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14 Americans

cc Lenders
Green
D. Miller
M. Allen
Follow up

May 12, 1947

Dear Miss Crawford:

The exhibition 14 AMERICANS will complete its tour June 30th which will leave ample time for us to send the three Sharrer paintings to you for your exhibition.

We would like to have the show return to New York for checking before sending the paintings out again. If we do that, we should be able to send them on to San Diego by the first of August. Will this plan meet with your approval? What dates do you plan to show the exhibition?

We will be glad to hear more about your plans.

Sincerely yours,

Virginia Pearson
Circulation Manager

Miss Winona T. Crawford
Secretary to the Director
The Fine Arts Gallery
2030 Sunset Boulevard
San Diego 3, California

4/15/47

Letter confirmed
Aug. 1 date for
showing & departure
of pkgs.

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Fifteen Americ
~~cc. Miss Dudley~~ San Diego

May 8, 1946

Dear Mr. Poland:

Of course you should be allowed, if possible, to show Honoré Sharrer's painting "Country Fair". She is expecting it back in New York soon and I will need it by the middle of July at the latest. Can you show it before that and then send it on to me? Can you also send me its exact measurements for my catalog which goes to press early in June? I suppose you will write her about keeping the picture for a while.

All best regards.

Sincerely,

Dorothy C. Miller, Curator
Department of Painting and Sculpture

Mr. Reginald Poland, Director
City of San Diego
The Fine Arts Gallery
2030 Sunset Boulevard
San Diego 3, California

DCM:ab

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San Diego

cc. Miss Dudley

CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

May 3, 1946 May 8, 1946

San Diego

REGINALD POLAND
DIRECTOR

THE CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA
May 13, ZONE 3 1946

THE FINE ARTS GALLERY
2030 SUNSET BOULEVARD
SAN DIEGO 3, CALIFORNIA
WOODCREST 5141

5/10

Miss Dorothy Miller, Curator
Department of Painting and Sculpture
The Museum of Modern Art
New York 19, N. Y.

Dear Miss Miller:

Thanks for your letter of May 8th. I am writing to Honoré Sharrer and if I get permission to show her picture before you have to have it I will so notify you. I will also write to San Francisco so that they will know the situation.

With kind personal regards,

Sincerely yours,

Reginald Poland

Director

DCM:ab

Director

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San Diego

cc. Miss Dudley

CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

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Dorothy C. Miller, Curator
Department of Painting and Sculpture

Mr. Reginald Poland, Director
City of San Diego
The Fine Arts Gallery
2030 Sunset Boulevard
San Diego 3, California

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Reginald Poland
Director

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THE FINE ARTS GALLERY
2030 SUNSET BOULEVARD
SAN DIEGO 3, CALIFORNIA
WOODCREST 5141

CITY OF SAN DIEGO

REGINALD POLAND
DIRECTOR

5/6/46

SAN DIEGO, CALIFORNIA
ZONE 3
May 3, 1946

Miss Dorothy Miller
Museum of Modern Art
New York 19, N. Y.

Dear Miss Miller:

I wish we could ever see you out this way. Westerners go east, but Easterners don't so often come west. If you are ever out here, be sure to let us know. It will be a great pleasure to see you.

Of course I don't have to tell you that Honore Sharrer won second prize for her painting "Country Fair", at the current, First Spring Annual exhibition at the Palace of the Legion of Honor, San Francisco. I understand from Dr. MacAgy that you have requested the painting back there sometime after the San Francisco show. Would it be at all possible for us to see it, even for a few days, between these showings? If so, we would be delighted to have it for a little bit. Miss Sharrer really developed in her art out here and was a member of several of our classes and our Art Guild. She is coming back for a visit in the fall. Her parents are to live here again as before the war. I would consider it a very great favor if we could show this painting for however short a time. Thanks for any help for this.

With kind personal wishes,

Sincerely and cordially,

Reginald Poland
Director

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15 - 17 American
San Francisco

cc. Miss Dudley

June 7, 1946

Dear Grace:

Many thanks for your wire about David Hare photographs. I wired him today in care of you although his mother does not seem to know exactly when he will arrive in San Francisco. I have asked him to be in the American show and intend to represent him with three or four pieces which remain here in the East. One piece which I should also like to show was a small one called "Young Man" which was admired particularly by the Museum's Acquisitions Committee. I believe this piece has gone West for your show, but I am hoping that it will reach us in time for our opening on September 10th if shipped immediately upon the close of your show. When does your show end?

I should very much value your opinion, and possibly photographs, of any new pieces which I understand Hare will make for your exhibition. It will be good to hear from you during the summer what you think of the new work since perhaps I can also show one of them.

I am sorry that the decision to invite Hare to our show came so late that I have not been able to arrange matters properly. I always seem to be bombarding you with telegrams.

Yours as ever,

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, California

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SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

June 10, 1946
6/12/46

June 15, 1946

Dear Grace:

I was terribly sorry to bother you about David Hare. With the help of his mother here I finally got in touch with him somewhere in Southern California and he told me where to get his photographs here in New York. We are now all set to include him in the American show in September, but are cataloguing only five pieces, one of which is the "Young Man" which will be in your show. If it closes on the 25th of August and Hare can pack that piece for immediate shipment I think we should have it by September 9th in time for our opening on the 10th.

Hare is now in Santa Fe and tells me he will stay there until he goes to San Francisco for your show.

I hope your trip to Chicago is not too strenuous and that you will manage to get a little rest this summer.

Cordially,

Grace L. McCann Morley
Director

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, California

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San Francisco

SAN FRANCISCO MUSEUM OF ART

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WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

June 10, 1946
6/12/46

Dear Dorothy:

As yet no information about David Hare, but undoubtedly he will get here eventually. We should be able to get the pieces to you in time.

I am off for Chicago for a brief series of meetings and shall be away again at the end of the month for a day or two, but after that, expect to be around.

My best to you,

Cordially,

Grace L. McCann Morley
Director

GMM;kb

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

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THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

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WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

June 5, 1946

6/12/46

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

Dear Dorothy:

We are having an exhibit of the work of David Hare, but it is not scheduled until August 6th and I have no idea whether it will arrive before that time. Our agreement with him was to let him do the unpacking for the work is very fragile. The Show would come down on the 25th which presumably would allow you to include it in your Exhibition if you chose.

I like his work and think it very interesting. I am sorry that we have no photographs of it. Where David Hare is now, I do not know, but a letter from him came this morning and it is just possible that he may come himself within a day or two. However, I had understood that he was going to the Southwest at the time of the Indian Dances which would be in July and August. Whether he is stopping on his way out, also I do not know. Should he appear in San Francisco within the next few days, I shall certainly see if we can get him to unpack and possibly either get some photographs from him or have some made here, whichever seems most practical.

I did enjoy seeing you in New York and you were generous to save time for me. Altogether the trip East this time was very profitable if not as restful as one could wish. On the way back, I was caught by the strike in Minneapolis, but was able to get plane accommodations West with only a day and a half delay so that in the end it worked out very well. I was immensely interested in seeing the galleries in Minneapolis and it is a very pleasant city.

With best wishes.

Cordinally yours,

Grace

GLMcCM*vb

Grace L. McCann Morley

JUN 12 1946

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San Francisco

cc. Miss Dudley

June 7, 1946

Dear Grace:

Many thanks for your wire about David Hare photographs. I wired him today in care of you although his mother does not seem to know exactly when he will arrive in San Francisco. I have asked him to be in the American show and intend to represent him with three or four pieces which remain here in the East. One piece which I should also like to show was a small one called "Young Man" which was admired particularly by the Museum's Acquisitions Committee. I believe this piece has gone West for your show, but I am hoping that it will reach us in time for our opening on September 10th if shipped immediately upon the close of your show. When does your show end?

I should very much value your opinion, and possibly photographs, of any new pieces which I understand Hare will make for your exhibition. It will be good to hear from you during the summer what you think of the new work since perhaps I can also show one of them.

I am sorry that the decision to invite Hare to our show came so late that I have not been able to arrange matters properly. I always seem to be bombarding you with telegrams.

Yours as ever,

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, California

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Guest- Va6-4470 - 551 7th

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PRESIDENT

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San Francisco

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FD162 NL PD=SANFRANCISCO CALIF 3 1946 JUN 4 AM 12 03

MISS DOROTHY MILLER HW53

=MUSEUM MODERN ART NYK=

:NO HARE PHOTOGRAPHS ANY WHERE IN SAN FRANCISCO SORRY REGARDS=

:GRACE MORLEY.

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DIFFERENT TO WHAT SHOW PAINTINGS ARE TO BE SENT AT END OF GUGGENHEIM EVALUATION ARTISTS NAME AND TITLE MUST BE ON THE BACK OF EACH I KNOW THIS IS A HEADACHE FOR YOU BAT AM AT A LOSS TO PRODUCE WORK FOR FOUNDATION WRITE ME EXPENCES INVOLVED IN SENDING PICTURES=

HONORE SHARRER 1115 FLORA AVE CORONADO CALIF.

14 27 10 25 1115 BAT.

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Mr. Lucas

Chares Peles Bird - Curator of Manuscripts

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COLLECT

QDY 5 1⌀ COLLECT FEB 26

February 26, 1947

Miss Honore Sharrer

1115 Flora Avenue

Coronado

California

Pictures for Guggenheim arranged. Airmail letter follows.

Do nothing further.

Dorothy C. Miller

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HONORE SHARRER 1115 FLORA AVE CORONADO CALIF.

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Clares Bklw Boyd - Cincinnati Museum of Modern Art

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COLLECT

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1115 Flora Avenue

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Clares Palm Beach - Cincinnati - Mar 20 opening

.AA26 —mar 7

1947 FEB 24 PM 8 48

A.BYA296 NL PD CD CORONADO CALIF 24

MISS DOROTHY MILLER=

MUSEUM OF MODERN ART 11 W 52 ST NYK=

RECEIVED LETTER FROM HENRY MOE OF GUGGENHEIM FOUNDATION ASKING FOR FIVE EXAMPLES OF WORK I AM DESPERATE FOR EXAMPLES I WOULD LIKE IF IT IS NOT AGAINST THE PRINCIPLES OF MUSEUM FOR YOU TO WIRE THE SHOW WHERE EVER IT IS AND HAVE THEM SEND AIR EXPRESS INSURED AND SPECIAL HANDLING THE FARM SCENE AND IN THE PARLOR NOT WORKERS AND PAINTS TO JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION CARE POLO WAREHOUSE AND STORAGE CO 14 MOYLAN PLACE NEW YORK CITY 27 WORK CAN NOT BE RECEIVED BEFORE MARCH 10 AND =NOTHING AFTER MARCH ~~25~~ 15 WIRE ME COLLECT YOUR VERDICT IF IT IS IN THE AFFIRMATIVE I WILL INFORM MR MOE THAT THE WORK HAS TO BE RETURNED AIR MAIL TO THE SHOW AND IN SPECIAL HASTE INDICATE TO ME THAT WHAT SHOW PAINTINGS WOULD BE SENT TO GUGGENHEIM FOUNDATION AND IF DIFFERENT TO WHAT SHOW PAINTINGS ARE TO BE SENT AT END OF GUGGENHEIM EVALUATION ARTISTS NAME AND TITLE MUST BE ON THE BACK OF EACH I KNOW THIS IS A HEADACHE FOR YOU BAT AM AT A LOSS TO PRODUCE WORK FOR FOUNDATION WRITE ME EXPENCES INVOLVED IN SENDING PICTURES=

HONORE SHARRER 1115 FLORA AVE CORONADO CALIF.

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Sharrer

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R B209 7 QDY THANKS..

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WUB209 7=TDPR NORTHTRURO MASS
SEP 9 240P MISS DOROTHY MILLER=
MUSEUM OF MODERN ART=

DONT WORRY BRING PICTURE IN TUESDAY NOON=S

SHARRER.

33rd.

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— Hen $100 approved Dec 2, 1945 without price.
#140 Runaway $100
143 Fight 100
146 Postgarian 100
147 Birds Eating Insects 100
— Nineteenth & Twentieth Century People $100
4E

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Steinberg

From 14 Americans - for Ary Lou.

Caldwell cat no. 16 Man Fighting

~~14~~

29 Death by Bunny

Pucheu The Bug 35.00
The great Orange 10.00

Steinberg cat. no. 139
140 c/e
143 "
146 "
147
" The Unimportant People c/e

— Hen $100 approved Dec 2, 1945 without price.

#140 Runaway $100
143 Fight 100
146 Portuguese Man 100
147 Birds Eating Insects 100
— Monuments & The Unimportant People $100 c/e

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SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL · CIVIC CENTER · HEMLOCK 2040 · SAN FRANCISCO · CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

June 3, 1946

Dear Grace:

I did not realize when you were here that you were giving a show to David Hare, or perhaps I was not then thinking of him in connection with my American show. Now it seems I have let him get out of town without finding out whether it would be possible for us to include four or five of his sculptures in our show or whether the dates will conflict. As near as I can find out he has sent everything to San Francisco with the exception of a small piece owned by Julien Levy.

I hate to bother you, but wired you to see whether you have any photographs which you may have taken for publicity since the pieces arrived at San Francisco. If you have not don't do a thing about it of course. Perhaps you have not unpacked the sculptures yet. What are the dates of your exhibition? Ours opens September 10th and there may not be time after your show to get the things we will need back to New York.

I feel especially guilty to bother you with this since I let the problem of Hare as a possibility for my show go for so long that it is practically too late now to do anything about it.

Is Hare now in San Francisco or has he gone to Santa Fe where I understand he will spend some time.

Cordially,

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, California

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San Francisco

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

12/3

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

November 28, 1945

Dear Miss Miller:

Thanks for your note. Helen Nelson is in San Francisco, is married to Byron Randall, who since the war is no longer in the Merchant Marine, I understand, but has settled here for the time being. I have not seen any of her work, but I have already heard from an artist who knows her, that it is interesting and I am trying to find out if she is doing any new work on her own. It seems they have a young baby and that may account for the fact that we have not seen anything of hers since their coming here very recently.

We shall, of course, send you the catalogue of the Annual when it comes out, which looks just now as if it would be after the Annual closed.× At least it will serve as a record of the show. Things generally, including ourselves and the printer, are in a terrific mess in San Francisco just now.

Yes, McCray's new work is entirely different and this one which won the prize and also has been sold was the second of that type I have seen. How much more he is doing along that line I do not know, but shall try to discover. It seems to me to have authentic quality. I wish you could see the current show. It is quite impressive, it seems to me, and extraordinarily progressive in style without there being too much that is derivative. Adeline Kent has been working with abstraction , and also seems to me to be going through a very thorough development. Curiously enough also, Jane Berlandina has gone into abstraction. It seems that was anticipated in some of her more recent painting, but which took definite form as a sort of conversion,according to her own account, on the day of the landing of our troops in France. I have seen only a few things so far, but the work has quality and something more than superficial ability. Tom Lewis, who technically has always been an excellent painter,has also gone into an abstract phase, which has interest. I think it has not fully arrived as yet. There are such a lot of gifted young ones who seem to take up serious abstract and expressionistic styles, not in imitation, but in a logical growth from the environment.

The local Sanity in Art Chapter, currently exhibiting rather noisily as usual at the Legion of Honor, is having a more than usually bad time over our Annual. The Legion, according to announcements, is staging an open-juried show next spring, which I suppose will be a means of eliminating the Sanity in Art Annual.

× it was, for they made an error in filling dimensions, gave us the title page on a left hand page & Rod & I signed the lot back to have our signatures reprinted. Even so it is a hell of a lot better than no catalog at all. You shall have one eventually.

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My concern now is lest the success and the unusually large number of sales from this Annual tend to influence superficially and without understanding the usual group of followers in the directions that have attracted most attention this year. It is the hangers-on, who follow any tendency that seems to attract attention, that are annoying.

By the way, you may be interested to know that Frankenstein also thinks very highly of McCray's latest work. He has a whole show of it downtown and it holds up well. I'll try to get you Frankenstein's review.

I shall send you any information on Helen Nelson as I get it.

Cordially,

Grace L. McCann Morley
Director

GMM;kb

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

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SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL · CIVIC CENTER · HEMLOCK 2605 · SAN FRANCISCO · CALIFORNIA

November 19, 1945
Airmail

Dear Dr. Morley:

I am very grateful to you for sending me the photographs of prize winners in the Annual exhibition. It makes me more eager than ever to go to San Francisco. May I order a catalog of the Annual?

The McCray painting seems entirely different from the other photographs of his work which you sent me. It looks interesting, as do a number of the others. I like the sculpture by Adeline Kent and would like very much to see more of what she has been doing since I went to her studio in 1941.

The Helen Nelson I mean did sculpture on the New York Art Project. Later she was married to Byron Randall in Salem, Oregon. Then I heard this year that she was living in San Francisco, but it may not be true. Randall, I believe, has been in the Merchant Marine for several years.

With my regards and many thanks,

Sincerely,

Dr. Grace L. McCann Morley
Director
San Francisco Museum of Art
San Francisco, California

DCM:bk

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SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

November 13, 1945

11/14

Miss Dorothy C. Miller, Curator
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Miss Miller:

James McCray has just won a prize in the Annual and his work is truly interesting, it seems to me, and not in fact derivative though superficially it recalls Mondrian. The colors are fresh yellows, blues, reds. I send you the photograph under separate cover, and for your interest, photographs of several of the other prizes. It is a most interesting Annual, very fresh and vigorous and adventurous in styles, generally speaking. As a matter of fact, there is no traditional painting included in any quantity, partly perhaps, because painters working in that style don't submit to this particular Annual, while the younger artists more creative in attitude are always sure they will have very careful consideration.

I believe that I have confused in my mind Helen Nelson with another Mrs. Nelson working here who does both painting and sculpture. Is it possible that Helen Nelson has married and changed her name? I do not recall any sculpture, though I realize now that I had seen some some years ago. If you have any clues on her, do let me know and I shall follow them up.

Sincerely yours,

Grace L. McCann Morley
Director

GMM;kb

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San Francisco

September 11, 1945

Dear [illegible]

matio[illegible]
have [illegible]

to ou[illegible]

Sincerely,

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
Civic Center
San Francisco, California

DCM:bk

Answer filed under
McCray

James McCrae
Helene Barley
(Dooley)
San Francisco

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San Francisco

September 11, 1945

Dear Dr. Morley:

Here is one of my periodic requests for information and your opinion on several artists of whom we have heard in San Francisco:

Helen Nelson, a sculptor who used to live in New York
James McCrae
Helene Barley (Dooley)

Do you think any of them would be of interest to our Museum?

