AAA D.P. Institute of Modern Art, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948 [108
[Contemporary]

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

To: The Phillips Memorial Gallery
Washington, D. C.

Date: January 1941

ROUAULT EXHIBITION:
STATEMENT OF EXPENSES INCURRED BY THE INSTITUTE OF MODERN ART

Express and Packing	$ 301	09
Insurance	466	04
Printing (catalogue and stationery)	1515	50
Photographs	147	42
Toll calls and telegrams	66	31
Traveling expenses	114	65
Miscl.	3	73
Anticipated disbursements	88	99
total	$ 2700	00
Share of the Phillips Memorial Gallery: (1/3)	$ 900	00
Paid on account	800	00
amount due	100	00

Rec'd payment 17. Feb. 41
JBP for Inst. Mod. Art.

GEORGES ROUAULT

Retrospective Loan Exhibition
November, 1940 — March, 1941

THE INSTITUTE OF MODERN ART, BOSTON
JAMES S. PLAUT, Director

THE PHILLIPS MEMORIAL GALLERY, WASHINGTON
DUNCAN PHILLIPS, Director

THE SAN FRANCISCO MUSEUM OF ART
GRACE L. McCANN MORLEY, Director

January 15, 1941

Mr. Duncan Phillips, Director
The Phillips Memorial Gallery
1600 Twenty-first Street
Washington, D. C.

Dear Mr. Phillips:

I am naturally very curious to learn how the Rouault exhibition has fared in Washington and I have had no information to date on the subject. As I believe that the show is about to close, I imagine this is the proper moment to remind you of the arrangements for the rest of the tour.

The entire exhibition is to be sent express collect to the San Francisco Museum of Art with the following exceptions, all of which are to be returned to their respective owners by prepaid express at the conclusion of the Washington showing:

No. 2	Crucifixion	Return to Mrs. David M. Levy, 300 Park Avenue, New York City
No. 7	Christ in the Suburbs	return to Mr. Philip J. Wickser, 245 Nottingham Terrace, Buffalo, New York. (unless he instructs you to send it on to San Francisco, which he may do or may already have done)
No. 8	Crucifixion	return to Mr. Henry P. McIlhenny, Lincoln Drive and Johnson St., Philadelphia, Pennsylvania
No. 52	Mr. X.	return to the Albright Art Gallery, Buffalo, New York
No. 77	Nocturne	return to the Pierre Matisse Gallery, care of W. S. Budworth, 424, West 52nd Street, New York, N.Y.
No. 56	Self Portrait	return to Mrs. George W. Helm, care of the Perls Galleries, 32 East 58th Street, New York, New York (unless Mrs. Helm instructs you to send it on to San Francisco).

In addition to these exceptions, there is also the question of the pictures belonging to the Bignou Gallery and those under the jurisdiction of the French Commission at the New York World's Fair. You have doubtless had correspondence with the French Commission and the Bignou Gallery and arranged for the disposal of the pictures. Macdonald of Bignou and de Villeneuve of the French Commission both wrote me saying that they wanted their pictures returned after the Washington showing, and I simply referred the matters to you as I had originally asked for these pictures for the whole tour. I trust that you have worked this out with them.

Please be good enough to let me know how things have gone and also any questions which you may have regarding disposition of the exhibition at the end of the showing in your museum.

With all good wishes, I am,

Very sincerely yours, James S. Plaut

January 17, 1941

Mr. James S. Plaut,
Institute of Modern Art,
210 Beacon Street, Boston.

Dear Mr. Plaut:

I am very sorry that I did not make time to write to you about the Rouault Exhibition in our Gallery. It has been a great success and I wish it had been possible for you to have seen it. Perhaps you can still do so for we are now extending it through the 27th of this month. We wired San Francisco and they assured us that the extension would not interfere with their getting the pictures by February tenth. I am indebted to you for so many favors in connection with this show as well as for the whole conception of it and your great triumph in assembling so fine a lot of paintings by the master in spite of the war. We are sending you under separate cover a Bulletin. And I hope you will like what I wrote about Rouault. I also wanted to make the first announcement of our "Functions of Color exhibition, and, on request, to print a speech I made in the Gallery recently.

The attendance has been very gratifying and the interest has has accumulated instead of diminishing. It is pretty good for Washington, a thousand people to visit our Gallery to see Rouault in one week for he makes no popular appeal but creates a deep and lasting impression. I should have thanked you promptly for your suggestion to have J. B. Neumann lecture during the show. He took you advice and he repeated her the success he made in Boston. The fervour of his personal love for Rouault was communicated not only to the audience at the lecture but to many visitors during the preceding day.

I know how hard it is to leave one's desk and a busy schedule. Mrs. Phillips and I were distressed not to be able to get to your exhibition, so were all the members of our staff. We still hope however that it may be convenient for you to see our own installation.

Thank you for sending the list of the pictures which cannot go to San Francisco together with the addresses to which they are to be forwarded. We have instructions from the French Commission at the New York Fair and from Bignou. Whenever you are ready to make a final report and let us know how much we still owe you, we will be ready to do our part in closing the financial end of the exhibition. With all good wishes,

Sincerely yours,

DP.E

GEORGES ROUAULT
Retrospective Loan Exhibition
November, 1940 — March, 1941
THE INSTITUTE OF MODERN ART, BOSTON
JAMES S. PLAUT, Director
THE PHILLIPS MEMORIAL GALLERY, WASHINGTON
DUNCAN PHILLIPS, Director
THE SAN FRANCISCO MUSEUM OF ART
GRACE L. McCANN MORLEY, Director

Mr. Duncan Phillips, Director
The Phillips Memorial Gallery
Washington, D. C.

Dear Mr. Phillips:

Thank you for your letter of January seventeenth. I am bitterly disappointed that I shall not have the opportunity to see the Rouaults in your gallery even with the extra period of grace which you have been able to accord me. I have really thought that I should be able to get to Washington before it closed, but I find that there is enough to do here to make such a pleasant pilgrimage out of the question.

I am delighted that you had Neumann to lecture and that his lecture was apparently as well received in Washington as it was here. As to adjustment of expenses, we now find that the total expense which we incurred, which is to be divided among the three museums, comes to twenty-seven hundred dollars. Dr. Morley was here last week and we concluded that the simplest way out was for each institution to bill the other two for one-third of the expense which it had incurred. In other words, we are billing you for one-third of twenty-seven hundred dollars, and we will expect you to bill us and San Francisco for one-third of the express charges which you paid on the shipment from Boston to Washington. San Francisco in its turn will bill you and us each for one-third of the expressage to and from the coast.

You have already paid us eight hundred dollars on account, so you only owe us an additional one hundred dollars. If you will be good enough to pay this amount and then bill us for one-third of the express charges from here to Washington, I believe that this will wind up the matter satisfactorily. I therefore take the liberty of enclosing a bill in this amount.

With all good wishes and many thanks again for a very happy and successful collaboration,

Most sincerely,

James S. Plaut

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THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

JAMES S. PLAUT, Director

February 4, 1941

Dear Mr. Phillips:

I have just had a letter from Gordon Washburn of the Albright Art Gallery, Buffalo, to the effect that the Albright's Rouault, M. X., is to be sent to San Francisco with the rest of the pictures in the exhibition rather than to be returned to Buffalo.

I dare say you have already sent all the pictures off, and I imagine the M.X. is already back in Buffalo. In any case, I am following Washburn's instructions, and in answering his letter I shall simply tell him that he probably wrote too late to intercept the shipment of the picture to Buffalo.

I trust that all goes well with you and that you have had no difficulties with the tail end of the exhibition and attendant shipment.

With all good wishes,

Most sincerely,

James S. Plaut
Director

Mr. Duncan Phillips, Director
The Phillips Memorial Gallery
Washington, D. C.

THE INSTITUTE OF MODERN ART

210 Beacon Street, Boston, Massachusetts

JAMES S. PLAUT, Director

February 18, 1941

Dear Miss Bier:

Mr. Plaut has asked me to acknowledge with thanks the Phillips Memorial Gallery's check for one hundred dollars to cover its share of expenses incurred by the Institute for the Rouault exhibition.

Sincerely yours,

Anne Fredick

Secretary to the Director

Miss Elmira Bier
The Phillips Memorial Gallery
Washington, D. C.

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

March 5, 1941

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

Dear Miss Bier,

The Institute of Modern Art is anxious to obtain complete files of bulletins, quarterlies and exhibition catalogues published by art galleries throughout the country. The Phillips Memorial Gallery has been placed on our mailing list for the future receipt of all publications, and the catalogue of our recent exhibition on Carl Milles has been sent to you.

Could we, if possible, be placed on your exchange list? We were very pleased to receive the January, 1941 issue of your bulletin, dealing with Rouault. I have just read an excellent review of the catalogue you issued in connection with your exhibition "The Function of Color in Painting", and would appreciate receiving a copy for our library.

Sincerely yours,

Mary C. Bigelow

Mary C. Bigelow
Assistant to the Director

March 6, 1941

Miss Mary C. Bigelow,
The Institute of Modern Art,
210 Beacon Street, Boston.

Dear Miss Bogelow:

The fact that you received our January Bulletin indicates that you are on our mailing list to receive future publications. We have been slow in sending our the catalogue of "The Functions of Color in Painting" exhibition but that will come soon. If you like we will send our past ones?

I have been trying to ascertain the amount of express charges for the shipment of the Mouaults to us and can find receipts for only eight boxes when twenty-seven came from Boston and five from elsewhere. Can this mean that a part of your shipment was sent prepaid? Any light you may shed on the matter will seem very bright to me.

Sincerely yours,

THE INSTITUTE OF MODERN ART

210 Beacon Street, Boston, Massachusetts

JAMES S. PLAUT, Director

March 13, 1941

Dear Miss Bier:

Miss Bigelow has referred to me your letter of March sixth, and I beg to inform you that all the Rouault paintings were sent to the Phillips Memorial Gallery express collect. They were, however, sent in two batches. Could the receipts for the second shipment possibly be mislaid?

All this reminds me that we asked you to forward to New York by prepaid express the Askew painting which was sent to Washington by mistake. Please don't forget to include this, and perhaps it ought to be a separate item.

In the meantime I certainly hope the slips turn up.

With best regards,

Sincerely yours,

Anne Tredick
Secretary to the Director

Miss Elmira Bier
The Phillips Memorial Gallery
Washington, D. C.

March 14, 1941

Miss Anne Tredick,
The Institute of Modern Art,
210 Beacon Street, Boston.

Dear Miss Tredick:

Thank you for your note of the 13th. It was not a question of finding the slips but of correcting a mistake on one of the due bills which I should have done without bothering you. I am enclosing herewith a bill for the full amount of insurance. My understanding is that we are to pay one third and the other two exhibitors each a third. I have not itemzied the bill but can if you should have the details for your records.

Sincerely yours,

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

(46).

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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WG100 27 4 EXTRA=BOSTON MASS 27 323P

1941 MAR 27 PM 3 48

MISS ELMIRA BIER=

PHILLIPS MEMORIAL GALLERY 1600 21 ST=

=PLEASE SEND TODAY BY SPECIAL DELIVERY ROUAULT CUTS CATALOGUE NUMBERS 10 AND 77 TO THE EXCELSIOR PRESS 49 PORTLAND STREET BOSTON MANY THANKS=

ANNE TREDICK INSTITUTE OF MODERN ART.

Miss Bier -
I took them down to Benj. Franklin P. O. + mailed them -
10 77 49.
Lolen

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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1941 MAR 28 PM 2 35

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MISS ELMIRA BIER=

PHILLIPS MEMORIAL GALLERY 1600 21 ST=

THANKS FOR YOUR TELEGRAM SPECIAL AND SMALLER EDITION BEING PRINTED FOR THE MARIE HARRIMAN GALLERY EXHIBITION=

:ANNE TREDICK.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Phillips Memorial Gallery

CLASS OF SERVICE DESIRED			
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Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

COPY OF WESTERN UNION TELEGRAM

March 28, 1941

Miss Anne Tredick,

Institute of Modern Art, 210 Beacon Street, Boston.

Thought from your telegram you might need additional catalogues
we have about ~~two~~ three hundred we could let you have.

Elmira Bier

March 29, 1921

Mr. James Plaut, Director
Institute of Modern Art,
210 Beacon Street, Boston.

Dear Mr. Plaut:

Mr. Phillips has been wanting to reply to your letter concerning the proposed Berman exhibition but has been kept from doing do by the rush of events and visitors this last few weeks, and this past week he has been at home ill. Mrs. Phillips is having her opening at Bignou's on Monday so they are to be in New York next week but immediately on his return he will let you know his reaction. It has worried him that he has not been able to write and trusts that it has not been of serious inconvenience to you.

Sincerely yours,

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

JAMES S. PLAUT, Director

April 4, 1941

Dear Miss Bier:

Thank you for your letter of March twenty-ninth. I am extremely anxious to have Mr. Phillips' decision regarding the proposed Berman exhibition. I have assumed that Mr. Phillips would be deeply interested in having the exhibition for the Gallery on the basis of his enthusiasm for Berman's work.

The exhibition will definitely be held here in November, 1941, and will almost definitely be shown in Hartford at the Wadsworth Atheneum in December. It is definitely scheduled for the Arts Club in Chicago in March, 1942, and I hope that you will want it in Washington during January or February. Julien Levy wouldhold the exhibition at his gallery in New York whichever of the two months you decided not to take it, so that if the Phillips Memorial Gallery collaborates with us we will have a closely integrated schedule involving only three or four museums, in much the same way as we did the Rouault show.

Please be good enough to let me know just as soon as possible what the Gallery's decision will be in this matter, as I shall have to have a substitute for the PMG in the event that you do not take the exhibition, but I am reluctant to approach any other museum until hearing definitely from you.

Most sincerely,

James S. Plaut
Director

Miss Elmire Bier
The Phillips Memorial Gallery
Washington, D. C.

April 7, 1941

Mr. James S. Plaut,
Institute of Modern Art,
210 Beacon Street, Boston, Mass.

Dear Mr. Plaut:

I am so sorry that my unusually crowded schedule, complicated by an illness, at an inconvenient time has delayed my answer to your earlier letter concerning the proposed Berman exhibition in which you ask me to have our gallery collaborate. You speak of my enthusiasm for Berman's work but I must say that my early pleasure in his nostalgic neo-romanticism has been considerably modified by what I have seen of his more recent developments. I like the early dark interiors and landscapes done in Southern Italy, Northern Italy and in Paris but with the growth of the sur-realist influence I have, so to speak, drawn away from him. Curiously enough I had thought of borrowing a few paintings of the earlier years to supplement the paintings in our Collection for a small personally selected exhibition next season. Your proposal to cover his art in its entirety could only appeal to me if I thought it worthwhile to get all the paintings here for Janaury 1942 and then only hang what we like. This however would scarcely justify the expense we would have to share equally with the other museums which would be interested in a more extensive survey. I must say I have not seen the latest Bermans done in our American West. I have seen the photographs and they did not make me want to borrow such paintings no matter how fine they may be in an improved craftsmanship. I am just about to leave Washington for a business trip to New York and Pittsburgh and might have time to visit the Julien Levy gallery to take a look at what he has of Berman's. But if you need a definite answer as to our collaboration I feel, and the Associate Directors agree with me, that you had better substitute some other gallery in the proposed plan for circuiting Berman's paintings. If at the end of the tour I could detach a few favorites from the show and add them to our own pictures by Berman I would then be doing what I had intended to do. To tell you the truth I am so tired by an over-active season that I would rather not make any plans for the immediate present involving our schedule for next year. I would like a little time to think things over and plan our future exhibitions in relation to personal problems and international developments in a tragic world. Thanking you for your thought of us and trusting that we will be able from time to time to continue the joint exhibitions so auspiciously begun with Rouault,

Sincerely yours,

DP.E

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

April 22, 1941

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

Dear Miss Bier,

I am shocked to discover that, for some unexplained reason, I never answered your kind offer to send some of your back publications to the Institute's library. We would indeed like to have whatever you can spare. At present we have only "The functions of color in painting", and "A collection in the making" by Duncan Phillips.

Enclosed is our own modest list of publications, in case there is anything you would like from it which you have not already received.

Sincerely yours,

Mary C. Bigelow.

