947

To: Harry Skevington
Recording Room
From: Barrie Loo

Re: 14 Americans returns

Dear Harry: We would like to return the remaining 14 Americans loans next week. I'd like to arrange a Hahn trip to the galleries for Tuesday or, if it would be better for you, Wednesday. Could you, therefore, get out the following pictures on Monday or Tuesday?

46.1063	MacIver	THE CITY
46.903	MacIver	ASHCAN
46.800	Aronson	TRINITY
46.1223	Aronson	CRUCIFIXION
46.897	Gorky	WATER OF THE FLOWERY MILL
46.896	Gorky	THE UNATTAINABLE
46.899	Gorky	THE DIARY OF A SEDUCER
46.1061	Motherwell	V-LETTER
46.1058	Motherwell	FIGURE IN RED
46.942	Motherwell	MARIA
46.934	Pickens	THE GAME OF PRETEND
46.936	Pickens	THE ACTOR AND HIS FAMILY
46.938	Pickens	UNDER THE RIVER

* Or would Thursday be better? I'd forgotten about those Stieglitz photos.

Thanks

THE MUSEUM OF MODERN ART

To: Harry Skevington

From: Mele Hahn

Dear Harry:

Attached is a list of the 14 Americans loans that I have been asked to return. I will be down to look at the pictures on Monday or Tuesday. I will be down to look at the pictures on Monday or Tuesday. I will be down to look at the pictures on Monday or Tuesday.

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THE MUSEUM OF MODERN ART

Date August 22, 1947

To: Harry Skevington
From: Adele Hedges

Re: Fourteen Americans Exh.
Returns

Dear Harry:

Attached is a list of the frame and mat changes to be done under Project Order #5194, so that the paintings may be packed and shipped to the owners (Project Order #5185). The shipments on 5185 marked with a red check are already to be packed, the others need to have mats or frames changed.

I will be down to look the paintings over as you get them out.

4.47 (46.1082) Givens: Men Fighting and Stairs to the Abyss
(These may need strainers, etc. 4.48-4.50 same
any. If so, they must be made up before
they will be shipped to San Francisco by ship)

4.45 MacIver: Red Votive Lights, o/c
77.44 Motherwell: Pancho Villa, Dead and Alive, gche & collage
341.42 Pereira: White Lines, oil on ~~velum~~ parchment
348.41 " : Shadows with Painting, gche/ cdbd. & o/glass
622.43 Pickens: The Blue Doll, o/c

The following have again been checked and turned over to c/e:

323.41 Gorky: Argula, o/c (Symbolism in Painting) - Back
1649.40 MacIver: Hopscotch, o/c " " "
22.47 Pickens: The Bug (Drawings from M.C.)
*17.44 Sharrer: Workers & Paintings, o/bd. (Sharrer exh. in San Diego)

not c/e-Loss
from M.C.

The following are to be held for Ax. Committee meeting in the Fall:

46.1380 Tobey: Remote Field, tempera
46.1205 Steinberg: Billiards

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THE MUSEUM OF MODERN ART

Date July 18, 1947

September 5, 1946

To: H. Skevington

Re: 14 Americans Ac'd

From: M. Allen

Miss Ziegler tells me that she is going to try to finish up the M.C. items from 14 Americans today so that they can be put away. I have marked them in in my file up in the office and You will mark in the Store Room cards. That will bring us up to date on them with the exception of the paintings which came in, were checked, and have again been turned over to c/e for shows this winter.

The paintings which will be returned to you and can be put away are:

- 5.47 (46.1082) Culwell: Men Fighting and Stars in the Solomons.
(These may need stickers, etc. before being put away. If so, hold downstairs until my return. They will be assigned to Mezz. Storeroom anyway.)
- 4.47 (46.1085) Culwell: Death by Burning (same as above)
- 335.42 Gorky: Garden in Sochi, o/c
- 4.45 MacIver: Red Votive Lights, o/c
- 77.44 Motherwell: Pancho Villa, Dead and Alive, gche & collage
- 341.42 Pereira: White Lines, oil on ~~velvet~~ parchment
- 348.41 " : Shadows with Painting, gche/ cdbd. & o/glass
- 622.43 Pickens: The Blue Doll, o/c
- The following have again been checked and turned over to c/e:
- 323.41 Gorky: Argula, o/c (Symbolism in Painting) - Back
- 1649.40 MacIver: Hopscotch, o/c " " "
- 22.47 Pickens: The Bug (Drawings from M.C.)
- *17.44 Sharrer: Workers & Paintings, o/bd. (Sharrer exh. in San Diego)

not c/e-Loan
from M.C.

The following are to be held for Ax. Committee meeting in the Fall:

46.1380 Tobey: Remote Field, tempera

46.1205 Steinberg: Billiards

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date December 24, 1946

To: DD

Re: Hare sculpture

From: MA

David Hare called this morning and said that we could deliver his Magician's game to him on Thursday afternoon and I asked if we might send Mr. Kaufmann's sculpture also since it was in a dardboard box. He said that would be all right and suggested that Berkeley might do this delivery since they have done it for him many times before and knew how to get into his apartment. So I called Berkleley and they are supoosed to come and deliver the sculpture Thursday afternoon. I have written a letter and have done an order for you to sign.

*Harry has put the crate around
The Magicians Game —*

to the Circulating Department. All other pictures will be sent to the mezzanine storeroom and stored until we are able to return them.

Project order No. 4794 has been sent to you for the pictures to be packed for shipment

Photography until Frank has a chance to remove the drawing.

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THE MUSEUM OF MODERN ART

Date December 18, 1946

To: Harry Skevington
From: Miss Dudley
(a)

Re: Hare: The Magician's Game

Dear Harry:

When you have time, could you locate the crate for the following piece of sculpture:

46.1283 Hare: The Magician's Game, plaster
so that when Mr. Hare wishes to send for it, we can put it on a truck trip on short notice.

Perhaps Frank can help you with this job.

to the Circulating Department. All other pictures will be sent to the mezzanine storeroom and stored until we are able to return them.

Project order No. 4794 has been sent to you for the pictures to be packed for shipment

drawing.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART

c.c. Frank Quinn
Harry Skevington

Date December 5, 1946
December 6, 1946

To: Miss Dudley
Mr. Warren

Re: Dismantling of 14 Americans

From: Mr. Warren
Miss Dudley

Exhibition

Dear Mr. Warren: Regarding your memo of December 4th, the idea

Thank you for your memo of December 5. I believe we can dismantle the American exhibition in two hours on Monday morning provided Frank can dismantle the scroll cabinet later as you suggest and dismantle the Noguchi sculpture as already planned. At Frank's suggestion the Steinbergs and the Culwells can go down Sunday night.

Mr. Hare will not be in town until Tuesday or Wednesday so we cannot return his sculptures on Monday, but we can receive them in the storeroom. If Frank wants to leave them until Monday it will be o.k., but I was under the impression that he would like to get them out of the way on Sunday night. We are clearing space in the storeroom for them.

I am attaching a list for Frank of the pictures which are to be sent to the Circulating Department. All other pictures will be sent to the mezzanine storeroom and stored until we are able to return them.

Project order No. 4794 has been sent to you for the pictures to be packed for shipment

drawing.

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THE MUSEUM OF MODERN ART

Date December 5, 1946

To: Miss Dudley

Re: _____

From: Mr. Warren

Regarding your memo of December 4th, the idea was to leave both the Hare and Noguchi sculpture in the sculpture gallery or photography gallery Sunday night.

Perhaps you can reach Mr. Hare later this week and arrange for Monday with him.

Regarding the list for Monday morning, if there is anything in this operation that will take longer than two hours, the whole thing had better be completed Sunday night.

The scroll cabinet will be set aside in Photography until Frank has a chance to remove the drawing.

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THE MUSEUM OF MODERN ART

Date Dec. 3, 1946

To: DD

Re: Noguchi sculpture

From: MA

Dorothy Miller just called. She and Mr. Warren are discussing the dismantling of the 15 Americans exhibition. They are asking Noguchi to come Sunday night after the exhibition closes to dismantle his sculpture and leave it in the gallery. They want it out of the way immediately after the close of the show. Dorothy asked if we would arrange to have Hahn come Monday morning to collect the sculpture to get it out of the way immediately. It would therefore not have to be moved from the gallery except to go on the truck for delivery. There is one piece (dismantled) in the ~~4422~~ now and one base for sculpture which also belong to Noguchi. Do you want me to make arrangements for Hahn to collect on Monday, Dec. 9th? I mentioned to Dorothy the padded quilts in which his sculpture and she said that she would have to mention them to Noguchi because they need to be used between the pieces.

- 1401 " ~~Under the River~~. Museum frame; sell to Buchholz?
- 1402 " ~~The Sun~~. Museum frame; leave on picture when returned.
- 1403 " ~~Violated~~; ~~Three studies~~. Museum frame; leave on picture when returned.
- 1404 " ~~The Children's Game~~. Museum frame; leave on picture when returned.
- 1405 " ~~The Great Orange~~. Museum frame; leave on picture when returned.
- 1406 " ~~Children~~; leave my drawings sold glazed as they are. Remove glass at time to be returned to Steinberg.
- 1407 " ~~Series~~; quadrilateral. Museum frame to be bought by D. Miller. Artist's original frame to remain.
- 1408 " ~~Three studies~~ for sculpture. Museum frame and mats; remove and replace in original mats.
- 1409 " ~~Three City Bellante~~. Museum frame; give to Feininger.
- 1410 " ~~Three Transitions~~. Museum frame; give to artist in exchange for original frame.
- 1411 " ~~Arched~~; ~~Specimen~~. Museum frame; remove when returned.
- 1412 " ~~Arched~~; ~~Specimen~~. Museum frame; give to artist.
- 1413 " ~~Series~~. Museum frame; sell to artist.
- 1414 " ~~Small Personage~~. Museum frame; give to artist.
- 1415 " ~~Line Figure in White and Green~~. Museum frame; sell to Charnon.