Sincerely,

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
Civic Center
San Francisco, California

DCM:bk

Answer filed under
McCrae

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Scheuer

cc Lenders
Green
A. Hedges

August 27, 1947

Dear Mr. Scheuer:

The exhibition 14 AMERICANS, to which you so kindly lent your Aronson: The Young Christ has completed its tour and we are now returning the paintings. Your painting was returned to you by truck on August 25th.

The museums and galleries, who have shown this exhibition, have appreciated the opportunity of bringing to their audiences the work of these artists, and the collection has met with a great deal of interest throughout the country. May I add my own sincere thanks to you for extending the loan of your painting and thus making the traveling exhibition possible.

It was shown at:

Vassar College, Poughkeepsie, New York
Society of the Four Arts, Palm Beach, Florida
Cincinnati Modern Art Society, Cincinnati, Ohio
San Francisco Museum of Art, San Francisco, California
Louisiana State University, Baton Rouge, Louisiana

In order that our records on this exhibition may be completed, may we have your signature on the enclosed Receipt of Delivery?

Sincerely,

Porter A. McCray

Mr. S.H.Scheuer
115 Central Park West
New York 23, New York

PAM:vp
Enclosure

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14 Americans

Scheuer

December 23, 1946

Dear Mr. Scheuer:

Thank you very much indeed for your kindness in extending the loan of your painting, The Young Christ by Aronson, 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,

(Mrs.) Emmy Buck
Assistant to the Director

Mr. S.M. Scheuer
115 Central Park West
New York 23, New York

EB:ms

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14 Americans
Scheuer

October 18, 1946 OK

Dear Mr. Scheuer:

The exhibition "14 Americans" to which you so kindly lent your painting, The Young Christ by Aronson, 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 Aronson, 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. S.N. Scheuer
115 Central Park West
New York 23, New York

EB:ms

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Fifteen Americans

cc. Miss Dudley Scheuer

May 7, 1946

Dear Mr. Scheuer:

I understand that you have recently bought the little painting "The Young Christ" by David Aronson. Our Museum is planning an exhibition for next fall which will be devoted to the work of about fifteen American artists, one of whom is David Aronson. We will show several works by each artist and I had hoped to include the little painting which you now own. Would you perhaps be willing to lend it for this exhibition, from September 10th through December 8th?

We will bear all expenses of transportation and will insure the picture for the amount you designate. I do hope that you will be able to let us include this picture as part of Aronson's representation.

Sincerely,

Director of the Exhibition

Mr. S. H. Scheuer
39 Broadway
New York 6, N.Y.

DCM:ab

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Scheuer

December 23, 1946

Dear Mr. Scheuer:

Thank you very much indeed for your kindness in extending the loan of your painting, The Young Christ by Aronson, 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,

(Mrs.) Kmay Buck
Assistant to the Director

Mr. S.H. Scheuer
115 Central Park West
New York 23, New York

KB:ms

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Scheuer

October 18, 1946

Dear Mr. Scheuer:

The exhibition "14 Americans" to which you so kindly lent your painting, The Young Christ by Aronson, 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 Aronson, 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.) Emmy Buck
Assistant to the Director

Mr. S.N. Scheuer
115 Central Park West
New York 23, New York

EB:ms

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Scheuer

Scheuer

S. H. SCHEUER
39 BROADWAY
NEW YORK 6, N. Y.

5/10/46

May 9, 1946

June 6, 1946

Dear Mr. Scheuer:

I am so glad that you will lend your Aronson for our exhibition next fall. We shall not need the picture until after the middle of August and can send our truck for it at that time although it is very kind indeed of you to suggest delivering it yourself.

Will you let me know as soon as convenient what insurance valuation you should like to have placed on the picture? Is it at present at your home at 115 Central Park West?

Sincerely,

SHE..rh

Mr. S. H. Scheuer
39 Broadway
New York 6, N.Y.

DCM:ab

Here. Tell us Ins. Value.
DD

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Scheuer

S. H. SCHEUER
39 BROADWAY
NEW YORK 6, N. Y.

5/10/46

May 9, 1946

Miss Dorothy C. Miller, Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Miss Miller:

I will be delighted to lend Aronson's "The Young Christ". Please let me know what would be the most convenient time to have it delivered and I will be pleased to do it myself.

Sincerely,

S. H. Scheuer

SHS..rh

send good day to him

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Scheuer

cc. Miss Dudley

May 7, 1946

Dear Mr. Scheuer:

I understand that you have recently bought the little painting "The Young Christ" by David Aronson. Our Museum is planning an exhibition for next fall which will be devoted to the work of about fifteen American artists, one of whom is David Aronson. We will show several works by each artist and I had hoped to include the little painting which you now own. Would you perhaps be willing to lend it for this exhibition, from September 10th through December 8th?

We will bear all expenses of transportation and will insure the picture for the amount you designate. I do hope that you will be able to let us include this picture as part of Aronson's representation.

Sincerely,

Director of the Exhibition

Mr. S. H. Scheuer
39 Broadway
New York 6, N.Y.

DGM:ab

(p.d. sent)

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Seattle

cc: Miss Dudley

December 30, 1946

Dear Mr. Callahan,

I want to thank you, on behalf of the Museum, for your generous co-operation in lending to our recent exhibition FOURTEEN AMERICANS. Your Tobeys were fine additions to the show.

I enclose a Museum loan receipt for the one which has not been used in the circulating exhibition. We should appreciate having you sign and return it at your convenience.

With kind regards.

Sincerely,

Dorothy C. Miller
Curator of Painting and Sculpture

Mr. Kenneth Callahan
Seattle Art Museum
Volunteer Park
Seattle 2, Washington

DCM:ja

Encl.

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Seattle

cc Dorothy Miller

December 6, 1946
December 23, 1946

Dear Mr. Callahan:

Thank you very much indeed for your kindness in extending the loan of your paintings, E. Pluribus Unum and Hommage by Tobey, 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 pictures.

Sincerely,

(Mrs.) Emmy Buck
Assistant to the Director

Mr. Kenneth Callahan
Seattle Art Museum
Seattle 2, Washington

EB:ms

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Seattle

cc Dorothy Miller

December 4, 1946

Dear Mr. Callahan:

Thank you very much for your letter saying that we may keep your painting, "Rummage," by Mark Tobey for the tour of our exhibition 14 AMERICANS.

Miss Miller has just told me that another Tobey painting, "E Pluribus Unum," belonging to your Museum, is still here and I wonder whether I might presume on your further and ask to keep this one for the tour as well?

I hope that you will find it possible to let us have this painting, and I will look forward to hearing from you.

Sincerely,

(Mrs.) Emmy Buck
Assistant to the Director

Mr. Kenneth Callahan, Curator
Seattle Art Museum
Volunteer Park
Seattle, Washington

EB:ms

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Sc Seattle

cc Miss D. Miller

October 21, 1946

August 20, 1946

Dear Mr. Callahan:

The exhibition, "14 Americans," to which you so kindly lent your painting, Rummage by Tobey, 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 Tobey, 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. Kenneth Callahan
Seattle Art Museum
Seattle 2, Washington

EB:ms

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Seattle

cc Miss D. Miller ✓

August 20, 1946

Dear Mr. Callahan:

Enclosed is the signed receipt for the four paintings by Tobey which arrived yesterday. We note that one extra painting, Electric Night, was sent which Miss Miller likes very much and which she may be able to include in the exhibition.

I also want to ask about insurance on these paintings. On this receipt it is said that you are covering with insurance through the Western Association of Art Museum Directors. However, on our green registration forms which you filled out and returned to us you, and also Miss Black, indicated that you did not prefer to maintain your own insurance and you gave us the following valuations which do not correspond with those given on this receipt:

E Pluribus Unum	$1,000
Rummage	$ 600
Electric Night	no registration form
Western Splendor	$ 600 (value given by Miss Black)

In the meantime, we ~~will insure~~ are insuring for these values, with a valuation of $750 for Electric Night, until we hear further from you.

Sincerely yours,

Dorothy L. Lytle
Assistant Registrar

Mr. Kenneth Callahan
Seattle Art Museum
Seattle 2, Washington

Enc.
DLL:LL

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Seattle

cc: Miss Dudley

SEATTLE ART MUSEUM
VOLUNTEER PARK
SEATTLE 2, WASHINGTON

May 8, 1946

July 12, 1946

Dear Mr. Callahan:

Many thanks for your kind assurance that we may show Tobey's two paintings from the Seattle Museum in our forthcoming exhibition "Fourteen Americans."

I wonder if I may impose upon your generosity and ask you to ship in the same case the Tobey Western Splendor belonging to Miss Marillyn Black? We should very much like to have the pictures here in New York about August 19th and I hope that this will be convenient at your end. If by any chance Tobey should have anything which he wants to send for possible inclusion I will suggest that he let you know. Please ship by railroad express collect and bill us for expenses of packing.

With many thanks for your help and kindest regards,

Sincerely,

Mr. Kenneth Callahan
Curator
Seattle Art Museum
Volunteer Park
Seattle 2, Washington

DCM:sm

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Seattle

SEATTLE ART MUSEUM
VOLUNTEER PARK
SEATTLE 2, WASHINGTON

May 8, 1946

5/13/46

Miss Dorothy C. Miller
Director of the Exhibition
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Miller:

We will be happy to have the two paintings by Mark Tobey, "Rummage" and "E Pluribus Unum," from the Museum collection included in your forthcoming American exhibition. Please let us know when you will want to receive the paintings.

Sincerely,

Kenneth Callahan

Kenneth Callahan
Curator

kc:dm

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Seattle

cc. Miss Dudley

April 29, 1946

Dear Dr. Fuller:

We are planning for next autumn an American exhibition in which we hope include a group of works by Mark Tobey. We would be very happy indeed if your "E Pluribus Unum" and "Rummage" might be included in the exhibition. It will open on September 10th and run through December 8th, and will be followed by showings at a few other museums if possible.

We will of course bear all expenses of shipping and insurance.

I do hope that these two excellent examples may be available at this time and that you will be willing to lend them.

With kindest regards.

Sincerely,

Director of the Exhibition

Dr. Richard E. Fuller, Director
Seattle Art Museum
Volunteer Park
Seattle, Washington

DCM:ab

Ex-ships sent

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c/e Seattle
14 Green

cc green
leqders
registrar ✓

April 8, 1948

Dear Mrs. Liston:

Mrs. Buck has asked me to reply to your letter of April 2.

I have checked with our Registrar's Department regarding the two Tobey paintings, E Pluribus Unum and Rummage and found that under instructions from the Seattle Art Museum this Museum insured the two paintings for $1000. and $600. respectively while they were in our large exhibition 14 AMERICANS here at the Museum and also while they were included in the circulating exhibition of the same name. This insurance was cancelled by us when the paintings were sent upon instructions from Seattle to the Munson Williams Proctor Institute at Utica on August 29, 1947.

This Museum also sent paintings to the Utica show which have not yet been returned as we understood the exhibition there was through March 1948.

It would seem from these records then that you should expect the return of the paintings to Seattle from Utica soon and that this Museum's obligation for insurance charges has been completely filled.

Sincerely yours,

Virginia Pearson
Circulation Manager

Mrs. J. Glen Liston
Executive Secretary
The Western Association of Art Museum Directors
Seattle Art Museum
Volunteer Park
Seattle 2, Washington

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14 American
Seattle

cc green
lenders
A.Hedges

September 4, 1947

Dear Mr. Callahan:

The exhibition 14 AMERICANS, to which you so kindly lent your Tobeys* has completed its tour and we are now returning the paintings. Your two temperas were shipped by Railway Express to the Munson Williams Proctor Institute, Utica, New York on August 29th.

The museums and galleries, who have shown this exhibition, have appreciated the opportunity of bringing to their audiences the work of these artists, and the collection has met with a great deal of interest throughout the country. May I add my own sincere thanks to you for extending the loan of your paintings and thus making the traveling exhibition possible.

It was shown at:

Vassar College, Poughkeepsie, New York
Society of the Four Arts, Palm Beach, Florida
Cincinnati Modern Art Society, Cincinnati, Ohio
San Francisco Museum of Art, San Francisco, California
Louisiana State University, Baton Rouge, Louisiana

In order that our records on this exhibition may be completed, may we have your signature on the enclosed Receipt of Delivery?

Sincerely,

Porter A. McCray

Mr. Kenneth Callahan, Curator
Seattle Art Museum
Volunteer Park
Seattle 2, Washington

* 46.1349 Tobey: Rummage
46.1350 Tobey: EPluribus Unum

Enclosure
PAM:vp

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19 Americans
Seattle

January 14, 1947

Seattle
8/12/47

SEATTLE ART MUSEUM
VOLUNTEER PARK
SEATTLE 2, WASHINGTON
August 8, 1947

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

Dear Sirs:

We authorized Mr. Prior of the Munson-Williams-Proctor Institute to include in his exhibition the two paintings, Rummage and E. Pluribus Unum by Mark Tobey. If you have not already sent them to him, please do so rather than returning them to the Seattle Art Museum.

Mr. Harris K. Prior
Munson-Williams-Proctor Institute
312 Genesee Street, 4
Utica, New York

Very truly yours,
Emily H. Tupper
Emily H. Tupper
Registrar

AUG 11 1947

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19 Americans

Seattle

January 14, 1947

Mr. Kenneth Callahan
Seattle Art Museum
Volunteer Park
Seattle 2, Washington

Dear Mr. Callahan:

We have just received a notice from the Railway Express Company that they are holding a box containing the Tobey painting "Western Splendor" belonging to Miss Marillyn Black as Port Blakely is outside their delivery limits and they have had no response to notices sent to her.

Since we do not wish to have the painting stored with the Railway Express for an indefinite period, we have asked Railway Express if they would deliver the box to you. We will appreciate it if you will hold this painting for Miss Black until she can arrange to collect the picture. Meanwhile, we are writing Miss Black so that she will know what has been done.

Sincerely yours,

Registrar

DHD:ew
enclosure

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14 Americans

Seattle

cc: Miss Dudley

December 30, 1946

Dear Mr. Callahan,

I want to thank you, on behalf of the Museum, for your generous co-operation in lending to our recent exhibition FOURTEEN AMERICANS. Your Tobeys were fine additions to the show.

I enclose a Museum loan receipt for the one which has not been used in the circulating exhibition. We should appreciate having you sign and return it at your convenience.

With kind regards.

Sincerely,

Dorothy C. Miller
Curator of Painting and Sculpture

Mr. Kenneth Callahan
Seattle Art Museum
Volunteer Park
Seattle 2, Washington

DCM:ja
Encl.

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14 Americans

(Callahan Seattle)

cc: Miss Dudley

Revised letter

December 30, 1946

Dear Mr. Callahan,

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

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

Sincerely,

Dorothy C. Miller
Curator of Painting and Sculpture

Mr. Kenneth Callahan
Seattle Art Museum
Volunteer Park
Seattle 2, Washington

DCM:ja

Encl.

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14 Americans
Seattle

December 4, 1946
December 23, 1946

Dear Mr. Callahan:

Thank you very much indeed for your kindness in extending the loan of your paintings, E. Pluribus Unum and Hunnage by Tobey, 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 pictures.

Sincerely,

(Mrs.) Emmy Buck
Assistant to the Director

Mr. Kenneth Callahan
Seattle Art Museum
Seattle 2, Washington

EB:ms

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14 American
Seattle

cc Miss Dudley

December 4, 1946

Dear Mr. Callahan:

Thank you very much for your letter saying that we may keep your painting, "Rummage," by Mark Tobey for the tour of our exhibition 14 AMERICANS.

Miss Miller has just told me that another Tobey painting, "E Pluribus Unum," belonging to your Museum, is still here and I wonder whether I might presume on your further and ask to keep this one for the tour as well?

I hope that you will find it possible to let us have this painting, and I will look forward to hearing from you.

Sincerely,

(Mrs.) Emmy Buck
Assistant to the Director

Mr. Kenneth Callahan, Curator
Seattle Art Museum
Volunteer Park
Seattle, Washington

EB:ms

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	329.5

14 Americans
Seattle

SEATTLE ART MUSEUM
VOLUNTEER PARK
SEATTLE 2, WASHINGTON

September 4, 1946

October 21, 1946

Dear Mr. Callahan:

The exhibition, "14 Americans," to which you so kindly lent your painting, Rummage by Tobey, 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 Tobey, 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. Kenneth Callahan
Seattle Art Museum
Seattle 2, Washington

EB:ms

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SEATTLE ART MUSEUM
VOLUNTEER PARK
SEATTLE 2, WASHINGTON

September 4, 1946

Miss Dorothy L. Lytle
Assistant Registrar
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Lytle:

Your letter of August 20th arrived when both Mr. Callahan and I were on vacation.

Mr. Tobey asked that "Electric Night" be sent also. As far as insurance is concerned I did not know that we had given you values previously, however, the figures you quote are satisfactory for that purpose and I have cancelled the insurance with the Western Association which we had taken out on the group.

Sincerely,

Dorothy C Malone

Mrs. Coe V. Malone
Museum Secretary

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11 Americans Seattle (Black)

cc Miss D. Miller

August 20, 1946

Dear Mr. Callahan:

Enclosed is the signed receipt for the four paintings by Tobey which arrived yesterday. We note that one extra painting, Electric Night, was sent which Miss Miller likes very much and which she may be able to include in the exhibition.

I also want to ask about insurance on these paintings. On this receipt it is said that you are covering with insurance through the Western Association of Art Museum Directors. However, on our green registration forms which you filled out and returned to us you, and also Miss Black, indicated that you did not prefer to maintain your own insurance and you gave us the following valuations which do not correspond with those given on this receipt:

E Pluribus Unum	$1,000
Rummage	$ 600
Electric Night	no registration form
Western Splendor	$ 600 (value given by Miss Black)

In the meantime, we ~~will insure~~ are insuring for these values, with a valuation of $750 for Electric Night, until we hear further from you.

insured tentatively

Sincerely yours,

Dorothy L. Lytle
Assistant Registrar

Mr. Kenneth Callahan
Seattle Art Museum
Seattle 2, Washington

Enc.
DLL:LL

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SHIPPING REPORT

Seattle Art Museum

Seattle 2, Wash.

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

8/12/46

The following paintings by MARK TOBEY have been shipped to you by

Express collect, packed in three boxes valued at $550.00 each.