Mary C. Bigelow
Librarian

PUBLICATIONS OF THE INSTITUTE OF MODERN ART 210 Beacon Street, Boston

CONTEMPORARY AMERICAN WATER COLORS
Exhibition Dec. 8 - 26, 1936
Catalogue with brief biographical notes on the 17 artists whose works were exhibited.
15 p illus
price .10

AN EXHIBITION OF YOUNG NEW ENGLAND PAINTINGS
Exhibition March 30 - April 16, 1938. Gallery list.
price .05

PICASSO. HENRI-MATISSE
Exhibition Oct. 19 - Nov. 11, 1938. Gallery list.
price .05

CONTEMPORARY AMERICAN GLASS, Decorative, Utilitarian, Structural
Exhibition Dec. 17, 1938 - Jan. 15, 1939
Catalogue with a foreword by James S. Plaut. 10 p illus
price .25

CHARLES DESPIAU - ARISTIDE MAILLOL
Exhibition Jan. 31 - Feb. 26, 1939
Gallery list with notes by Frank Crowninshield on Charles Despiau, and by Joseph A. Coletti on Aristide Maillol.
price .10

THE SOURCES OF MODERN PAINTING
Exhibition March 2 - April 9, 1939
Catalogue edited and with an introduction by James S. Plaut. 107 p 95 illus
price 1.00

CONTEMPORARY NEW ENGLAND OIL PAINTINGS. Art in New England
Exhibition May 18 - Sept. 4, 1939
Gallery list with brief biographical notes on the 48 artists whose works were exhibited.
price .20

CONTEMPORARY GERMAN ART
Exhibition Nov. 2 - Dec. 9, 1939
Catalogue with foreword by Mary C. Udall and James S. Plaut, and with notes on the life and works of the 23 artists whose works were exhibited. 40 p 7 illus
price .50

FRANK LLOYD WRIGHT: A Pictorial Record of Architectural Progress
A supplement to the loan exhibition...Jan. 24 - March 3, 1940; with notes selected from the published writings of the architect and a foreword by Joseph Hudnut.
60 p 50 illus
out of print

ONE HUNDRED CONTEMPORARY PRINTS
Exhibition March 20 - April 27, 1940. Gallery list.
price .10

GEORGES ROUAULT: Retrospective Loan Exhibition
(In collaboration with The Phillips Memorial Gallery and The San Francisco Museum of Art)
Exhibition Nov., 1940 - March, 1941.
Catalogue edited and with a preface by James S. Plaut, introduction by Lionello Venturi.
Includes bibliography and list of exhibitions. 96 p 53 illus
price .75

CARL MILLES: The Journal and Catalogue of the Exhibition Entitled Sculpture and Carl Milles.
(In collaboration with The Baltimore Museum of Art)
Exhibition held at The Institute of Modern Art...Jan. 28 - March 2, 1941
Catalogue with a foreword by James S. Plaut. 26 p 12 illus
price .50

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

JAMES S. PLAUT, Director

July 10
1941

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

Dear Mr. Phillips:

I take the liberty of writing you to solicit your collaboration in an exhibition which we are now planning to hold during the coming season. In close collaboration with Dr. MacKinley Helm, whose book on MODERN MEXICAN PAINTERS has recently been published, we are assembling a comprehensive exhibition of contemporary Mexican painting. After its Boston showing, from November 15 to December 15, 1941, we propose to send this exhibition to a limited number of American museums--eight at the outside, and probably no more than six. We have already contracted to show it at several Middle Western and far western institutions, and I should be very happy to have the P. M. G. the other eastern locale for the exhibition. There will be no fee for the exhibition since we hope that the participating museums will share equally the costs of insurance, transportation, and catalogue publication, on the same basis which prevailed for the Rouault show.

The exhibition will draw largely on material owned by Dr. Helm and works owned by Mexican and American collectors. It will comprise about forty paintings in all and will include representative examples of the work of such men as Rivera, Orozco, Siqueiros, Cantu, Galvan, Frida Kahlo, Merida, Meza, and Tamayo.

Please be good enough to let me hear at your earliest convenience whether we may count on your collaboration. I should like very much to have the exhibition go to Washington for the month of January, 1942, if this happens to fit in with your plans. If you should decide to take the show and we could send it at that time, the transportation costs would be proportionately reduced.

With kindest regards and high hopes for a further auspicious collaboration,

Most sincerely,

James S. Plaut
Director

JSP:AD

1206-A

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DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		SHIP RADIOGRAM	

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WESTERN UNION

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

August 12, 1941.

Mr. James S. Plant,
Institute of Modern Art,
210 Beacon Street, Boston, Mass.

Illustrations in Helm book tell more about details than easel paintings and I still have no idea of the Mexican pictures which would be in the show. If not too much trouble could you send me photographs of a few of the best things available to us if we had the exhibition in January. We had thought of a selected American exhibition at about that time.

Duncan Phillips

Paid. Chg. Acct.
Phillips Memorial Gallery
1600 21st Street NW.

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

THE INSTITUTE OF MODERN ART

210 Beacon Street, Boston, Massachusetts

JAMES S. PLAUT, Director

18 August. 41

Dear Mr. Phillips,

I have received your two telegrams concerning the Mexican show, and am answering so belatedly as I have been on "semi-vacation" for the past two weeks, coming into the office but once a week. I can't send you photos. until after Labor Day, as Dr. Helm has most of the good ones in his own possession and is to be away until then. I, too, go off inviting for two weeks starting tomorrow. We are very anxious to have the show go to the P.M.G. and I am convinced that the quality of the material to be exhibited is high. If you could arrange to have it in January, the itinerary would be ideal. Boston will have the show Nov. 15. Dec. 15, and Detroit Feb. 15. Mar. 15, the Pacific Coast thereafter. I'll send you the photos. as soon as I possibly

Cam, and I sincerely hope you will see your way clear to collaborate.

All good wishes.

Ever Sincerely.

Edward Plaut

September 11, 1941

Mr. James S. Plaut,
Institute of Modern Art,
210 Beacon Street, Boston, Mass.

Dear Mr. Plaut:

Mr. Phillips has wired that you want the blanks for the German paintings he is lending for your show. The Gallery is wired and I cannot get them until Monday, the fifteenth, when I will send them to you special delivery. If, however, you sent them during the summer and they were forwarded to Ebensburg I suggest you send me new ones and I will fill them in on Monday when I have the records before me. We will send the paintings whenever you say after the 15th. The Gallery being closed all summer is a boon to the staff but a pain to our neighbors and friends who writé us for various reasons. Hope you have had a fine summer, I have and am ready for a season of hard work.
Best wishes,

Sincerely yours,

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

JAMES S. PLAUT, Director

September 11, 1941

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

Dear Mr. Phillips:

Thank you very much for your kind wire, which I received this morning. I am simply delighted that you will take the Mexican show, as both Dr. Helm and I were eager to have it go to the Phillips Memorial Gallery. I also appreciate very much your generosity in consenting to lend your three Bermans to the exhibition. We very much want Dawn and St. Cloud, but I think we shall not need the Stableyard picture, as we have already asked for several variants of the subject. You are very kind, in any case, to offer it to us. I shall hope to receive the loan blanks soon, as the catalogue goes to press on the twenty-second of September. May I also ask you to have the kindness to arrange for shipment of the two pictures, express collect, so as to reach us on October first at the very latest. I should also appreciate having two glossy prints of each of the pictures if someone on your staff could arrange to send them to us. ✓ Photos. sent.

I look forward to another happy and successful collaboration following the fine precedent of the Rouault exhibition.

With all good wishes and thanks,

Very sincerely yours,

James S. Plaut
Director

JSP:AD

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

JAMES S. PLAUT, Director

September 15, 1941

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

Dear Miss Bier:

Thank you for your note of September eleventh. I am enclosing the information blanks for the two Berman pictures which Mr. Phillips has kindly consented to lend to our exhibition. I should greatly appreciate your filling these out and returning them to me promptly, as the catalogue goes to press a week from today, and I must, of course, have the information well in advance of the deadline. I should also be grateful if you would have two glossy prints of each of the paintings sent me at once, provided, of course, that they have been photographed. If that is not feasible, perhaps you would be good enough to send the paintings themselves to me at once so that we may have them photographed in time to reproduce them in the catalogue. We would be glad to have the pictures, anyhow, well in advance of our October seventh opening so that it would do no harm to send them as soon as you conveniently can.

With many thanks for your repeated kindnesses,

Most sincerely,

James S. Plaut
Director

JSP:AD
Enclosures 2

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

JAMES S. PLAUT, Director

October 20, 1941

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

Dear Mr. Phillips:

I am trying to ascertain how many catalogues of the Mexican exhibition we should plan to print. You will remember that in the case of the Rouault show, we printed a single edition of three thousand, which sufficed for its showings in Boston, Washington, and San Francisco. We have successfully adopted the same practice in connection with the Berman show; namely, of printing a single edition large enough to satisfy the needs of all the participating institutions, in this instance six. The format and general specifications of the catalogue will correspond closely to the Berman and Rouault volumes, and I want to keep the price level the same; i.e., about 50 to 55 cents cost and 75 cents public sales price. The beauty of this arrangement, as you of course understand, is that by having a large single edition we can get out a handsome volume at a very low figure.

The catalogue will contain about forty half tones and possibly one color plate and will run to roughly seventy-two pages in all. You can have as many or as few as you feel you want. Of course, the imprint of the PMG will appear on the title page just as it did in the case of the Rouault catalogue. I should be happy to have you take a thousand copies, as you did with the Rouault. In any case, please be good enough to let me know your wishes in the matter as soon as possible.

With kindest regards,

Very sincerely yours,

James S. Plaut
Director

JSP:AD

Charge to the account of Phillips Memorial Gallery $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		ORDINARY	
DAY LETTER		URGENT RATE	
SERIAL		DEFERRED	
NIGHT LETTER		NIGHT LETTER	
SPECIAL SERVICE		SHIP RADIOGRAM	

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

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FIRST VICE-PRESIDENT

CHECK
ACCOUNTING INFORMATION
TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

October 31, 1941

Mr. James S. Plaut,

The Institute of Modern Art,

210 Beacon Street, Boston, Mass.

So sorry for delay in ordering catalogues I was out all last week because of death in my family Mr. Phillips away and ill. We will Take one thousand.

Elmira Bier

Charge to the account of Phillips Memorial Gallery $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		ORDINARY	
DAY LETTER		URGENT RATE	
SERIAL		DEFERRED	
NIGHT LETTER		NIGHT LETTER	
SPECIAL SERVICE		SHIP RADIOGRAM	

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December 8, 1941

Mrs. James S. Plaut,
Institute of Modern Art.210 Beacon Street,
Boston, Massachusetts.

Note your exhibition lasts until December 20th What is opening date of show after ours Need information to fix our dates.

Elmira Bier

THE INSTITUTE OF MODERN ART

210 Beacon Street, Boston, Massachusetts

JAMES S. PLAUT, Director

December 11, 1941

Dear Miss Bier:

The Mexican catalogues have gone forward to you by prepaid freight, and you should receive them shortly. I am enclosing a bill for the one thousand catalogues at 50 cents each (cost price) and for the freight charges. We should appreciate your paying us as soon as you can so that we may in turn pass the money on to the printer.

Very truly yours,

Rene Davis

Secretary to the
Director

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

THE INSTITUTE OF MODERN ART

210 Beacon Street, Boston, Massachusetts

JAMES S. PLAUT, Director

December 11, 1941

Dear Miss Bier:

I have your telegram regarding the dates of the Mexican show. We have you down for the entire month of January, as the exhibition is due to open in Cleveland on February tenth. May I suggest, therefore, that you plan, if possible, to open the exhibition on the first or second of January and to terminate your showing after four weeks so as to allow ample time for packing on your end, shipment, and unpacking and installation on the Cleveland end.

I am sure you will be glad to know that the exhibition has had a splendid reception in Boston, with quite a large and enthusiastic attendance. The coming of war does not seem to have put a damper on it.

Very sincerely yours,

J. S. Plaut
Director

Miss Elmira Bier
Phillips Memorial Gallery
1600 Twenty-first Street
New York, New York

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

JAMES S. PLAUT, Director

December 26, 1941

Miss Elmira Bier
The Phillips Memorial Gallery
1600 Twenty-First Street
Washington, D. C.

Dear Miss Bier:

I have just conferred with our packers and shippers, and I am told that the Mexican show is ready to go on to you and will be sent express collect, leaving Boston either this afternoon or sometime tomorrow. In any case, you should have the whole show by Monday, December 29.

I trust that this will give you ample time for unpacking and hanging in advance of your opening day which, incidentally, I do not yet know since I never heard from you in this regard. Please let me know if there is anything I can do to help with the show.

I expect to be in Washington for a day or two in the second week in January, and I shall look in on you then.

With the season's greetings and kind regards to Mr. Phillips and yourself.

Very sincerely yours,

Director

JSP:SCW

THE INSTITUTE OF MODERN ART

210 Beacon Street, Boston, Massachusetts

JAMES S. PLAUT, Director

January 10, 1942

Dear Miss Bier:

I have been wondering for some time now whether the Mexican material arrived safely in Washington and whether the exhibition has already opened, as I presume it has. I expected that you would let me know on both scores before now, and I regret that I have heard nothing. Will you please enlighten me at once.

We are very anxious to have duplicates of any invitations you sent out for a special opening, publicity in the Washington papers, etc. Please be good enough to send us two copies of everything which has appeared.

Very sincerely yours,

JSPlaut
Director

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

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

JAMES S. PLAUT, Director

January 14, 1942

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

Dear Mr. Phillips:

The Berman exhibition, which is now on view at the Portland (Oregon) Art Museum as the tour approaches the halfway mark, has had a splendid reception in Boston, Hartford, and Portland. As you know, the original plans for the tour, in which you have so generously cooperated, called for showings after Portland at the San Francisco Museum of Art from February tenth to March tenth and the Arts Club in Chicago from March twenty-fifth to April twenty-fifth, with a final showing at the William Rockhill Nelson Gallery of Art in Kansas City from May first to thirtieth.

The authorities of the Cleveland Museum of Art have expressed great interest in the exhibition and have specifically requested me to do everything possible to extend the tour for one month to permit the Berman showing at the Cleveland Museum. Whereas I am exceedingly reluctant to impose further upon your generosity, I believe it would be a fine thing to have the exhibition shown in Cleveland. I believe this for two reasons: in the first place, such a showing would enhance Berman's reputation throughout the country; in the second place and, what is more important, the Cleveland Museum has carried out for many years a rigid ruling against one-man shows of works by contemporary non-American painters. The Director and the Curator of Paintings have assured me that they would allow the Berman show to be the first exception to this ruling. I consider it an enormous tribute to Berman and to all those responsible for the exhibition that one of the greatest American museums is willing to relax its policy in this regard. The creation of this precedent will undoubtedly have a salutary effect upon the future policy of the Museum.

In view of these facts, I wonder whether you would be kind enough to allow the Phillips Memorial Gallery's L'Aube and Le Parc de St. Cloud to remain on tour an extra month. This would mean that the pictures would be returned to you at the conclusion of the Cleveland showing on July seventh rather

than at the end of the Kansas City exhibition on June first. It is only because you have been so altruistic already in consenting to a long loan that I broach this further request. I should be deeply grateful personally if you would consent to this extension since I am eager that Cleveland should have the show in its entirety, the Institute still being primarily responsible for the project. Please be good enough to let me have your decision at your earliest convenience.

With kindest regards,

Very sincerely yours,

James S. Plaut

Director

JSP:AD

January 14, 1942

Mr. James Plaut,
Institute of Modern Art,
210 Beacon Street, Boston, Mass.

Dear Mr. Plaut:

This is to tell you that our Mexican Exhibition was well launched on Sunday afternoon with fine attendance and a most interesting lot of people. There were more artists than officials, which is as it should be at an exhibition of painting, but the diplomatic corps was missed in spite of our having reached them with invitations, some of them handwritten. I enclose the card we sent out to our mailing list. The pictures have, I think, been well hung but I must confess that I do not find Mexican easel painting very congenial to me personally. I like best the frescoes of Rivera and the lithographs of Orosco. However Siqueiros has tremendous power and intensity and rather dominates the present show. Tomayo seems to me the best painter and I am very much charmed by the primitive quality of Izquierdo, and by Frida Kahlo in her charming Portrait of herself and her man, Ruiz with his engaging Bycycle Race. The catalogue, as I have written you before, is extremely well done although I do not like the picture on the cover. Again a personal reaction. We supplemented what you sent us with a fine lot of Mexican lithographs for the Print Rooms and we hope that we may have a lecture or a concert, or both, to synchronize with the exhibition. I doubt whether there will be any reviews worthy of your attention for the newspapaer critics here are negligible in their ability to judge anything artistic. However we will send you the reviews when they appear. The reason that we did not write you earlier is that everybody in the Gallery has been extremely busy with our transfer of seventy-five paintings to other places and the necessary rehanging to make the best possible appearance with what remains. We have kept out some important things, having divided the risk by slicing the Collection into three cross-sections, one of which remains in the Gallery. With best wishes and expecting to hear from you about the final settlement,

Sincerely yours,

DP.E

Signed in Mr. Phillips' absence.