* This applies only to ~~new~~ ~~studies~~ frames. If ~~Noguchi~~ supplies permanent frames we will put it on during the exhibition.

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THE MUSEUM OF MODERN ART

Date December 3, 1946

MA

To: Miss Dudley

Re: Fourteen Americans

From: Dorothy C. Miller

cc: Miss Ulrich
Mrs. Buck

Please reserve the Pickens Children Playing (the small oil) for me instead of sending it back to Buchholz.

Noguchi has phoned me to place a reserve on his wooden piece My Pacific for Samuel Marx of Chicago, and has changed the price of this piece to \$750.

The following American show on next Monday! There are probably many to be exchanged placed on Railway Express easels because of the coal strike and we would like to have our program ready for return to Dr. Karon several days before the Christmas shows.

- ✓ 101 The Day. Museum frame; leave on picture when returned.
- ✓ 102 Violinist: Three studies. Museum frame; leave on picture when returned.
- ✓ 103 The Children's Game. Museum frame; leave on picture when returned.
- ✓ 104 The Great Orange. Museum frame; leave on picture when returned.
- ✓ 105 Weinberg: leave any drawings sold glazed as they are. Remove glass on those to be returned to Weinberg.
- ✓ 106 Pereira: Quadrigraph. Museum frame to be bought by D. Miller. Return original frame to Pereira.
- ✓ 107 Suzuki: Studies for Sculpture. Museum frame and mat; remove and replace in original mat.
- ✓ 108 Tokyo City Hallways. Museum frame; give to Reinhardt.
- ✓ 109 Pacific Transition. Museum frame; give to Reinhardt to exchange for original frame.
- ✓ 110 Aronson: Crucifixion. Museum frame; return when returned.
- ✓ 111 Whitehead: 7 Letter. Museum frame; give to artist.
- ✓ 112 Maria. Museum frame; sell to artist.
- ✓ 113 Small Personage. Museum frame; give to artist.
- ✓ 114 Line Figure in White and Black. Museum frame; sell to artist.

* This applies only to raised slipframes. If Museum supplies permanent frame we will put it on during the exhibition.

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14 Americans

THE MUSEUM OF MODERN ART

November 25, 1946

Mr. E. B. Buck

Date

MA

To: MRS. EMAY BUCK

Re: 14 Americans

From: MISS DOROTHY DUDLEY

The following changes were made in frames on pictures in "14 Americans":

Dear Emay:

Can you let us have the final list of the Circulating American show on next Monday? There ~~are~~ ^{will} be probably going to be embargoes placed on Railway Express shipments because of the coal strike and we would like to send our project order for returns to Mr. Warren several days before the Exhibition closes.

- ✓ 100 " Sweet Valley. Replace glass.
- ✓ 101 " All Culwell: Museum frames and mats. Remove frames and replace in original mats unless pictures are sold.
- ✓ 102 " Picasso: The Game of Pretend. Museum frame; sell to Buchholz?
- ✓ 103 " Under the River. Museum frame; sell to Buchholz?
- ✓ 104 " The Rug. Museum frame; leave on picture when returned.
- ✓ 105 " Violinists: Three studies. Museum frame; leave on picture when returned.
- ✓ 106 " The Children's Game. Museum frame; leave on picture when returned.
- ✓ 107 " The Great Orange. Museum frame; leave on picture when returned.
- ✓ 108 " Steinberg: leave my drawings sold glazed as they are. Remove glass on those to be returned to Steinberg.
- ✓ 109 " Perkins: Quadrigraph. Museum frame to be bought by B. Miller. Remove original frame to Perkins.
- ✓ 110 " Basink: Studies for Sculpture. Museum frames and mats; remove and replace in original mats.
- ✓ 111 " Tobey: City Landscape. Museum frame; give to Feininger.
- ✓ 112 " Pacific Transition. Museum frame; give to order in exchange for original frame.
- ✓ 113 " Archambault: Crucifixion. Museum frame; remove when returned.
- ✓ 114 " Harkness: Y letter. Museum frame; give to artist.
- ✓ 115 " Maria. Museum frame; sell to artist.
- ✓ 116 " Small Personage. Museum frame; give to artist.
- ✓ 117 " Line figure in beige and black. Museum frame; sell to artist.

* This applies only to narrow strip frames. If Nivison supplies permanent frames we will put it on during the exhibition.

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THE MUSEUM OF MODERN ART

cc. Mrs. Buck

Date October 2, 1946

To: ^{MA} Miss Dudley

Re: 14 Americans

From: Dorothy C. Miller

The following changes were made in frames on pictures in "14 Americans":

- ✓ 109 Price: Front Street. Museum frame; remove when returned.
- ✓ 112 " The Dream. Museum frame; remove when returned.
- ✓ 126 Sharrer: The Country Fair. Museum frame; give to artist.
- ✓ 127 " In the Parlor. Museum frame; give to artist.
- ✓ 30 Gorky: The Artist and His Mother. Museum frame; remove when returned or sell to Julien Levy.
- ✓ 34 MacIver: Blue Votive Lights. Museum frame; give to Ludgin.
- ✓ 55 " Mountain Laurel. Museum frame; give to Wheeler.
- ✓ 56 " Lilacs. Museum frame; give to artist.
- ✓ 52 " Forget-me-nots. Museum frame; give to artist.
- ✓ 56 " Emmett Kelly. Replace glass.
- ✓ All Culwells: Museum frames and mats. Remove frames and replace in original mats unless pictures are sold.
- ✓ 56 Pickens: The Game of Pretend. Museum frame; sell to Buchholz?
- ✓ 105 " Under the River. Museum frame; sell to Buchholz?
- ✓ 54 " The Bug. Museum frame; leave on picture when returned.
- ✓ 102 " Violinist: Three studies. Museum frame; leave on picture when returned.
- ✓ 100 " The Children's Game. Museum frame; leave on picture when returned.
- ✓ 99 " The Great Orange. Museum frame; leave on picture when returned.
- ✓ Steinberg: leave any drawings sold glazed as they are. Remove glass on those to be returned to Steinberg.
- ✓ 91 Pereira: Quadrigraph. Museum frame to be bought by D. Miller. Return original frame to Pereira.
- ✓ 124 Roszak: Studies for Sculpture. Museum frames and mats; remove and replace in original mats.
- ✓ 163 Tobey: City Radiance. Museum frame; give to Feininger.
- ✓ 182 " Pacific Transition. Museum frame; give to owner in exchange for original frame.
- ✓ * 10 Aronson: Crucifixion. Museum frame; remove when returned.
- ✓ 60 Motherwell: V Letter. Museum frame; give to artist.
- ✓ 65 " Maria. Museum frame; sell to Kootz.
- ✓ 68 " Small Personage. Museum frame; give to artist.
- ✓ 186 " Line Figure in Beige and Mauve. Museum frame; sell to Chateau.

* This applies only to narrow strip frame. If Nivean supplies a permanent frame we will put it on during the exhibition.

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THE MUSEUM OF MODERN ART

cc. Miss Dudley

Date September 16, 1947

To: Miss Mazo

Re: Sales on 14 Americans

From: Dorothy C. Miller

Dear Sara:

The reserves on pictures in the show are quite complicated and are as follows:

To be reserved for consideration of the Museum's Acquisitions Committee:

- ✓ Culwell: Numbers 29, 16, 24
- ✓ Pickens: The Bug
- ✓ Steinberg: Numbers 136, 140, 143, 146, 147, and The Unimportant People

Private group:

- ✓ MacIver: Tree - reserve for Jim Soby, then for Edgar Kaufmann's mother.
- ✓ MacIver: Blue Votive Lights - reserve for Monroe Wheeler, then for Earle Ludgin, then for Edgar Kaufmann's mother.
- ✓ Pickens: The Bug - (If the Museum does not get) reserve for Alfred H. Barr, Jr., then for Sidney Spivak, then for Bill Lieberman.
- ✓ Pickens: Children Playing - reserve for Alfred H. Barr, Jr.
- ✓ Pickens: Pastoral - reserve for John Hay Whitney through Mr. Spivak.
- ✓ Steinberg: Three Women, ink and watercolor - reserve for Edgar Kaufmann's mother.
- ✓ Steinberg: Numbers 144, 145, 149 (The City), 151, 152 - reserve for Sidney Spivak.
- ✓ Steinberg: Numbers 136, 146 - reserve for Sidney Spivak if Museum does not get.
- ✓ Tocker: Children and Spastics - reserve for Edgar Kaufmann (will let this go to any serious purchaser if one comes along)

✓ Shanes: new picture (Zwischen Kunst)