Title		Insurance Value		Lent by
"E. Pluribus Unum"	46.1350 ✓	$1200.00	1000.	Seattle Art Museum
"Rummage"	46.1349 - box	1000.00	600.	" " "
"Electric Night"	46.1352	750.00	750.	" " "
"Western Splendor"	46.1351 ✓	750.00	600.	Marillyn Black

(✓ together)

(we have covered this loan exhibition with insurance through the Western Association of Art Museum Directors until it is returned to us, they will bill you after that time)

see letter of Sept 4th — MoMA insures for amounts on green slips

Upon receipt of shipment, please sign and return carbon copy of this report.

Organization_____

By_____

Date 8/19/46

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14 Americans
Seattle

cc: Miss Dudley

(also Black + Tobey loans)

July 12, 1946

Dear Mr. Callahan:

Many thanks for your kind assurance that we may show Tobey's two paintings from the Seattle Museum in our forthcoming exhibition "Fourteen Americans."

I wonder if I may impose upon your generosity and ask you to ship in the same case the Tobey Western Splendor belonging to Miss Marillyn Black? We should very much like to have the pictures here in New York about August 19th and I hope that this will be convenient at your end. If by any chance Tobey should have anything which he wants to send for possible inclusion I will suggest that he let you know. Please ship by railroad express collect and bill us for expenses of packing.

With many thanks for your help and kindest regards,

Sincerely,

Mr. Kenneth Callahan
Curator
Seattle Art Museum
Volunteer Park
Seattle 2, Washington

DCM:sm

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Fifteen American

cc. Miss Dudley

Seattle

April 29, 1946

Dear Dr. Fuller:

We are planning for next autumn an American exhibition in which we hope include a group of works by Mark Tobey. We would be very happy indeed if your "E Pluribus Unum" and "Rummage" might be included in the exhibition. It will open on September 10th and run through December 8th, and will be followed by showings at a few other museums if possible.

We will of course bear all expenses of shipping and insurance.

I do hope that these two excellent examples may be available at this time and that you will be willing to lend them.

With kindest regards.

Sincerely,

Director of the Exhibition

Dr. Richard E. Fuller, Director
Seattle Art Museum
Volunteer Park
Seattle, Washington

DCM:ab

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Segal

THE MU RN ART

cc. Miss Dudley
Mrs. Buck

MARTIN E. SEGAL
17 EAST 49TH STREET, N.Y.C.
ELDORADO 5-5232

ber 28, 1946

To: Miss Ulrich f MacIver "Lilacs"

From: Dorothy C. Miller

July 30, 1947

Attached is a check for $750.00 for purchase of MacIver's "Lilacs" from 14 Americans. The new owner, to whom the picture is to be delivered at the close of the show, is Martin E. Segal. Payment is to be made to the Pierre Matisse Gallery, reserving 10% for the Museum Commission.

Dear Honoré

In clearing up my files I found the little sketch you sent me last summer of your painting The Man at the Fountain. Shall I send it back to you or wait until you get to New York again?

Perhaps you have been in Truro this summer? I would love to hear how your painting is progressing and whether you plan to go back to the West Coast.

Sincerely,

Miss Vincent
Secretary to the Director
The Fine Arts Gallery
2030 Sunset Boulevard
San Diego 3, California

Miss Honoré Sharrer
6 Bond Street
Cambridge, Massachusetts

DCM:mw

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Segal

THE MUSEUM OF MODERN ART

cc. Miss Dudley
Mrs. Buck

Date October 28, 1946

To: Miss Ulrich

Re: ~~Sale of MacIver "Lilacs"~~

From: Dorothy C. Miller

July 30, 1947

Attached is a check for $750.00 for purchase of MacIver's "Lilacs" from 14 Americans. The new owner, to whom the picture is to be delivered at the close of the show, is Martin E. Segal. Payment is to be made to the Pierre Matisse Gallery, reserving 10% for the Museum Commission.

Dear Honoré

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Perhaps you have been in Truro this summer? I would love to hear how your painting is progressing and whether you plan to go back to the West Coast.

Sincerely,

Miss Simonson
Secretary to the Director
The Fine Arts Gallery
2030 Sunset Boulevard
San Diego 3, California

Miss Honoré Sharrer
6 Bond Street
Cambridge, Massachusetts

DCM:mw

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

cc Lenders
Green
D. Miller
M.Allen
Follow up

July 30, 1947

Dear Honore:

In clearing up my files I found the little sketch you sent me last summer of your painting The Men at the Fountain. Shall I send it back to you or wait until you get to New York again?

Perhaps you have been in Truro this summer? I would love to hear how your painting is progressing and whether you plan to go back to the West Coast.

Sincerely,

Miss Honoré Sharrer
6 Bond Street
Cambridge, Massachusetts

DCM;mw

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Sharrer

cc Landers
Green
V. Miller
M.Allen
Fellow ag

July 30, 1947

Dear Honore:

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Perhaps you have been in Truro this summer? I would love to hear how your painting is progressing and whether you plan to go back to the West Coast.

Sincerely,

Miss Honoré Sharrer
6 Bond Street
Cambridge, Massachusetts

DCM;mw

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Sharrer

cc Lenders
Green
D. Miller
M.Allen
Follow up

May 12, 1947

Dear Miss Crawford:

The exhibition 14 AMERICANS will complete its tour June 30th which will leave ample time for us to send the three Sharrer paintings to you for your exhibition.

We would like to have the show return to New York for checking before sending the paintings out again. If we do that, we should be able to send them on to San Diego by the first of August. Will this plan meet with your approval? What dates do you plan to show the exhibition?

We will be glad to hear more about your plans.

Sincerely yours,

Virginia Pearson
Circulation Manager

Miss Winona T. Crawford
Secretary to the Director
The Fine Arts Gallery
2030 Sunset Boulevard
San Diego 3, California

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Sharrer

cc: Miss Dudley
Mrs. Buck

Department of Painting and Sculpture

February 26, 1947

Dear Honore:

I received your telegram and I am glad to report a lucky break about your request. Our exhibition in which your pictures are closes in Palm Beach on March 7th and opens in Cincinnati on March 20th. I telephoned the Guggenheim people and they wish to receive the work between March 10th and 15th (not 25th as your wire said).

We will ask the Palm Beach gallery to make a case for the two pictures and ship them to us as rapidly as possible. We will then take them to the Guggenheim warehouse and have them returned to us immediately after their committee meeting on March 17th so that they can be shipped to Cincinnati in time for the March 20th opening. I don't know how much this will cost you but I hope it will not be excessive. You will not need to tell the Guggenheim people anything except that the two pictures will be delivered by the Museum in time.

I am sorry I didn't see you before you left New York. Write me sometime how you are making out.

Sincerely,

Dorothy C. Miller
Curator

Miss Honore Sharrer
1115 Flora Avenue
Coronado
California

DCM:ja

Luck.

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cc: Miss Honore Sharrer

Miss Dudley

Mrs. Buck

1/28/47

Honoré Sharrer
1115 Flora Ave.
Coronado, Calif.

Leaving in about a week for Cal.
Intends to stay about 4 or 5 months.

Will let us know when she returns.

Asked that we send her 2 each of
following photos:

Country Fair
In the Parlor

Gave address to Romaine

...y 26, 1947

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Dorothy C. Miller
Curator

Mr. Henry Allen Moe
John Simon Guggenheim Memorial Foundation
551 Fifth Avenue
New York 17, N.Y.

DCM:ja

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cc: Miss Honore Sharrer

Miss Dudley

Mrs. Buck

9/16/46

Mrs. E. Engel
255 West 108 St.
New York City

Interested in buying a Sharrer

Also interested in Pickens: Pastorale

...y 26, 1947

Dear ...

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Dorothy C. Miller
Curator

Mr. Henry Allen Moe
John Simon Guggenheim Memorial Foundation
551 Fifth Avenue
New York 17, N.Y.

DCM:ja

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cc: Miss Honore Sharrer

Miss Dudley

Mrs. Buck

February 26, 1947

Dear Mr. Moe:

I am writing you about Miss Honore Sharrer, one of the painters who is applying to the Foundation for a Fellowship. Apparently the only paintings which she has completed to submit to the Committee are at present in one of our Circulating Exhibitions. She has asked that we arrange to withdraw the pictures for a few days in order that your Committee may see them. Fortunately we can arrange this quite easily since the exhibition will be enroute from Palm Beach to Cincinnati at the time when your Committee will wish to see them, March 17th and 18th. We are having the pictures shipped to the Museum from Palm Beach and I will personally see that they get to your warehouse before March 17th.

Would it be possible for these pictures to be seen on the first day of your meeting since we want to ship them to Cincinnati for the exhibition opening on March 20th?

Sincerely,

Dorothy C. Miller
Curator

Mr. Henry Allen Moe
John Simon Guggenheim Memorial Foundation
551 Fifth Avenue
New York 17, N.Y.

DCM:ja

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

TO Miss Honoré Sharrer

130 Bank Street

New York 14, N. Y.

Date October 4, 1946

PLEASE PUT ORDER NUMBER ON INVOICE

№ 25135

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

	Unit Price		Total	
For the purchase of the painting				
Man at the Fountain from exhibition "14 Americans"	$ 400	00	$400	00

Ordered by

Authorized by

For Mr. L. Kirstein to be billed

New York 14, New York

EB:ms

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Sharrer

December 23, 1946

Dear Miss Sharrer:

Thank you very much indeed for your kindness in extending the loan of your paintings, The Country Fair and In The Parlor, 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 pictures.

Sincerely,

(Mrs.) Amay Buck
Assistant to the Director

Miss Honore Sharrer
130 Bank Street
New York 14, New York

EB:ms

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Sharrer

THE MUSEUM OF MODERN ART

NEW YORK

Date: November 14, 1946

To: Mrs. Buck cc: Miss Dudley

From: Dorothy C. Miller

Re: Sharrer Pictures for Circulating.

Dear Emmy,

Honore Sharrer wants to put glass on her paintings before they circulate. She will come in either December 9th or 10th, bringing the [illegible]

Dear Miss Sharrer:

I understand that Dorothy Miller spoke to you some time ago about the possibility of your lending The Country Fair and In The Parlor to the traveling exhibition of "14 Americans." This is scheduled to go on tour throughout the country, ending in Honolulu next August.

Miss Miller tells me that you were willing to have these two pictures included and I am writing now to ask you if you will be good enough to confirm this arrangement by letter for our records. Miss Miller also asked me to tell you that if you have finished the new panel we would also like very much to add this to the exhibition.

I will look forward to hearing from you.

Sincerely,

(Mrs.) Emmy Buck
Assistant to the Director

Miss Honore Sharrer
130 Bank Street
New York 14, New York

EB:ms

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Sharrer

THE MUSEUM OF MODERN ART

NEW YORK

Date November 27, 1946

To: Mrs. Buck cc: Miss Dudley

From: Dorothy C. Miller

Re: Sharrer Pictures for Circulating.

Dear Emay,

Honore Sharrer wants to put glass on her paintings before they circulate. She will come in either December 9th or 10th, bringing the glass with her.

She has not yet anywhere near completed the new panel she is working on, so we will have to count that out. Don't you think since this is the case we had better ask Lincoln Kirstein if he will lend his Sharrer for circulating?

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THE MUSEUM OF MODERN ART

NEW YORK

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

DOROTHY C. MILLER, ASSOCIATE CURATOR
OF PAINTING AND SCULPTURE

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Sharrer

Honoré Sharrer

Workers and Paintings MMA

date to be changed on painting by artist – also scratch to be repaired.

right hand section of pty. phot'd 6/46
Sunami 6935 (detail)

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August 20, 1946

Dear Miss Sharrer:

The 7th or 8th of September will be all right for the new painting providing I do not need to frame it after it gets here. Since you seem to have found a frame you like I think I can simply leave a place for the picture. I am starting to arrange the exhibition about the 2nd of September and it opens on the afternoon of the 10th. ~~However,~~ I am looking forward very much indeed to seeing the new picture. I have not yet started on frames for the two little panels, but will do so this week. I will of course make the frames cover the smallest fraction of an inch at the edges.

Sincerely,

Miss Honore Sharrer
Truro
Massachusetts

DCM:ab

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August 14, 1946
Truro, Mass.

8/17/46

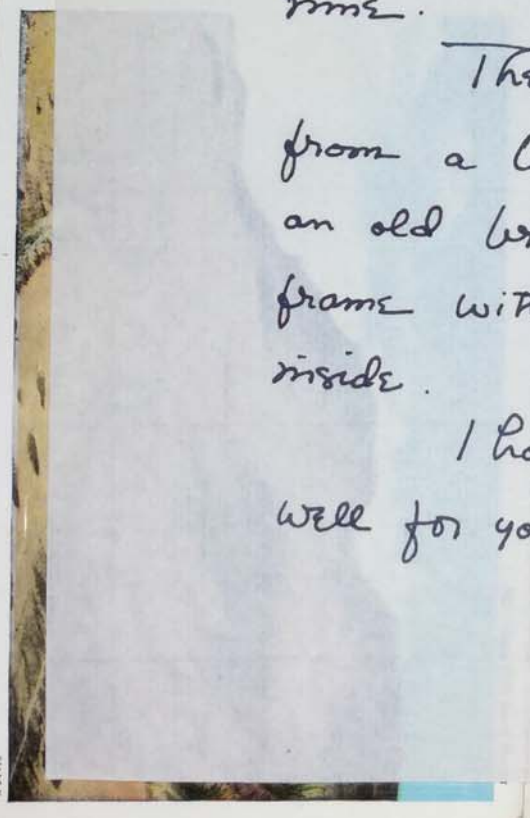
Dear Miss Miller:

I am wondering if you could drop me a line and tell me if it would be all right if I brought the picture in on the 7th or 8th of September instead of the last week in August as you sujested. I need more time.

The frame I got was from a limited choise. It is an old brown walnut 3 inch frame with a gold band on the inside.

I hope the exhibit is going well for you.

Sincerely,
Honoré Sharrer



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Sharrer

May 15 1946
130 Bank St
New York City 14

5/17/46

Dear Miss Miller:



...re book.
...ckes were
... therefore
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... fact
Sau

Honore Sharrer

Genl Delivery
Truro, Mass.

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Sharrer

May 15 1946
130 Bank St
New York City 14

5/17/46

Dear Miss Miller:

Dear Miss Miller

The Sand Dunes of Cape Cod at frequent intervals are most picturesque and an ever-pleasing subject for artist and picture maker. The fierce gales of winter whirl them into fantastic pinnacles and smooth and shining mounds.

I forgot to mention a detail to you in regard to the frames for the Country Fair & the Parade. They are painted out to the very edge of the board & I would be fortunate if the rabbet of the frames were 1/8 inch in. stead of the usual 1/4 inch.

The country is very beautiful here. Sincerely, Honoré Sharrer

TRURO JUL 3 9 AM

1 CENT 1 UNITED STATES POSTAGE

POST CARD

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

DISTRIBUTED BY E. D. WEST CO., SOUTH YARMOUTH, CAPE COD, MASS.

the book.
tches were
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the form
's request.
fast
Sam

Honoré Sharrer

Genl Delivery
Truro, Mass.

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Sharrer

May 15 1946
130 Bank St
New York City 14

5/17/46

Dear Miss Miller:

Enclosed is the material for the book. I noticed that the personal history sketches were not written by the artists themselves, therefore you can obtain that information from the form I filled out for the Museum at Mr. Barr's request. You might like to include the additional fact that I was a welder in shipyards at San Francisco and Hoboken. 1942-3

With best regards,

Honoré Sharrer

Genl Delivery
Truro, Mass.

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Sharrer

THE CALIFORNIA PALACE OF THE LEGION OF HONOR
Lincoln Park
San Francisco 21, California

OFFICE OF THE DIRECTOR

5/1/46

April 25, 1946

Dear Miss Miller:

We are sending you under separate cover two photographs of the little painting by Ore Sharrer. I am very happy to know that it is going to be included in an exhibition at your museum.

Sincerely yours,

Jermayne MacAgy

Jermayne MacAgy,
Acting Director.

hy C. Miller, Curator,
of Painting and Sculpture,
of Modern Art,
9, New York.

Sharrer The County Fair
won 2nd prize of
$500 at San Diego
1st Spring Annual
Exhibition. 1946

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Sharrer

THE CALIFORNIA PALACE OF THE LEGION OF HONOR
Lincoln Park
San Francisco 21, California

OFFICE OF THE DIRECTOR

5/1/46

April 25, 1946

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Sincerely yours,

Jermayne MacAgy

Jermayne MacAgy,
Acting Director.

Miss Dorothy C. Miller, Curator,
Department of Painting and Sculpture,
The Museum of Modern Art,
New York 19, New York.

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Sharrer

February 6, 1946.
130 Bank Street,
New York City 14.

CHelsea 2-9509

April 23, 1946

Dear Miss Miller:

I wonder if you could send me a photograph of the little painting by Honore Sharrer which, I understand, won a prize recently in your jury exhibition. I am counting on including this painting in an exhibition at our Museum opening early in September.

Many thanks.

Sincerely,

Dr. Jermayne S. MacAgy, Acting Director
California Palace of the Legion of Honor
Lincoln Park
San Francisco, California

DCM:ab

Thanks for your kind letter. I have almost finished a picture and when I do, which will be in about three weeks, I will call you up, and make an appointment with you. It is very warming for us, to have your interest.

Sincerely,

Honoré Sharrer

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Sharrer

February 6, 1946.
130 Bank Street,
New York City 14.

Ch 2-9509

2/9/46

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Sincerely,

Honoré Sharrer

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Sharrer

February 2, 1946

Dear Miss Sharrer:

I was interested to see a reproduction of your painting in the La Tousca Pearls competition and wondered whether you had any other paintings which I might see. Won't you let me know if you are still in New York as I should like so much to see what you have been doing?

Sincerely,

Miss Honore Sharrer
130 Bank Street
New York 14, N. Y.

DCM:ab

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Honore SHARRER

September 13, 1945

Dear Miss Sharrer:

When I wrote you last spring it was in the hope that we might see some more of your painting, but as you wrote me then that you might be able to start painting in a few months, I am writing now to say that I hope you will keep in touch with us and let me see anything you complete. I want very much, if possible, to have your work brought under consideration for an American exhibition to be held next May here.

Sincerely,

Miss Honore Sharrer
130 Bank Street
New York 14, New York

DCM:bk

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Honoré SHARRER

130 Bank St
New York City. 14

Dear Miss Miller: 5/29/45

Thanks very much for writing. I have been working ever since I saw you for a film Co., making an educational animated film, so have not been able to paint. In about four months I intend to start painting again, so will keep in touch with you

Very Sincerely,

Honoré Sharrer

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Honore SHARRER

May 1, 145

Dear Miss Sharrer:

We should be very much interested to know whether you have completed any paintings since you came to the Museum about a year ago. If so, it would be good to see what you have done if that can be arranged.