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

To: Phillips Memorial Gallery
1600 Twenty-first Street
Washington, D. C.

Date: January 21, 1942

MODERN MEXICAN PAINTERS Exhibition Expenses

Expressage	115.61	
Insurance	96.25	
Packing and crating for tour	65.90	
Telephone and telegraph	28.61	
Traveling: ½ airplane fare to Mexico for Dr. Helm	150.00	
Complimentary catalogues	32.50	
Framing	41.00	
Photographs	19.51	
Publicity	13.50	
Miscellaneous (postage on catalogues, etc.)	5.10	
One sixth of	567.98	$94 66

RECEIVED PAYMENT
THE INSTITUTE OF MODERN ART
DATE 6/15/42 BY [signature]
Treasurer Secretary

THE INSTITUTE OF MODERN ART

210 Beacon Street, Boston, Massachusetts

JAMES S. PLAUT, Director

January 23, 1942

Dear Miss Bier:

I believe I have already called to your attention the fact that the Mexican exhibition is scheduled to open at the Cleveland Museum of Art on Tuesday, February tenth, and that it is imperative that the exhibition leave Washington in ample time to allow for its unpacking and installation at Cleveland prior to this date. Will you be good enough to let me know exactly when the exhibition closes at the Phillips Memorial Gallery and on what date you will send it by express collect to Cleveland.

Thanking you very much for your kind cooperation,

Sincerely yours,

James S. Plaut

Director

Miss Elmira Bier
The Phillips Memorial Gallery
Washington, D. C.

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

JAMES S. PLAUT, Director

January 24, 1942

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

Dear Mr. Phillips:

Our figures for the Mexican show are now complete, and I am having our bill for your share sent to you. The bill is itemized, and you will see that we have included only those charges which should be shared legitimately by all the participants in the tour. I am very happy to be able to report that the total is very much lower than I had anticipated originally, and it now seems certain that each museum's share, including all remaining transportation costs, will be well below the $300 figure which we established arbitrarily at the outset.

It seems to me that the logical procedure is to have you pay us your share of the expenses we have incurred. Then you should bill the Institute, the Cleveland Museum of Art, the Portland Art Museum, the San Francisco Museum of Art, and the Santa Barbara Museum of Art for one sixth of the transportation charges from Boston to Washington. Each of the other museums will, in turn, bill you for one sixth of the transportation charges from the preceding point of exhibition as the tour progresses. We will pay the charge involved in the return of the pictures from the last point of exhibition to the various lenders and will bill you later for one sixth of this amount. I trust that this is all in order.

With kindest regards,

Sincerely,

James S. Plaut
Director

JSP:AD

January 26, 1942

Mr. James S. Plaut,
Institute of Modern Art,
210 Beacon Street, Boston.

Dear Mr. Plaut:

Mr. Phillips has asked me to tell you that it will be all right to have the Berman paintings remain on the circuit the extra month and to be returned here sometime in July.

We have scheduled the Mexican exhibition to last through February first and will take them down and ship them without delay. If this seems running rather close let me remind you that with them in mind I sent you a wire early in January asking when Cleveland would need the paintings and you did not reply for about ten days. In the meantime our schedule had to be arranged as you see. I think however the boxes will reach Cleveland in ample time. We will have a number of catalogues left over and if any of the other exhibitors will have need of them we will be glad to supply them.

With best wishes,

Sincerely yours,

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

JAMES S. PLAUT, Director

January 28, 1942

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

Dear Miss Bier:

I have your letter of January twenty-sixth. I am afraid you are entirely wrong in your allegation that "I sent you a wire early in January asking when Cleveland would need the paintings and you did not reply for about ten days." Actually, you wired me on December eighth. The wire was on my desk on the morning of December ninth, and I answered within forty-eight hours. If you will refer to your files, you will find my letter dated December eleventh telling you when the exhibition was to open in Cleveland. I am reluctant to be so positive about these relatively inconsequential details, but your letter forces me to defend myself.

Since the boxes are already made for the Mexican tour, I don't suppose you will have any difficulty in getting the shipment out of Washington by February second at the latest--express collect. If you do so, Cleveland should have ample time for unpacking and installation prior to their scheduled opening on February tenth.

Thank you for telling me that Mr. Phillips has consented to allow the Bermans to remain on circuit the extra month and for telling me about the number of Mexican catalogues you have left over. I will let you know if there is any call for them.

With kind regards,

Sincerely yours,

Director

JSP:AD

January 30, 1942

Mr. James S. Plaut,
Insitute of Modern Art,
210 Beacon Street, Boston.

Dear Mr. Plaut:

I owe you an apology, not because I have found that I received word from you more promptly than I said, but because of the tone of my note. I wanted a reply by telegram and, whether you wrote immediately or not, I did not get your reply in time. Please pardon my brusqueness and be assured we will do everything possible to get the paintings to Cleveland in good time.

Sincerely yours,

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

JAMES S. PLAUT, Director

February 2, 1942

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

Dear Mr. Phillips:

You will recall that I wrote you recently outlining a plan for payment of the shipping charges involved in the tour of the Mexican show. We have had several vigorous complaints over the awkward nature of this procedure from several of the museums involved. In each case, these museums have requested that the Institute be the central clearing house for these charges and that one bill be sent at the conclusion of the tour covering each museum's proportionate share. I have therefore suggested to these museums that they simply pay the total transportation charge from the preceding point of exhibition, informing us as to the amount. At the conclusion of the tour we will either bill them for the difference between these charges and their share of the total or refund any moneys if they are due. Inasmuch as we have had these complaints, I believe it would be better to standardize the whole procedure, and I trust that you will consider this a satisfactory way of handling it.

My reason, obviously, for suggesting the original, more involved, procedure was that each museum could be satisfied that it was receiving a fair refund on shipping charges. From your point of view, however, this alternative procedure is the simpler one, and we will be glad to handle the clerical work involved if you wish us to do so.

With kindest regards,

Most sincerely,

James S. Plaut
Director

JSP:AD

February 5, 1942

Mr. James S. Plaut,
Institute of Modern Art,
210 Beacon Street, Boston.

Dear Mr. Plaut:

We failed to report to you at the time the boxes were opened that the Portrait of Helena Rubenstein was found to be damaged in two places, namely, a straight but to the right of the ear about midway between top and bottom; and in the necklace between the fourth and fifth stars there is a circular cut up close to the top of the flame-like spear. Mr. McLaughlin noticed both places immediately on opening the boxes and told me of them but in the rush of work I forgot to write you about them. He thinks they damage must have been done previously to the packing. We are sending under separate cover two detailed photographs. With best wishes,

Sincerely yours,

THE INSTITUTE OF MODERN ART

210 Beacon Street, Boston, Massachusetts

JAMES S. PLAUT, Director

February 10, 1942

Dear Miss Bier:

The damage which you reported finding in the Montenegro Portrait of Helena Rubinstein was done when the painting was lent to a previous exhibition. In fact, Madame Rubinstein was rather loath to lend the portrait for the whole tour because of this sad experience and at first said that only Boston could have it for showing. Mr. Plaut naturally pointed out that this exhibition was a collaborative venture and that therefore the painting would have to be shown in all the participating museums or not at all, and Madame Rubinstein finally consented to lend it for the whole tour.

Thank you very much for your cooperation in reporting the damage to us.

Very sincerely yours,

Anne Davis

Secretary to the
Director

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

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS : KENMORE 5688

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CHARLES H. SAWYER
JOHN S. THACHER

July twenty-nine
1942

The Phillips Memorial Gallery
1600 Twenty-first Street
Washington, D. C.

Dear Sirs:

We have been notified by the Cleveland Museum of Art that the Berman paintings are now being returned to their lenders and your two pictures should reach you soon.

If they have been returned in satisfactory condition, will you be good enough to sign and return the enclosed postcard to us? If there has been any damage incurred which should be repaired, we would appreciate your sending us a detailed report for presentation to our insurance agent.

May I take this opportunity to thank you, on behalf of the Institute of Modern Art, for your kindness in lending your paintings for the exhibition. The Berman tour has been an outstanding success and we are most grateful to those who have helped us in making it so.

Yours very sincerely,

Sargent Collier

Acting Director

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS

JAMES S. PLAUT, Director

August twenty-eight
1942

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

My dear Miss Bier:

Final settlement will soon be made of the Modern Mexican Exhibition which closed at the Santa Barbara Museum at the end of July. Will you be good enough to let me know by the enclosed postcard the express charges paid by your gallery from Boston to Washington. $25.64

Yours very truly,

Secretary

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS : KENMORE 5688

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CHARLES H. SAWYER
JOHN S. THACHER

November thirteen
1942

Dear Mr. Phillips:

Would it be possible for us to borrow the two Wells paintings from your Gallery for inclusion in our American Negro show which Dr. MacKinley Helm is planning for us? We should very much like to have them for a tour of perhaps five months. Professor James A. Porter, who is collecting other pictures for the show, would pick them up for us, if you feel that you can lend them. We shall be most grateful if you will do us this favor.

Yours very sincerely,

W. G. Russell Allen

Acting President

Duncan Phillips, Esq.
Phillips Memorial Gallery
1600 Twenty-first Street
Washington, D. C.

November 17, 1942

Mr. W. G. Russell Allen, Acting President
The Institute of Modern Art,
210 Beacon Street, Boston, Mass.

Dear Mr. Allen:

Mr. Phillips has asked me to tell you that the Institute may borrow the two Wells paintings from our Gallery for your American Negro exhibition. We note that you wish them for a tour of perhaps five months. If Professor James A.Porter wishes to call for them for you he may have them.

Very sincerely yours,

THE INSTITUTE OF MODERN ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS : KENMORE 5688

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AGNES MONGAN
CHARLES H. SAWYER

November 9, 1943.

Dear Mr. Phillips:

The Institute of Modern Art is putting on a modern religious show from January 5th to February 9, 1944, and we are very anxious to have an example of the work of Augustus Tack. Our galleries are not very large, and we feel that we must restrict the objects shown to those of a very high quality and, speaking generally, that they should not be very large.

My remembrance is that the examples of Tack's work that are in your Museum are of pretty good size, and I cannot remember whether or not any religious subjects were among them. If there are such, would anyone of them be available to us? If not, could you, by any chance, tell us where we might be able to find the sort of a picture we are looking for? We should appreciate your cooperation very much indeed.

TNM/C

Yours very sincerely,

Thomas N. Metcalf

Secretary

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

November 23, 1943

Mr. Thomas N. Metcalf, Secretary
Institute of Modern Art,
138 Newberry Street, Boston 16, Mass.

Dear Mr. Metcalf:

I am interested to hear of your plan for an exhibition of modern religious painting from January 5th to February 9th, 1944, and of your desire to have an example of the work of Augustus Vincent Tack. Our Gallery has a large collection of Decorative Panels by this artist and also some religious subjects. in oil of moderate size. There is a very small "At the Foot of the Cross" and more important canvasses in rich color entitled "Gethsemene", "Entombment", and "Mystical Crucifixion". Any one of the last three would represent Tack's religious art at his best and none of them are very large. I will send you photographs with the dimensions written on the back and you could let me know which one you would like to borrow.

Very truly yours,

DP.E

THE INSTITUTE OF MODERN ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS : KENMORE 5688

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ALFRED H. BARR, Jr.
WILLIAM G. CONSTABLE
BARTLETT H. HAYES, Jr.
AGNES MONGAN
CHARLES H. SAWYER

November 29, 1943.

Dear Mr. Phillips:

If it is possible, I should be very appreciative if you would lend us for our "Religious" show Tack's "Entombment" and "Gethsemene". I do not really believe it is necessary for you to bother to send photographs, because I do not question your taste and aesthetic appraisal of these pictures.

Our show will open on January 12th and continue to February 12th. I should be very much obliged if, in order to avoid transportation difficulties, you could send them off to us in the week after Christmas. I am sure that will give us plenty of time. As usual, we shall reimburse you for any expense to which you are put for crating, etc. I presume you will send the pictures express collect.

Will you let me know how you would like to have the insurance taken care of? Shall we do it all, both while the pictures are in transit and while here, or will you take care of that end of the matter and bill us?

I am enclosing two of our registration blanks. I will appreciate it if you will have them filled out for us.

TNM/C

Yours very sincerely,

Thomas N. Metcalf

Secretary

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-First Street
Washington, D. C.

THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston 16, Massachusetts

December 15, 1943.

Dear Mr. Phillips:

We should appreciate it very much if you will get your secretary to fill out the enclosed blank and send it back to us. And, we should be even more appreciative if this can be done rather quickly, so that we may meet the demands of our Printer.

TNM/C

Yours very sincerely,

Thomas M. Metcalf

Secretary

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-First Street
Washington, D. C.

THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston 16, Massachusetts

December 23, 1943.

Dear Mr. Phillips:

If you can do so conveniently, will you send us your two pictures by Tack as early as possible next week so that we may not run into any inconvenience caused by a Railway strike? We should appreciate it very much.

TNM/C

Yours very sincerely,

Thomas M. McCaig
Secretary

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-First Street
Washington, D. C.

Phillips Memorial Gallery

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COPY OF WESTERN UNION TELEGRAM

January 4, 1944

Thomas N Metcalf,
Institute of Modern Art,
138 Newberry Street, Boston, Mass.

Tack paintings left here on December 29th trust they have arrived.

Phillips Memorial Gallery

THE INSTITUTE OF MODERN ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS : KENMORE 5688

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AGNES MONGAN
*CHARLES H. SAWYER

**In United States Service*

February 16,1944

The Phillips Mmeorial Gallery
1600 21st Street
Washington 9,D.C.

Sirs:

We are sending to you today,prepaid railway express, two paintings by Vincent Tack.

When the pictures arrive,will you let us know of its condition? We would appreciate it very much.

Very sincerely,
Hyman Swetzoff
Hyman Swetzoff,
Assistant to the Director.

THE INSTITUTE OF MODERN ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS : KENMORE 5688

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AGNES MONGAN
*CHARLES H. SAWYER

**In United States Service*

March 3, 1944.

Dear Mr. Phillips:

We are putting on an exhibition of four European painters, one each from four countries, who were among the earliest interested in what is now called Modern Art, and whose work had a marked influence on subsequent painting. The four men are:

Braque	France
Kandinsky	Germany
Ensor	Belgium
Chirico	Italy.

It is our purpose to show works by each of these men done at or about the time when the change in their style came. The show will be open from March 28th to April 30th.

We are very anxious to add one or two more early Braques to the show, and hope that you may be able to help us out in the matter.

With kindest regards to both you and Mrs. Phillips.

WGRA/C

Yours very truly,

W. G. Russell Allen

Vice-President

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 21st Street, N.W.
Washington, D. C.

March 16, 1944

Mr. W. G. Russell Allen,
Institute of Modern Art,
139 Newbury Street, Boston, Massachusetts.

Dear Mr. Allen:

I have delayed too longiagswering your good letter in which you ask me if we can lend one or two early Braques to your exhibition opening March 28th. The reason that I failed to answer more promptly is that I made a mental note that we could not oblige you as all our Braques are of the 1920s and that can hardly be called early period, certainly not the time when his style changed to cubism. With best regards and regrets,

Sincerely yours,

DP.E

THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston 16, Massachusetts

March 20,1944

Phillips Memorial Gallery
1600 Twenty-First Street
Washington,D.C.

Sirs:

We are returning the photographs of the paintings by Tack you so kindly lent us for our Religious Art Show.

We are very grateful for your cooperation.

Sincerely,
Hyman Swetzoff
Hyman Swetzoff,
Assistant to the Director.

THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston 16, Massachusetts

August 4, 1944

Dear Mr. Phillips:

We are planning a show of the genre painting of Bonnard and Vuillard for next October 3rd to November 11th, with "American Relief for France" in connection with the War Fund Drive.