46.1

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ITEMS NOT INCLUDED IN THE EXHIBITION

to return

- 1346 Aronson: ~~St. John Mrs. Joseph Leuchstein~~
Madonna and Child with Saints Phillip Hettleman (return to home)
- 1382 ~~St. Simon - Norman Jolley~~
- 901 Gorky: Child's Companions Julien Levy
Nude Julien Levy Gallery
- 900
- ~~Hare: Pregnant Woman David Porter~~
~~Young Man Art of This Century~~
- 1059 Motherwell: Figure in Pink and Green Samuel M. Kootz Gallery
1060 " La Resistance Mrs. Samuel M. Kootz
943 " Imaginary Landscape Samuel M. Kootz Gallery
- 1372 Noguchi: Abstract Mrs. Marie Sterner to French to Co
Construction in Slate Noguchi hold - may put in garden
wait for JSS decision
- 1371 Pereira: Black Control ACA Gallery return to Pereira
1368 " Horizontal Illusion ACA Gallery
- 1218 Pickens: The Revolt of the Children Buchholz Gallery hold
- 908 Price: In the Mountains Valentine Gallery
- 1362 Roszak: Forms (Transition II) Roszak
1093 " Studies for Sculpture Roszak (Two shown) return 10
1359 " Sea Monster (title?) "
- 1350 Tobey: Threading Light 1944
910 " E Pluribus Unum Seattle Art Museum
1352 " Still Life Willard Gallery hold until DM
has written Seattle
- 909 " Electric Night - Seattle museum
Tundra - Willard Gallery
- 46, 1211 Steinberg: Monuments - Cahill DM

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MA
✓
THE MUSEUM OF MODERN ART

cc. Miss Dudley

14 American
Date: September 16, 1948

~~Date: Sept. 14, 1948~~

To: Mr. Sweeney and Miss Dodge
cc. Harry Shavington

Re: _____
~~Re: Photographing Hare sculpture~~

From: Dorothy C. Miller

Dear Jim:

I had to leave out one of Noguchi's constructions because there was no room for it in the gallery. It was the one which we previously had in the garden. Because Noguchi was disappointed that it had to be left out I told him I would ask you if you would care to put it in the garden again for the duration of the American exhibition. It is now in the mezzanine.

Personally I do not care about putting it in the garden especially since we had it there before. I do not think it is necessary either, as Noguchi seems pleased and satisfied with the exhibition. Will you let Dorothy Dudley know whether she is to return the piece to him.

DL

as and.

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THE MUSEUM OF MODERN ART

14 Americans

Date Sept. 4, 1946

To: Miss Dudley and Miss Hedges
cc. Harry Skevington

Re: Photographing Hare sculpture

From: dl

Barbara King has arranged for a Mr. Burckhart to come tomorrow to photograph the Hare sculpture Magician's Game at 1:00. Mr. Burckhart is being used since Sunami is on vacation. Ann Armstrong has O.K'd using the photography room.

DL

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THE MUSEUM OF MODERN ART

Date August 28, 1946

To: Miss Dorothy Miller

Re: 14 Americans - still

From: Miss Dudley
(sh)

to come

Dear Miss Miller:

At this time most of your Americans have arrived. The few that aren't here are:

here 9/3/46 → Mr. Ludington's painting from Santa Barbara. (shipped week of Aug 19th)
Art of This Century's Hare which will probably be shipped from
San Francisco next week. - not coming
The Colorado Springs shipment which we don't expect until next week. here 9/5/46
The Noguchi collection is set for (Sept. 3) - Thurs Sept 5 instead!
Hayes Storage said that the Pereira from Iowa is in New York and
they hope to deliver it to us this week. 8 - here 9/30/46
8-28 coming Mr. Pickens has not yet brought in "Under the River". here
9-7 " Miss Sharrer has not yet brought in "Man at the Fountain".

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THE MUSEUM OF MODERN ART

Date July 31, 1946

To: D. Miller

Re: 14 Americans - Collections

From: D. Dudley

Dear Dorothy:

Can you go over the attached collection lists before you get involved in Catalog work? I'd like to have everything ready before I leave on Friday (I hope). You will note that we need insurance values and selling prices in several cases.

There are many cases where you do not have signed green slips but have evidently filled in information from telephone calls, etc. Do you want to bother to try to obtain them? As you know, our new loan receipts state that we will insure at the option of the lender, which option must be in writing. If the loan arrangements, insurance values and selling prices are not confirmed in letters it is usually a good idea to have these slips signed by the lenders. However, you will probably be too rushed to send these out now. In the cases where we must write anyway you might enclose slips.

O. O.

See Haku letters +
corrected lists

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14 American's

THE MUSEUM OF MODERN ART

Date July 12, 1946

To: Miss Dudley

Re: _____

From: Dorothy C. Miller

OP
here Aug 19

The Metropolitan apparently demanded a month's notice as to the date of our collecting their Pereira. I have therefore set August 19th. I hope that this will work out conveniently for you.

Collect
July 31

✓ From Mr. Scheuer, Aronson's "The Young Christ" must be picked up before August 10th when he goes away. Call his secretary at HA 2-9535 for his home address and other arrangements.

noted
D.C.

✓ Pickens will bring in, in a few days, his new picture called "Mutti und Fischer."

(here by Hahn - Aug 20th)

Dm.

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THE MUSEUM OF MODERN ART

Date July 11, 1946

To: Miss Dudley

Re: 14 Americans

From: Dorothy C. Miller

May I turn over to you the following, which will not be used in the American show?

Steinberg: 30 drawings

Note. Steinberg is in Europe so I will have to hold these until he returns.

Pickens: 5 ink drawings

1 watercolor

2 woodcuts

To be returned to Buchholz Gallery when it reopens.

Culwell: remainder of his works

I want to hold these until the exhibition goes on because some New York dealer may want to handle his work.

Shore take them to wing for sketch to show.
Yes
7/12/46

Have covering ins.

SCM says do not need any ins.

Have covering ins.

DCM

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THE MUSEUM OF MODERN ART

Date May 29, 1946

To: Miss Lytle
Miss Allen

Re: 15 Americans

From: Dorothy C. Miller

Because many galleries are closing for the summer and owners going to Europe we will need to collect the following sometime during the first week of June:

30 W 57th St.
from Art of This Century: Motherwell - Collage - not lending
from Julien Levy Gallery: Gorky - The Unattainable
" 42 E 57th St " Water of the Flowery Mill
" " Landscape Table
" " Diary of a Seducer
" " Nude
" " Child's Companions
from Pierre Matisse Gallery: MacIver - Forget-Me-Nots
" " Ashcan
" " Tree
" " Blue Votive Lights
" " Lilacs
from Valentine Gallery: Price - In the Mountains
from Willard Gallery: Tobey - Tundra
" " Still Life
from Kootz Gallery - about 4

I attach green slips for all these items which I would appreciate having returned just as soon as you have registered them.

Many thanks

Dear
Neal: The City -
61 Perry St. pick up later during summer
Here - 6/21/46

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date May 23, 1946

To: Harry Skevington

Re: Collection of Pereira

From: M. Allen C. Miller

painting for 15 Americans

Among the pictures for 15 Americans which we will have to collect very soon Will you please have Mac go to the home of

Pereira: Mr. Laurence Vail, Vail, 32 East 22nd St., AL 4-5677
32 East 22nd Street

" Reflection from Peggy Guggenheim (I will let you
tomorrow morning (Friday, May 24th) after 10 o'clock - preferably
between 10 and 11 A.M. to collect a painting by Pereira.

We should Since the painting is on parchment, it will have to be handled
are so carefully (white gloves?) and will Mac please take some card-
unless board and paper and string or something with him in which to
wrap the painting. Miss Miller says that the painting is not
too large, but that doesn't give us too great an indication of
how much cardboard to take with him.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date May 17, 1946

To: Miss Lytle
Miss Allen

Re: 15 Americans

From: Dorothy C. Miller

Among the pictures for 15 Americans which we will have to collect very soon because the owners are going to Europe are:

Pereira: View from Laurence Vail, 32 East 22nd St., AL 4-5478

" Reflection from Peggy Guggenheim (I will let you know whether this is at her apartment or gallery) →

We should collect the Vail picture sometime next week. Both pictures are small and I would suggest sending a messenger with wrapping material unless you have a truck going out anyway.

DM.

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THE MUSEUM OF MODERN ART

MA per note &
return to DL's folder.

cc: Mr. Barr
Miss Ulrich
Miss Dudley ✓

Date: ~~July 18, 1946~~
December 3, 1946

To: Mrs. Buck

Re: ~~14 Americans~~
Fourteen Americans

From: Dorothy C. Miller

The following items in 14 Americans should be reserved for possible purchase by the Museum:

46.1082	Culwell:	No. 18	Men Fighting and Stars in the Solomons.	\$75.00
46.1085	"	No. 29	Death by Burning.	75.00
46.1221	Pickens:	No. 94	The Bug. Ink.	35.00
46.1220	"	No. 99	The Great Orange.	10.00
46.1219	"	No. 100	The Children's Game. Woodcut.	10.00

Steinberg - see attached

To: Miss Dudley

From: Miss Miller

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THE MUSEUM OF MODERN ART

Date July 18, 1947

To: ~~D. Miller~~

Re: 14 Americans

COPY

15 Americans

THE MUSEUM OF MODERN ART

Date April 17, 1946

To: ~~Adela~~
Miss Dudley

Re: Steinberg drawings

From: ~~Barrie~~
Miss Miller

Dear Dud:

Here is a rough sketch of the 15 Americans problems still current. Rosalind
For your information I have in my office the following drawings by
Saul Steinberg. They are here for two purposes, possible acquisition and
possible use in American exhibition. The committee (sub) will look them over
for acquisition and later I will turn over to you those to be used for the
American show. I don't see any use in your recording the whole bunch as most
of them won't be used.