I look forward to hearing from you.

Sincerely,

Miss Honore Sharrer
130 Bank Street
New York 14, New York

AHB:bk

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7/15/47

Call Budworth - Mr. Kirstein is delivering to Budworth another painting by Sharrer to go to San Diego with ours

(CO 5-2194)

notified Budworth

THE

To: Miss D

From: Adel

Budworth wil
Gallery, 203
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I did not ha
ment.

to Cincinnati in time for the March 20th opening. I don't know how much this will cost you but I hope it will not be excessive. You will not need to tell the Guggenheim people anything except that the two pictures will be delivered by the Museum in time.

I am sorry I didn't see you before you left New York. Write me sometime how you are making out.

Sincerely,

Dorothy C. Miller
Curator

Miss Honore Sharrer
1115 Flora Avenue
Coronado
California

DCM:ja

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IV 2 14 Americans

Sharrer

THE MUSEUM OF MODERN ART

Department of Painting and Sculpture

Date July 14, 1947

To: Miss Dudley

From: Adele

Re: Sharrer loan to San Diego

February 20, 1947

Budworth will collect tomorrow the 3 Sharrer paintings to go to The Fine Arts Gallery, 2030 Sunset Blvd., San Diego, Calif. I said your confirming letter would not reach them by that time, but they said that was o.k. - they would like to collect the paintings so that they can get started packing them.

I did not have opportunity to bring up the question of valuation on the shipment.

to Cincinnati in time for the March 20th opening. I don't know how much this will cost you but I hope it will not be excessive. You will not need to tell the Guggenheim people anything except that the two pictures will be delivered by the Museum in time.

I am sorry I didn't see you before you left New York. Write me sometime how you are making out.

Sincerely,

Dorothy C. Miller
Curator

Miss Honore Sharrer
1115 Flora Avenue
Coronado
California

DCM:ja

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14 Americans
Sharrer

cc: Miss Dudley
Mrs. Buck

Department of Painting and Sculpture

February 26, 1947

Dear Honore:

I received your telegram and I am glad to report a lucky break about your request. Our exhibition in which your pictures are closes in Palm Beach on March 7th and opens in Cincinnati on March 20th. I telephoned the Guggenheim people and they wish to receive the work between March 10th and 15th (not 25th as your wire said).

We will ask the Palm Beach gallery to make a case for the two pictures and ship them to us as rapidly as possible. We will then take them to the Guggenheim warehouse and have them returned to us immediately after their committee meeting on March 17th so that they can be shipped to Cincinnati in time for the March 20th opening. I don't know how much this will cost you but I hope it will not be excessive. You will not need to tell the Guggenheim people anything except that the two pictures will be delivered by the Museum in time.

I am sorry I didn't see you before you left New York. Write me sometime how you are making out.

Sincerely,

Dorothy C. Miller
Curator

Miss Honore Sharrer
1115 Flora Avenue
Coronado
California

DCM:ja

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14 Painters & 3

THE MUSEUM OF MODERN ART

Date December 23, 1946

MA

To: Mrs. Buck cor Miss Dudley

From: Dorothy C. Miller

Re: Sharrer Pictures for Circulation

December 23, 1946

Dear Emay,

Honore Sharrer wants to put glass on her paintings before they circulate. She will come in either December 26th or 30th, bringing the glass with her.

She has not yet anywhere near completed the new panel she is working on, but has made some progress since [illegible] last saw it.

Dear Miss Sharrer:

Thank you very much indeed for your kindness in extending the loan of your paintings, The Country Fair and In The Parlor, 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 pictures.

Sincerely,

(Mrs.) Emay Buck
Assistant to the Director

Miss Honore Sharrer
130 Bank Street
New York 14, New York

EB:ms

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THE MUSEUM OF MODERN ART

Date November 27, 1946

MA

To: Mrs. Buck cc: Miss Dudley

From: Dorothy C. Miller

Re: Sharrer Pictures for Circulating.

Dear Emay,

Honore Sharrer wants to put glass on her paintings before they circulate. She will come in either December 9th or 10th, bringing the glass with her.

She has not yet anywhere near completed the new panel she is working on, so we will have to count that out. Don't you think since this is the case we had better ask Lincoln Kirstein if he will lend his Sharrer for circulating?

let me go list

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MA

Sharrer

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.

might be willing to let the Museum keep them for its Study Collection? Please be frank and let me know if you prefer to keep them yourself.

Sincerely,

Miss Honore Sharrer
130 Bank Street
New York 14, N.Y.

DCM:ab

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Fifteen Americans

cc. Miss Dudley ✓

Sharrer

May 15, 1946

Dear Miss Sharrer:

I had a letter from Mr. Poland asking if he might take your little picture "The Country Fair" to exhibit before we need it for our show. I told him that I would need it by the middle of July in order to have a frame made, and so on. I hope that this is all right with you.

Mr. Barr was very much interested in the study drawings for "Workers and Paintings" and we wonder whether you might be willing to let the Museum keep them for its Study Collection? Please be frank and let me know if you prefer to keep them yourself.

Sincerely,

Miss Honore Sharrer
130 Bank Street
New York 14, N.Y.

DCM:ab

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14 Americans
Sharrer

November 14, 1946

Dear Miss Sharrer:

I understand that Dorothy Miller spoke to you some time ago about the possibility of your lending The Country Fair and In The Parlor to the traveling exhibition of "14 Americans." This is scheduled to go on tour throughout the country, ending in Honolulu next August.

Miss Miller tells me that you were willing to have these two pictures included and I am writing now to ask you if you will be good enough to confirm this arrangement by letter for our records. Miss Miller also asked me to tell you that if you have finished the new panel we would also like very much to add this to the exhibition.

I will look forward to hearing from you.

Sincerely,

(Mrs.) Emmy Buck
Assistant to the Director

Miss Honore Sharrer
130 Bank Street
New York 14, New York

EB:ms

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Shulman

cc: Miss Dudley

December 16, 1946

Benj. Algase
39 B'way

Shulman Estate

Tobey
Macbeth

of the
lending
NS. Your
the show.

for the
appreciate
ience.

Sculpture

Mrs. Herman Shulman
Haviland Road
Stamford
Connecticut

DCM:ja

Encl.

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Shulman

cc: Miss Dudley

December 16, 1946

Dear Mrs. Shulman,

I want to thank you, on behalf of the Museum, for your generous cooperation in lending to our recent exhibition FOURTEEN AMERICANS. Your Tobey and MacIver were 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

Mrs. Herman Shulman
Haviland Road
Stamford
Connecticut

DCM:ja

Encl.

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Shulman

10/22/46

October 18, 1946

Dear Mrs. Shulman:

Haviland Road
Stamford, Conn.
October 21, 1946.

The exhibition, "14 Americans" to which you so kindly lent your paintings, Portrait of Jimmy Savo by MacIver and Drums, Indian and Word of God by Tobey, 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 paintings are ones which have been particularly admired and which we feel are important in representing the work of Tobey and MacIver, we are counting on your further generosity to let us keep them for these special showings.

Sincerely,

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 pictures while they are in their custody. They will of course be insured under our regular policy until they are 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.

New York 19, N. Y.

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 will look forward to hearing from you.

Sincerely,

(Mrs.) Emmy Buck
Assistant to the Director

Mrs. Herman Shulman
Haviland Road
Stamford, Connecticut

EB:ms

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Shulman

10/22/46

Haviland Road
Stamford, Conn.
October 21, 1946.

Dear Miss Miller:

I have your letter of October 10th.

It will not be necessary to have the frame on the Tobey painting repainted, as the color is satisfactory to me.

With kind regards,

Sincerely,

Rebecca Shulman

Miss Dorothy C. Miller
Museum of Modern Art
New York 19, N. Y.

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Shulman

cc. Miss Dudley

October 10, 1946

Dear Mrs. Shulman:

Before the opening of our exhibition I took the liberty of repainting the frame on your Tobey painting. It was originally a sort of violet pink which did not harmonize very easily with the frames of the other paintings by Tobey so I had it painted a pale grey at the last moment. If you see the exhibition won't you let me know whether you like the grey or would prefer to have me repaint the frame in the original pink color before it is returned to you.

May I say that we are most grateful to you for allowing us the privilege of showing the Tobey and the fine painting by MacIver, both of which have been greatly admired.

Sincerely,

Mrs. Herman Shulman
Haviland Road
Stamford, Connecticut

DCM:ab

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cc: Miss Dudley

Shulman

Dear Mr

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of showing

Mrs. Herman Shulman
Haviland Road
Stamford
Connecticut

DCM:sm

Dorothy

We were unable to obtain these Values. Will you please let us know if they need to be changed.

DD

We do not have a copy of your letter mentioning Miss Bowman so nothing was done about Mrs. Values.

Tracy has some Willard stickers on back

Mac Iver.

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cc: Miss Dudley

July 12, 1946

Dear Mrs. Shulman:

I believe that your daughter very kindly offered to bring the two paintings by MacIver and Tobey to New York by car. She spoke with my assistant about this when I was out so I am not quite sure just what she said. If this is not convenient, we shall of course be glad to make some other arrangement for getting the pictures to New York.

I am trying to assemble everything for the exhibition about August 19th or shortly thereafter. We would appreciate very much indeed if your daughter could let Miss Dorothy Dudley our Registrar know about the matter.

We look forward so much to the privilege of showing these two pictures.

Sincerely,

Mrs. Herman Shulman
Haviland Road
Stamford
Connecticut

DCM:sm

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Shulman

June 15, 1946

Dear Mrs. Shulman:

Thank you so much for your letter of June 12th with the size of the MacIver canvas.

As to the insurance values of the two pictures I will call the two dealers who sold the paintings as well as Miss Barrman in order to arrive at appropriate valuations.

Sincerely,

Mrs. Herman Shulman
Haviland Road
Stamford
Connecticut

DCM:ab

This letter was not sent to Registrar 10 10

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6/14/46

Haviland Road
Stamford, Connecticut
June 24/46.

I will be driving to New York
for some time again.

Yours truly
Rose S. Shulman
(Mrs. P. N. Shulman.

July 24, 1946.

Mrs. Paul N. Shulman

My dear
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unsuccessful in procuring the above
information, I suggest that you write
to me again & in the interim will
attempt to locate the necessary
information for you. Sincerely
Rose S. Shulman.

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6/14/46

Haviland Road
Stamford Connecticut
46.

Shulman

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some assistance to you. If you are unsuccessful in procuring the above information, I suggest that you write to me again & in the interim will attempt to locate the necessary information for you.

Sincerely
Rose S. Shulman.

Dear Miss Miller - 7/25/46
Or Friday - July 26 I will bring to New York the Mac Orr and Digby pictures you desire for the exhibition at the museum. I will deliver them to you at about 4:00 P.M. I do hope this will be convenient for you as I don't think

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6/14/46

Haviland Road
Stamford, Connecticut
12 June 1946.

My dear Miss Miller,

Thankyou for your letter 9 June 7.

The measurements of the Mac Ivor canvas, without the frame are 44 x 32.

As to the insurance valuations of the Tobey and Mac Ivor portraits - there is a problem at hand. I do not know where the credentials are kept at this time. My suggestion is that you call Miss Barrman at Digby 4-0515. She, I believe, may be of some assistance to you. If you are unsuccessful in procuring the above information, I suggest that you write to me again & in the interim will attempt to locate the necessary information for you.

Sincerely
Rose S. Shulman.

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Shulman

June 7, 1946

Dear Mrs. Shulman:

We are very happy that we may have the MacIver and the Tobey from the Shulman Collection for our exhibition.

I hate to bother you, but we should like to record the size of the MacIver canvas in our catalog. Neither Miss MacIver nor her dealer made a note of the size, therefore I wonder if you would be willing to send me the measurements without the frame? Also we shall need to know the insurance valuations on the two pictures. I understood when your daughter phoned that she would be able to bring your pictures in by car some day. If this is not inconvenient we would be very grateful indeed for the arrangement.

Sincerely,

Director of the Exhibition

Mrs. Herman Shulman
Haviland Road
Stamford
Connecticut

DCM:ab

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June 7, 1946

Dear Mr. Spelke:

Referring to your letter of May 3rd, we are counting upon the loan of the Tobey and MacIver paintings from Mrs. Shulman. I would appreciate it if you could tell us the proper insurance valuations which we should place on the pictures while in transit and while on exhibition.

I appreciate your help in this matter.

Sincerely,

Director of the Exhibition

Mr. Max Spelke
Spelke and Zone
300 Main Street
Stamford, Connecticut

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Shulman

cc. Miss Dudley

SPELKE AND ZONE
ATTORNEYS AND COUNSELLORS AT LAW
STAMFORD, CONNECTICUT

May 3, 1946

May 17, 1946

Dear Mrs. Shulman:

I understand from Mr. Max Spelke that you might be willing to lend two paintings to an exhibition which we will hold in the Museum from September 10th through December 8th. The pictures are:

Portrait of Jimmy Savo by Loren MacIver

Drums, Indian and Word of God by Mark Tobey

The exhibition will consist of the work of about fifteen American artists, each represented by a group of pictures. I do hope that we may count upon these very excellent examples by MacIver and Tobey for the purpose. We shall of course bear all expenses of transportation and will insure the pictures for the values you give. We shall need to have the pictures in New York around the 20th of August, but await word from you as to what time of collecting them and what means of transportation will be most convenient for you. Possibly, if you are to be away during the summer, you will wish to have us take the pictures earlier.

We very much appreciate your generosity in lending for our exhibition.

Sincerely,

Director of the Exhibition

Mrs. Herman Shulman
Haviland Road
Stamford
Connecticut

DCM:ab

Mrs. Shulman's daughter phoned + said she would deliver paintings.

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Shulman

MAX SPELKE
JOSEPH P. ZONE

SPELKE AND ZONE
ATTORNEYS AND COUNSELLORS AT LAW
STAMFORD, CONNECTICUT

300 MAIN STREET
TELEPHONE 4-4131

May 3, 1946

5/4/46

Miss Dorothy C. Miller, Curator
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Miller:

I have your letter of April 30th regarding borrowing two pictures from the Estate of Herman Shulman for exhibition, as follows:

Loren MacIver: Portrait of Jimmy Savo

Mark Tobey: Drums, Indian and Word of God

I have talked to Mrs. Herman Shulman, the Executrix, and she will be glad to lend you these pictures for exhibition purposes. The pictures are located at the residence on Haviland Road, Stamford. When exhibited, they should bear the notation: "From the collection of Herman Shulman".

Sincerely yours,

Max Spelke

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Shulman

cc. Miss Dudley

April 30, 1946

Spelke & Zone
300 Main Street
Stamford, Connecticut

Gentlemen:

I am writing to ask whether it will be possible for this Museum to borrow two pictures from the Shulman Estate for exhibition here. The pictures in question are:

Loren MacIver: Portrait of Jimmy Savo

Mark Tobey: Drums, Indian and Word of God.

The dates of the exhibition are September 10th through December 8th, and we should need to have the pictures here by about August 20th. We will bear all expenses of packing and transportation and will insure the pictures in transit and while on exhibition.

I shall very much appreciate hearing from you as to whether it will be possible for us to include these two works of art in our exhibition.

Sincerely,

Director of the Exhibition

DCM:ab

pr slips sent

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Shulman
4/27

HAYS, PODELL & SHULMAN
COUNSELLORS AT LAW

HERMAN SHULMAN
JACOB J. PODELL
MORTIMER HAYS
BENJAMIN ALGASE
MORTIMER FEUER
HERBERT L. BARNET
ABRAHAM PORTER
SERGEI S. ZLINKOFF

MAURY L. SPANIER
LEROY C. CURTIS
MORTON L. LEAVY
NATHANIEL DRABKIN
BENJAMIN SPIEGEL
ELSIE BANDES
MARVIN R. WALDEN

39 BROADWAY
NEW YORK CITY

TELEPHONE DIGBY 4-0515
CABLE ADDRESS "HAPOS"

April 26th, 1946

Miss Dorothy C. Miller,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, New York.

Dear Miss Miller:-

I have your letter of the 24th about borrowing paintings from the Shulman Collection. I am sure there will be no difficulty.

The attorneys handling the estate is Spelke & Zone, 300 Main Street, Stamford, Connecticut. I suggest you write to them, telling them what pictures you want for exhibition.

Sincerely,

BA:PG

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Shulman

cc. Miss Dudley

April 24, 1946

Dear Mr. Algaze:

I understand that you are handling the estate of the late Herman Shulman. I phoned your office last week to ask whether there might be a possibility of borrowing paintings from the Shulman Collection for exhibition next autumn in our Museum. The paintings which I have in mind are Loren MacIver's "Jimmy Savo" and Mark Tobey's "Drums, Indian and Word of God".

I will greatly appreciate it if you will advise me how to proceed in the matter of making the request for the loans. Possibly I should write to Mrs. Shulman and if this is the case may I get her address from you?

Sincerely,

Mr. Benjamin Algaze
39 Broadway
New York 6

DCM:ab

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14 Americans

cc Green
Lenders
Registrar

Soby

July 25, 1947

Soby

James Thrall Soby - 20 Mountain Spring Road - Farmington, Connecticut

Dear Mr. Soby:

The exhibition FOURTEEN AMERICANS, to which you so kindly lent your MacIver, Tree, has completed its tour and as you know, we are now returning the paintings. We appreciate your having stopped in for your painting yesterday.

The museums and galleries, who have shown this exhibition, have appreciated the opportunity of bringing to their audiences the work of these artists, and the collection has met with a great deal of interest throughout the country. May I add my own sincere thanks to you for extending the loan of your painting and thus making the traveling exhibition possible.

It was shown at:

Vassar College, Poughkeepsie, New York
Society of the Four Arts, Palm Beach, Florida
Cincinnati Modern Art Society, Cincinnati, Ohio
San Francisco Museum of Art, San Francisco, California
Louisiana State University, Baton Rouge, Louisiana

In order that our records on this exhibition may be complete, may we have your signature on the enclosed Receipt of Delivery?