I know of course of a number of paintings by each of these artists in the Phillips Memorial Gallery collection, and am writing to ask if you would lend us say two or three by each artist, of the subjects you would consider best suited to come under a broad interpretation of the word "genre". We should of course expect to bear all expenses of collection and delivery, packing, transportation and insurance as usual.

We are hoping to have at least twenty examples by each of the two artists which would make a fine and interesting exhibition.

Trusting you may be willing to help us out in this matter, I am, with best regards to both you and Mrs. Phillips,

Sincerely yours,

W.G. Russell Allen

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

WGRA:F

THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston 16, Massachusetts

J.G.

July 29,1944

Phillips Memorial Gallery
Washington, DC

Sirs:

Could you send us a list of the reproductions and books you have for sale? And,if,possibly,you sell modern prints or paintings we would be interested in such a list.

Thank you.

Sincerely,
Hyman Swetzoff
Hyman Swetzoff,
librarian.

THE INSTITUTE OF MODERN ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS : KENMORE 5688

✓
Will T. D.P.

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AGNES MONGAN
*CHARLES H. SAWYER

In United States Service

Aug. 21st, 1944.

Dear Mr. Watkins:

I wrote Mr. Phillips on Aug. 4th, and enclose copy of my letter.

As I have had no reply I fear that Mr. Phillips may be away for the summer, or that my letter may have miscarried in some way.

Under the circumstances, and as the time is getting rather short, I am writing to ask if you can assist me in the matter.

With thanks in advance for the help I am asking of you,

Sincerely yours,

W. G. Russell Allen

Mr. Charles Law Watkins, Assoc. Director,
Phillips Memorial Gallery,
1600 Twenty-first Street, N.W.,
Washington, D.C.

COPY

Aug. 4th, 1944.

Dear Mr. Phillips:

We are planning a show of the genre painting of Bonnard and Vuillard for next October 3rd to November 11th, with "American Relief for France, in connection with the War Fund Drive.

I know of course of a number of paintings by each of these artists in the Phillips Memorial Gallery collection, and am writing to ask if you would lend us say two or three by each artist, of the subjects you would consider best suited to come under a broad interpretation of the word "genre". We should of course expect to bear all expemses of collection and delivery, packing, transportation and insurance as usual.

We are hoping to have at least twenty examples by each of the two artists which would make a fine and interesting exhibition.

Trusting you may be willing to help us out in this matter, I am, with best regards to both you and Mrs. Phillips,

Sincerely yours,

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

WGRA:F

Charge to the account of Phillips Memorial Gallery $

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WESTERN UNION

1206

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CHECK
ACCOUNTING INFORMATION
TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

August 29, 1944

Mr. W. G. Russell Allen, Vice-President
Institute of Modern Art
138 Newbury Street
Boston 16, Massachusetts

Letter just received. Have wired your request to Mr. Phillips for prompt reply to you direct.

C. Law Watkins

THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston 16, Massachusetts

September 12,1944

Phillips Memorial Gallery
Washington, DC

Sirs:

We would appreciate greatly any information concerning a tapestry by Raoul Dufy done in 1934,of a view of Paris with the Eiffel Tower, to be used in a French genre show.

Is this one of the famous Cuttoli tapestries exhibited at your gallery in the early part of 1944? Could you give us any information concerning this particular tapestry if it is not one of the Cuttoli tapestries? We would like to find the owner.

Any information would leave us considerably in your debt.

Most sincerely,

Hyman Swetzoff

Hyman Swetzoff,
Assistant to the Director.

September 16, 1944

Mr. Hyman Swetzoff,
The Institute of Modern Art,
138 Newberry Street, Boston 16, Mass.

Dear Mr. Swetzoff:

Your letter of September 12th has just arrived and I am writing to say that we have no information concerning the Dufy tapestry of a view of Paris and that it was not included in our exhibition of the Cuttoli tapestries. We suggest that you write to Dr. Grace McCann Morley, Director of the San Francisco Museum, who can probably tell you where this particular one is as she has them in charge for the "duration".

Sincerely yours,

eb.s

THE INSTITUTE OF MODERN ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS : KENMORE 5688

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AGNES MONGAN
*CHARLES H. SAWYER

**In United States Service*

September 22, 1944.

Dear Mr. Phillips:

Thank you very much for your telegram, telling us that you are willing to lend us three paintings by Bonnard for our forthcoming exhibition.

We enclose, herewith, our customary forms, which will give us all necessary information in regard to what you want done about insurance, etc.

We are very grateful for your generosity in making the loan, which will add greatly to the exhibition.

For your information, we are going to reach our desired goal of having about twenty pictures each of the two artists, so that the show will be a notable one.

Sincerely yours

W. G. Russell Allen

Vice President

WGRA:MEL

Mr. Duncan Phillips
c/o Phillips Memorial Gallery
1600 21st St. N.W.
Washington, D.C.

THE INSTITUTE OF MODERN ART

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*CHARLES H. SAWYER

In United States Service

October 9, 1944.

Gentlemen:

I want to report that the three Bonnards, sent us for our present show, arrived safely with the exception of a minor damage to the frame on the picture called "Children and cat." I have had the frame skillfully repaired and hope you will feel satisfied with it, when you see it again.

With renewed thanks for lending us these pictures, I am

Sincerely yours

W. G. Russell Allen

Vice President

WGRA:MEL

Phillips Memorial Gallery
1600 21st St N.W.
Washington, D.C.

THE INSTITUTE OF MODERN ART

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*CHARLES H. SAWYER

**In United States Service*

December 22, 1944.

Dear Mr. Phillips:

I must ask your pardon for not having written you sooner to thank you for lending us the three fine Bonnards

Children and Cat
Movement of the Street
Interior with Boy

which you sent us for our Bonnard-Vuillard show. We have been exceptionally short handed, and somehow it got overlooked. Your pictures certainly added greatly to the success of the exhibition and were generally admired. We are deeply appreciative of your kindness in letting us have them for our exhibition.

We regretted the delay in the return of the paintings caused by a truckmen's strike here in Boston and the rush of Christmas business being handled by the Express Company. In order that the insurance coverage may not run unnecessarily, we should be happy to receive at your early convenience advice as to their safe arrival.

With renewed thanks and warmest personal regards.

WGRA/C

Sincerely yours,

W. G. Russell Allen

Vice-President

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 21st Street, N.W.
Washington, D. C.

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

(11

A. N. WILLIAMS
PRESIDENT

SYMBOLS

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

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1945 MAY 8 AM 10 14

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:1600 21 ST NORTHWEST=

:REGRET BEING IMPORTUNATE BUT COULD YOU WIRE US COLLECT WHETHER WE CAN BORROW YOU DUFY THEATRE INTERIOR FOR OUR WATER COLOR SHOW OPENING MAY 22ND=

THOMAS M METCALF INSTITUTE OF MODERN ART.

1945 MAY 8 AM 10 25

CT WASHINGTON D.C.

DUFY 22ND.

Rec'd 435

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AGNES MONGAN
*CHARLES H. SAWYER

**In United States Service*

May 9, 1945.

Dear Mr. Phillips:

Thank you so much for letting us have the "Interior of Paris Opera". I cannot tell you how pleased I am personally, for I have always admired the picture intensely. I don't suppose you happen to know when he painted it?

TNM/C

Yours very sincerely,

Thomas N. Metcalf

Secretary

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

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**In United States Service*

May 14, 1945.

Dear Mr. Phillips:

Not having heard from you regarding the insurance valuation of your Dufy "Interior of Paris Opera", we have insured it for $500. If this is too little or too much, would you please let us know.

AFC

Yours very truly,

THE INSTITUTE OF MODERN ART

By - Adeline F. Congdon

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





THIS SIDE OF CARD IS FOR ADDRESS

Phillips Memorial Gallery,

1600 Twenty-First Street, N.W.,

Washington, D. C.

The Institute of Modern Art

138 NEWBURY STREET • BOSTON 16, MASS.

Dear.....May 16, 1945.....

We beg to acknowledge the receipt of .....

"Interior of Paris Opera"

by Dufy

.....

.....

.....in good condition.

Exceptions (if any) .....

The above to be exhibited in our .....

Water Color Show

(May 22 to July 14) and thereafter as soon as possible forwarded according to your instructions received.

Sincerely yours,

THE INSTITUTE OF MODERN ART

per.....

Water color show - May 22 - July 29. 1945
The Institute of Modern Art, Boston.
"Interior, Paris Opera"

L'Opera, Paris. Dufy

LOOSE LEAF U.S.A. NO. 75110

THE INSTITUTE OF MODERN ART

138 NEWBURY STREET, BOSTON 16, MASS.

EXHIBITION WATER COLOR SHOW

FROM May 22nd to July 29, 1945.

Artist's name:

Title:

Medium:

Dimensions: Water colors Height 21 1/2 Width 27 1/4
gouache on paper.

Signed, Dated, Initialed, or Inscribed as follows: Raoul Dufy (l.r.).

Date of Execution, if known:

If already photographed, will you please send us.....glossy prints [8"x10"]?

Will you allow reproduction for Catalogue, Publicity, and other purposes? yes.

Have you an Insurance Policy covering the painting in transit?

If not, what is the Valuation for Insurance by us?

At what address should the painting be Collected?

To what address should the painting be returned?

Lender's Name (as it should appear in catalogue, on labels, etc.)

Remarks:

Signature of Lender .....

Address .....

THE INSTITUTE OF MODERN ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS : KENMORE 5688

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*CHARLES H. SAWYER

In United States Service

April 30, 1945.

Dear Mr. Phillips:

Tom Metcalf wrote you about April 13th to ask if you would be willing to lend us your Dufy watercolor "Interior of a Theatre" for our coming show of modern watercolors to run from May 22nd to the end of July. The letter probably went astray, as we have received no reply.

Both Tom and I are most anxious to include this Dufy as we consider it one of his very best. We sincerely hope you will find it possible to let us have it.

We are enclosing our regular registration blank, which will give us all necessary information for the check list, and also a label for identification purposes.

With warmest personal regards.

WGRA/C

Yours sincerely,

W. G. Russell Allen

Vice-President

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

Charge to the account of Phillips Memorial Gallery $

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DOMESTIC		CABLE	
TELEGRAM		ORDINARY	
DAY LETTER		URGENT RATE	
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NIGHT LETTER		NIGHT LETTER	

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Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

May 8, 1945

Thomas M. Metcalf,
Institute of Modern Art,
Boston, Mass.

We are sending
Dufy entitled Interior Paris Opera to arrive before May 22d.

Duncan Phillips

THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston 16, Massachusetts

July 11, 1945

Dear Mr. Phillips:

Our water color show ends on Friday the thirteenth, and I hope very much to get your wonderful Dufy off to Washington within a day or so after that. I want to thank you for this particular loan, and to reiterate our thanks for your constant generosity. You have always been very friendly and patient with the Institute of Modern Art, and we are very appreciative.

We hope to put on an English show next April. Various other organizations like the Museum of Fine Arts, the Fogg, and the Houghton Library are going to collaborate with us according to their lights and collections. Have you any English pictures that you would be willing to let us have for six or seven weeks next spring, especially Sickert, which I find are as scarce as hen's teeth.

Sometime, when you are not too busy, will you let me know if you will be inclined to give us a hand again? You may be sure we will be properly grateful.

Yours very sincerely,

Thomas D. McCoy

Secretary

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 21st Street, N. W.
Washington, D. C.

TNM/MC

July 23, 1945

Mr. Thomas Metcalf
The Institute of Modern Art
138 Newbury Street
Boston 16, Massachusetts

Dear Mr. Metcalf:

Mr. Phillips is away on his vacation and, in his absence, I am acknowledging receipt of your letter of July 11th. He is interested in your idea of an English exhibition, but cannot promise you anything at this time because he is considering a Sickert show and until it is decided whether we will have one or not he is unable to give you an answer. We have several very interesting Sickerts.

Very sincerely yours,

EB:T

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*CHARLES H. SAWYER

**In United States Service*

July 26, 1945.

Dear Miss Bier:

Thanks a lot for your letter of the twenty-third.

I shall, of course, keep your letter on file and write to Mr. Phillips much later in the year to find out whether his plans will allow him to lend us any of his Sickerts.

TNM/C

Yours very sincerely,

Thomas N. Metcalf

Secretary

Miss Elmira Bier
Phillips Memorial Gallery
1600 Twenty-First Street
Washington 9, D. C.

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*CHARLES H. SAWYER

**In United States Service*

August 8, 1945.

Dear Mr. Phillips:

I believe that by this time the "Interior of Paris Opera" by Dufy, which you so generously loaned us for our Spring Water Color show must have reached you, and I wonder if you would be good enough to sign the enclosed postcard and return it to us at your earliest convenience. We want, of course, to inform our insurance company that the insurance may be cancelled.

Let me thank you again for cooperating with us.

TNM/C
Enc

Yours very sincerely,

Thomas N. Metcalf

Secretary

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 21st Street, N.W.
Washington, D. C.

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*CHARLES H. SAWYER

**In United States Service*

January 4, 1946.

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

Dear Mr. Phillips:

Mrs. Story of the American British Art Center tells me that the Phillips Memorial Gallery has a picture by Thomas Carr. I am writing to ask if you would be inclined to lend the picture to the Institute for six or seven weeks starting around April 1st.

We are having an English show at that time, along with various other organizations in Boston, such as the Museum of Fine Arts and the Fogg, the Public Library, etc. As it happens the other institutions will show the work of earlier and more traditional painters, going back so far as Constable, and we should like to have contemporary art represented here in our gallery.

If you are inclined to cooperate with us we shall be very appreciative.

TNM/C

Yours very sincerely,

Thomas N. Metcalf

Secretary

Does the Phillips Memorial Collection include examples of the work of other "modern" English artists? If so would any of them be available to us?

T. N. M.

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*CHARLES H. SAWYER

**In United States Service*

January 31, 1946

Miss Elmira Bier
Phillips Memorial Gallery
1600 21st Street
Washington 9, D.C.

Dear Miss Bier:

Six months ago I wrote Mr. Phillips a letter asking him if he had any pictures by Sickert which he might lend us for a show of modern English art which will run for six weeks from early in the second week in April. At that time you replied that Mr. Phillips was figuring on a Sickert show himself. I learned in November that in all probability Mrs. Story of the American-British Art Center would go abroad to help work up the show. I have not heard that Mrs. Story has gone to London, and it may be that Mr. Phillips has had to postpone his exhibition, so that there may be in his possession pictures he could let us have. I should appreciate it very much if you could tell me how Mr. Phillips' plans are developing. Of course I do not mean to be inquisitive. It is merely a question of finding out whether there is anything that Mr. Phillips might feel he could lend us.

While I am on the subject, are there any other pictures in Mr. Phillips' possession which could possibly be included in a show of comtemporary English art and which he might be willing to let us borrow? I should very much appreciate a letter from you at your earliest opportunity.

Yours very sincerely
Thomas N. Metcalf
Secretary

TNM/p

February 8, 1946

Mr. Thomas Metcalf,
138 Newbury Street,
Boston 16, Massachusetts.

Dear Mr. Metcalf:

Answering your letter of January 31st to Miss Bier with regret to say that I can not give you a definite answer to your question as to whether we will be able to have our exhibition of Sickert and Christopher Wood in the spring or early summer. Mrs. Story has been delayed in leaving on important personal affairs but is still hoping to get off on short notice at any time. In other words her business may be settled soon and in that case she is already to sail at once for London with plans developing for assembling the paintings by Sickert and Wood. Naturally we would like to include our own examples of Sickert in the exhibition but if you wish to go ahead with your exhibition of British contemporary painting independently of our proposed Sickert-Wood exhibition which would be available on circuit, then I could lend you at least one of our paintings by Sickert. We have for instance two oils of the Porte St. Denis Paris and I could lend one of them and keep the other for our own exhibition if and when it materializes.

I am sorry to say we have very few contemporary English paintings of any importance other than our Sickerts. There is a fairly large marine by Paul Nash which was not my own choice but the gift of a friend of the artist. I could lend you that for it is considered a good example. We have a tiny Duncan Grant too small for a large exhibition and we have several other paintings including one given by the American British Art Center which I consider inconsequential. I really hope that we will be able to put through our plan for the Sickert-Christopher Wood exhibition if not this spring at least next fall. If we do might be worth your considering your plan and take this show when it goes on circuit. With best wishes,

Sincerely yours,

DP.E

THE INSTITUTE OF MODERN ART

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*CHARLES H. SAWYER

**In United States Service*

February 12, 1946.