11 drawings from earliest group brought in in Nov. 1945 by Steinberg
41 drawings brought in April 1946 by Steinberg.

write to ask her if she did. The Spivack reserve is off, and all the other Steinbergs
are to go back to him when either Miss Miller or Miss Dudley have established some
line of communication - he still hasn't been in even to examine the scrolls.

(over)

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THE MUSEUM OF MODERN ART

Date July 18, 1947

To: D. Miller

Re: 14 Americans

THE MUSEUM OF MODERN ART

Date 10/7/47

To: Adele

Re: 14 Americans returns

From: barrie

Here is a rough sketch of the 14 Americans problems still current: Rosak's Elliptical Arrangement is being repaired by Roszak. Virginia is handling the deal - presumably it's to be returned to the Julien Levy when repaired. I believe I left you a note about the Niveau Aronsons. Emay Buck has done a letter on damages, which you must have seen before you left on vacation. It's in the folder and as far as I know there've been no kicks on any of those small claims. The Pickens s have been loaned to Pickens for a show in Bloomington. Miss Miller bought the Pereira Reflection, and she's taken it home along with her other loans. 4 Steinbergs and 2 Pickens woodcuts are being held for the accessions committee. 1 Steinberg is being held on the theory that Edgar Kaufmann's mother wants it - D. Miller said she'd write to ask her if she did. The Spivack reserve is off, and all the other Steinbergs are to go back to him when either Miss Miller or Miss Dudley have established some line of communication - he still hasn't been in even to examine the scroll.

(over)

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THE MUSEUM OF MODERN ART

Date July 18, 1947

To: D. Miller

Re: 14 Americans

A 300 -
Lawrence Vail has apparently settled for the money on his Pereira damage - Emy Buck
coped with that. Oh, the Pickens group that's gone to Bloomington will be returned
to Buchholz, so we're shut of them. More questions?

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THE MUSEUM OF MODERN ART

Date July 18, 1947

To: D. Miller

Re: 14 Americans

From: M. Allen

We still have our green slips marked with "Reserve for MOMA" on the following loans to the 14 Americans exhibition. The exhibition has now returned from circulating and will be broken up within the next week or two. Will you please let us know if we may remove the "Reserves" or should we keep the items listed below at the Museum temporarily:

- ✓ 46.1220 Pickens: The Great Orange, color woodcut (Buchholz)
- ✓ 46.1219 " : The Children's Game, woodcut (Buchholz)
- ✓ 46.1198 Steinberg: The Runa way, pen and ink (artist)
- ✓ 46.1201 " : Fight, pen and ink (artist)
- ✗ 46.1208 " : Portrait of a Man, pen and ink (artist)
- ✓ 46.1377 " : The Unimportant People, pen and ink (artist)

} Keep for
MMA

The following are reserved for people as indicated:

- Keep reserve ✗ 46.1200 Steinberg: Three Women, pen, ink, wc (Reserve for Edgar Kaufmann's mother)
- ✗ 46.1190 " : Cassino, pen and ink (Reserve for Sydney Spivak) cancel

* 2nd "Reserve" is for Sydney Spivak cancel his reserve

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THE MUSEUM OF MODERN ART

Date December 10, 1946

To: Harry Skevington
cc Miss Dorothy Miller

Re: 14 Americans - holding

From: Miss Duxley

(A)

Will you please hold the following from the 14 Americans exhibition in the Recording Room:

46.1465 Pickens: Children Playing, oil on composition board
(Miss Miller may want this in her office)

Hold for Art Committee:

46.1205 Steinberg: Billiards, zinc cut
46.1209 " : Birds eating insects, pen and ink

Hold the following as is as Miss Miller wishes to get prices on them when Steinberg returns to this country:

46.1193- Steinberg: Plymouth Rock
46.1207- Steinberg: Birds and insects
46.1195- " : Two Women
46.1196- " : Cats
46.1197- " : Horse and Sully,
46.1199- " : Three Heads
46.1210- " : Three Women
46.1202- " : Murder
46.1203- " : Cat
46.1212- " : The City
46.1188- " : Bombing, So. Pacific
46.1189- " : Bombing, Nuremberg
46.1191- " : Bombing, China
46.1194- " : Parade
46.1470 " : The Important People

hold as damaged

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

329

TO Hahn Bros.

DATE June 27, 1946
PLEASE PUT ORDER NUMBER ON INVOICE

231 East 55th Street

New York 22, N.Y.

Nº 20222

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

	UNIT PRICE	TOTAL
For collecting 2 items from Art of This Century, 30 West 57th Street 3 paintings from Mr. Roy R. Neuberger, 22 East 88th Street For delivering items to Mrs. Wm. Flunkert, 110 Madison Avenue Kootz Gallery, 15 East 57th Street Julien Levy Gallery Mr. Lyonel Feininger per detailed lists sent you in our letter of June 25th Items to be delivered and collected June 27th.		
ORDERED BY <u>D. H. Dudley, Registrar</u>		
AUTHORIZED BY		
FOR <u>14 Americans, c/e Ptrs. from West, Arts of So.</u> <u>Seas, c/e Mystery in Paint & c/e Feininger as</u> <u>indicated on attached lists</u>		

the cost of installation there was a P.O. for making screens which was charged to the budget but necessitated by the switch of floors. This ran up the painting cost because of the preparation of new wall surfaces and in addition quite a few walls were painted that were not planned originally.

In general it seems remarkable that exhibition costs have not gone up more in view of the inflation. This is partly due to the increased use of boomerangs and air brush and similar innovations, and I consider that sixteen to eighteen hundred dollars for this particular show would not have been too much.

The electrical drawing gadget which does not appear on the P.O. except for ten or fifteen dollars in material would have cost \$500 at least if the problem had been thrown to an experimental shop to develop. They experiment for \$3.00 per hour plus material and guaranty nothing.

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THE MUSEUM OF MODERN ART

Date August 27, 1946

Date

To: Miss Ulrich
To: Dorothy Miller

Re: Marie Sterners
Noguchi

From: Mr. Wheeler

Re:

Dear Miss Ulrich,

In answer to your memorandum of October 17 wherein you ask for an explanation of why the cost of the project was forty per cent more than the estimate. Marie Sterners just came in explaining that to her great chagrin her Noguchi was not polished before it was sent over. She said it is much more beautiful when very highly polished and is sure that the artist agrees with her in this. Will you see that this is done? The estimate of \$1,000 was placed by me as a starter and not as a complete estimate because there was no hard and fast plan at the time I gave the figure, nor did there seem to be any particular need for one in as much as the project was tied in with the general idea of demolishing the store room and providing adequate walls for the incoming show. You can easily check back and see that this type of work ran much higher than \$1,000 even before inflation.

When the plan to change floors first took form, Mr. Abbott asked how it would affect costs on the third and I told him it would increase costs approximately thirty per cent, a fact which he questioned at the time but which future experience will no doubt verify and as time passes, a basis of figuring for the third floor more realistic will be obtained.

During the course of installation Miss Miller made various changes that were for the good of the show and as I was never instructed to stifle the art effort I saw no reason for not doing them. Nor does project order 4550 tell the whole story. Besides the cost of installation there was a P.O. for making screens which was charged to the budget but necessitated by the switch of floors. This ran up the painting cost because of the preparation of new wall surfaces and in addition quite a few walls were painted that were not planned originally.

In general it seems remarkable that exhibition costs have not gone up more in view of the inflation. This is partly due to the increased use of boomerangs and air brush and similar innovations, and I consider that sixteen to eighteen hundred dollars for this particular show would not have been too much.

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THE MUSEUM OF MODERN ART

August 27, 1946

Date: _____

Marie Sterner's

Noguchi

Re: _____

To: Dorothy Miller

From: Mr. Wheeler

Dear Miss Ulrich,

Marie Sterner just came in explaining that to her great chagrin her Noguchi was not polished before it was sent over. She said it is much more beautiful when very highly polished and is sure that the artist agrees with her in this. Will you see that this is done?

First the figure of \$1,000 was placed by me as a starter and not as a complete estimate because there was no hard and fast plan at the time I gave the figure, nor did there seem to be any particular need for one in as much as the project was tied in with the general idea of demolishing the store room and providing adequate walls for the incoming show. You can easily check back and see that this type of show was such higher than \$1,000 even before inflation.

When the plan to change floors first took form, Mr. Abbott asked how it would affect costs on the third and I told him it would increase costs approximately thirty per cent, a fact which he questioned at the time but which future experience will no doubt verify and as time passes, a basis of figuring for the third floor more realistic will be obtained.

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THE MUSEUM OF MODERN ART

Date: October 18, 1946

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

Re: _____

Dear Miss Ulrich,

In answer to your memorandum of October 17 wherein you ask for an explanation of why the cost on the Fourteen Americans was forty per cent over the cost limit on the project order, I submit the following.

First the figure of \$1,000 was placed by me as a starter and not as a complete estimate because there was no hard and fast plan at the time I gave the figure, nor did there seem to be any particular need for one in as much as the project was tied in with the general idea of demolishing the store room and providing adequate walls for the incoming show. You can easily check back and see that this type of show ran much higher than \$1,000 even before inflation.

When the plan to change floors first took form, Mr. Abbott asked how it would affect costs on the third and I told him it would increase costs approximately thirty per cent, a fact which he questioned at the time but which future experience will no doubt verify and as time passes, a basis of figuring for the third floor more realistic will be obtained.