Sincerely,

Porter A. McCray

Mr. James Thrall Soby
21 Mountain Spring Road
Farmington,
Connecticut

PAM:lz
Enclosure

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Soby

Soby

James Thrall Soby - 29 Mountain Spring Road - Farmington, Connecticut

Oct. 5, 1946

Dear Sara:

Herewith the check for $650 for the MacIver Tree. Can Matisse send me a receipt; I need it for the blooming insurance co. which thinks that anyone who pays more than $5 for a work of art belongs in the looney bin and has to see evidence of same in writing.

I'm also enclosing a check for $35 for the Steinberg print Dorothy got for me. Was horrified to discover I hadn't paid for it. I thought I had last spring, but no. This may not be the right amount. I remember that Dorothy found out some gallery was selling the print for $50, so I thought $35 to the artist, no dealer, about right. If it isn't, for Pete's sake let me know. Don't need a receipt for this, since only genuine oils are covered under my policy.

Many thanks to you and Dorothy for holding the MacIver so long for me. Am delighted to have it, really delighted.

Best to you both and thanks,

jim

P.S. Why does it say B. Altman on the inside of this envelope when I've never been inside their door? I am going to have James Thrall Soby printed on the inside of all their envelopes and see how they like it.

Bewildered

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	MoMA Exhs.	329.5

Soby

December 23, 1946

Dear Jim:

Thank you very much indeed for your kindness in extending the loan of your painting, The Tree by MacIver, 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,

(Mrs.) Emay Buck
Assistant to the Director

Mr. James Thrall Soby
21 Mountain Spring Road
Farmington, Connecticut

EB:ms

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Soby

October 25, 1946

Dear Jim:

As you know, we are planning to send the "14 Americans" exhibition to only five other museums this year after it closes here.

Dorothy tells me the Loren MacIver Tree now belongs to you. I understand that she has also asked you whether or not you would be willing to let us keep it for tour. It seems terrible to ask you to part with it before it has even been in your house but as it is one of Loren's very best paintings, we hope that you will consent to let us have it.

Very sincerely,

(Mrs.) Emmy Buck
Assistant to the Director

Mr. James Thrall Soby
21 Mountain Spring Road
Farmington, Connecticut

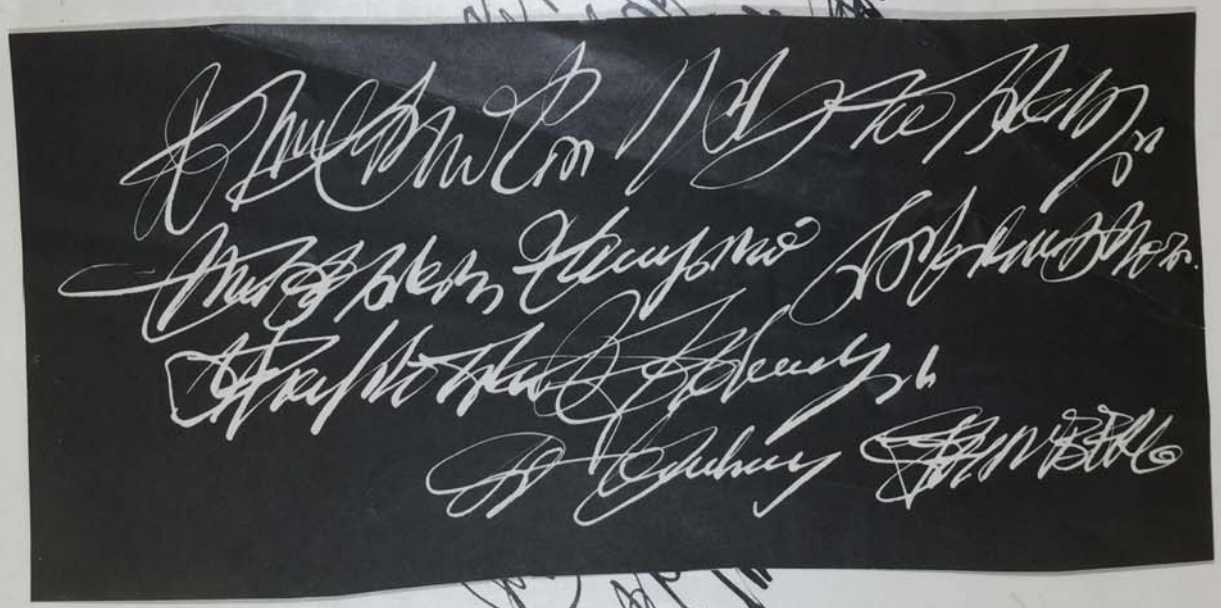
EB:ms

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14 AMERICANS

MEMOS



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Steinberg

THE MUSEUM OF MODERN ART

Date July 17, 1947

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Steinberg

THE MUSEUM OF MODERN ART

Adele

Date July 17, 1947

To: Miss Dudley

From: Miss D. Miller

Re: Steinberg

(RH 4-5295)

EL 5-7125

Dear Dud:

46.1207 46.1209 You may remember there was a mix-up about the Steinberg drawing, Birds Catching Insects. This was unfortunately returned to Steinberg, and I despair of ever getting it back from him. I do not want the present one called Bird Eating Insects which you are holding, so you can return it to him.

I would like to bring up "Billiards", but do not wish to bring it up until the other Steinbergs which we want to consider return from the tour. You have a note of December 9, 1946 telling which drawings the Museum reserved.

I do not know any way to get the insurance matter of the scroll straightened out with Steinberg, except for you to keep phoning. Probably he is away for the summer.

D.

away for the summer — 7/25/47

still away 8/4/47

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Steinberg

THE MUSEUM OF MODERN ART

Date July 2, 1947

To Miss Dorothy Miller **Re:**

From Miss Dorothy Dudley

Dear Dorothy:

This is to remind you that we are holding the Steinberg "The Billiard" and "Bird Eating Insects" for the Acquisitions' Committee.

Do you want to put them on the agenda of the next meeting?

DHD

to be set d/t
Artist and
collect
47.1207 Birds & Insects

We have another drawing here of a similar subject which got mixed up with the one in the photograph.

Sincerely,

Dorothy C. Miller
Curator

Mr. Saul Steinberg
410 East 50th Street
New York 22, N.Y.

DCM:ja

Encl.

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Steinberg

CC: Miss Dudley

February 28, 1947

Dear Saul:

Have you still the drawing of which I enclose a photograph? It was returned to you by mistake with the lot from the Museum, it being one of those which I hoped we might try to purchase from you. If you still have it, which I hope, may I have it back to show the Committee?

We have another drawing here of a similar subject which got mixed up with the one in the photograph.

Sincerely,

Dorothy C. Miller
Curator

Mr. Saul Steinberg
410 East 50th Street
New York 22, N.Y.

DCM:ja

Encl.

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Steinberg

See: Misc. 14 American

THE MUSEUM OF MODERN ART

DL

Date Apr 17, 1946

To: Miss Dudley

From: Miss Miller

Re: Steinberg drawings

Dear Dud:

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

it with us.

Will you please let me know when it will be convenient for you to come in?

Very sincerely yours,

Registrar

DHD:bb

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Steinberg

THE MUSEUM OF MODERN ART

Date March 9, 1946

To: Miss Ulrich
cc: Miss Dudley
Miss D. Miller

From: Mr. Sweeney

Re: Purchase Orders
Covering Acquisitions.

Dear Miss Ulrich,

Merely for your records, Purchase Orders for all the items approved for purchase at the last meeting of the Committee on the Museum Collections (12/17/46) have been submitted to your office with the exception of one to cover an ink drawing, Hen, by Steinberg. This is being held up because Steinberg asked us to suggest a purchase figure and we are holding it until we can add some others to our selection for a group purchase.

it with us.

Will you please let me know when it will be convenient for you to come in?

Very sincerely yours,

Registrar

DHD:bb

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February 18, 1947

Mr. Saul Steinberg
410 East 50th Street
New York 22, N.Y.

Dear Mr. Steinberg:

I believe Miss Dorothy Miller reported to you that your large scroll was damaged during the exhibition. As you know, we are holding it here so that you can examine it with us.

Will you please let me know when it will be convenient for you to come in?

Very sincerely yours,

Registrar

DHD:bb

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14 Americans
Steinberg

cc: Miss Dudley

THE MUSEUM OF MODERN ART

Date December 30, 1946

MA

To: Miss Dudley **Re:** Steinberg Drawings.

From: Dorothy C. Miller

Dear Dorothy,

Steinberg has returned at last and came to the Museum on Saturday. You can now arrange to return his drawings which we have been holding, with the exception of those which are reserved for the Museum to purchase. I believe he will want the glass removed from them. You also have a package of drawings which were not used in the exhibition.

I told him that the scroll had been damaged somewhat and I think we should show it to him here in the Museum before returning it to him, and talk with him about it together.

DCM.

Dorothy C. Miller
Curator of Painting and Sculpture

Mr. Saul Steinberg
410 East 50th Street
New York 22, N.Y.

DCM:ja

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14 Americans
Steinberg

cc: Miss Dudley

THE MUSEUM OF MODERN ART

Date Nov. 12, 1947

To: Miss Dudley **Re:** 14 Americans

From: Adele

We understood that Miss Dorothy Miller would write to Mrs. Edgar Kaufmann to see if she still wants the Steinberg on which she holds a reserve (46.1200 Three Women). We are holding the drawing in the mezzanine.

I have looked through our correspondence and find no letter to Mrs. K. so I doubt if Miss Miller has had time to take care of the matter.

Dorothy C. Miller
Curator of Painting and Sculpture

Mr. Saul Steinberg
410 East 50th Street
New York 22, N.Y.

DCM:ja

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14 Americans

Steinberg

cc: Miss Dudley

January 2, 1947

Dear Saul:

I am sending you the photographs we have on hand of your pictures which are out in the touring exhibition. There are still four of them which are out but which we did not have photographed. One was the Billiards since out, and the three drawings were the Runaway Horse, the Portrait of a Man and The City House and the Country House.

We can return to you now all the drawings except the ten which are out on tour.

MA

When you have time Miss Dudley and I would like to show you the scroll which as I told you when I saw you has suffered some damage while being shown here. Let me know whenever you want to see it.

Best regards,

Sincerely,

Dorothy C. Miller
Curator of Painting and Sculpture

Mr. Saul Steinberg
410 East 50th Street
New York 22, N.Y.

DCM:ja

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THE MUSEUM OF MODERN ART

Steinberg drawings

Hiroshima. 1945

Parade

Cassino

Two Women. 1946

Bombing, China

Bombing, South Pacific

Bombing, Nuremberg

Cats. 1946

Fight. 1946

Birds. 1945

Birds and Insects. 1945

Horse and Sulky. 1946

Hen. Museum of Modern Art. 1945

Head. Zinc cut. Museum of Modern Art. 1945 20 1/8 x 26 1/8"

Billiards. Zinc cut. 1945

Monuments. Zinc cut. 1945? (Lent anonymously)

Bird eating insects. 1946

Portrait of a Man. 1946

The City Mouse and the Country Mouse.

Cat. 1946

Three Heads. 1946

Murder. 1946

Three Women. 1946

Runaway. 1946

Plymouth Rock. 1945

Three Women. Ink and watercolor. 1946

The City. Scroll, 20" x 47'. 1946

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Steinberg

may we ret. 46.1209
Bird Eating Insects

may we collect 46.1207

47
to
ur
2/11 berg

Exh. 329

Miss Dudley

THE MUSEUM OF MODERN ART

Steinberg

Date Nov. 12, 1947

To: ~~Miss Dudley~~

From: Adele Hodges

Re: 14 Americans

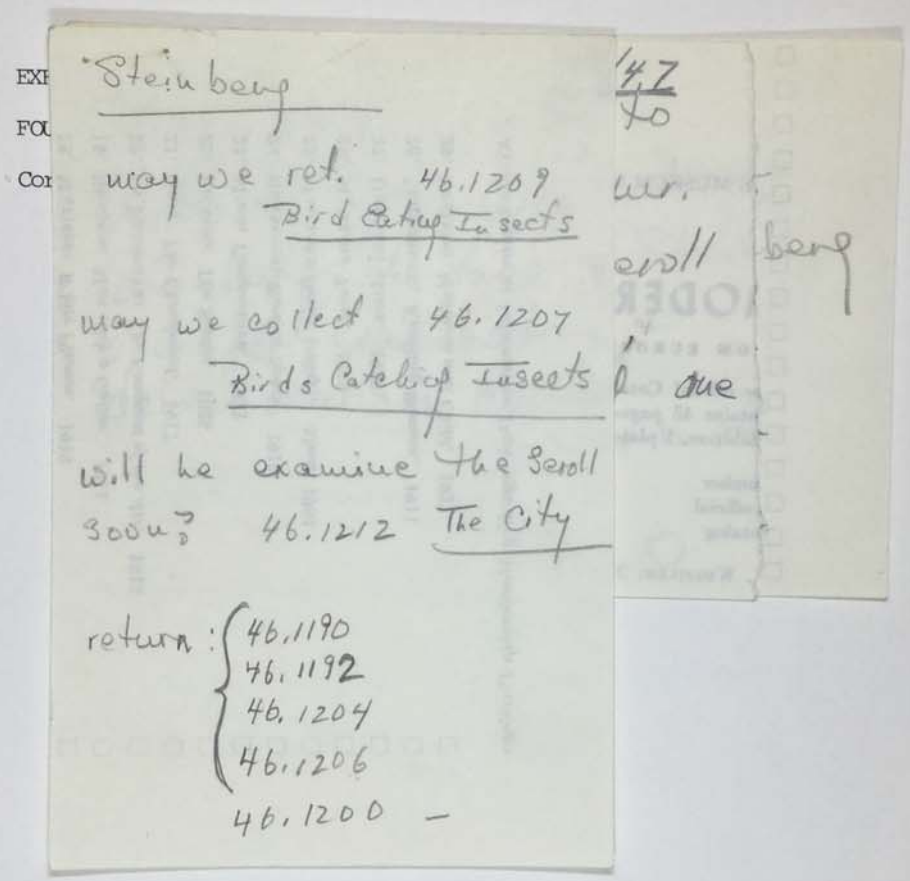
We understood that Miss Dorothy Miller would write to Mrs. Edgar Kaufmann to see if she still wants the Steinberg on which she holds a reserve (46.1200 Three Women). We are holding the drawing in the mezzanine.

I have looked through our correspondence and find no letter to Mrs. K. so I doubt if Miss Miller has had time to take care of the matter.

I am not going to do anything about this - will return to Steinberg Can take it with scrall - D.M.

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	MoMA Exhs.	329.5



Steinberg

may we ret. 46.1209
Bird Catching Insects

may we collect 46.1207
Birds Catching Insects

will he examine the Scroll soon? 46.1212 The City

return: 46.1190
46.1192
46.1204
46.1206
46.1200 –

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EXHI

FOUI

Cor

11/12/47

Miss Miller will try to make an apt. wire Mr. Steinberg to take scroll over for examination, deliver others & collect due

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EXH

FOU

Cor

Should I have read
deliver, if Mr. Steinberg
is house?
P. Yes & he is in
town. 10

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EXHIBITION 329

FOURTEEN AMERICANS

Correspondance: 14 Americans/Steinberg in locked cabinet

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Insurance claim pending and therefore
correspondence kept in Registrar 5/23/49

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15 American

cc. Miss Dudley Sommer

June 15, 1946

Dear Mr. Sommer

Thank you very much indeed for sending your five paintings. I was very glad of the opportunity to see them and also showed them to Mr. Sweeney. I am sorry that they cannot be used in any exhibition here just at present, so I have had them shipped back to you by Express Prepaid. I am also sending the package of forty-nine drawings which I have had here for such a long time.

Shipped 6-10-46

Many thanks for letting us see these pictures. We are very grateful to you for your trouble.

Sincerely,

DCM asked to have sent Express Collect 6-21-46

Shipped 6/25/46

Mr. Frederick Sommer
Box 262
Prescott, Arizona

DCM:ab

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cc: Miss Dudley ✓ Ames 1945
Sommer

THE MUSEUM OF MODERN ART

MA – pls insure

Date July 24, 1945

To: Miss Dudley

From: Miss D. Miller

Re: Americans 1946
Sommer

Can you store this package of drawings by Frederick Sommer which are here for consideration for the Americans show? I think that we should insure them for $300 total.

DM. Retd 8 ins cancel.

DCM

Stand in Till 6 2

DCM:bk
Mr. Frederick Sommer
Box 248
Prescott, Arizona

DCM:bk

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cc: Miss Dudley ✓ Ames 1945
Sommer

May 25, 1945

Dear Mr. Sommer:

Your box of drawings has arrived safely and we shall take pleasure in examining them shortly. Thank you very much for sending them.

Sincerely,

Mr. Frederick Sommer
Box 262
Prescott, Arizona

DCM:bk

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c/ Miss Dudley

American 1945

Sommer

May 8, 1945

AIRMAIL

Dear Mr. Sommer:

You may remember that when I met you in the Museum about a year ago, I told you that I would write you at some future time to ask if you could send some of your drawings, and paintings if you have any, to us to look at. We should be very much interested now to see whatever you care to send us and I hope that this will be a convenient time for you to do so.

If you send by express, a minimum value only is necessary on the box as our insurance will cover whatever you send while in transit.

I hope to hear from you soon.

Sincerely,

Mr. Frederic Sommer
Box 262
Prescott, Arizona

DCM:bk

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Sterner

cc. Miss Dudley

October 10, 1946

Dear Mrs. Sterner:

As I said the night of the opening of the exhibition "14 Americans" I am extremely sorry that we found it impossible to include your Noguchi after all for reasons of space. Quite a number of catalogued items had to be left out and both Noguchi and I felt that it was more important to show his more recent work, although it would have been most interesting to contrast the late pieces with this early one of yours.

I do, however, want to thank you on behalf of the Museum for your generous willingness to lend the sculpture. I enclose our receipt for it since it has now been returned to you.

Sincerely,

Mrs. Marie Sterner
c/o French and Co.
203 East 56th Street
New York 22, N.Y.

DCM:ab

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Sterner

July 12, 1946

Dear Mrs. Lintott:

I am sorry that I missed your telephone call just now. I called you back immediately, but was apparently too late.

I am sorry too that my letter of June 20th to you in care of French & Co. did not reach you. We should be very happy to exhibit your sculpture "Abstract" by Noguchi in our forthcoming American exhibition which will be held from September 10 through December 8. We will collect the piece about August 20th from French & Co., but will need to have a release from you to French & Co. so that they will be willing to give the piece to our truck.

I note that you will sell the sculpture for $500.00. In case of a sale our Museum takes a 10% commission. Would you therefore like to have the amount of this commission added to the selling price which would then become $550.00?