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-First Street
Washington 9, D. C.

Dear Mr. Phillips:

I should be delighted to be able to get your show of Sickert and Christopher Wood, if it were not for a rather peculiar situation up here in Boston.

From late in March, and probably a good way through May, some fifteen organizations have agreed to hold simultaneous shows. In this group are the Museum of Fine Arts, the Fogg Museum, the Houghton Library, the Boston Public Library, the Harvard School of Design, the School of the Museum of Fine Arts, Massachusetts Institute of Technology, the Institute of Modern Art, and a half dozen of the commercial galleries are all putting on special exhibitions.

At the Institute here, we have long been anxious to put on an English show, and it seems very essential for us to do so at this particular time, because the Museum of Fine Arts is collecting a large group of Constable, Turners and Boningtons; the Fogg Museum is going to go all-out on ~~xxx~~ English Pre-Raphaelites; the nucleus, of course, will be from the Winthrop collection. The Houghton Library is supplementing the Fogg show by displaying the literary end of the Pre-Raphaelite movement, including many illustrated books. The Print Department of the Boston Public Library is putting on a group of English Prints, which I hope will point somewhat toward modern English print making, although I am afraid that Mr. Wiggins' predilections stop short with Muirhead Bone and his contemporaries, or some-

thing like that. I think it is very essential that contemporary English painting be given as good a showing as possible at the same time.

I knew that Mrs. Story was planning to go to London, and have regretted very much that she was delayed in the States.

If by any chance your Sickert-Wood exhibition is postponed until the autumn, I should appreciate very much any cooperation the Institute could get from you. I should not think that any pictures that were shown up here in Boston would affect the importance and popularity of your show.

I should appreciate it very much if you would reserve the "Marine" by Paul Nash for us, and would there be any chance whatsoever of our getting hold of one or two Christopher Woods.

As you may imagine, it has been rather tough going locating English pictures of quality in the States and, though I know of some that are out on the Coast, I do not feel that the Institute can afford to pay an inordinate amount for such long haul expressage. At any rate, I shall be very grateful if you can reserve a picture or two for us for the show in question, which we plan to open sometime near the middle of April, and run perhaps to the first of June.

Thank you very much for your long and explanatory letter.

TNM/C

Yours very sincerely,

Thomas N. McCarter

Secretary

THE INSTITUTE OF MODERN ART

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*CHARLES H. SAWYER

In United States Service

February 18, 1946.

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-First Street, N.W.
Washington 9, D.C.

Dear Mr. Phillips:

Has the Phillips Memorial Gallery at any time brought out a monograph about Knaths and his work? If so, would any of them be available to the Institute to place on sale during a show of twelve Americans including Knaths, which will be here at the Institute for a month beginning March 7th?

I shall be very appreciative if you will let me know.

TNM/C

Yours very sincerely,

Thomas N. Metcalf

Secretary

February 26, 1946

Mr. Thomas M. Metcalf, Secretary,
The Institute of Modern Art,
138 Newbury Street,
Boston 16, Massachusetts

Dear Mr. Metcalf:

In reply to your letter to Mr. Phillips of the 18th asking about a monograph on Knaths and his work, I am sorry to say we have none. Mr. Phillips has written several catalogue introductions and, in his book "The Artist Sees Differently", volume I, there is an essay. The Art News for May 1-14, 1942, has an illustrated article in connection with Knaths' exhibition at the Buchholz Gallery. There is also in the American Magazine of Art for June, 1936, an article on Knaths by E. M. Benson. It may be of interest to your visitors to find these toread at the exhibition. With best wishes,

Sincerely,

EB:T

THE INSTITUTE OF MODERN ART

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MRS. CHARLES B. PERKINS
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AGNES MONGAN
*CHARLES H. SAWYER

**In United States Service*

March 18, 1946.

Mr. Duncan Phillips
The Phillips Memorial Gallery
1600 21st Street, N.W.
Washington, D. C.

Dear Mr. Phillips:

You said a while back that you would let the Institute have the Phillips Nash "Marine" and that you would pick out a Sickert that you could lend us. So I am making the Institute's formal request now. I suppose this is a bad time to approach you, because you are immersed in your Moore show but, when you are relieved of the work connected with that, will you have the pictures shipped up to us? Our show opens the 16th, but I should like to hang on the 11th, of April that is. It will be fairly comprehensive -- especially for Boston -- except for Moore, as you may imagine. I'll bet you have every Moore on this side of the Atlantic.

With thanks, I am

TNM/C

Yours very sincerely,
Thomas N. Metcalf
Secretary

P.S. I forgot to say that I am enclosing registration forms and identification labels. We shall appreciate it if you will have the forms completed and the labels pasted on the backs of the pictures. Of course, the Institute will defray all packing, shipping and insurance charges.

THE INSTITUTE OF MODERN ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS : KENMORE 5688

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AGNES MONGAN
*CHARLES H. SAWYER

**In United States Service*

March 25, 1946.

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-First Street
Washington 9, D. C.

Dear Mr. Phillips:

I hate appearing to be importunate, but I should be very much obliged if you could have the registration forms, relating to the pictures which you have so kindly said the Institute could borrow, filled out. The reason that I am making this request is that we need the information for our catalog and for our insurance policy.

I am sincerely sorry to trouble you because I know how busy you have been with exhibitions of your own.

Please accept my apologies, and believe me to be

TNM/C

Yours very sincerely,

Thomas N. Metcalf

Secretary

March 29, 1946

Mr. Metcalf,
Institute of Modern Art,
Boston, Massachusetts

Dear Mr. Metcalf:

Mr. George Dix of Gordonsville, Virginia, has asked us to send to you, for your British exhibition, his Moore drawing (double-faced; page of studies from a notebook). We will ship it along with our Nash and Sickert and Mr. Bliss's Augustus John early next week.

Sincerely yours,

EB:T

THE INSTITUTE OF MODERN ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

April 2, 1946.

Miss Elmira Bier
Phillips Memorial Gallery
1600 Twenty-First Street
Washington 9, D. C.

Dear Miss Bier:

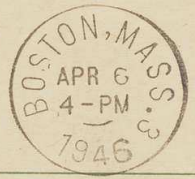
Thank you very much for your letter of the twenty-ninth.

We are very appreciative of Mr. Phillips' willingness to surrender Mr. Dix's Moore, as we have found it very difficult to get adequate representations of this artist.

TNM/C

Yours very sincerely,

Thomas M. Melcalf
Secretary





THIS SIDE OF CARD IS FOR ADDRESS

Registrar,
Phillips Memorial Gallery,
1600 Twenty-First Street,
Washington 9, D. C.

The Institute of Modern Art

138 Newbury Street • Boston 16, Mass.

Dear Sirs:

We beg to acknowledge the receipt of

"The Sea" by Paul Nash

"Porte St. Denis" by Walter Sickert

"Drawing" by Henry Moore
from George E. Dix, Jr.

"Dorelia & Children" by Augustus John
from R. W. Bliss in good condition.

Exceptions (if any)

The above to be exhibited in our show

"Contemporary British Artists"

(Apr 16 to May 26) and thereafter as soon as possible forwarded according to your instructions received.

Sincerely yours,

THE INSTITUTE OF MODERN ART

per A.F.C.

THE INSTITUTE OF MODERN ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

April 8, 1946.

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-First Street
Washington 9, D. C.

Dear Mr. Phillips:

This is a very short note to thank you for lending us "The Sea" and "Porte St. Denis". Both of them seem to be very interesting and representative. We are very glad to have them.

And also let me add my thanks for sending along Mr. Dix's Moore. We shall not come out so badly now because I think that we have five or six of his drawings and that piece of sculpture belonging to the Albright Gallery.

Thanking you again, I am

TNM/C

Yours very sincerely,

Thomas N. Metcalf

Secretary

THE INSTITUTE OF MODERN ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

May 27, 1946.

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-First Street
Washington 9, D. C.

Dear Mr. Phillips:

We shall return to you within a few days the Paul Nash and Walter Sickert you were kind enough to lend the Institute for its British show. We feel ourselves to be, as we have felt for so long a time, indebted to you and the Phillips Memorial Gallery for your generous cooperation.

Mr. Bliss' "Augustus John" will go to Washington with the Gallery pictures. This is in accordance with his suggestion in a letter we have recently received from him.

Will you, upon receipt of the pictures, please have the enclosed card signed and returned to us at your earliest convenience so that the Institute may cancel its insurance?

TNM/C

Yours very sincerely,

Thomas M. Meleaf

Secretary

THE INSTITUTE OF MODERN ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

August 27, 1946

Mr. Duncan Phillips, Director
Phillips Memorial Gallery
1600 Twenty-First Street, N.W.
Washington 9, D. C.

Dear Mr. Phillips:

The Institute of Modern Art was founded on October 30, 1936. In recognition of the development of a vital cultural force in New England and in deference to the many individuals whose generosity has contributed notably to a decade of progress, the Institute will open its first post-war season with a TENTH ANNIVERSARY RETROSPECTIVE exhibition, to be held from November 1 through December 15, 1946. It is our purpose to assemble in this exhibition those paintings and sculptures which may be considered the most distinguished works of art lent to the Institute from its inception. The exhibition is not intended as a self-congratulatory gesture, but as a vivid demonstration of the discernment of American collectors of contemporary art. It is hoped, too, that the exhibition may serve as a springboard for the Institute's next ten years.

We are particularly anxious to include your Rouault: Circus Trio. You will recall that it was one of the real landmarks of the Institute's Rouault exhibition, held here November 1940 - March 1941. Without it, the present exhibition could not attain the high standard which we now envisage. While we are fully aware that we are taxing your generosity in asking you to relinquish this painting again, we trust that you will find it possible to grant this request.

The Institute of Modern Art will defray all transportation and insurance expense. May we ask you, in the event that you consent kindly to lend, to fill out and return the enclosed blank at your early convenience.

With kind regards, believe me,

Very sincerely yours,

James S. Plaut

James S. Plaut
Director

jsp/c
encls.

September 24, 1946

Mr. James S. Plaut,
Institute of Modern Art,
138 Newbury Street, Boston, Mass.

Dear Mr. Plaut:

I am interested to learn of your plan for the 10th Anniversayy Retrospective Exhibition and we will be glad to lend Rouault's "Circus Trio" for the occasion. Please take the best care of it as it is one of our greatest examples of the contemporary masters and also because it is oil on paper and, as you will see, there has once been a tear. I really should not take the chance of sending it anywhere but in memory of our fine Rouault exhibition I am taking this risk. With best wishes,

Sincerely yours,

DP.E

P.S. Please let us know when we should ship the Rouault.

THE INSTITUTE OF MODERN ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

September 30, 1946

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 - 21st Street
Washington 9, D. C.

Dear Mr. Phillips:

I am exceedingly grateful that you will find it possible to let us have the Rouault "Circus Trio" for the TENTH ANNIVERSARY RETROSPECTIVE exhibition. I had hesitated to ask for it again because I am aware both of its importance and its fragility. I therefore appreciate all the more, your self-sacrifice in making it available to us.

May I ask you to be so kind as to ship the picture so as to arrive here no later than October 20th. We will return it to you immediately after the exhibition closes on December 15th. I believe that you did not return the blank which we sent you originally for purposes of gaining information for insurance value etc. I therefore take the liberty of enclosing another form. We will of course defray all insurance and transportation expenses.

May I also take this occasion to broach another matter. As you may have heard, I have prevailed upon Georgia O'Keeffe to release, for purposes of exhibition at the Institute in January 1947, a very choice group of Marin oils and watercolors which Stieglitz had put aside through the years. These are all still owned by Marin so they are not part of the Stieglitz inheritance. I believe that the exhibition will place before the public the most important group of Marin yet assembled and, for this reason, I have been trying to persuade Miss O'Keeffe that the exhibition should not be shown in Boston alone. She is very much against the idea of circulation and will not permit the material to travel extensively. I have suggested to her, however, the appropriateness of the possible showing at the Phillips Gallery, particularly in view of the great service which you have done Marin through your enthusiastic patronage. I have not yet had her formal assent to the proposal that the exhibition be shown elsewhere than Boston, but I believe that she will agree to a Washington showing in the event that you are receptive to the idea.

I have been very much handicapped in planning my exhibition schedule for this season in view of the fact that I did not return here until June of this year. I should not normally make this kind of a proposal to you on such short notice since I know how rigid exhibition schedules have to be. The exhibition will be held in Boston from January 7th through February 16th and will comprise forty to forty-five water-colors, about twenty oils and a selected group of drawings and prints. In the event that Miss O'Keeffe accedes to my request, I should like to feel that the exhibition could go to you after Boston and that we might collaborate as we did in the case of the Rouault and Mexican exhibitions, the collaborative aspects of which I felt to be so markedly successful. Do you think that your exhibition schedule for the late winter and early spring could be sufficiently elastic to permit the inclusion of this first-rate exhibition?

I look forward keenly to your reaction and with many thanks for your kindness, I am,

Faithfully yours,

James S. Plaut

James S. Plaut
Director

jsp/m

October 6, 1946

Mr. James S. Plaut,
Institute of Modern Art,
Boston, Massachusetts.

Dear Mr. Plaut:

I have your letter of September 30th with its interesting announcement of the plan for the Marin exhibition. Let me hasten to say that the idea of a colaboration with us appeals very much indeed and we would hope you would continue to urge Miss O'Keeffe to let Washington get the forty-five Marin water colors and twenty oils etc., as soon after the close of your exhibition in Boston as possible. I suppose that would bring it up to a March exhibition in our Gallery which is later than suits our convenience. However we can make it fit into our plans and as I say, I am sure that the selections will be so good that we will be more than compensated for any change we may have to make in our schedule. Shall I leave Miss O'Keeffe to you or will it do any good for me to write to her also?

I assume that our arrangement would be the same as in the Rouault exhibition, you to pay the transportation to Boston and we from Boston to Washington and to divide equally the costs of catalogue and insurance. You will let me know your plans for the catalogue and perhaps you can give me an idea of some of the high spots of the exhibition, some of the outstanding water colors which Stieglitz had set aside as among the best.

In regard to our loan of the Rouault Circus Trio you say that we did not return the blank. I am not sure that we have ever received it and you did not enclose one in your letter of September 30th. Will you therefore please send us this paper so that we can inform you about insurance etc., etc. With warm regards and hoping to hear from you soon again,

Sincerely yours,

DP.E

THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston 16, Massachusetts

October 9, 1946

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-First Street, N.W.
Washington 9, D. C.

Dear Mr. Phillips:

Herewith is the registration form which should have been enclosed with our letter of August 27. May we ask that you please hand it to the proper person for the information required thereon?

Very truly yours,

THE INSTITUTE OF MODERN ART

by Adeline F. Coughlin

afc
encls.

THE INSTITUTE OF MODERN ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

October 11, 1946

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-First Street, N.W.
Washington 9, D. C.

Dear Mr. Phillips:

Thank you so much for your kind letter of October 6. I am delighted to learn of your interest in the Marin project which I feel would evoke a sympathetic response. I have still not had Miss O'Keeffe's final word in the matter, but I have written her today to New Mexico to ask that she inform me by telegram of her assent to a Washington showing. I feel quite certain that she will reply in the affirmative, and as soon as I hear I shall let you know.

Again let me thank you most warmly for your great generosity in consenting to lend the Rouault. We will see that it receives the greatest care possible.

With warm regards,

Faithfully yours,

James S. Plaut

jsp/c

James S. Plaut
Director

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

(49)

JOSEPH L. EGAN
PRESIDENT

SYMBOLS

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

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1946 OCT 16 AM 9 20

WZ29 13=BOSTON MASS 16 933A

DUNCAN PHILLIPS, PHILIPS MEMORIAL GALLERY=

1600 21 ST NORTHWEST=

OKEEFFE HAS JUST TELEGRAPHED APPROVAL JOINT WASHINGTON BOSTON MARIN PROJECT LETTER FOLLOWS CORDIALLY=

JAMES S PLAUT INSTITUTE OF MODERN ART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

October 22, 1946

Mr. James S. Plaut,
Institute of Modern Art,
138 Newbury Street,
Boston 16, Massachusetts

Dear Mr. Plaut:

Just a line to tell you that Mr. Phillips is out of the city until early next week when he will reply to your letter which came today.