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THE MUSEUM OF MODERN ART

Date April 16, 1946

To: Mr. Wheeler ✓

Re: _____

From: Miss Ulrich

After talking with Mr. Sweeney, I have prepared the following tentative budget for the American show:

Fifteen artists represented by about ten pictures each--
150 pictures with an average value of \$700 each.

Insurance - \$125,000 for five months @ 2¢ per C *per mon.* \$ 125.00

Framing 400.00

Assembly charges 400.00

Installation - assuming that the O'Keefe would be put
up in such a manner to be usable for this show also,
i.e. not too much moving of walls or changing of
lighting; however, including full painting. 1,000.00

Travel:		
Philadelphia	\$ 50.00	
Boston	50.00	
Chicago	125.00	225.00

Total Budget \$2,150.00

I realize that this exhibition was budgeted at \$2,000 in the current year's budget. Do you agree that it should be budgeted at \$2,150 in the new year's budget now that it has been postponed? If so, and you agree with the above breakdown, is it satisfactory to tell Dorothy she can make the three trips listed above?

One

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART

cc: Mr. Wheeler
Miss Ulrich

Date April 16, 1946

To: Mr. Wheeler

Re: _____

From: Miss Ulrich

After talking with Mr. Sweeney, I have prepared the following tentative budget for the American show:

Fifteen artists represented by about ten pictures each--
150 pictures with an average value of \$700 each.

Insurance - \$125,000 for five months @ 2¢ per C	\$ 125.00
Framing	400.00
Assembly charges	400.00
Installation - assuming that the O'Keefe would be put up in such a manner to be usable for this show also, i.e. not too much moving of walls or changing of lighting, however, including full painting.	1,000.00
Travel:	
Philadelphia	\$ 50.00
Boston	50.00
Chicago	125.00
	<u>225.00</u>
Total Budget	\$2,150.00

I realize that this exhibition was budgeted at \$2,000 in the current year's budget. Do you agree that it should be budgeted at \$2,150 in the new year's budget now that it has been postponed? If so, and you agree with the above breakdown, is it satisfactory to tell Dorothy she can make the three trips listed above?

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THE MUSEUM OF MODERN ART

cc. Mr. Wheeler
Miss Dudley

Date September 16, 1946

To: Miss Ulrich

Re: _____

From: Dorothy C. Miller

Lincoln Kirstein has purchased from the exhibition the painting "Man at the Fountain" by Honore Sharrer. The price is \$400.00 and I unfortunately quoted this price to Lincoln without thinking of adding \$40.00 as the Museum's commission (as you know we usually add 10% to the price the artist wants to get). However, I feel that since Lincoln gave us the painting in the Museum Collection by Sharrer we should not ask a commission anyway.

OKW

For: Fourteen Americans Exhibition
(floor plan)

Gorky:	30	The Artist and his Mother	\$3000.00
	32	Water of the Flowery Mill	\$900.00
	35	The Unattainable	\$750.00
	36	Landscape Table	\$750.00
	37	Diary of a Seducer	\$1800.00
Hare:	42	The Magician's Game	\$440.00
	43	Couple	\$500.00
MacIver:	47	The City	\$950.00
	50	Ashean	\$450.00
	52	Forget-me-nots	\$350.00
	53	Tree	\$650.00 - Reserved
	54	Blue Votive Lights	\$750.00 - Reserved
		Lilacs (not catalogued)	\$750.00

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART

cc. Mr. Wheeler
Miss Dudley

Date September 16, 1946

To: Miss Ulrich

Re: No 38257

From: Dorothy C. Miller

Lincoln Kirstein has purchased from the exhibition the painting "Man at the Fountain" by Honore Sharrer. The price is \$400.00 and I unfortunately quoted this price to Lincoln without thinking of adding \$40.00 as the Museum's commission (as you know we usually add 10% to the price the artist wants to get). However, I feel that since Lincoln gave us the painting in the Museum Collection by Sharrer we should not ask a commission anyway.

Authorized by:

For: Fourteen Americans Exhibition
(floor plan)

Gorky:	30	The Artist and his Mother	\$3000.00
	32	Water of the Flowery Mill	\$900.00
	35	The Unattainable	\$750.00
	36	Landscape Table	\$750.00
	37	Diary of a Seducer	\$1800.00
Hare:	42	The Magician's Game	\$440.00
	43	Couple	\$500.00
MacIver:	47	The City	\$950.00
	50	Ashcan	\$450.00
	52	Forget-me-nots	\$350.00
	53	Tree	\$650.00 - Reserved
	54	Blue Votive Lights	\$750.00 - Reserved
		Lilacs (not catalogued)	\$750.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	329.2

THE MUSEUM OF MODERN ART

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

TO: Economy Blue Print Co., Inc.

Date: August 26, 1946

PLEASE PUT ORDER NUMBER ON INVOICE

9 Rockefeller Plaza

New York 20, N.Y.

Nº 36257

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

		Unit Price	Total
6	Blue Prints		1.08
The following works of art in the exhibition Fourteen Americans are for sale:			
	Agassiz: 8 Trinity	\$200.00	
	10 Unconquered	\$100.00	
	Adams: 11 Main in the Alps	\$200.00	
	12 Bear	\$100.00	
	13 Tulegi Harbor, California, 1942	\$200.00	
	14 My and the Artist's Transformation	\$200.00	
	15 Forest Landscape in Pennsylvania	\$200.00	
	16 The Artist's Studio in New York	\$200.00	
	17 The Artist's Studio in New York	\$200.00	
	18 The Artist's Studio in New York	\$200.00	
	19 The Artist's Studio in New York	\$200.00	
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	198 The Artist's Studio in New York	\$200.00	
	199 The Artist's Studio in New York	\$200.00	
	200 The Artist's Studio in New York	\$200.00	

Gorky:	30	The Artist and his Mother	\$3000.00
	32	Water of the Flowery Mill	\$900.00
	35	The Unattainable	\$750.00
	36	Landscape Table	\$750.00
	37	Diary of a Seducer	\$1800.00
Hare:	42	The Magician's Game	\$440.00
	43	Couple	\$500.00
MacIver:	47	The City	\$950.00
	50	Ashean	\$450.00
	52	Forget-me-nots	\$350.00
	53	Tree	\$650.00 - Reserved
	54	Blue Votive Lights	\$750.00 - Reserved
		Lilacs (not catalogued)	\$750.00

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	329.2

THE MUSEUM OF MODERN ART

cc. Mr. Wheeler
Miss Dudley

Date September 12, 1946

To: Miss Ulrich

Re: _____

From: Dorothy C. Miller

Dear Ione:

The following works of art in the exhibition Fourteen Americans are for sale.

Aronson:	2	Trinity	\$650.00
	10	Crucifixion	\$1800.00
Culwell:	11	Rain in the Jungle	\$275.00
	12	Fear	\$250.00
	13	Tulagi Harbor, Guadalcanal, 1942	\$200.00
	14	Me and the Battle of Tassafaronga	\$300.00
	15	Personal Lifescape in Guadalcanal Campaign	\$275.00
	16	Men Fighting and Stars in the Solomons	\$275.00 - Reserved
	17	How American young men...	\$250.00
	18	Death by Drowning	\$275.00
	19	Fragment of Concussion Time	\$275.00
	20	Adrenalin Hour	\$275.00
	21	Proud Ship into the Night	\$275.00
	22	Morning at Attu	\$200.00
	23	Predominant Mood	\$250.00
	24	Figment of Erotic Torture	\$275.00 - Reserved
	25	Serviceman outside the continental limits...	\$275.00
	26	Where the Sun and Rain Meet	\$275.00
	27	Dark Hour	\$275.00
	28	Oh God, if I could only be there now	\$275.00
	29	Death by Burning	\$275.00 - Reserved
Gorky:	30	The Artist and his Mother	\$3000.00
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	53	Tree	\$650.00 - Reserved
	54	Blue Votive Lights	\$750.00 - Reserved
		Lilacs (not catalogued)	\$750.00

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	329.2

THE MUSEUM OF MODERN ART

Motherwell:	65	In the Night	\$450.00
	69	Maria	\$400.00
Date: September 1964			
Noguchi:	72	Model for Contoured Playground	\$350.00
	73	My Pacific	\$500.00
	74	Katchina	\$350.00
To:	75	Lunar Infant	\$500.00
From:	76	Kouros	\$5000.00
	77	Effigy	\$800.00
	80	Statue	\$2000.00
	81	Time Lock	\$700.00
Pereira:	86	Reflection	\$500.00
	88	Eight Oblongs	\$350.00
The Following:	89	Quadrangles in Two Planes	\$750.00
	92	Transversion	\$800.00
Pickens:	94	The Bug	\$50.00 (reserved)
	96	The Game of Pretend	\$275.00
Calwell:	100	The Children's Game	\$18.50
	102	Violinist (each drawing)	\$44.00
	103	The Actor and his Family	\$550.00
	104	Pastorale	\$550.00 - Reserved
	105	Under the River	\$550.00
	106	Mother and Child	\$550.00
		Children Playing (not catalogued)	\$50.00 (reserved)
Price:	107	Cattle by the River	\$1200.00
	111	Adobe Houses	\$500.00
Roszak:	115	Elliptical Arrangement	\$300.00
	116	Yellow, White and Steel	\$300.00
	117	Pierced Circle	\$300.00
	118	Spatial Construction	\$450.00
	119	Enclosed Forms (Transition I)	\$200.00
	121	Surge	\$800.00
	122	Chameleon	\$350.00
	123	Anguish	\$900.00
	124	Studies for Sculpture (each)	\$150.00
		Scavenger (not catalogued)	\$1000.00
Steinberg:	129-155	Drawings (each)	\$200.00 - (no drawings. Reserved)
		Zinc cuts (each)	\$20.00 - (134) Reserved
	149	The City	\$2000.00 - Reserved
Tobey	164	Remote Field	\$600.00
Tooker:		Children and Spastics (not catalogued)	\$800.00 - Reserved
Sharrer:	128	Man at the Fountain	\$400.00 (sold)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	329.2