With many thanks for your generous co-operation.

Sincerely,

Mrs. Bernard Lintott
284 Godwin Avenue
Ridgewood, N.J.

DCM:ab

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Sterner

THE MUSEUM OF MODERN ART

cc: Miss Dudley

Date August 21, 1946

7-9-46 wl phoned — she never got this letter

To: Mr. Sterner

Re:

From:

TELEPHONE MESSAGE

Date JUL 12 1946

For Miss Mazo

From Marie Sterner

Their No.

Time Rec'd C I 7-3950

Remarks Apt. 62 c/o Mrs. Linfatt

Papers noted reached Freucht Co. in connection with Nuguan

No. 2530. "The Efficiency Line"

Dear M

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ten days of August. However if this is not convenient for you, will you let me know and we can make other arrangements.

Sincerely,

Mrs. Marie Sterner
French & Co.
210 East 57th St.
New York 22, N. Y.

DCH.

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Sterner

THE MUSEUM OF MODERN ART

cc: Miss Dudley

Date August 21, 1946

7-9-46 wl phoned — she never got this letter

To: Mr. Wheeler

From: Dorothy

Re:

Ci 7-3900

Lintott

apt 62

Hotel Lauralton
147 W. 55

Dear M

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ten days of August. However if this is not convenient for the last
you, will you let me know and we can make other arrangements.

Sincerely,

Mrs. Marie Sterner
French & Co.
210 East 57th St.
New York 22, N. Y.

DCH.

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Sterner

THE MUSEUM OF MODERN ART

cc: Miss Dudley

7-9-46 wnl phoned — she never got this letter

June 20, 1946

Dear Mrs. Sterner:

I believe you have heard from Noguchi about the possibility of including an early piece by him in an exhibition which we will hold next autumn. The exhibition will show the work of 14 Americans of whom Noguchi is one. He felt, and we do too, that it might be interesting to show the sheet metal sculpture done in 1928 which you have along with his recent work. Noguchi tells me that you are willing to lend it for which we are very grateful.

The exhibition will be from September 10th through December 8th and our Museum will bear the expenses of transportation and will insure the piece from the time it leaves you until it is returned. Is the sculpture here in New York at present?

The catalog is just going to press and we would appreciate very much if you would give us complete information on the enclosed loan blank and return it to me as soon as you can.

We will need to collect the piece during the last ten days of August. However if this is not convenient for you, will you let me know and we can make other arrangements.

Sincerely,

Mrs. Marie Sterner
French & Co.
210 East 57th St.
New York 22, N. Y.

DCM.

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Sweeney

THE MUSEUM OF MODERN ART

cc. Mr. Sweeney ✓

Date August 21, 1946

To: Mr. Wheeler

From: Dorothy C. Miller

Re:

In the book Fourteen Americans I quoted two paragraphs written by Andre Breton about Gorky from Julien Levy's 1945 exhibition catalog, since Gorky did not wish to write a statement himself. I talked with Julien about it and he assured me that Breton would have no objection, but he asked me to send him (Levy) the exact quotation which I would use for approval. This I did on June 11th, asking Julien to forward it to Breton for his permission. I phoned later and found that he had done this, but no word has ever been received from Breton. Julien and I assume that this means he had no objection to our quotation. On August 12th I wrote Julien asking again if he had heard from Breton and in answer he mentioned to me for the first time that the French text had been published by Brentano and suggested that we call Mr. Malitzki about it. It seems rather late to me to do anything about this now that the quotation is in print. Do you think it is necessary to do anything further about this matter?

Don't think so ✓

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Sweeney

THE MUSEUM OF MODERN ART

Date Tues. night July 9

To: Miss D. Miller

Re: Pollock

From: Mr. Sweeney

Jim: I should like very much to show [illegible] the American Contemporaries — would like [illegible] to plan at them Wed.?

Sorry was unable to get in earlier [illegible] Dorothy Thursday — if not too late would be very happy to look [illegible]

I showed you the other day, Herman de Giovanno, [illegible] gallery.

De Giovanno is a Greek about 45 years old who recently gave up his business job and now devotes himself to painting. I sent the pictures you saw in my office back to Hyman Bloom who had originally brought them to me. Hyman's address is: 152A Huntington Ave. I have sent him a note about sending back the de Giovanno pictures, and I said that you might look him up. Hyman is scheduled to have a show next fall at the Stuart Art Gallery (Miss Deering has been subsidizing him) and then he is to be taken over by Kirk Askew.

Another art gallery about which I know very little (It may not be in existance any longer) is run by B. Vincent Abbott, 3 Little Bldg. He supposedly has something by Jack Levine there, although the Downtown Gallery is Jack's dealer. Also you might see there work by a young Negro John Wilson. Wilson was a student at the Boston Museum School and had a painting and a lithograph bought by Smith College, and the same lithograph bought by us. Other work I have seen by him was quite tight and academic but I think he would bear watching. Of course you may find he is in the Army or something.

Possibly Karl Zerbe would be of assistance because of his teaching at the Boston Museum School.

David Aronson is a rather talented young painter. Most of his work is in New York at the Niveau Gallery, but he may have new things in his studio at 1070 Boylston St.

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Sweeney

THE MUSEUM OF MODERN ART

Date June 11, 1946

To: Miss D. Miller

From: Mr. Sweeney

Re: Pollock

Dear Dorothy,

I understand from Peggy that she is going to have a show of Pollocks in Paris this summer. She has asked me to pick out ten of the oils and some gouache for this. I promised to do so Thursday as she is sailing Friday. I merely pass this on to you in case you would like to have them for the show here.

No room in show — told JS this.

I showed you the other day, Herman de Giovanno, [illegible] gallery.

De Giovanno is a Greek about 45 years old who recently gave up his business job and now devotes himself to painting. I sent the pictures you saw in my office back to Hyman Bloom who had originally brought them to me. Hyman's address is: 152A Huntington Ave. I have sent him a note about sending back the de Giovanno pictures, and I said that you might look him up. Hyman is scheduled to have a show next fall at the Stuart Art Gallery (Miss Peering has been subsidizing him) and then he is to be taken over by Kirk Askew.

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Sweeney

THE MUSEUM OF MODERN ART

Date June 6, 1946

To: Mr. Sweeney

Re: American exhibition

From: Dorothy Miller

Dear Jim:

Please forgive me if I am somewhat confused since our conversation a day or so ago about the inclusion of Callery and Hare in the American show. I may have been mistaken, but it has been my understanding from the beginning that you were to approve the selection of artists for the exhibition, as indeed you have done with all so far. I should like very much to include both these sculptors but believe that I am not at liberty to do so without your final approval. Won't you let me know your thought on this today, since the time is now very short and, as you know, both of them are out of New York.

I showed you the other day, Herman de Giovanno, it will be at this gallery.

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THE MUSEUM OF MODERN ART

Date ~~June 6, 1946~~

To: Mr. Sweeney

Re: ~~American exhibition~~

From: Dorothy Miller

Dear Jim:

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Sweeney

THE MUSEUM OF MODERN ART

Date March 21, 1946

To: Miss Dorothy Miller

Re: American Exhibition

From: Mr. Sweeney

Dorothy,

I agree with you one hundred percent. There is no reason why we can't get together for an hour to start work at once. Tell Miss Anderson when you will be free and I will be glad to go over any lists you have ready and offer what suggestions I may have.

Chicago. If there is anything else to see by the man whose pastels I showed you the other day, Herman de Giovanno, it will be at this gallery.

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Sweeney

THE MUSEUM OF MODERN ART

Date Mar. 21, 1946

To: Mr. Sweeney

From: Dorothy Miller

Re: American exhibition

Jim:

The time is now getting short and I must start almost immediately to prepare the American exhibition. The catalog deadline will probably be moved up from early July to early June, which leaves very little time to do the work involved with getting pictures and text out of 15 or more artists. I know how busy you are, but I do feel that it is imperative that we go over my tentative list and come to a decision about the artists to be included, just as soon as possible.

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Sweeney

THE MUSEUM OF MODERN ART

Date February 4, 1946

To: Miss D. Miller **Re:**

From: Mr. Sweeney

Dorothy,

I think that Miss Pereira's new show makes her a promising candidate for the Young American exhibition, don't you?

I also saw the other day a fine Balcolm Green in Mrs. Force's apartment, a later one than the batch we saw last summer.

I showed you the other day, Herman de Giovanno, it will be at this gallery.

De Giovanno is a Greek about 45 years old who recently gave up his business job and now devotes himself to painting. I sent the pictures you saw in my office back to Hyman Bloom who had originally brought them to me. Hyman's address is: 152A Huntington Ave. I have sent him a note about sending back the de Giovanno pictures, and I said that you might look him up. Hyman is scheduled to have a show next fall at the Stuart Art Gallery (Miss Peering has been subsidizing him) and then he is to be taken over by Kirk Askew.

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Sweeney

THE MUSEUM OF MODERN ART

Answered Sept. 27

Date Sept. 27, 1945

To: Miss Miller

Re:

From: Mr. Sweeney

Dorothy:

I was looking at some Robert Motherwell pictures recently, and I am very glad to see that he has made quite some progress, at least I feel he has gone quite a way in his latest oils. When you get a chance perhaps you could stop in at Kootz' gallery, though a week from now might be even better as what he regards as one of his best is now out at the framer's.

Another interesting painter and possibly one to think of in connection with your show is the Harlem Negro painter Beardon, also at Kootz'. I have asked Kootz to send down three of Beardon's gouaches. I will let you know when they arrive.

JJS

I showed you the other day, Herman de Giovanno, it will be at this gallery.

De Giovanno is a Greek about 45 years old who recently gave up his business job and now devotes himself to painting. I sent the pictures you saw in my office back to Hyman Bloom who had originally brought them to me. Hyman's address is: 152A Huntington Ave. I have sent him a note about sending back the de Giovanno pictures, and I said that you might look him up. Hyman is scheduled to have a show next fall at the Stuart Art Gallery (Miss Peering has been subsidizing him) and then he is to be taken over by Kirk Askew.

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THE MUSEUM OF MODERN ART

Date July 24, 1945

To: Mr. Sweeney

Re: Boston

From: Dorothy Miller

Dear Jim:

Several new galleries have opened in Boston in the last year of two. Probably the best of them is

1. Boris Mirski Art Gallery, 105 Charles St.
   A framer who opened a gallery in connection with his frame business. Lawrence Kupferman, who brought his watercolors here last spring and you liked some of them, has his work here. The rest of his group I don't know - except Dante.

2. Today's Art Gallery, 176 Newbury St.
   Run by a man named Shaw and in some way connected with the

3. Stuart Art Gallery, 455 Stuart St. Directed by Miss Jean Deering from Chicago. If there is anything else to see by the man whose pastels I showed you the other day, Herman de Giovanno, it will be at this gallery.

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THE MUSEUM OF MODERN ART

Date July 24, 1945

To: Mr. Sweeney

Re: Philadelphia

From: Dorothy Miller

Jim:

I have as yet no thoughts on Philadelphia except a dealer named Robert Carlen, 323 South 16 St., Philadelphia 2. He deals chiefly in old pictures and has sold Edward Hicks, Benjamin West, etc. But he is smart and told me last spring that he had several contemporary artists lined up. Might be worth a telephone call.

Only one case of the Bertoias had arrived. Out of the complete shipment of 50, one was good, a second rather interesting. They were Silent Colors and Disturbance. The others were much less effective.

JJS:mc

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Sweeney

THE MUSEUM OF MODERN ART

Date June 7, 1945

To: Miss D. Miller

Re: Americans 1945

From: Mr. Sweeney

Dear Dorothy,

In Washington I called at David Porter's Gallery and looked over the four Theclas he has. Only one I thought worth sending on: Hand by the Sea. (The others were Red Rope, My Bunny and Study of a Dancer.) The others would not have been interesting enough to show. As a matter of fact, he had only listed this one among what he regarded as Thecla's 12 best.

There I saw work by a southern girl named Worden Day. There was some interest in her work, not great but a rather bold approach. Her best picture I thought was the one called Deaconess of Dance Street. photos attached

Another woman's work I saw which seemed interesting from the one example I saw was that of Janet Sobel.

Only one case of the Bertoias had arrived. Out of the complete shipment of 50, one was good, a second rather interesting. They were Silent Colors and Disturbance. The others were much less effective.

JJS:mc

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Baziotes
Motherwell

THE MUSEUM OF MODERN ART

Date June 4, 1945

To: Miss Dorothy Miller **Re:**

From: Mr. Sweeney

I looked at some Baziotes which Kootz is planning to send on the road. They were fairly interesting but I did not see anything notably new among them. I understood from Kootz that Baziotes plans to have some new work shortly.

One watercolor by Motherwell struck me as very good. Kootz says he has 10 canvases underway at the present time. I have written attached letter. If you approve, please mail.

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Sweeney

5-5-45

Mr. Sweeney

D. Miller

Jim: Re your trip to Chicago in relation to the American Exhibition

It seems to me that Samuel Marx and Dan Rich would be most likely to know of any interesting young talent which may have appeared in Chicago recently. (Marx(office address is 333 No. Michigan Blvd.)

I have written Julia Thecla that you will be in Chicago and would like to see her new paintings. We have only a P.O.Box as address for her, but I have asked her to phone Dan Rich to say where her paintings are and how you can see them. You know how eccentric she is, so I don't know if this will result in anything. Also she seems to sell every picture she paints immediately, and the new work may already be scattered all over the place. When I went to see her a year ago she did not have a single picture to show me. However, I have suggested to her that if she has a photographic record of her work she lend it to us for a while. I do feel that it would be possible to select 10 or 12 works of real interest out of her work if she has photographs available. (Her address is P.O.Box 189, Chicago 90)

MUSEUM OF MODERN ART

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THE MUSEUM OF MODERN ART

Date August 16, 1946

To: Miss Dudley

From: Dorothy C. Miller

Re:

I am turning over to you one painting by Julia Thecla which should be returned to her by Express Prepaid, insured for $100.00. I am writing Thecla to ask for her address as we have only a post office box number. The picture is now in its original cardboard wrapping, which I think we can probably use, but it should have scotch tape over the glass as it had when it arrived. Charge shipment to 14 Americans.

Dam.

not want to disappoint you but I do want to prepare the way for a selection in case it can be carried through.

I wrote David Porter to send me "Swinging" and the other picture which he has. I have heard from his assistant that he is going to see you in Chicago about sending other works to us. I would be glad to see everything you can send but do not want you to feel you have to do this through David Porter. I simply wrote him because I knew he had the two pictures.

Thank you very much for sending the photograph and the Roullier catalog with the marked items.

With all best regards to you,

Sincerely,

Miss Julia Thecla
Box 189
Chicago 90, Illinois

DCM:bk

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Americans 1945

cc: Miss Dudley ✓

Thecla

May 25, 1945

Dear Miss Thecla:

Thank you very much indeed for your good letter of May 12. I wonder if from your records you could choose about 20 of the 50 works which you say you consider your best and send me a list of them with the owners. This would give me something to use as a guide for a possible selection if it should turn out that I can exhibit some of your works. It may not be possible to do so and I do not want to disappoint you but I do want to prepare the way for a selection in case it can be carried through.

I wrote David Porter to send me "Swinging" and the other picture which he has. I have heard from his assistant that he is going to see you in Chicago about sending other works to us. I would be glad to see everything you can send but do not want you to feel you have to do this through David Porter. I simply wrote him because I knew he had the two pictures.

Thank you very much for sending the photograph and the Roullier catalog with the marked items.

With all best regards to you,

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Chicago 90, Illinois

DCM:bk

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14 American Thorn

THE MUSEUM OF MODERN ART

c.c. Mr. Julien Levy, Roxbury
Miss Dorothy Miller
Miss Ulrich

July 18, 1946

Thorn Transfer Inc.
29 Milburn Street
Bronxville, New York

Gentlemen:

We wish to borrow for our next exhibition a piece of sculpture, "Magician's Cane" by David Hare, which is now in Mr. Hare's house in Roxbury, Connecticut. Will you please arrange to collect this sculpture and deliver it to the Museum as soon as possible. It will be packed in a case without a cover and must be handled with great care.

Will you please telephone Mr. Julien Levy who is living in Mr. Hare's house a few days before you plan to collect the sculpture. His telephone number in Roxbury is New Milford 203 J-3. Will you also let me know when you plan to collect it. The Museum of Modern Art will insure this sculpture in transit.

Our order No. 33989 covering this transportation will be mailed to you shortly.

Sincerely yours,

Registrar

DHD:ash

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THE MUSEUM OF MODERN ART

Date July 12, 1946

To: Miss Dudley **Re:**

From: Dorothy C. Miller

Dear Dorothy:

Can you cope with this rather mean problem of transportating David Hare's sculpture "Magician's Game" from Roxbury, Connecticut, to the Museum. The piece is made of plaster and is very fragile. However, the artist built a case for it before he went west. It is in this case, but not packed, but Julien Levy, who is living in Hare's house in Roxbury, will make it secure within the case. He and the artist feel that the cover should be left off the case as it would be much safer if the truckmen can see the piece when they handle it. Mrs. Meredith Hare will pay the expense of transportation, but this fact is to be concealed from David Hare.

Would you think Thorn Transfer can do it? It will be necessary to let Julien Levy know two or three days in advance on what day the truck will come. His telephone number in Roxbury is New Milford 203 J-3.

Many thanks.

Thorn Transfer Inc.
29 Melburn St.
Bronxville, NY

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EXHIBITION 329

FOURTEEN AMERICANS

Correspondance: 14 Americans/Tobey in locked cabinet

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Geo Tooker

203 Bleecker

no phone

nt. Oct 1 -

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TOOKER

CLASS OF SERVICE

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

WESTERN UNION

1201

(28)

JOSEPH L. EGAN
PRESIDENT

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

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

ND20 8 COLLECT=TDNK SIASCONSET MASS 31 946A AUG 31 AM 10 29

MISS DOROTHY MILLER=

DELIVER MUSEUM OF MODERN ART=

IN NEW YORK WEDNESDAY WILL PHONE THEN=

GEORGE TOOKER.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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NBG296 10 COLLECT=NANTUCKET MASS 31 510P AUG 31 PM 6 10

MISS DOROTHY MILLER, CARE MUSEUM OF MODERN ART=

11 WEST 55 ST= C 41

WILL GET AUDIENCE AND BRING WITH NEW PICTURE WEDNESDAY=

GEORGE TOOKER=

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THE MUSEUM OF MODERN ART

Date August 20, 1946

cc. Mr. Barr
Mr. Soby

Mackay Radio

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE

FULL RATE		DEFERRED	
CDE RATE			
URGENT			

RADIOGRAMS

CHARGE ACCOUNT NUMBER

CASH NO. | TOLLS

CHECK

(STANDARD TIME)

Send the followi
Mackay Radio a

Eager to see your other ~~tax~~ two pictures for possible immediate ~~exhibition~~ inclusion in exhitition. Can you bring new picture with you Wednesday? Need name of owner of Audience immediately because can send someone to see picture if ~~xxxx~~ on Cape Cod as Kirstein thinks. ~~If possible for you to bring Audience also that would be excellent.~~ ~~Otherwise could be shipp~~ Please wire me collect at Museum as soon as poss.