Sincerely,

EB:T

THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston 16, Massachusetts

October 26, 1946

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

Dear Mr. Phillips:

This is to acknowledge the receipt in good condition of your painting"Circus Trio" by Georges Rouault.

We will return the painting to you as soon as possible after the closing date of the exhibition December the 15th.

Very truly yours,

Natalie Marston

Secretary

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

(50)..

JOSEPH L. EGAN
PRESIDENT

SYMBOLS
DL = Day Letter
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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

BA747 NL PD=BOSTON MASS 8

DUNCAN PHILLIPS=

:PHILLIPS MEMORIAL GALLERY 1600 21 ST NORTHWEST WASHDC=

WILL YOU BE KIND ENOUGH TO WRITE ME YOUR EARLIEST CONVENIENCE CONFIRMING YOUR ACCEPTANCE MARIN EXHIBITION MARCH FIRST THROUGH APRIL 15TH ON COLLABORATIVE BASIS FINANCIAL ARRANGEMENTS CORRESPONDING ROUAULT AND MEXICAN EXHIBITIONS IN ACCORDANCE WITH MY LETTER OCTOBER 21ST ALSO NUMBER OF CATALOGUES WE MAY COUNT ON YOUR TAKING AT COST PREFERABLY MINIMUM 500 COPIES I NEED THIS INFORMATION URGENTLY SO AS TO PROCEED WITH DETAILS OF EXHIBITION AND PUBLICATION WARM REGARDS=

JAMES F PLAUT INSTITUTE MODERN ART.

15 ROUAULT : 21 500.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Charge to the account of Phillips Memorial Gallery $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		ORDINARY	
DAY LETTER		URGENT RATE	
SERIAL		DEFERRED	
NIGHT LETTER		NIGHT LETTER	

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION

1206

A. N. WILLIAMS
PRESIDENT

CHECK
ACCOUNTING INFORMATION
TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

FOR VICTORY
BUY
WAR BONDS
TODAY

Nov. 9, 1946

James F. Plaut,
Institute of Modern Art,
138 Newbury Street, Boston, Mass.

Accept dates March first through April 15th for Marin show. Shall collaborate financially as before. We will take at least five hundred making copies catalogue. Who is ~~making that~~? it?

Duncan Phillips

THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston 16, Massachusetts

November 22, 1946

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-first Street N.W.
Washington 9, D. C.

Dear Mr. Phillips:

I take the liberty of sending you herewith a copy of a letter which I have just sent to Mr. Defenbacher in Minneapolis. I think it will serve to acquaint you with the plans for the Marin exhibition as they now stand.

With warm regards,

Most cordially,

James S. Plaut
Director

encl.
jsp/m

November 22, 1946

Mr. Daniel S. Defenbacher
Walker Art Center
1710 Lyndale Avenue, South
Minneapolis 3, Minnesota

Dear Dan:

I have just returned from New York and hasten to write you of plans for the Marin show as they now stand. The exhibition will open here January 7th and run through February 16th. It will then be sent to Washington either by express or by van, whichever seems more expedient at the time, and will open there March 1st, running through April 15th. Immediately following the Washington showing the exhibition will be forwarded to you by express and I would hope that you could open on or about May 1st. You are at liberty to retain the exhibition for as long as you want up to a maximum period of sixty days. Upon the termination of the Minneapolis showing the material should be returned to An American Place by express.

Duncan Phillips has agreed to collaborate on a straight cost-sharing basis and I would very much appreciate having confirmation from you of your willingness to come in on this basis. Needless to say, there are certain costs (of packing and unpacking, hanging and individual institution publicity) which will not be shared on a tri-lateral basis but the major outlay of funds for transportation, preparations of the exhibition for travel, photographs and insurance, as well as catalogue publication expenses, will be shared equally by the three sponsoring institutions.

As to the catalogue - we are getting the material together now and I have had a basic estimate from our printer. The catalogue will be printed on good coated stock, format $7\frac{1}{2}$ x 10, with two color prints and approximately forty single sheet half-tone illustrations. It will carry also a fairly long interpretive story by MacKinley Helm, who spent a month with Marin this summer in Maine, a shorter critical essay by myself and, I hope, a statement by the artist. Duncan Phillips wants at least five hundred copies at cost and I believe that we will want either one thousand or fifteen hundred. The run, therefore, will be two thousand or upward, dependent on your needs. As nearly as we can now estimate the book will cost in the neighborhood of seventeen hundred dollars ($ 1700.00) for two thousand copies, slightly more if the run is twenty-five hundred. Our plan will be to sell the book for a dollar to the general public, and at cost (probably seventy-five cents) to our members. The catalogue will, of course

bear the imprint of all three institutions and will be placed before the public as a joint venture.

I shall be very grateful for early word from you incorporating your reactions to these proposals. I am sending a copy of this letter to Duncan Phillips.

With kind regards and looking forward to hearing from you,

Ever sincerely,

James S. Plaut
Director

jsp/m

COPY

THE INSTITUTE OF MODERN ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

James S. Plaut, *Director*

November 27, 1946

Mr. Duncan Phillips, Director
Phillips Memorial Gallery
1600 21st St., N. W.
Washington, D. C.

Dear Mr. Phillips:

The TENTH ANNIVERSARY RETROSPECTIVE exhibition, to which you have so generously contributed, has been received with unforeseen enthusiasm by the New England public. We have already received innumerable requests for an extension of its showing in order that educational and out-of-town groups might attend it prior to dissolution. With this in mind, and because of the inordinate complications of transportation which would attend any shipment of material in the ten days prior to Christmas, we are anxious to extend the showing of the exhibition through Sunday, December 29th. We consider that the extension is wholly warranted by this exceptional public interest, and we feel that a greater measure of protection can be afforded the important works of art included if their return is effected after, rather than before, Christmas.

I am aware that we are imposing on your generosity in making this request, but I sincerely hope that you will see your way clear to authorize the fourteen day extension of your loan under these circumstances. I should like to take this occasion to thank you again for your tolerance and generosity.

Faithfully yours,

James S. Plaut
Director

jsp/m

THE INSTITUTE OF MODERN ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

December 12, 1946

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

Dear Mr. Phillips:

It would be gratifying to all of us here if you would consider coming to Boston in the middle of January to talk to the members of the Institute of Modern Art on John Marin. The exhibition opens on January 8th and we would like very much to schedule a lecture by you for the evening of Friday, January 17th. We would want to reimburse you for traveling expenses and hope that you would accept a moderate honorarium as well. Will you be good enough to inform me whether we may count on the pleasure of hearing you in Boston on a subject which I imagine is very close to your heart?

I have been talking with our insurance people about Marin coverage and asked that they give consideration to a special rate for the six months involved. They are willing to cover the show at a basic rate of 5¢ per $100 per month against all risks incurred, irrespective of whether the material is hanging in any one of the three localities or in transit. As the aggregate value placed by Miss O'Keeffe and Mrs. Halpert on the show approximates $250,000, this would bring the entire premium for the six month period involved to $750, divisible three ways, of course. My impression is that this is a good deal better than we could do each acting individually. Please let me know if you approve this arrangement so that I may place the insurance without delay. (The pictures will be coming here from New York in about a weeks time.)

With warm regards and thanks,

Very sincerely yours,

James S. Plaut
Director

jsp/m

December 17, 1946

Mr. James S. Plaut, Director
Institute of Modern Art,
138 Newbury Street, Boston 16, Mass.

Dear Mr. Plaut:

I wish I could accept the honour of your invitation to talk to the members of the Institute of Modern Art on John Marin but the date you name, Friday January 17th, makes it absolutely impossible. Between now and then I have to make a trip to New York and come back here afterwards for a long standing engagement. To go away so soon again would be most disrupting to my winter schedule and its many commitments. Marin is, as you say, a very congenial subject on which I have written a good deal and I have shown numerous Marin slides during the days when I was lecturing. Because of trouble with my vocal chords I have in recent years given up or at least postponed public speaking. And that of course is an additional reason for declining this honour, much as I would like to make an exception in your case.

The plan for the Marin insurance coverage which would bring the entire premium to seven hundred and fifty dollars is a good one and I approve the arrangement so far as our third is concerned. With best wishes for the success of your Marin exhibition to which we look forward eagerly when it comes to us, and with warmest regards and thanks,

Sincerely yours,

DP.E

THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston 16, Massachusetts

December 20, 1946

Mr. Duncan Phillips, Director
Phillips Memorial Gallery
1600 Twenty-first Street N.W.
Washington 9, D.C.

Dear Mr. Phillips:

Thank you for your kind letter of December 17th. I regret deeply your inability to talk to our members but I sympathize entirely with your reasons for not being able to do so. I now venture to ask whether you feel that you could possibly come on for the opening of the Marin show on Tuesday evening, January 7th. Marin and Georgia O'Keeffe will be here among others and we should be terribly happy to have you here for the occasion. Mrs. Plaut and I would be delighted to have Mrs. Phillips and you as our guests. Should you prefer the comfort and independence of a hotel, we shall be glad to make the requisite arrangements for you.

In the meantime, we send you the most cordial greetings of the season. With warm regards,

Faithfully yours,

James S. Plaut
Director

jsp/m

THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston 16, Massachusetts

January 14, 1947

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

Dear Mr. Phillips:

I am advised by our printer (Rapid Service Press, 470 Atlantic Avenue, Boston) that five hundred copies of the Marin catalogue are about to be sent off to you by railway express. We have instructed the printer to send the shipment prepaid and we will bill you in due course, and in connection with other expenses incurred.

The Marin show opened last Tuesday evening and it has been extraordinarily well received to date. I am mailing you a personal copy of the catalogue today under seperate cover.

With warm regards,

Sincerely yours,

James S. Plaut
Director

jsp/m

I hope to be in Washington next week, and will take the liberty of phoning you on arrival JSP

THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston 16, Massachusetts

January 14, 1947

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

Dear Mr. Phillips:

The Institute's TENTH ANNIVERSARY exhibition closed on December 29th. It was particularly well received and well attended, and, in the words of a prominent Boston critic, "the outstanding exhibition in the Institute's history".

I should like to take this occasion to thank you, on behalf of the Trustees of the Institute of Modern Art, for your generosity in lending the Georges Rouault Circus Trio, the inclusion of which contributed substantially to the success of the exhibition. I am glad to note that it has been returned to you in good order.

Sincerely yours,

James S. Plaut
Director

jsp/m

THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston 16, Massachusetts

February 13, 1947

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

Dear Mr. Phillips:

In the middle of January, the printers of the John Marin catalogue said they had sent you your quota of catalogues. I can find no correspondence as to whether you received these catalogues, so I am writing in hopes that your secretary will let me know in case there has been some slip-up somewhere along the line.

Very truly yours,

Natalie Marston

nm

Secretary to Mr. Plaut

February 19, 1947

Miss Natalie Marston,
The Institute of Modern Art,
138 Newbury Street,
Boston 16, Massachusetts

Dear Miss Marston:

This is to let you know that the John Marin catalogues arrived in good time, and we are sorry we did not let you know of their safe arrival. We seem not to know the price at which you sold the catalogues. Will you let us have this information in time for our opening next week? Thanking you for your cooperation, and regretting our delay in letting you know that we received the catalogues,

Sincerely yours,

EB:T

THE INSTITUTE OF MODERN ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

February 21, 1947

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

Dear Mr. Phillips:

The Marin exhibition goes forward to you today by prepaid express. I feel that the simplest way to arrive at the pro rated cost is to bill you for one third of the total cost of the exhibition to date. By the same token, if you will send the exhibition on to Minneapolis prepaid and then bill Minneapolis and the Institute each for one third of the transportation cost, we will be able to keep a running breakdown of the overall expenditure without too much difficulty. The exhibition is being shipped in six boxes which should be unpacked with such care that the same material can be used for the shipment to Minneapolis. The attached shipping list will indicate to you the catalogue numbers of the items packed in each case. I suggest that you use this as a check list and that in repacking, the same items ~~can~~ be replaced in the same cases.

There are three items which, though catalogued, did not come to Boston and did not figure in the exhibition. These are numbers: 63, 48, 77.

There are also several slightly damaged items as follows: the glass on #69 is cracked, and the fragile frame on #65 was in pieces when it arrived in Boston. We glued it together and I suggest that you adopt the same procedure.

You will find that the etchings all come to you unframed and packed in a heavy cardboard container. We simply borrowed frames for purposes of exhibition here and I presume that you will be able to supply your own or borrow temporary frames locally.

We are sending you our labels today by parcel post. You are welcome to use them or make your own as you may prefer. I trust that all of this material will reach you in ample time. I have been somewhat handicapped by not knowing the exact date of your opening but we have done everything in our power to expedite the shipment. If you have any questions or problems in connection with the exhibition, don't hesitate to call on us.

With kind regards and with all good wishes for the success of your exhibition, I remain,

Faithfully yours,

James S. Plaut

jsp/m

James S. Plaut, Director

JOHN MARIN EXHIBITION

(Paintings packed in six wooden boxes as listed below by catalogue nos.)

BOX I

11
4
7
13
2
1
10
16
14

Box II

8
18
12
17
5
3
9
15
57
58
59
66
19

BOX III

41
43
42
74
73
38
34
31
56
33
25
52
28
29
30

BOX IV

6
32
47
53
44
26
27
54
37
64
60
62
61

BOX V

36
55
40
49
39
46
51
50
35
22
24
23
21
45

Also the package of twelve etchings

BOX VI

79
84a
84
75
72
80
78
84a
84a
20
83
69
71
81
68
67
76
70
82
65

Betty Stockstrom
c/o Mrs. Jackson
2232 Decatur Pl. N.W.

Grosz - St in Harlem

ES
7081

Charge to the account of Phillips Memorial Gallery $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		ORDINARY	
DAY LETTER		URGENT RATE	
SERIAL		DEFERRED	
NIGHT LETTER		NIGHT LETTER	

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION

1206

A. N. WILLIAMS
PRESIDENT

CHECK
ACCOUNTING INFORMATION
TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

FOR VICTORY
BUY
WAR BONDS
TODAY

February 28, 1947

Mr. James Plaut,
Institute of Modern Art,
138 South Newbury Street, Boston, Mass.

We seem not to know selling price of Marin catalogue. Paintings finally arrived yesterday, our opening Sunday as scheduled.

Elmira Bier

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

A. N. WILLIAMS
PRESIDENT

SYMBOLS

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

(50)

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

1937 MAR 1 PM 1:53

WZ110 PD=BOSTON MASS 1 1256P

ELMIRA BIER, PHILLIPS MEMORIAL GALLERY=

1600 21ST NORTHWEST=

WE SOLD CATALOGUES TO MEMBERS 75 CENTS PUBLIC 1.50=

NATALIE MARSTON INSTITUTE OF MODERN ARTS.

.75 1.50.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE INSTITUTE OF MODERN ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

March 6, 1947

Mr. Duncan Phillips, Director
Phillips Memorial Gallery
1600 Twenty-first Street, N.W.
Washington 9, D.C.

Dear Mr. Phillips:

We enclose herewith our bill for your share of the total expenses incurred by the Institute of Modern Art in connection with the planning and organization of the John Marin exhibition. You will note that you have been billed for one-third of the overall cost of all items involving the Institute of Modern Art, the Phillips Memorial Gallery and the Walker Art Center, with the exception of catalogues. Twenty-five hundred catalogues were printed and you are billed for five hundred copies at cost. We expect you to bill us for our share of transportation from Washington to Minneapolis.

There is a possibility that the Denver Art Museum will show the exhibition at the termination of the Minneapolis showing in which case the all-over expense will be shared by four, rather than three, institutions, and a proportionate refund will be made to you by the Institute.

Incidentally, we are holding the negatives of photographs made in connection with the catalog. If you wish photographs for publicity or other purposes we will be glad to have them made for you. You will note that we have not charged the general account for our efforts in securing such national publicity as the exhibition has already received (TIME Magazine, etc.).

With all good wishes for the success of your exhibition, I remain

Very sincerely yours,

James S. Plaut
Director

jsp/c
encls

THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston 16, Massachusetts

Complimentary Catalogue List

Complimentary copies of Marin Catalogue have been sent to the following institutions.