THE MUSEUM OF MODERN ART

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Pickens:	10	Crucifixion	\$1800.00
Culwell:	11	Rain in the Jungle	\$275.00
	12	Pear	\$250.00
	13	Tulagi Harbor, Guadalcanal, 1942	\$200.00
	14	Me and the Battle of Tassafaronga	\$300.00
	15	Personal Lifescape in Guadalcanal Campaign	\$275.00
	16	Men Fighting and Stars in the Solomons	\$275.00
	17	How American young men...	\$250.00
	18	Death by Drowning	\$275.00
	19	Fragment of Concussion Time	\$275.00
	20	Adrenalin Hour	\$275.00
	21	Proud Ship into the Night	\$275.00
	22	Morning at Attu	\$200.00
	23	Predominant Mood	\$250.00
	24	Fragment of Erotic Torture	\$275.00
	25	Serviceman outside the continental limits...	\$275.00
	26	Where the Sun and Rain Meet	\$275.00
	27	Dark Hour	\$275.00
	28	Oh God, if I could only be there now	\$275.00
	29	Death by Burning	\$275.00
Gorky:	30	The Artist and his Mother	\$3000.00
	32	Water of the Flowery Mill	\$900.00
Steinberg:	33	The Unattainable	\$750.00
	36	Landscape Table	\$750.00
	37	Diary of a Seducer	\$1800.00
Harg:	42	The Magician's Game	\$440.00
	43	Couple	\$500.00
MacIver:	47	The City	\$950.00
	50	Ashcan	\$450.00
	52	Forget-me-nots	\$350.00
	53	Tree	\$650.00
	54	Blue Votive Lights	\$750.00
		Lilacs	\$750.00

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	329.2

FOURTEEN AMERICANS

1947

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

Motherwell:	65	In the Night	\$450.00	
	69	Marla	\$400.00	
C. M. E. C. K. L. J. S. T.				
Noguchi:	72	Model for Contoured Playground	\$350.00	
- 78 pictures	73	My Pacific	\$500.00	
- 8 colored	74	Katchina	\$350.00	
- 34 artist	75	Lunar Infant	\$500.00	
- 88 table	76	Kouros	\$5000.00	
- Title page	77	Effigy	\$600.00	
	80	Statue	\$2000.00	
	81	Time Lock	\$700.00	
Sale				
Price:	Number	Artist	Title and medium	Number
Pereira:	86	Reflection		\$500.00
N.P.S.	46.1008	88	Eight Oblongs The Young Christ Disputing with	\$350.00
		89	Quadrangles in Two Planes 1945. Encaustic on masonite	\$750.00
N.P.S.	46.1304	92	Transversion The Young Christ, 1945. Encaustic on masonite	\$600.00
N. Pickens:	1344	94	The Bug The Last Supper. Oil on masonite	\$50.00 (reserved)
\$650.	46.1000	96	The Game of Pretend 1942-43. Oil on masonite	\$275.00
\$1500	46.1033	100	The Children's Game Dixon, 1945. Encaustic on masonite	\$16.50
		102	Violinist (each drawing)	\$44.00
\$275.	46.1069	103	The Actor and his Family The Jungle, 1942. Mixed medium	\$550.00
\$300.	46.1075	104	Pastorale Tulagi Harbor, Guadalcanal, 1942	\$550.00
		105	Under the River medium	\$550.00
\$330.	46.1070	106	Mother and Child and the Battle of Tassafaronga	\$550.00
			Children Playing (not catalogued)	\$50.00 (reserved)
N.P.S.	46.1082	"	" Men Fighting and Stars in the Sky	
Price:	107	Cattle by the River	1942. Mixed medium.	\$1200.00
\$275.	46.1071	111	Adobe Houses Fragment of Consecration Time. Mixed medium.	\$500.00
\$275.	46.1072	"	" Adrenaline Hour. Mixed medium.	\$300.00
\$2	Roszak:	1076	115 Elliptical Arrangement at Attu. Mixed medium	\$300.00
N.P.S.	46.1078	116	Yellow, White and Steel Erotic Torture. Mixed medium	\$300.00
\$275.	46.1080	117	Pierced Circle Share the Sun and Rain Water. Mixed medium	\$300.00
N.P.S.	46.1088	118	Spatial Construction by Burning. Mixed medium.	\$450.00
		119	Enclosed Forms (Transition I)	\$200.00
\$500.	46.897	121	Surge Corky Water of the Flattery Hill, 1944.	\$800.00
		122	Chameleon canvas	\$350.00
\$750.	46.896	123	Anguish The Deathbed, 1945. Oil on canvas	\$900.00
\$1500.	46.899	124	Studies for Sculpture (each)	\$150.00
			Scavenger (not catalogued)	\$1000.00
N.P.S.	351, 42	125	125-155 Drawings (each)	200.00
			Zinc cuts (each)	20.00
				2000.00
N.P.S.	46.904	149	The City 1945. Oil on canvas.	
N.P.S.	1849, 40	"	" 1945. Oil on canvas.	
N. Tobey	46.905	164	Remote Field Red Tinted Light, 1945. Oil on canvas.	\$600.00
\$400.	46.903	"	" 1945. Oil on canvas.	
\$800.	Teckers:	1063	Children and Spastics (not catalogued)	\$800.00
N.P.S.	46.1032	"	" Fountain Laurel, 1945. Oil on canvas.	
N.P.S.	905	126	Man at the Fountain Native Lights, 1945. Oil on canvas.	\$400.00 (sold)
N.P.S.	46.1058	Robert Motherwell:	Figure in Red, 1945. Oil on masonite.	
N.P.S.	46.1241	"	The Boat, 1945 Watercolor	
N.P.S.	46.1449	"	Amelia Villa, Dead and Alive. 1945. Oil on canvas.	

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	329.2

FOURTEEN AMERICANS

1947

#329

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

C H E C K L I S T

- 79 pictures
- 8 enlarged photographs
- 14 artist labels and 1 introductory label
- 88 title labels
- Title poster

<u>Sale</u> <u>Price</u>	<u>Museum</u> <u>Number</u>	<u>Artist</u>	<u>Title and medium</u>	<u>Box</u> <u>Number</u>	
N.F.S.	46.1066	David Aronson	The Young Christ Disputing with the Doctors. 1945. Encaustic on masonite	3	500.
N.F.S.	46.1304	" "	The Young Christ. 1945. Encaustic on masonite	8	750.
N.F.S.	46.1344	" "	The Last Supper. Oil on masonite. 1944	5	1000.
\$650.	46.800	" "	Trinity. 1942-43. Oil on masonite.	4	500.
\$1800	46.1223	" "	Crucifixion. 1946. Encaustic on masonite.	5	1200.
\$275.	46.1069	Ben L. Culwell	Rain in the Jungle. 1942. Mixed medium.	6	100.
\$200.	46.1075	" " "	Tulagi Harbor, Guadalcanal. 1942 Mixed medium	6	100.
\$300.	46.1070	" " "	Me and the Battle of Tassafaronga, Guadalcanal, 11/30/42. Mixed medium	10	100.
N.F.S.	46.1082	" " "	Men Fighting and Stars in the Solomons, October 1942. Mixed medium.	6 x	100.
\$275.	46.1071	" " "	Fragment of Concussion Time. Mixed med.	6	100.
\$275.	46.1072	" " "	Adrenalin Hour. Mixed medium.	6.	100.
\$200.	46.1076	" " "	Morning at Attu. Mixed medium	6	100.
N.F.S.	46.1078	" " "	Figure of Erotic Torture. Mixed medium.	6	100.
\$275.	46.1080	" " "	Where the Sun and Rain Meet. Mixed med.	6	100.
N.F.S.	46.1085	" " "	Death by Burning. Mixed medium.	6 x	100.
\$900.	46.897	Arshile Gorky	Water of the Flowery Mill. 1944. Oil on canvas	1	600.
\$750.	46.896	" "	The Unattainable. 1945. Oil on canvas.	3	500.
\$1800.	46.899	" "	The Diary of a Seducer. 1945. Oil on canvas.	1	1200.
N.F.S.	335.42 MoMA	" "	Garden in Sochi. 1941. Oil on canvas.	1	—
N.F.S.	323.41 MoMA	" "	Argula. 1938. Oil on canvas.	9	—
N.F.S.	46.904	Loren MacIver	Tree. 1945. Oil on canvas.	1	434.
N.F.S.	1649.40 MoMA	" "	Hopscotch. 1940. Oil on canvas.	4	—
N.F.S.	4.45 MoMA	" "	Red Votive Lights. 1943. Oil on wood	4	—
\$450.	46.903	" "	Ash Can. 1944. Oil on canvas.	8	300.
\$950.	46.1063	" "	The City. 1941. Oil on canvas.	1	700.
N.F.S.	46.1032	" "	Mountain Laurel. 1945. Oil on canvas.	8	150.
N.F.S.	46.905	" "	Blue Votive Lights. 1945. Oil on canvas.	3	500.
N.F.S.	46.1058	Robert Motherwell	Figure in Red. 1945. Oil on masonite.	9	300.
N.F.S.	46.1341	" "	The Door. 1943 Watercolor	7	125.
N.F.S.	77.44 MoMA	" "	Pancho Villa, Dead and Alive. Gouache and oil with collage on cardboard	3	—