~~03~~ SY

ext v 189

for exhibition "14 Americans"

DCC-8 NY

WRITE YOUR MESSAGE ON THE GREEN-TOP BLANK. FILE THROUGH POSTAL TELEGRAPH BY MESSENGER, TELEPHONE OR POSTAL TELEGRAPH PRINTER. BE SURE TO SPECIFY "VIA MACKAY RADIO". IF DESIRED MESSAGES MAY BE TELEPHONED DIRECT TO MACKAY RADIO BY CALLING WHITEHALL 4-6780.

Children

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THE MUSEUM OF MODERN ART

Date August 20, 1946

cc. Mr. Barr
Mr. Soby

Mackay Radio

RADIOGRAM

Check Service Desired Otherwise Message Will Be Sent At Full Rate			
Full Rate		Deferred	
CDE Rate		Night Letter	
Urgent		Ship Radio	

Charge Account Number	
Cash No.	Tolls
Check	
Time Filed	(Standard Time)

Send the following message "VIA MACKAY RADIO," subject to the rules, regulations and rates of Mackay Radio and Telegraph Company set forth in its tariffs and on file with regulatory authorities.

QDY 20 PD - Aug 30

Mr. George Tooker
Box 185
Siasconset
Nantucket, Mass.

Can you wire me collect name address owner your painting Audience. Many

thanks.

Dorothy Miller
Museum of Modern Art, New York

for exhibition "14 Americans"

DCC-8 NY

WRITE YOUR MESSAGE ON THE GREEN-TOP BLANK. FILE THROUGH POSTAL TELEGRAPH BY MESSENGER, TELEPHONE OR POSTAL TELEGRAPH PRINTER. BE SURE TO SPECIFY "VIA MACKAY RADIO". IF DESIRED MESSAGES MAY BE TELEPHONED DIRECT TO MACKAY RADIO BY CALLING WHITEHALL 4-6780.

Children

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	329.5

THE MUSEUM OF MODERN ART

cc. Mr. B
Mr. S
Miss
To:
Mr
From:

8/29/46
August 26
Siasconset, Mass

I will [illegible]
town on the [illegible]
of Toddlers only 3 plgs
Dr. Roger Lee
Hyannis ?

No 2-7300

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George To uch
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finished, called Children and Spastics.

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	MoMA Exhs.	329.5

THE MUSEUM OF MODERN ART

cc. Mr. B
Mr. S
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To: Mr
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8/29/46

August 26

Spasconset, Mass

Dear Miss Miller:

Thank you very much for writing to me. I am very pleased that you like my picture which belongs to Mr. Kirstein.

I have been painting for a very short time, so I have only two other pictures to show; one called Audience in a private collection and one which I have just finished, called Children and Spastics.

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THE MUSEUM OF MODERN ART

I will be in town on the first of October and will write to you then to find when it would be convenient for you to see the pictures.

Sincerely

George Tooker

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THE MUSEUM OF MODERN ART

cc. Mr. Barr
Mr. Soby
Miss Dudley

To: Mr. Sweeney

From: Dorothy C. Miller

Date August 20, 1946

Re:

August 18, 1946

Lincoln Kirstein recently told me about a painter who is a new discovery of his - George Tooker. I went up to Lincoln's apartment to see the picture which he has just bought. It is a very small panel full of figures, architecture and so on, representing a sort of danse of death in modern city streets and painted with a meticulous realism rivaling Sharrer's. There is one figure in the picture of a negro girl in a striped dress which is quite marvelous. Lincoln says he is only twenty-four years old and has painted only three or four pictures. I have written to Tooker who is now at Nantucket asking him to let the Museum see the other pictures as soon as is convenient.

Sincerely,

Mr. George Tooker
Box 185
Siasconset
Nantucket, Mass.

DCM:eb

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August 16, 1946

Dear Mr. Tooker:

I have just seen your painting in Lincoln Kirstein's apartment and like it tremendously. I am writing now to ask if you will let our Museum see whatever other paintings you have. I think they would be of great interest to our Committee and I am eager to show them to the Committee as soon as it will be convenient for you.

Won't you let me here from you about this?

Sincerely,

Mr. George Tooker
Box 185
Siasconset
Nantucket, Mass.

DCM:ab

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Utica

September 6, 1946

9/6/46

Dear Miss Miller,

I have spoken to Mr.

Is it too late for 1 more painter for your Show? I have a Runner up for Honoré Sharrar. He has only 4 ptgs. His name is George Tooker. He is very expert; he worked with Marsh but is nothing like him. He was a Marine and his ptg. is like Florentine 16th Century but about N.Y. Lincoln.

make it clear this afternoon that the price of four hundred dollars for Children and Spastics was for the museum, in case it wanted to buy the

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Utica

September 6, 1946

9/6/46

Dear Miss Miller,

I have spoken to Mr. Brenwasser, who is rather eccentric, about the photographs. Finally he promised to send them to you, if I would ask you to send him an order number. I hope that means something to you. It means nothing to me.

I think I forgot to make it clear this afternoon that the price of four hundred dollars for Children and Spastics was for the museum, in case it wanted to buy the

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Utica

picture, as you suggested was possible. If, when the committee sees the picture, they don't wish to buy it, the price for an individual buyer would be eight hundred dollars.

Possibly it might be better to insure the picture for eight hundred dollars, unless that would make extra work for you.

Thank you very much.

Sincerely

George Tooker

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Utica

cc. Miss Dudley

August 21, 1946

Dear Mr. Trovato:

The Tobey painting belonging to Mr. Edward Root arrived safely. I want to tell you how very grateful I am to you for handling the packing and shipping for us.

Many thanks.

Sincerely,

Mr. Joseph Trovato, Assistant Director
Community Arts Program
Munson Williams Proctor Institute
318 Genesee Street
Utica 4, N.Y.

DCM:ab

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Root

copy: Miss Dudley

July 12, 1946

Dear Mr. Trovato:

I wonder if you can perhaps help us out? We are borrowing a small painting called Lines of the City by Mark Tobey from Mr. E. H. Root at Hamilton College. This picture will be shown in our forthcoming exhibition "Fourteen Americans." Mr. Root suggested that I ask you if you could care for the packing and shipping of the picture to us. I am afraid this is an imposition, but I am sure if it is not convenient for you, you will let me know.

We shall need to see the picture by about August 19th. It is a tempera painting, 16 x 20 inches and covered with glass. We of course insure from the time it leaves Mr. Root's hands. If you are able to take care of this for us, it should be sent by railroad express collect and you should bill us for any expenses of collecting and packing. I shall much appreciate it if you could let our Registrar, Miss Dorothy Dudley know whether this can be done.

Sincerely,

/s/ Lawrence Vail

Mr. Joseph Trovato, Pres.
Utica Art Club
318 Genesee St.
Utica 4, New York

DCM:sm

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orig. to Miss Dudley
cc. Mrs McCray

Fourteen Americans —
Vail

C
O
P
Y

LES SIX ENFANTS
MEGÈVE
(Haute-Savoie)-France

March 19, 1948

Dear Miss Pereira,

Many thanks for your letter of March 10, So be it. View is your own again for fifty dollars. I wish now I had brought it over with me, still it might have been damaged en route, and then I would have had to send a plane over for you, which I could ill afford at the time, or at any time. I suggest you deposit the fifty, at your convenience, at my New York account, Guaranty Trust Company, Fifth Avenue Branch; Fifth and 44th.

Most sincerely

/s/ Laurence Vail

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orig. to Miss Dudley
cc. Mr McCray

Fourteen Americans—
Vail

C
O
P
Y

LES SIX ENFANTS
MEGÈVE
(Haute-Savoie)-France

March 19, 1948

Dear Miss Pereira,

Many thanks for your letter of March 10, So be it. View is your own again for fifty dollars. I wish now I had brought it over with me, still it might have been damaged en route, and then I would have had to send a plane over for you, which I could ill afford at the time, or at any time. I suggest you deposit the fifty, at your convenience, at my New York account, Guaranty Trust Company, Fifth Avenue Branch; Fifth and 44th.

Most sincerely

/s/ Laurence Vail

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Vail

cc Lenders
Green
Insur nce
D.Dudley
D. Miller

September 19, 1947

Dear Mr. Vail:

Thank you for your letter of September 13th.

We have instructed the insurance company that you will accept the $300. claim for your damaged painting Pereira: View. Payment will be made to the Museum and just as soon as it is received we will see that it is paid to your account at the Guaranty Trust, Fifth Avenue Branch as you request. The painting we will hold at the Museum until we have further word from you as to where you would like us to send it.

Sincerely yours,

(Mrs.) Emmy Buck
Assistant Director

Mr. Laurence Vail
Les Six Enfants
Megève
Haute-Savoie, France

EB:vp

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Vail

cc. Miss Dudley

X-Ref

May 17, 1946

Re: Pereira Vail etc

Dear Mr. Vail:

I am very happy indeed that you will lend the painting by Irene Pereira for our exhibition next fall. It is really one of the best things she has done, in her opinion and in mine, and we are both eager to include it in the group of her pictures which we are getting together. We will of course ship the painting to you in France at the Museum's expense after the exhibition is over. Will you give me your address in France?

I should greatly appreciate it if you will indicate on the enclosed blank what insurance valuation you should like to have us place on the picture. All the other information requested on the blank you can disregard as we will be able to get it when we pick up the painting next week. I will phone you beforehand to find out when it will be convenient to pick it up.

With many thanks.

Sincerely yours,

Director of the Exhibition

Mr. Laurence Vail
32 East 22nd Street
New York 10, N.Y.

DCM:ab

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14 Americans

Veil

X-Ref

Re: Pereira Yews etc

filed under 14 Amer

Pereira

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14 Americans

Vail

cc green
lenders
registrar

AIR MAIL
December 23, 1948

AIRMAIL
March 25, 1948

Dear Mr. Vail:

The painting Pereira: View which you lent to the circulating exhibition 14 AMERICANS has now been returned to Miss Pereira. The painting was delivered to her home by messenger on March 24th.

In order that our records may be completed may we have your signature on the enclosed Receipt of Delivery?

Sincerely yours,

Virginia Pearson
Circulation Manager

Mr. Laurence Vail
Les Six Enfants
Megeve
(Haute-Savoie) France

Enclosure

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14 Americans
Vail

AIR MAIL
December 23, 1946

Dear Mr. Vail:

Thank you very much indeed for your kindness in extending the loan of your painting, View 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,

(Mrs.) Emmy Buck
Assistant to the Director
Dept. of Circulating Exhibitions

Mr. Lawrence Vail
Les Six Enfants
Megeve
Haute-Savoie, France

EB:ms

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15 Americans - Vail

cc. Miss Dudley

May 17, 1946

Dear Mr. Vail:

I am very happy indeed that you will lend the painting by Irene Pereira for our exhibition next fall. It is really one of the best things she has done, in her opinion and in mine, and we are both eager to include it in the group of her pictures which we are getting together. We will of course ship the painting to you in France at the Museum's expense after the exhibition is over. Will you give me your address in France?

I should greatly appreciate it if you will indicate on the enclosed blank what insurance valuation you should like to have us place on the picture. All the other information requested on the blank you can disregard as we will be able to get it when we pick up the painting next week. I will phone you beforehand to find out when it will be convenient to pick it up.

With many thanks.

Sincerely yours,

Director of the Exhibition

Mr. Laurence Vail
32 East 22nd Street
New York 10, N.Y.

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14 Americans
Valentine

Dudley
MA

14 Americans
Feb. 1947
Valentine

55 EAST 57TH STREET
PLAZA 3-2124

Museum of Modern Art
Sirs –
would you
arrange now to
return to us the
C. S. Price painting
"In the Mountains"
borrowed Feb
V Dudensing

14 Americans
Valentine Gallery

Dudensing

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14 Americans
Valentine

September 27, 1946

Dear Mr. Dudensing:

We would like to return to you your Price painting "In the Mountains" and would appreciate it if you could let us know when your gallery is open and when it would be convenient for you to receive the painting.

Sincerely yours,

Registrar

Mr. Valentine Dudensing
Valentine Gallery
55 East 57th Street
New York 22, N.Y.

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Fifteen Americans

cc. ~~Miss Dudley~~ ✓

Valentine Gal.

May 6, 1946

Dear Mr. Dudensing:

Confirming our conversation today we should like very much to include Price's "In the Mountains" in our exhibition next fall if you can lend it for that purpose. The exhibition dates are September 10th through December 8th, and we will insure the picture for $450 which I understand is also the selling price. In case the picture is sold while at the Museum we take a 10% commission. Do you wish to add this 10% to your price of $450?

As we shall need the picture at the end of August when your gallery will, I suppose, be closed I assume that we had better collect it just before you close in June. Can you let me know what date would be convenient for us to get it?

With thanks for your help.

Sincerely,

Director of the Exhibition

Mr. Valentine Dudensing
Valentine Gallery of Modern Art
55 East 57th Street
New York 22, N.Y.

DCM:ab

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Ruth Vollmer

October 11, 1946

Dear Mrs. Vollmer:

I am extremely grateful to you for your letter of September 12th which went unanswered because I took a few weeks vacation after the opening of "14 Americans". You are more than generous in your appreciation of the show and your letter made me very happy.

Sincerely,

Mrs. Ruth Vollmer
25 Central Park West
New York 23, N.Y.

DCM:ab

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Walker

RUTH VOLLMER · 25 CENTRAL PARK WEST NEW YORK 23, N.Y. · CO 5-2811

Sept. 12th 1946

9/13/46

Dear Miss Miller:

I want to thank you for your beautiful exhibit of 14 Americans. The more I think about it, the more I admire it.

One can feel the love and care that went into the choice of the participants, insofar as each one by himself is concerned and also for the groups. They all are interesting and have something to say, one feels thankful for each one who is there — and there are none of the commonplace trivialities so usually found in group shows. Maybe it is in that that I found something similar to European shows: something of the common ground that makes each one adding to the work of the other.

I was especially happy to find so much of Noguchi's work, who I always think is one of the very few outstanding artists of our time — as a sculptor as well as an artist.

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Walker

RUTH VOLLMER · 25 CENTRAL PARK WEST NEW YORK 23, N. Y. · CO 5-2811

To add one more thanks - for the catalog.

Sincerely

Ruth Vollmer.

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Walker

cc: Miss Dudley

December 16, 1946

Dear Mrs. Walker,

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 painting which we should appreciate having you sign and return at your convenience.

Sincerely,

Dorothy C. Miller
Curator of Painting and Sculpture

Mrs. Hudson D. Walker
40 Deepdene Road
Forest Hills
New York

DCM:ja

Encl.

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Walker

copy to D. Miller

c.c. Miss D. Miller

August 13, 1946

July 31, 1946

Mr. Fred G. Hahn
Hahn Brothers
231 East 55 St.
New York 22, N.Y.

Dear Mr. Hahn:

On July 31 I sent you our Order No. 36451 requesting you to collect a painting by Pereira, Blue Predominates, from Mr. Cood, care of Hudson D. Walker, 40 Deepdene Pike, Forest Hills, L. I. and deliver it to the Museum.

Confirming our telephone conversation this morning, I understand that you are making a trip to Long Island Wednesday afternoon, August 14 and will pick up the picture then. I also understand that you will notify Mrs. Cood (phone number Boulevard 3-0329) if you are not making the trip at that time, in which case you will collect the painting Thursday morning.

Sincerely yours,

Registrar

Mr. Fred G. Hahn
Hahn Brothers
231 East 55th Street
New York 22, New York

DHD:aah

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Walker

copy to D. Miller

July 31, 1946

Mr. Fred G. Hahn
Hahn Brothers
231 East 55 St.
New York 22, N.Y.

Dear Mr. Hahn:

We need to collect the following painting from Mr. Hudson Walker, care of Mr. Good, 40 Deepdene Pike, Forest Hills on or before August 20th:

Blue Predominates, oil on canvas by Pereira

Will you please let us know when you are making a trip to Forest Hills so that we may telephone Mr. Good and make arrangements for you to collect this painting and deliver it to us.

Our order, number36451, will be mailed to you shortly. I am enclosing a pick-up order for your truckman.

Very truly yours,

Registrar

Enclosure

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Walker

Walker

HUDSON D. WALKER
70 EAST 45th STREET
NEW YORK 17, N. Y.

THE MUSEUM OF MODERN ART

Date July 22, 1946

To: Miss Dudley

From: S. Mazo

Re: ~~Pickup of Mrs. H. Walker's Pereira for 14 Americans~~

Just spoke to Hudson Walker about picking up Pereira painting on August 20th for 14 Americans. Mr. and Mrs. Good are staying in his apartment for the summer (Walkers to be in Provincetown) and he suggested telephoning beforehand to arrange a convenient time. The telephone number is Boulevard 3-0329 and the address, 40 Deepdene Pike, Forest Hills, New York

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Walker

Walker

HUDSON D. WALKER
70 EAST 45th STREET
NEW YORK 17, N. Y.

6/10/46

June 7, 1946

Miss Dorothy C. Miller,
The Museum of Modern Art,
11 West 53rd Street,
New York, N.Y.

Dear Dorothy:

The Pereira belongs to Ione, and she would be very glad to lend it for your exhibition for next Fall.

I am dictating this letter from home, and will send you the form the first of the week.

With very best regards, I am

Very sincerely yours,

Hudson jr.

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Walker

cc Miss Dudley

June 6, 1946

Dear Hudson:

Will you lend us your big blue Pereira for an American exhibition next fall? It will follow more or less the plan of "Americans 1942" and Pereira is one of the artists to be represented. I thought you bought one of the very best pictures in her show and I would like to include it, if you are willing. The exhibition dates are September 10th through December 8th, but my catalog must go to press in a few days, so I would greatly appreciate it if you would send back this loan blank as quickly as you can, provided of course that you are willing to lend the picture. I do hope that you are.