Philadelphia Art Alliance
Baltimore Museum of Art
Boston Public Library
(bought)— Museum of Fine Arts, Boston
The Society of Arts and Crafts, Boston
Brooklyn Museum
Cleveland Museum of Art
Fogg Museum of Art, Cambridge
Minneapolis Institute of Arts
Yale University Art Gallery
Metropolitan Museum of Art
Museum of Modern Art, New York
Carnegie Institute
Portland Art Museum
Museum of Art, Rhode Island School of Design
George Walter Vincent Smith Art Gallery
Springfield Museum of Fine Arts
Illinois State Museum
City Art Museum, St. Louis
Syracuse Museum of Fine Art
Toledo Museum of Art
Art Gallery of Toronto
Wadsworth Atheneum
Worcester Art Museum
Allen Memorial Art Museum, Oberlin College
Rochester Memorial Art Gallery
Cincinnati Art Museum
San Francisco Museum of Art
Detroit Institute of Arts
Whitney Museum of American Art
Milwaukee Art Institute
Akron Art Institute
National Gallery, Washington
bought { Art Institute of Chicago
Smith College Museum of Art
Vassar College Museum of Art

THE INSTITUTE OF MODERN ART

135 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

To: Phillips Memorial Gallery
1600 21st Street, N.W.
Washington, D. C.

Date: March 6, 1947

JOHN MARIN EXHIBITION EXPENSES

1.	Insurance (Valuation $250,000: 6 months @ 5¢ per $100)		$ 750.00	1/3	250	00
2.	Transportation and Crating		295.58	1/3	98	52
	a) New York to Boston (Trucking)	$157.41				
	b) Crating: Labor and Materials	109.36				
	c) Boston to Washington (Express Prepaid)	28.81				
3.	Catalogues				597	52
	a) Rapid Service Press		$2235.00	1/5		
	b) Express to Washington	14.74				
	c) Color Plates	283.24		1/3		
	d) Photography	91.65		1/3		
	* e) Complimentary Copies 32 @ 90¢	28.80		1/3		
	Postage	1.65		1/3		
	f) Registry of Copyrights	2.00		1/3		
				Forwarded	$946	04

* See attached list.

THE INSTITUTE OF MODERN ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

To: Phillips Memorial Gallery
1600 21st Street, N.W.
Washington, D.C.

Date: March 6, 1947

JOHN MARIN EXHIBITION EXPENSES CONTINUED

	Forwarded		$ 946	04
4. Traveling and Exhibition Organization Expenses	$280.13	1/3	93	37
5. Telephone and Telegraph	59.23	1/3	19	74
			$1059	15

RECEIVED PAYMENT
THE INSTITUTE OF MODERN ART
DATE 4/21/47 BY [signature]
Asst. TREASURER

Please receipt & return to

PHILLIPS MEMORIAL GALLERY
1150 CONNECTICUT AVENUE
WASHINGTON, D. C. 6

April 1, 1947

Mr. James S. Plaut, Director,
The Institute of Modern Art,
138 Newbury Street,
Boston 16, Massachusetts

Dear Mr. Plaut:

We seem not to have the dates for the Minneapolis Marin exhibition. Our pictures will come down on the 16th and we would like to know whether we will have time to let the packing proceed in a normal way or whether we will have to make a special effort to get the pictures to Minneapolis in a minimum time. The show is being well attended and, with our own Marins included, gives a fairly good idea of Marin's art. Appreciating early word from you, and with best wishes,

Sincerely yours,

EB:T

THE INSTITUTE OF MODERN ART
138 Newbury Street, Boston 16, Massachusetts

April 2, 1947

Miss Elmira Bier
Phillips Memorial Gallery
1600 Twenty-first Street
Washington 9, D. C.

Dear Miss Bier:

I have sent on the substance of your letter of April 1st, requesting information on the dates of the Minneapolis showing of the exhibition, to the Walker Art Center. They will communicate directly with you to make the requisite arrangements for transportation.

I am glad that the show has been so well received in Washington. Please give my warm regards to Mr. and Mrs. Phillips.

With all good wishes,

Sincerely yours,

James S. Plaut
Director

jsp/m

THE INSTITUTE OF MODERN ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

James S. Plaut, *Director*

May 28, 1947

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

Dear Mr. Phillips:

I am writing to let you know that the Institute is planning a comprehensive exhibition of the work of Le Corbusier for next year. As we have done so often in the past with considerable success, we are planning the exhibition as a collaborative undertaking, in the hope that a small group of the major museums in the country will participate in the venture. The Art Institute of Chicago is already in the picture, and I am writing today to St. Louis, Cleveland and San Francisco in addition to yourself. The exhibition will open here on or about March 1, 1948, and it is my hope that we could work out a subsequent limited itinerary which would be so planned as to keep transportation costs to a minimum. There would be no "rental" or "circulation" fees since the five or six institutions involved would be asked to share the overall cost of organization, insurance, materials and transportation on a pro rata basis. I have already told Dan Rich that the entire cost of the project should not exceed $3000, this figure to be divided equally among the number of participating institutions. I should guess, therefore, that each would be called upon for not less than $500, nor more than $750.

Another variable is the cost of a catalogue. We are working with Corbusier's publisher at the moment in an effort to bring out a book at the time of the exhibition which would, of course, be available to the participating institutions at cost, and the number of volumes taken would be entirely dependent upon your respective wishes.

Now, as to the exhibition:

We intend to present Corbusier not merely as an architect but as a painter and a writer. Such a synthesis, based on a modern Renaissance personality, appears to us to be the only just view of the man. We expect that there will be an important number of his canvases in the exhibition. This aspect of the project is congenial to him, as he feels that it is no longer necessary to play down his work as a painter. In fact, our plan parallels the scheme of his next book, which is something of a pictorial biography.

If five or six institutions are prepared to bear a proportionate amount of the total expense we will be enabled to go rather extensively into the matter of models and three dimensional presentation of his architecture, so as to minimize the invidious contrast between photographs and paintings.

I am leaving for Europe within the week and I ask you to have the kindness to reply to Mr. Frederick S. Wight, our Director of Education, who will handle the organization of the exhibition in my absence. I hope sincerely that you will find it possible to join with us again in such a venture, as you have done in the past. Please let Mr. Wight know, if you can, any alternative openings in your exhibition schedule from May 1, 1948 through June 30, 1949, so that we may attempt to work out a closely knit itinerary.

With warm personal regards,

Yours most cordially,

James S. Plaut

Director

jsp/m

July 7, 1947

Mr. Frederick S. White,
Director of Education,
Institute of Modern Art,
138 Newbury Street, Boston 16, Mass.

Dear Mr. White:

Mr. Plaut wrote to me at length about the comprehensive exhibition of LeCorbusier for next year. He gave our Gallery the opportunity to be one of the institutions sharing the cost and putting on the show. I do not feel that we care to participate in this venture. As you know our Gallery is in an old house and I think that this particular artist should be shown in a very modern streamlined setting, or at least a building which could be transformed for the period of the exhibition into ultra 20th century. I will look forward to seeing the exhibition and to the catalogue. Please tell Mr. Plaut when you write to him how much I appreciate his suggestion and my reason for declining the opportunity and give him my warm personal regrads. Thanking you for this favor,

Sincerely yours,

DP,E

January 4, 1948

Mr. James S. Plaut, Director
Institute of Modern Art,
138 Newbury Street, Boston 16, Mass.

Dear Jim:

Thank you for your good letter of December 28th enclosing copy of your letter to Mr. Lutjens, the director of Cassirer and Company in Amsterdam. I am glad that you are asking for full information about the beautiful landscape of Lyon by Kokoschka. If, as you think probable, the painting is for sale I should leave no stone unturned in my genuine desire to acquire it for the Phillips Collection. Since Mr. Francis of the Cleveland Museum has expressed the intention of trying to buy the picture for Cleveland it occurs to me that I might write, or even cable, a definite offer made by this Gallery, acting of course through you. What do you think of my offering the six thousand dollars which you say was the insurance value, one thousand on receipt of the acceptance of the offer and the balance at the close of the series of American exhibitions when the paintings are returned to their owners? This would be in the hope of getting this offer to Mr. Lutjens before Mr. Francis arrives with his proposition. Needless to say we will pay for a cable if you think it best to send it. I mention the fact that our superb Courmayeur was purchased for only twenty-five hundred dollars and that the rise in price seems rather rapid. But that was in 1941 and since then Kokoschka has come into more widespread acknowledgment of his importance. If you think my proposal unwise or unnecessary I will abide by your judgment. Meanwhile thank you for your interest in our getting the picture. With warmest regards as always,

Sincerely,

DPE.

January 6, 1948

Mr. James S. Plaut,
Institute of Modern Art,
138 Newbury Street, Boston 16, Mass.

Dear Mr. Plaut:

I had a visit from a Mr. W. Neurath of the Chanticleer Press who came on to Washington to talk to me about the Kokoschka exhibition in America. He is apparently an intimate friend of Kokoschka's and carried with him the friendly greetings of the artist and the desire to be of help to the American museums which plan to collaborate on a series of Kokoschka exhibitions whenever they can be arranged. Mr. Neurath had talked with Monroe Wheeler who had told him the Museum of Modern Art in New York would like to have the Kokoschkas throughout the summer months. I wonder whether you would be ready to have the exhibition in the spring, perhaps in May or June. In that case we would have it in the fall. Mr. Neurath said he was going from Washington directly to Boston and would see you about this important matter. Consequently I have been waiting to hear from you and am naturally anxious to know whether there is still the possibility that you would not be able to show the Kokoschkas in Boston until next fall, the time you originally planned. Mr. Neurath made a good point that the paintings should be sent to the United States as soon as possible after the close of the Kokoschka exhibition in Amsterdam for if the paintings were returned to their owners after that show it would be difficult to borrow them again next season. I feel certain that you should have the first exhibition and make all the arrangements for the circuit, the catalogue, etc., especially since you saw the paintings and noted the ones you wished to invite. You and I were in agreement over the telephone last fall that we would want especially all the fine landscapes and the earlier psychological portraits but not the large allegorical and symbolical paintings of recent date. At least we would only want a few paintings of this character. I have never had a letter from you on this subject, only two conversations, the first last year when you visited our Gallery and the second last fall over long distance. I wonder if Mr. Neurath called on you and whether there has been any decision on plans in regard to the Kokoschka exhibition. We would be able to have the first exhibition ourselves in the spring although not earlier than May. However, I repeat that in view of the fact that we count upon your administration of the circuit, the Institute of Modern Art should be the first to exhibit the paintings. Hoping to hear from you at your

earliest convenience and wishing you a very happy, prosperous New Year,

Sincerely yours,

DP.E

P.S. I have just had a personal letter from Mr. Kokoschka in which he expresses great hope for the exhibition of his work in this country but gives no indication that he has heard fo any plans. He does not state where the paintings are now or when they would be ready for shipment. It was just a friendly greeting.

THE INSTITUTE OF MODERN ART
138 NEWBURY STREET, BOSTON 16, MASS.

January 21, 1948

Miss Elmira Bier
Assistant to Director
Phillips Memorial Gallery
1600 Twenty-first Street N.W.
Washington 9, D.C.

Dear Miss Bier:

The Institute of Modern Art is compiling attendance figures concerning all the exhibitions on which it has collaborated or which it has circulated since its founding in 1936.

Are such figures available for the exhibitions which were held at the Phillips Memorial Gallery on Rouault, Modern Mexican Painters and John Marin? If exact figures are not available, could you send us approximate attendance figures?

With many thanks for your cooperation, I am,

Sincerely yours,

James M. Brown III

James M. Brown III
Assistant Director

jmb/h

THE INSTITUTE OF MODERN ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

January 22, 1948

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-First Street, N.W.
Washington 9, D. C.

Dear Mr. Phillips:

This is merely to let you know that I saw Monroe Wheeler in New York this week and that he has expressed himself as more than willing to have the Kokoschka exhibition go directly to Washington from Boston (so as to open in Washington about December 1, 1948), and to come to New York later on. I thought you would want assurance on this point as soon as you could get it.

We are beginning to plan the catalogue. A question arises as to the number of color plates we should have and, at the same time, keep the cost down. If possible, I should like to have a catalogue including an eight thousand word introduction, about fifty or sixty black and white reproductions, and four to six color plates. I would like to bring out the book to retail for $1.75 to $2.00. This will be difficult unless we are assured of a substantial museum sale. My recollection of our past undertakings is that, on several occasions, you were willing to take about 500 copies at the regular trade discount; the Museum of Modern Art will probably take about 2000, we can use 1000, and I would imagine that Chicago or St. Louis (whichever takes the show) could absorb another 500 to 1000 copies. If we could get out an edition of 5000-7500 copies, this would give us sufficient leeway for a substantial trade distribution, and would make it possible for us to get out a splendid book at very low cost without losing money. Obviously, the $2500 overall expenditure, which I gave as an outside figure in my last letter to you, would include catalogue publication expense.

With all good wishes, and hoping to hear from you very soon about all of these details, I remain

Faithfully yours,

James S. Plaut
Director

jsp/c

January 22, 1948

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-First Street N.W.
Washington 9, D. C.

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This is merely to let you know that I saw Monroe Wheeler in New York this week and that he has expressed himself as more than willing to have the Kokoschka exhibition go directly to Washington from Boston (so as to open in Washington about December 1, 1948), and to come to New York later on. I thought you would want assurance on this point as soon as you could get it.

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With all good wishes, and hoping to hear from you very soon about all of these details, I remain

Faithfully yours,

James S. Plaut
Director

jsp/c

Excerpt from letter to Mr. Duncan Phillips of January 8, 1948

. . . . . .

Monroe Wheeler asked me, also, to give him some indication of the all-over cost of the exhibition. I am quite unable, at this moment, to arrive at a true estimate of the costs but I have suggested to him that the Museum of Modern Art, the Phillips Memorial Gallery and the Institute of Modern Art each allocate provisionally the sum of twenty-five hundred dollars to the project. This is an absolute maximum and allows enough leeway so that I may proceed with the full knowledge that the job may be superlatively well done.

. . . . . .

COPY

January 23, 1948

Mr. James S. Plaut,
Institute of Modern Art,
138 Newbury Street, Boston 16, Mass.

Dear Mr. Plaut:

Thank you for your fine long letter of recent date telling me of the latest development about our proposed Kokoschka Exhibition in the United States. I am sure that when Monroe Wheeler hears that the Kokoschkas are booked for Venice and therefore not available for the Museum of Modern Art during the summer he will agree to having them in New York either in the mid winter following your exhibition in the fall or in the spring after we have had them. I will wait to hear from him as to his preference as it will be equally agreeable to us whether we have the second or the third in the series of exhibitions. I feel so delighted to be able to collaborate with you on this enterprise and with having you take the lead in making the arrangements as you have done so well on past occasions. With warmest regards,

Sincerely yours,

DP.E

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

February 16, 1948

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

Dear Mr. Phillips:

I take the liberty of enclosing a public statement to be issued by the Institute tomorrow, February 17, 1948 in connection with an announcement of action taken by the Institute's Corporation, resulting in a change in its corporate title.

Sincerely yours,

James S. Plaut
Director

encl.

February 19, 1948

Mr. James S. Plaut,
Institute of Modern Art,
138 Newbury Street,
Boston 16, Massachusetts

Dear Mr. Plaut:

Mr. Phillips has asked me to reply to your letter to him of January 22nd concerning the details of the Kokoschka exhibition. I am sure that we can sell five hundred catalogues at $1.75 or $2.00, particularly if it includes fifty to sixty black and white reproductions and four to six color plates, and you may count on us to take that number.

In your letter of the 22nd, you quoted from a previous letter the amount of $2500 as the approximate over-all expenditure. I was away when the earlier letter came, and Mr. Phillips did not return it to us for our files. If it is not asking too much, I would like a copy of that for our record of the Kokoschka exhibition. I imagine the $2500 mentioned will be devided three ways, but of course it would not include the catalogue, - or would it? Our expenses in helping to bring over the Christopher Wood exhibition were so fantastic that I am prepared to believe the worst about the Kokoschka. We are looking forward to the exhibition and I would be glad to get these details straight in my mind now.

Sincerely yours,

EB:T

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

February 21, 1948

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

Dear Miss Bier:

Thank you for your letter of February 19. I am very pleased that you will find it possible to take five hundred catalogues. As to the amount of $2500 for all-over expenditure, the original figure was intended as a maximum allocation per institution. This figure, however, was to include all expenses including those of catalogue publication. We have now made an arrangement with the publisher which releases us from any capital outlay for the manufacture of color plates, etc. so that the cost of catalogue publication is completely written off.