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N.F.S.	1,46	MoMA	Robert Motherwell	In Beige with Sand. Oil on cardboard with collage.	2	—
N.F.S.	46.1061	"	"	V-Letter. 1944. Collage.	7	300.
\$400.	46.942	"	"	Maria. 1945. Oil, charcoal, sand on cardboard with collage.	7	275.
N.F.S.	Photograph David Hare			The Magician's Game	7	40.
N.F.S.	"	"	"	Couple	7	
N.F.S.	"	"	"	Couple and House of the Sun.	7	
N.F.S.	"	"	"	Young Girl	7	
N.F.S.	"	Isamu Noguchi		Lunar Infant, Monument to Heroes, Kat-china, Model for Contoured Playground	7	40.
N.F.S.	"	"	"	Kouros, My Pacific, Statue, Effigy	7	
N.F.S.	"	"	"	Kouros	7	
N.F.S.	"	"	"	Kouros, Time Lock, Effigy, Statue	7	
N.F.S.	46.1310	I. Rice Pereira		Composition in White. 1942. Marble dust, oil on parchment with mica etc.	4	200.
N.F.S.	46.1355	"	"	Green Depth. Oil on canvas.	2	met in 30-100
\$600.	46.1370	"	"	Transversion. 1946. Oil & ceramic fluid on three planes of glass.	7	400.
\$400.	46.1367	"	"	Quadrigraph. 1945. Oil on canvas.	9	400.
N.F.S.	341.42	MoMA	"	White Lines. 1942. Oil on parchment.	4	—
N.F.S.	348.41	MoMA	"	Shadows with Painting. Gouache on cardboard, oil on glass.	7	—
N.F.S.	46.846	"	"	View. 1942. Front plane, oil on parchment; back plane, silver leaf, marble dust, oil on gesso.	9	750.
N.F.S.	46.1221	Alton Pickens		The Bug. 1941. Ink.	6	35
N.F.S.	46.1220	"	"	The Great Orange. Color woodcut.	6	10.
N.F.S.	46.1219	"	"	The Children's Game. Woodcut.	6	10.
\$550.	46.936	"	"	The Actor and His Family. Oil on canvas.	2	400.
\$550.	46.938	"	"	Under the River. 1946. Oil on burlap.	1	450.
\$275.	46.934	"	"	The Game of Pretend. 1944. Oil on burlap.	8	175. R.
N.F.S.	622.43	MoMA	"	The Blue Doll. 1942. Oil on canvas.	2	—
N.F.S.	46.1381	C.S. Price		Front Street. 1942. Oil on canvas.	2	500.
N.F.S.	46.1268	"	"	Wolves. Oil on composition board.	4	750.
\$500.	46.1356	"	"	Adobe Houses. c.1944. Oil on comp. bd.	9	500.
N.F.S.	46.1379	"	"	The Dream. Oil on canvas.	9	500.
\$1200.	46.1357	"	"	Cattle by the River. 1940. Oil on canvas	3	1200.
\$300.	46.940	Theodore J. Roszak		Elliptical Arrangement. 1939. Wood and steel painted.	9	200.
\$300.	46.1360	"	"	Pierced Circle. 1939. Wood & plastic.	8	200.
\$800.	46.1036	"	"	Surge. 1946. Welded, hammered & brazed metals.	11	535.
\$900.	46.1034	"	"	Anguish. 1946. Welded, hammered & brazed metals.	11	600.
\$1000.	46.1363	"	"	Scavenger. Welded, hammered & brazed metals.	11	666.
\$150.	46.1033.6	"	"	Study for Sculpture. 1945. Gouache, ink.	10	100.
\$150.	46.1033.7	"	"	Study for Sculpture. 1945. Gouache, ink.	10	100.
N.F.S.	17.44	MoMA	Honoré Sharrer	Workers & Paintings. Oil on comp. board.	3	—
N.F.S.	46.1005	"	"	The Country Fair. 1946. Oil on masonite.	8	300.
N.F.S.	46.1006	"	"	In the Parlor. 1946. Oil on masonite.	8	300.

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\$200.	46.1192	Saul Steinberg	Hiroshima. Pen and ink. 1945.	10	50.
\$200.	46.1206	" "	Birds. 1945. Pen and ink.	10	50.
N.F.S.	46.1198	" "	Runaway. 1946. Pen and ink.	10	50.
N.F.S.	46.1200	" "	Three Women. 1946. Pen, ink & watercolor.	10	50.
N.F.S.	46.1201	" "	Fight. 1946. Pen and ink.	10	50.
N.F.S.	46.1190	" "	Cassino. Pen and ink.	10	50.
\$200.	46.1204	" "	The City Mouse & the Country Mouse. Pen and ink.	10	50.
N.F.S.	46.1377	" "	The Unimportant People. Pen and ink.	10	50.
N.F.S.	46.1208	" "	Portrait of a Man. 1946. Pen & ink.	10	50.
N.F.S.	172.45	" "	Head. 1945. Zinc cut on blue paper.	10	50.
\$600.	46.1380	Mark Tobey	Remote Field. 1944. Tempera.	4 x	600.
N.F.S.	46.1349	" "	Rummage. 1941 Tempera on masonite.	2	600.
N.F.S.	46.1336	" "	New York. 1944. Tempera on board.	3	800.
N.F.S.	46.1347	" "	Pacific Transition. 1943. Tempera.	7	750.
N.F.S.	46.1410	" "	Drift of Summer. 1942. Tempera.	7	200.
\$600.	46.909	" "	Tundra. 1944. Tempera.	7	400.
N.F.S.	46.1350	" "	E Pluribus Unum. 1943. Tempera	7	1000.

RE SALES:

1. Any picture sold must remain in the exhibition until the end of the tour.
2. Please send name, address and check to The Museum of Modern Art who will see that the purchaser receives the picture at the end of the tour.

12/31/46

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THE MUSEUM OF MODERN ART

Date: Dec. 21, 1946

To: Harry F. Baron

Re: Returns from 14 Americans

October 21, 1946

From: Miss Gailor

Dear Mr. Baron:

The exhibition, "14 Americans," to which you so kindly lent your painting, Transversion by Pereira, has been extremely successful. In the past the Museum has usually sent its important exhibitions to museums in other cities so that audiences throughout the country may see and enjoy them. This year, however, in order to reach the widest audience and still not keep the paintings too long, it has been thought best to concentrate on only five showings outside New York: Boston, San Francisco, Poughkeepsie, Palm Beach and Honolulu.

We are particularly eager, for the benefit of the artists as well as the public, to keep the outstanding works in the exhibition together for these other museums. As your painting is one which has been particularly admired and which we feel is important in representing the work of Pereira, we are counting on your further generosity to let us keep it for these special showings.

We make our own packing cases to hold the paintings and we can assure you that the museums who will show this exhibition will give every attention to the proper care of your picture while it is in their custody. It will of course be insured under our regular policy until it is returned to you.

May I add that we have the full cooperation of the Railway Express Agency on the circulation of our major exhibitions. We arrange through the New York Office to have special attention given the shipments in other cities each time they move.

The exhibition closes here on December 8th and we shall start fairly soon to make arrangements for packing. I do hope that you will find it possible to help us in this project which we feel is an important one. I shall look forward to hearing from you.

Sincerely,

(Mrs.) Emay Buck
Assistant to the Director

Mr. Herman Baron, Director
A C A Gallery
63 East 57th Street
New York 22, New York

EB:ms

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART

Date Dec. 10, 1946

To: Harry Savington

Re: Returns from 14 Americans

From: Miss Dudley
(a)

Dear Harry:

Could you please have Mac make the following deliveries some afternoon this week:

To: Mr. Eric Eweson
23 Sutton Place South

46.1358 Price: Two Heads, oil on canvas on comp. board (Framed)
(2 screw eyes and wire)

NOTE: Please ask the doorman to let you into the apartment
to leave the painting - do not leave with the doorman.

To: Mr. Lincoln Airstein
225 East 74th Street

46.1456 Tooker: Dance, tempera (Framed and glass)
(2 screw eyes and wire)

NOTE: Please deliver this Friday afternoon, Dec. 13th

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART

Date December 4, 1946

To: Mr. Warren
Frank Quinn

Re: Dismantling Noguchi

From: Miss Dudley

sculpture on Sunday evening.

Attached is a copy of my letter to Hahn Brothers arranging for the return of the Noguchi sculpture on Monday morning. You will note that I have asked Hahn to deliver a dozen quilts to us on Friday afternoon. Noguchi needs these in dismantling the sculpture. Will you also please have two crates for the two large marble slabs taken to the third floor for Hahn to use in packing. Also have the "Construction in Slate" and Cone ~~shaped~~ ^{pedestal}, now in Mezzanine, ready for Hahn to take with the rest of the sculpture. Harry Skevington has a release for everything.

Dorothy Miller wishes to save all of the bases which are now under the Noguchi sculpture. Will you please see that they are sent to pedestal storage.