Sincerely,

Director of the Exhibition

Mr. Hudson D. Walker
Grand Central Terminal
New York 17, N.Y.

DCM:ab

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14 Americans
Washington

cc. Miss Dudley

July 12, 1946

Dear Mr. Phillips:

I believe Mr. Pulitzer has asked you to ship his Tobey to our Museum for inclusion in an exhibition, Fourteen Americans. May we count on receiving the picture on or about August 19th, or before if that is more convenient for you?

With many thanks.

Sincerely,

Director of the Exhibition

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-first Street, N.W.
Washington, D.C.

DCM:ab

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Fifteen Americans
co. ~~Miss Dudley~~
Washington
(Phil. Mem.)

May 1, 1946

Dear Miss Bier:

I have just been speaking with Mr. Pulitzer about his painting "Pacific Transition" by Mark Tobey. We are probably asking Mr. Pulitzer for the loan of this picture for an exhibition next fall, but I have not been able to find a photograph of this painting. Mr. Pulitzer has just agreed to have it photographed while at the Phillips Gallery at his expense and we should greatly appreciate it if you could have your photographer take it for us. This is of course assuming that you have not already photographed it for your exhibition.

Sincerely,

Miss Elmira Bier
Phillips Memorial Gallery
1600 Twenty-first Street, N.W.
Washington, D.C.

DCM:ab

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Weintraub

cc: Miss Dudley

December 16, 1946

Dear Mr. Weintraub,

I want to thank you, on behalf of the Museum, for your generous cooperation in lending to our recent exhibition 14 Americans. Your MacIver was a fine addition to the show.

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

Sincerely,

Dorothy C. Miller
Curator of Painting and Sculpture

Mr. William H. Weintraub
333 East 57th Street
Apt. 14A
New York 22, N.Y.

DCM:ja

Encl.

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Weintraub

October 21, 1946

Dear Mr. Weintraub:

The exhibition, "14 Americans", to which you so kindly lent your painting, Emmett Kelly, by MacIver, 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 you painting is one which has been particularly admired and which we feel is important in representing the work of MacIver, 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. Your picture would be insured under our regular policy while out of the Museum unless you would prefer to continue to maintain your own insurance, billing us at the end of the tour.

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.) Kuey Buck
Assistant to the Director

Mr. William H. Weintraub
William H. Weintraub & Company, Inc.
30 Rockefeller Plaza
New York 20, New York

KB:ms

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McClintock

WKY RADIOPHONE COMPANY

BROADCASTING SERVICE OF THE OKLAHOMA PUBLISHING COMPANY

OKLAHOMA CITY, OKLAHOMA

November 12, 1946

November 18, 1946

Museum of Modern Art
11 West 53rd St.
New York City, 19 N.Y.

Dear Miss Givens,

The painting of Emmett Kelly by Loren McIver is not for sale, as it is owned by a private collector here in New York.

There are a number of paintings by Miss McIver available, but at the present time none of her clown series is for sale.

Sincerely,

Dorothy C. Miller, Curator
Department of Painting
and Sculpture

Miss Bettie Jean Givens
Radio Station WKY
Skirvin Tower Hotel
Oklahoma City
Oklahoma

DCM:ja

Sincerely,

Bettie Jean Givens

Bettie Jean Givens,
Radio Station WKY
Oklahoma City
Oklahoma

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	MoMA Exhs.	329.5

E. K. GAYLORD, PRESIDENT
EDGAR T. BELL, SECY. & TREAS.

PHONE 3-4306

NBC WKY RADIOPHONE COMPANY

BROADCASTING SERVICE OF THE OKLAHOMA PUBLISHING COMPANY

OKLAHOMA CITY, OKLAHOMA

November 12, 1946

Museum of Modern Art
11 West 53rd St.
New York City, 19 N.Y.

Dear Sirs:

When I was in your galleries in October, you were showing a painting of Emmett Kelly, by Loren McIver.

Is this painting for sale, and if so, who may I contact to find out the price? If the picture is not for sale, do you have any good reproductions of it? I am very anxious to at least have a reproduction of it.

I am inclosing a self addressed envelope for reply. I would appreciate an answer as soon a possible.

Thank you for your trouble.

Sincerely,

Bettie Jean Givens

Bettie Jean Givens,
Radio Station WKY
Oklahoma City
Oklahoma

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	329.5

Weintraub

August 22, 1946

Dear Mr. Weintraub:

I have ordered a print of your MacIver and will send it to you just as soon as the photographer delivers it. It came out quite well considering how dark the picture is. It is going to be reproduced in Art News in the September issue.

Sincerely,

Mr. William H. Weintraub
William H. Weintraub & Company, Inc.
30 Rockefeller Plaza
New York 20, N.Y.

DCM:ab

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	MoMA Exhs.	329.5

William H. Weintraub & Company, Inc. | advertising

30 Rockefeller Plaza
New York 20, N.Y.

August 20, 1946

8/21/46

Dear Miss Miller:

Would greatly appreciate it if you would send me a print of my painting of MacIver's Clown, "Emmett Kelly", photograph of which I assume has now been taken.

Yours sincerely,

W. H. Weintraub

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

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William H. Weintraub & Company, Inc. | advertising

30 Rockefeller Plaza
New York 20, N.Y.

June 10, 1946

6/11/46

Dear Miss Miller:

The blank enclosed with your letter of June 6 has been filled in and signed, and I am returning it herewith.

It will be satisfactory for you to pick up the MacIver painting "Emmett Kelly" the latter part of August, and to remove the glass for exhibition purposes - restoring the glass at the time you send the painting back to me.

Yours sincerely,

W. H. Weintraub
Home address -333 East 57th Street
New York 22, N. Y.

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

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Weintraub

cc. Miss Dudley

June 6, 1946

Dear Mr. Weintraub:

We would be very happy if you would let us exhibit your painting of the circus clown "Emmett Kelly" in our American exhibition next autumn. I have spoken to Miss MacIver about it and she feels that it would not be too risky to remove the glass from this picture, which is of course a pastel, during the period that it is hanging in the exhibition. Naturally it would not be safe to leave it for any very long period without glass, but if you are willing to have us show it that way, keeping the glass on it during transportation and handling I think it would be preferable. The fact that the picture is so dark makes it very hard to see with the glass on. Won't you let me know whether you agree with Miss MacIver that it might be exhibited without the glass?

The dates of the exhibition are September 10th through December 8th, and the Museum will bear all costs of transportation and will insure the picture for the amount that you indicate on the enclosed loan blank. We shall need to collect the picture from you late in August, but if you plan to be out of town then we can of course get it earlier, at your convenience. I should much appreciate hearing from you soon, as my catalog of the exhibition will go to press very shortly.

Sincerely,

Director of the Exhibition

Mr. William Weintraub
333 East 57th Street
New York 22, N.Y.

DCM:ab

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 9, N.Y.

Uncredited
Instructions for
Jeanne Reis
re 14 Americans.

OCT. 12 1946

September 30, 1946

The Museum of Modern Art For: Mr. Stuart C. Welch, Jr.

THE MUSEUM OF MODERN ART **PROJECT ORDER No. 4617**

COPY TO BE RETAINED BY ISSUING DEPT.

14 Americans
wdgh

TO PRODUCTION MANAGER FROM Registration DEPT

FOR On approval for 14 Americans Return of Pkge. sent to Curator of Ptg. DATE September 19, 1946

DETAILED INSTRUCTIONS Will you please have six oil paintings by Gary Welch packed in box in which they arrived and shipped by Railway Express Prepaid to Albright Art Gallery, Buffalo, New York

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

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THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 9, N.Y.

Amended
Submitted for
possible use
in 14 Americans.

OCT 12 1946

September 30, 1946

The Museum of Modern Art — For: Mr. Stuart C. Welch, Jr.

15 Americans

THE MUSEUM OF MODERN ART

Date April 24, 1946

To: Miss Dudley
Miss Ulrich

Re:

From: Dorothy C. Miller

I have asked Andrew Ritchie of the Albright Art Gallery to send me a box of canvases by a young Buffalo artist named Welch. These are for consideration for 15 Americans, and will arrive Express Collect in about two weeks.

Dcm.

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	MoMA Exhs.	329.5

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO 9, N.Y.

Recorded
Instructions for
OCT 12 1946
possible use
in 14 days.

September 30, 1946

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

For: Mr. Stuart C. Welch, Jr.
1193 Delaware Avenue
Buffalo 9, New York

Andrew C. Ritchie
DIRECTOR

B

DESCRIPTION

Entry Page #51

334.1-6:46 6 unframed paintings by Stuart Cary Welch, Jr.

Condition: Good

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	329.5

Wheeler

THE MUSEUM OF MODERN ART

cc. Mr. Sweeney

Date August 21, 1946

To: Mr. Wheeler

Re:

From: Dorothy C. Miller

In the book Fourteen Americans I quoted two paragraphs written by André Breton about Gorky from Julien Levy's 1945 exhibition catalog, since Gorky did not wish to write a statement himself. I talked with Julien about it and he assured me that Breton would have no objection, but he asked me to send him (Levy) the exact quotation which I would use for approval. This I did on June 11th, asking Julien to forward it to Breton for his permission. I phoned later and found that he had done this, but no word has ever been received from Breton. Julien and I assume that this means he had no objection to our quotation. On August 12th I wrote Julien asking again if he had heard from Breton and in answer he mentioned to me for the first time that the French text had been published by Brentano and suggested that we call Mr. Malitzki about it. It seems rather late to me to do anything about this now that the quotation is in print. Do you think it is necessary to do anything further about this matter? No. MW

Dcm.

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W Wheeler

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Wheeler

THE MUSEUM OF MODERN ART

Date April 16, 1946

Wheeler

THE MUSEUM OF MODERN ART

Date June 10, 1946

cc. Miss Pernas

To: Mr. Wheeler

From: Dorothy C. Miller

Re:

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.

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.

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THE MUSEUM OF MODERN ART

Date April 16, 1946

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From:

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Wheeler

THE MUSEUM OF MODERN ART

Date April 16, 1946

To: Mr. Wheeler **Re:**

From: Dorothy C. Miller

Wheeler

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.

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.

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Wheeler

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 8 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.

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THE MUSEUM OF MODERN ART

Date April 11, 1946

To: Dorothy Miller **Re:**

From: M. Wheeler

Dear Dorothy:

The deadline for all text and photos for the Americans book will have to be June 10 if we are to have the book ready when the show opens. This early date, as you know, is due to the fact that the printers are now seriously understaffed and delays beyond their control are always occurring, and that an even worse situation exists in the binderies.

The format of the book will be the same as American Realists and Magic Realists and since twenty-eight artists were represented in that and you contemplate only fifteen for the September show, I think an adequate sampling of their work can be included in 48 pages.

I hope you plan to follow the same pattern of using the autobiographical material with the plates because it is extremely effective and compact.

Monroe.

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14 Americans
Wheeler

cc Green
Lenders
A. Hedges

August 14, 1947

Dear Monroe:

Your painting MacIver: Mountain Laurel which you so generously lent to our exhibitions 14 AMERICANS was returned to you August 12. May I extend my sincere thanks to you for helping us make the tour possible by the long extended loan of the painting.

I thought you might be interested in its itinerary:

Vassar College, Poughkeepsie, New York
Society of the Four Arts, Palm Beach, Florida
Cincinnati Modern Art Society, Cincinnati, Ohio
San Francisco Museum of Art, San Francisco, California
Louisiana State University, Baton Rouge, Louisiana

May we please have your signature on the enclosed Receipt of Delivery in order that our records may be completed?

Sincerely,

Mr. Monroe Wheeler
Museum of Modern Art

PAM:vp
Enclosure

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Oct 2

September 27, 1946

Dear Miss Willard:

We would like to return to you two Mark Tobey paintings "Tundra" and "Still Life" which were not exhibited in our exhibition of Fourteen Americans. If you could let us know what day or days the gallery is open, we will try to deliver the paintings to you at that time.

Sincerely yours,

Registrar

Miss Marian Willard
Willard Gallery
32 East 57th Street
New York 22, N.Y.

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Fifteen Americans

cc. Miss Dudley

Willard Gal.

April 29, 1946

Dear Marian:

Confirming our conversation last week, we will count upon the following Tobeys from you for the exhibition next fall:

Still Life (Willard Gallery)

Tundra (Willard Gallery)

New York (Collection Mr. and Mrs. D. Rhodes Johnson)

We will collect them sometime in August, at your convenience. I know they are all properly framed so we will not have to worry about changes of that kind. Do you remember whether the Metropolitan's is decently framed?

I am writing for the other Tobey loans today. Many thanks for all your help.

As ever,

Miss Marian Willard
Willard Gallery
32 East 57th Street
New York 22

DCM:ab

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Willis

cc. Miss Dudley

Willis
725 White Bldg.
Seattle, 1, Wash.
May 3, 1946
5/10/46

Dear Dorothy:

By now you have no doubt heard from Marilyn Black that she is very happy to loan "Western Splendor". I assume that is the only painting you are borrowing from Seattle - if there are any others please let me know so that they will be sent in time for the exhibition. Toby says he wrote you twice, finally sending some sort of a statement. I hope it is what you want!!

I shall miss not seeing your American show very much - perhaps either the Seattle Art Museum or

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Willis,

cc. Miss Dudley

the Henry Gallery will be asked & have the group which is circulated after the exhibition.

The girls are fine, so are the weddings, although they are not immediate! I haven't been asked & decide which takes the most endurance - the "art word" or the "gals" -

Best wishes -

Betty Willis

Added complication: present of a puppy from Morris -!

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Willis.

cc. Miss Dudley

April 29, 1946

Dear Betty:

I am writing letters today to the owners of Tobey paintings asking for the loans for our American show next September 10th through December 8th. One to whom I have written is Marillyn Black, asking for "Western Splendor". Marian suggested that perhaps you could put in a good word toward the granting of this loan about which we are rather anxious since it is such an important picture. My letter to her is going out in the same mail with this one to you and you know, of course, that I will appreciate deeply anything you can do to persuade her. I wrote to Mark last week about the exhibition and hope that he will be agreeable to it. I told him that if he has no objection to doing it we would love to have him write something, briefly, for the catalog.

How are the weddings?

All the best,

Mrs. Bayley Willis
725 White Building
Seattle
Washington

DCM:ab

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14 American - for approval

cc. Miss Dudley

COPY COPY

Items not recorded

RECEIPT

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY ANDOVER, MASSACHUSETTS

Date August 29, 1946

1946

To: Miss Dorothy Miller, The Museum of Modern Art

11 West 53rd St, New York 19. N.Y.

The following shipment has been received from you today by

Railway Express via Budworth and Son

Fred Conway: Union Station

Insurance:

Remarks: Good condition

Jane E. Paterson
Registrar

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	329.5

14 American - On approval

cc. Miss Dudley

Items not recorded

August 6, 1946

Dear Miss Rathbun:

We shall of course ship you the painting by Fred Conway which is at present at our Museum. Will you let me know on what date you want us to send it and whether we may give it to Budworth for shipment since our shops are so overloaded with work?

Sincerely,

Collected by Budworth 8-22-46

Miss Mary C. Rathbun, Research Assistant
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

DCM:ab

Union Station material

May 29, 1946 St. Louis.

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COPY COPY

July 15, 1946

Dear Miss Mazo:

Thank you so much for your letter of July 11th. I talked with Mr. Conway this morning and he is willing to assume all responsibility for the condition in which the pictures arrived.

A number of the nine paintings he submitted were only recently completed and since encaustic dries slowly, they were scarcely hard enough to travel. In order to protect them he gave them a light coat of retouching varnish which apparently is the material to which the excelsior and the wax paper has clung. He said not to hesitate to remove whatever excelsior and paper you feel able to at your own discretion. He is willing to assume the responsibility and restore the paintings if need be after they are returned.

Naturally he is only eager to have the paintings looked at in the best possible light. As to the return shipment, I would suggest that the paintings be packed so that nothing will come into contact with the surface. Would it not be possible to tack four light battens to each panel which would project say a quarter of an inch above the surface?

Please tell Miss Miller that I am looking forward to hearing from her after her return to the museum August 1st.

With many thanks,

Sincerely yours,

Perry T. Rathbone
Director

City Art Museum of St. Louis
Forest Park 5
St. Louis, Missouri

Stored in NYC.

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C o p y

C o p y

July 11, 1946

Dear Mr. Rathbone:

Before Miss Miller went off on vacation she asked me to write you about the condition of the paintings by Fred Conway which arrived at the Museum some weeks ago. The excelsior, which I assume was used in packing, has clung to the surface of most of the nine paintings. I don't believe this is serious, but hesitate to remove some of it for fear of disturbing the surface. However we are more concerned about the effect of the wax paper which was used as protection of the paintings, for it seemed to adhere to the canvas and melt in with the encaustic. Perhaps in transit the box was exposed to the hot sun overly long which may have softened either the encaustic or the wax on the paper.

For example, one of the samll paintings of a female figure, 15 x 18 inches and marked on the back with the number "13" has a blistered look. It is hard to tell whether the encaustic has melted or whether the wax paper has stuck to the surface.

I don't expect Miss Miller back until August 1st. In the meantime we will hold the paintings until we hear from you and perhaps you may have some packing suggestions for their return trip.

Sincerely yours,

Sara Mazo

Mr. Perry T. Rathbone
Director
City Art Museum of St. Louis
Forest Park 5
St. Louis, Missouri

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	329.5

15 Nov 2

cc. Miss Dudley

February 21, 1946

Dear Miss Sims:

I feel very guilty over having kept your pictures so long without any word to you about them. I like them very much myself and have kept them to show to Mr. Sweeney, head of our painting department, since he was much interested in the color slides. He has been working for a number of weeks on a book and for this reason I have not been able to show the pictures to him, but I shall do so now within a day or two and will let you know about the possibility of exhibiting.

Of course any or all of the pictures will be available at any time for Budworth to show to the Guggenheim jury.

I shall be glad to facilitate in any way I can your making a connection with a New York dealer, for instance, in calling whatever dealers you suggest and showing them the pictures here in the Museum. You will find that no dealer will be ready to consider a show this season as they are now making plans for next season. Let me know if you have certain galleries in mind to contact. Or do you want to have Gordon Waldron do this for you? Possibly he can make the contacts and I can help by showing the pictures to the dealers in our storeroom.

With kindest regards,

Sincerely,

Miss Agnes C. Sims
713 Canyon Road
Santa Fe, New Mexico

DCM:ab