I have tried to reach Mr. Hare hoping that we could return his sculpture on Monday morning, but have been unsuccessful. It will, therefore, be necessary to take them to the mezzanine. Perhaps we could store them temporarily in the cage. If this is alright they might be moved down on Sunday evening.

Lists for the Monday morning dismantling are now being prepared and will be sent to you later.

*OK to take down Steinberg & Calmels
on Sunday evening.*

OK

*Pk let me know if Bob Faith will
dismantle the Scroll.*

OK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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AMERICAN ART EXHIBITIONS, directed by Dorothy C. Miller 1942-63

<u>Exh. No.</u>	<u>Exhibition title and dates</u>	<u>Artists included</u>
168	Americans 1942: 18 Artists from 9 States Jan 21 - March 8, 1942	Darrel Austin, Hyman Bloch, Raymond Breinin, Samuel Ceshwan, Francis Chapin, Emma Lu Davies, Morris Graves, Joseph Hirsch, Donald Hord, Charles Howard, Lica Lebrun, Jack Levine, Helen Landeberg, Fletcher Martin, Octavio Medellin, Knud Merrild, Mitchell Siporin, Everett Spruce
X 329	Fourteen Americans Sept 10 - Dec. 8, 1946	Aronson, Culwell, Gorky, Hare, MacIver, Motherwell, Noguchi, Pereira, Pickens, Price, Rostak, Sharrer, Steinberg, Tobey
507	15 Americans April 9 - July 27, 1952	Beziotes, Corbett, Dickinson, Ferber, Glasco, Katzman, Riesler, Kriesberg, Lippold, Pollock, Rose, Rothko, Still, Tomlin, Wilfred
604	12 Americans May 30 - Sept. 9, 1956	Briggs, Brooks, Francis, Glarner, Guston, Hague, Hartigen, Kline, Lassaw, Lipton, de Rivera, Rivers
656	Sixteen Americans Dec. 16, 1959 - Feb. 27, 1960	de Feo, Hedrick, Jarviss, Johns, Kelly, Leslie, Lewitin, Lytle, Mallery, Newelson, Rauschenberg, Schmidt, Stankiewicz, Stella, Urban, Youngerman
722	Americans 1963 May 22 - Aug. 18, 1963	Anuszkiewicz, Bontecou, Chryssa, Drummond, Higgins, Indiana, Kohn, Lelekis, Lindner, Merisol, Oldenburg, Reinhardt, Rosenquist, Seley, Simpson

Note - a research file, assembled by Judith Cousins for Bill Rubin, containing reviews of the later four above exhibitions, is filed in Americans 1963 (exh. 722).

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THE MUSEUM OF MODERN ART

Date April 24, 1946

To: Miss D. Miller

Re: Insurance on Fifteen Americans

From: Miss Dudley

Works on approval

Dear Dorothy:

If you want the pictures, etc. coming in on approval insured in transit and while here will you please send us memos listing them with insurance values.

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	MoMA Exhs.	329.2

THE MUSEUM OF MODERN ART

MA - Insured May 15
To: Miss Dudley
From: Dorothy Miller

Date: May 8, 1946
15 Americans -
Re: Steinberg Drawings

In addition to the memo of April 17th would you please note the following:

- 11 drawings from earliest group brought in Nov. 1945 by Steinberg
- 41 drawings brought in April 1946 by Steinberg
- 1 Hen
- 53
- 31 returned to Steinberg May 8, 1946
- 22 still here for Show
- 12 more drawings brought in by Steinberg May 8, 1946
- 1 roll

Would you please insure the 34 that are now here for \$50.00 each and the roll for \$500.00.

1700.-
1700.-
2200.-

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THE MUSEUM OF MODERN ART

*His.
near
in transit*

To: MA

From: DL

Date: July 25, 1945

Re: Floater insurance

Fm. 1946?

Today a shipment of watercolors and pastels by Giovanni which have been here for Miss Miller to look at is being sent to the artist, in Boston, Sara Mazo thinks. They were originally sent by Hyman Bloom.

The insurance value is \$1,000. They are being insured for \$550. with Railway Express so as not to have to take out a contract. Presumably they will arrive before the 15th, but I thought you had better know about the shipment in case it should be put on the floater.

DL

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14 AMERICANS Lenders to whom EB has written.

✓ *OK* Mr. and Mrs. Roy R. Neuberger
 ✓ *OK* Mr. Thomas C. Colt
 ✓ *OK* Mr. S.H. Scheuer
 ✓ *OK* Mr. Daniel Catton Rich
 ✓ *OK* Mrs. Herman Shulman
 ✓ *OK* Mr. William H. Weintraub
 ✓ *OK* Miss Peggy Guggenheim
 ✓ *OK* Mr. Samuel M. Kootz
 ✓ *OK* Miss Beatrice Winsor
 ✓ *OK* Mr. Francis Henry Taylor
 ✓ *OK* Mr. Herman Baron
 ✓ *OK* Mr. Clyde H. Burroughs
 ✓ *OK* Mrs. William J. Hammerslough
 ✓ *OK* Mr. Robert Tyler Davis
 ✓ *OK* Mr. Milton Lowenthal
 ✓ *OK* Dr. Harry Austin Blutman
 ✓ *OK* Mr. Jan de Graaff
 ✓ *OK* Mr. Kenneth Callahan
 ✓ *OK* Mr. and Mrs. D. Rhodes Johnson

HAVEN'T WRITTEN

Saul Steinberg - Don't write

✓ *OK* Wright Ludington
 ✓ *OK* Joseph Pulitzer
 ✓ *OK* Eiveau Gallery, Mr. Margoulies
 ✓ *OK* Mr. and Mrs. Earle Ludgin

Ben L. Culwell - Don't write

"The Young Christ Disputing with
 the Doctors" - Aronson
 "Coronation of the Virgin" - Aronson
 "The Young Christ" - Aronson
 "The Last Supper" - Aronson
 "Portrait of Jimmy Savo" - MacIver
 "Drums, Indian and Word of God" - Tobey
 "Emmett Kelly" - MacIver
 "Large Collage" - Motherwell
 "Figure in Red" - Motherwell
 "Composition in White" - Pereira
 "Green Depth" - Pereira
 "Transversion" - Pereira
 "Fisherman" - Price
 "Flight into Egypt" - Price
 "Front Street" - Price
 "Wolves" - Price
 "Adobe Houses" - Price
 "Remote Field" - Tobey
 "The Dream" - Price
 "Rummage" - Tobey
 "New York" - Tobey

"Hiroshima. 1945"
 "Birds. 1945"
 "Runaway. 1946"
 "Fight. 1946"
 "Portrait of a Man. 1946"
 "Three Women. 1946"
 "The Unimportant People"
 "Cassino"
 "The City Mouse and the Country Mouse"
 "Drift of Summer. 1942" - Tobey
 "Pacific Transition. 1943" - Tobey
 "The Paradox. 1942" - Aronson
 "Trinity. 1942-43" - Aronson
 "Crucifixion. 1946" - Aronson
 "Card Players. 1944" - Pickens
 "Resurrection. 1945" - Aronson
 "Blue Votive Lights. 1945" - MacIver
 "Rain in the Jungle. 1942"
 "Tulagi Harbor, Guadalcanal, 1942"
 "Me and the Battle of Tassafaronga,
 Guadalcanal, November 30, 1942."
 "Men Fighting and Stars in the
 Solomons, October 1942."
 "Fragment of Concussion Time"
 "Adrenalin Hour"
 "Morning at Attu"
 "Fgment of Erotic Torture"
 "Where the Sun and Rain Mate"
 "Death by Burning"

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REVENUE WRITTEN (cont'd)

✓ Julien Levy
OK

elliptical arrangement

"Water of the Flowery Mill. 1944." - Gorky

✓ "The Unattainable. 1945." - Gorky

✓ "The Diary of a Seducer. 1945" - Gorky
JS to ask for other drawings

"The City. 1941" - MacIver

✓ "Tree. 1945" - MacIver (purchased Soby)

✓ "The Door. 1943" - Motherwell

"Small Personage. 1945"

✓ letter

"My Pacific. 1941"

"Time Lock"

"Quadrigraph. 1945" - Pereira

"The Bug. 1941" (MMA or AHB will buy so don't write)

"View. 1942" - Pereira

✓ "The Great Orange" - Pickens OK

✓ "The Children's Game" - Pickens

✓ "The Actor and His Family. 1945" - Pickens

✓ "Under the River. 1946" - Pickens

"The Country Fair. 1946"

"In the Parlor. 1946"

✓ Pierre Matisse

✓ Bill Liebermann

Robert Motherwell

OK (Pereira)

Isamu Noguchi - Don't write

✓ Dorothy Miller

Alton Pickens - Don't write

Lawrence Vail

OK Buchholz Gallery

Honore Sharrer

game of pretend

Mr. Barr - MMA collection

OK "Argula" - Gorky

OK "Hopscotch" - MacIver

OK "Red Votive Lights" - MacIver

OK "Pancho Villa, Dead and Alive" - Motherwell

OK "In Beige with Sand" - Motherwell

OK "White Lines" - Pereira

OK "Shadows with Painting" - Pereira

OK "The Blue Doll" - Pickens

OK "Workers and Paintings" - Sharrer

OK "Head. 1945" - Steinberg

OK "Garden in Sochi" - Gorky

OK Mr. Wheeler

MMA OK Rizzoli, Thread 5

MMA OK Saw Kootz

MacIver

Pierced circle

Swiss

Anguish

Studies for sculpture

Scavenger

In the Night - Motherwell