There are to be four participating institutions - yourselves, ourselves, the Museum of Modern Art and the City Art Museum of St. Louis. St. Louis and New York have each agreed to a maximum outlay of $1500. I would hope that the figure might be kept even lower but I am not willing to go into the project with less leeway than that. I enclose a copy of my letter of January 22 and excerpts from mine of January 8 for your retention. Please let me know if you have any further questions; it would also be reassuring to have confirmation from you by return mail, if possible, of your understanding of the undertaking as it now stands.

With warm regards to Mr. Phillips and yourself,

Faithfully yours,

James S. Plaut
Director

encls.
jsp/m

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

March 8, 1948

Dear Mr. Phillips:

I find that I shall be in Washington for the day next Monday, March 15th and hope very much to have the pleasure of seeing you. I shall be arriving Monday morning from Cincinnati and I shall phone your office on arrival in the hope of having a moment with you.

Most cordially,

James S. Plaut

James S. Plaut
Director

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

jsp/m

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

JOSEPH L. EGAN
PRESIDENT

1201

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

NA884 NL PD=NEWYORK NY 17

DUNCAN PHILLIPS, PHILLIPS MEMORIAL GALLERY= MAR 17 PM 8 31

1600 21 ST NORTHWEST WASHDC=

=CAN YOU HAVE NATIONAL GALLERY PHOTOGRAPHER MAKE KODACHROME COLOR PHOTOGRAPH KOKOSCHKA COURMAYEUR AND EARLY FEMALE PORTRAIT OF 1909 IMMEDIATELY AND FORWARD TO PAUL STEINER CHANTICLEER PRESS 41 EAST 50 STREET NEW YORK FOR USE IN CATALOGUE PLEASE CONFIRM KINDEST REGARDS=

JAMES PLAUT.

transparencies
Rec'd
Mar. 23. 48

KOKOSCHKA COURMAYEUR 1909 41 50.

3 PATRONS CONCERNING ITS SERVICE

Charge to the account of Phillips Memorial Gallery $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		ORDINARY	
DAY LETTER		URGENT RATE	
SERIAL		DEFERRED	
NIGHT LETTER		NIGHT LETTER	

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION

1206

A. N. WILLIAMS
PRESIDENT

CHECK
ACCOUNTING INFORMATION
TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

FOR VICTORY
BUY
WAR BONDS
TODAY

March 19, 1948

Mr. James Plaut,
Institute of Contemporary Art,
138 Newbury Street,
Boston 16, Massachusetts

Our photographer making color transparencies of the two Kokoschkas and we will forward them early next week to Paul Steiner. Trusting you had no particular reason to specify National Gallery photographer.

Elmira Bier

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

March 24, 1948

Dear Duncan:

It was good to see Mrs. Phillips and you last week in Washington. I hope that you were not inconvenienced by my request to have color transparencies of the two Kokoschkas made at once. Chanticleer Press will make eight color plates in Basel for the catalogue of which three or four will be made from color transparencies of paintings owned in the United States. We had no particular reason to specify the National Gallery photographer except that we did not realize you had your own photographer and knew that their's was thoroughly experience in this kind of work.

I am enclosing herewith a copy for your information and retention of a letter of agreement between Chanticleer Press and the Institute for the publication of the Kokoschka book, both in a museum and trade edition. I trust that it meets with your approval.

With warm regards and many thanks again for your charming hospitality,

Yours most cordially,

Jim

James S. Plaut

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

encl.
jsp/m





THIS SIDE OF CARD IS FOR ADDRESS

Miss Bier
The Phillips Gallery
21st and Q NW
DC

INSTITUTE OF CONTEMPORARY ARTS
presents

CONTEMPORARY ENGRAVERS — EXHIBITION works by Klee, Hayter, Miro, Hugo, Rattner, Calder, Masson and others. Opens April 7

ROY HARRIS — LECTURE: "Trends in Contemporary Music" 9 April at 8:30 pm

DAVID OPPENHEIM — CLARINET RECITAL Sonatas by Bernstein, Evett, Hindemith April 25 at 8:30 pm. (change of date due to Mr. Oppenheim's illness)

Open to season subscribers
One dollar for members, $ 1.25 for non-members

1322 New York Avenue, N.W. Washington 5, D.C. ST 6266

THE INSTITUTE OF CONTEMPORARY ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

April 26, 1948

Dear Duncan:

In connection with our Kokoschka show, I have not wanted to write you the formal letter of request which has gone to other lenders to the exhibition. Needless to say, however, we are very anxious to include your Courmayeur and your Portrait of Mrs. F.

I sincerely trust that these will be available for the entire tour. May I also ask you to have the kindness to send me two photographs of each at your earliest convenience (for catalogue purposes).

With all good wishes and thanks,

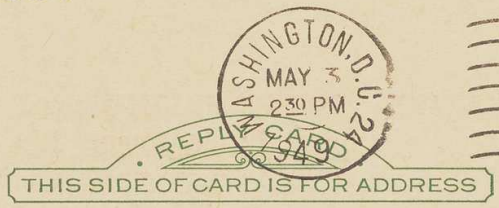
Yours ever sincerely,

James S. Plaut

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

jsp/m
encls.

PLEASE POST





The Phillips Gallery
21 and Q NW
DC

INSTITUTE OF CONTEMPORARY ARTS

presents

WILLIAM CARLOS WILLIAMS — POETRY READING from his Paterson I; Paterson II; Collected Poems; new work on Saturday, 7 May at 8:40 pm

A HISTORY OF ANIMATION — Film showing of 5 Cartoon Classics on Friday, 6 May at 8:40 pm

Open to Series Subscribers
Resident members $ 1 Non-members $ 1.25

1322 New York Avenue, nw Washington 5, DC ST 6266

Charge to the account of Phillips Memorial Gallery $

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NIGHT LETTER		NIGHT LETTER	

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WESTERN UNION

1206

A. N. WILLIAMS
PRESIDENT

CHECK
ACCOUNTING INFORMATION
TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

FOR VICTORY
BUY
WAR BONDS
TODAY

May 10, 1948

Mr. James Plaut,
Institute of Contemporary Art,
138 Newbury Street,
Boston, Massachusetts

Trust you have received Kokoschka photographs mailed here on May 7th.
Sorry they are late.

Elmira Bier

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

(05)

JOSEPH L. EGAN
PRESIDENT

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
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1948 MAY 10 PM 2 07

DUNCAN PHILLIPS=

PHILLIPS MEMORIAL GALLERY 1600 21 ST NORTHWEST=

:URGENTLY NEED PHOTOGRAPHS OF KOKOSCHKA COURMAYEUR AND FRANZOF PORTRAIT FOR CATALOGUE PURPOSES REGARDS=

JIM PLAUT.

PLAUT.(

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

COPY OF LETTER RECEIVED

Original sent to Mr. Phillips

THE INSTITUTE OF CONTEMPORARY ART

138 Newbury Street, Boston 16, Massachusetts

August 27, 1948

Mr. Duncan Phillips, Director
Phillips Memorial Gallery
1600 21st Street, N.W.
Washington, D.C.

Dear Mr. Phillips:

I am writing you in connection with the retrospective exhibition of the paintings of Oskar Kokoschka, to which you have so kindly consented to lend your Portrait of Mrs. Franzos and Courmayeur et Les Dents Des Geants. The exhibition will open in Boston on October fourth. Accordingly, we are very anxious to have the paintings here no later than September fifteenth. This will allow us ample time for unpacking and hanging.

Since both these works are covered in transit by your insurance policy, we request that in shipping the paintings to us express collect only the nominal amount of $50 be used as an insurance value.

You will recall that we asked you to lend to the Boston exhibition as well as to subsequent showings in New York, St. Louis and your gallery. We had not intended any further requests from other museums for the exhibition but the exigencies of scheduling have made it possible to include one other showing. There has been a very great interest in Kokoschka on the west coast and the M.H. De Young Memorial Museum in San Francisco has been particularly anxious to have the opportunity of showing the exhibition.

Inasmuch as the Museum of Modern Art, one of the museums originally interested in taking the exhibition, is not able to show it prior to the summer of 1949, we have taken the liberty of arranging the following itinerary:

Boston.....October 4 - November 14, 1948
Washington.....December 1 - January 15, 1949 Dec 5 - Jan 18
St. Louis.....February 21 - March 21, 1949
San Francisco...April 10 - May 15, 1949
New York.....June 15 -

We sincerely trust that the foregoing schedule meets with your approval. We are very much aware of the length of time involved and we assure you that the paintings will be returned to you immediately following the New York exhibition.

Thanking you very much for your kindness and generosity, I remain

Very sincerely yours,

James S. Plaut
Director

INGRES

"Baigneuse"

Painted 1826.

Oil on canvas, 12-3/4 x 9-3/4 inches.

Signed and dated, lower right, "Ingres 1826."

COLLECTIONS: Sold by Ingres to M. Haro, Sr., who was Ingres' dealer.

Sold by M. Haro, Sr., to Baron Moure, Sr., Paris, 1830.

Baron Moure, Jr.

Paul Rosenberg, 1911.

Baron François de Hatvany, 1911.

EXHIBITIONS; Galerie Georges Petit, "Ingres", No. 32, 1911.

Paul Rosenberg, Paris, "Great Masters of French 19th Century", May-June 1931, No. 47, reproduced in catalogue.

BIBLIOGRAPHY: Charles Blanc: "Ingres, sa vie et ses oeuvres", Paris, 1870, p. 232.

Henry Lapauze, "Ingres", 1911, page 226.

September 1, 1948

Mr. James S. Plaut, Director
The Institute of Contemporary Art
138 Newbury Street
Boston 16, Massachusetts

Dear Mr. Plaut:

Both Mr. Phillips and his secretary are out of town on their vacations, but your letter to Mr. Phillips has been received here and will be sent on to him. It was not automatically forwarded because he is receiving only the most urgent gallery mail this summer.

We simply wish to notify you, until Mr. Phillips writes to you himself, that we are prepared to ship you both Kokoschkas, the "Courmayeur" and the "Portrait of Mrs. Franzos", to reach you by the fifteenth of September, as you request, with the nominal valuation of $50 on the crate.

All of us here are looking forward eagerly to this first great American showing of the work of Kokoschka.

Very truly yours,

JG

The Phillips Gallery

THE INSTITUTE OF CONTEMPORARY ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

September 3, 1948

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

Dear Duncan:

I am so sorry that circumstances did not permit our seeing each other when you were here. You will recall that I mentioned over the phone the possibility of a collaboration in an exhibition which is to follow the Kokoschka undertaking. I promised that I would write you the details and here they are:

The Institute is planning as its focal project of the 1948/9 season a major exhibition, to be accompanied by a book, treating with the development of American Painting from 1908 to the present time. It is our intention to assemble between fifty and sixty celebrated examples of American painting of the past forty years by as many artists. I am enclosing a tentative list of the painters we have in mind. We believe that such an exhibition, with an accompanying text, will constitute a cycle in itself and throw light on new directions, as far as it is possible to do so today.

We are very anxious to have you collaborate with us in this project as one of three or four participating institutions, on a prorated cost basis. The exhibition will be held in Boston from January 20 through March 1, 1949 and will be available to you anytime thereafter. Needless to say, we would like to arrange an itinerary which would be the most economical for all concerned.

The book we intend to publish will be integrated with the exhibition and, although it will serve as a catalogue, will be susceptible of broad trade distribution over and above museum sales. We are in a position to have published a book comprising thirty thousand words of text, at least twelve illustrations in full color, and forty-eight black-and-white illustrations, cloth bound, at a retail price of approximately $3.50, contingent on our ability to guarantee the collaborating publisher a minimum block of museum-purchased volumes at a trade discount of 40-50% off retail. If the book is to be published at this extraordinarily low figure the participating museums will have to guarantee a collective purchase of approximately five thousand copies in advance of publication.

The major expenditure will be that involved in the guarantee to the publisher and there is a favorable profit equation for each museum as far as the book is concerned. If we are successful in obtaining the collaboration of three or four museums, we estimate that the actual cost of the exhibition itself should not exceed $600 per participant. This figure should cover all transportation, packing, insurance, photographic and miscellaneous expense.

The Institute feels an obligation to give visual expression to its position respecting contemporary art. We are confident that this project will constitute an important and constructive step in this direction, and that the effort will receive wide attention. We should be very happy to be able to count on your participation and I hope you will let me have early word of the possibility of your joining us in what should be a significant venture.

With all good wishes,

Faithfully yours,

Jim

James S. Plaut
Director

jsp/gh
encl.

THE INSTITUTE OF CONTEMPORARY ART, BOSTON

Tentative Listing of
Painters for January
1949 Exhibition

Henri
Sloan
Luks
Arthur B. Davies
Walt Kuhn
Bellows
Kenneth Hayes Miller

Sheeler
Demuth
Dove
Maurer
Weber
Niles Spencer
Hartley
Marin
Fiene
Dickinson
Kantor
Hopper
Burchfield
Marsh
Benton
Curry
Wood

Albright
Karfiol
Kuniyoshi
Mattson
Watkins

Shahn
Levine
Gropper
Bohron
Soyer
Hirsch
Grosz
Zerbe
Siporin

Davis
Feininger
O'Keefe
T. Rice Pereira
Gottlieb
MacIver
Charles Howard
LeBrun
Browne

Avery
Rattner
Tamayo
Blume
Guston
Guglielmi
Prestopino
Graves
Evergood
Stuempfig
Berman

Eilshemius
Kane
Hirschfield
Pippin

September 13, 1943

Mr. James S. Plaut, Director,
Institute of Contemporary Art,
138 Newbury Street,
Boston 16, Massachusetts

Dear Mr. Plaut:

Your letter to Mr. Phillips has been received here at the Gallery, and will be brought to his attention as soon as he returns to Washington in early October. Miss Bier will be back on September 15th and it is possible that some of the more important mail to Mr. Phillips, such as this letter, will be sent on to him in Pennsylvania. In that case you will hear from Mr. Phillips before October.

We have shipped the Kokoschkas and hope that you have received them by now.

Very truly yours,

JG:T



The Phillips Gallery

1600 Twenty-first Street, N.W.

Washington 9, D. C.

Att: Mr. John Gernand

The Institute of ~~Modern~~ Contemporary Art

138 Newbury Street • Boston 16, Mass.

Dear Mr. Gernand:

We beg to acknowledge the receipt of the two Kokoschka paintings entitled:

Courmayeur et Les Dents des Geants and Portrait of Mrs. Franzos

in good condition.

Exceptions (if any) .....

The above to be exhibited in our Kokoschka Retrospective Exhibition (10-48 to 9-49) and thereafter as soon as possible forwarded according to your instructions received.

Sincerely yours,

~~THE INSTITUTE OF MODERN ART~~

per Natalie Monston

an Invitation to

membership

INSTITUTE OF CONTEMPORARY ARTS

WASHINGTON DC

AIM

The Institute of Contemporary Arts
offers a series of memberships
to the public.
It is the aim of the Institute
to bring the best in
contemporary music, poetry, drama,
dance, pottery, painting, sculpture,
design, films, and criticism
to the Nation's Capitol.

THE ADVISORY BOARD OF ARTISTS

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Ernst Mundt
James Prestini
Herbert Read
Allen Tate
Frank Lloyd Wright

Institute of Contemporary Arts 1322 New York Avenue NW Washington DC

annual membership privileges:

resident members — $5 annually

gallery exhibitions; publications

participating members — $25 annually

gallery exhibition openings; publications; invitation screenings; choice of three series: chamber concerts, film series I, film series II, poetry readings, play productions, symposium lectures; a one-fifth discount on all other Institute series or functions. 6 complimnetary guest tickets yearly.

contributing members

regular	$ 50 annually
fellow	100 annually
sponsor	250 annually
patron	500 annually
donor	1000 annually

gallery exhibitions; invitation screenings; publications; and all Institute functions: chamber concerts, film series I, film series II, poetry readings, symposium lecture series, dance concerts, play productions. (These memberships are for members of the immediate family also.)

The Institute is incorporated as a non-profit public institution

Please register me for membership as:
( ) resident member at $5 annually
( ) participating member at $25 annually
( ) contributing ..... member at $.....

Check which series for season tickets:
( ) poetry readings
( ) symposium lectures
( ) play productions
( ) chamber concerts 1 and 11
( ) film series I
( ) film series II

Name ..... Phone .....

Address ..... City .....

Enclosed is my check made payable to: **Institute of Contemporary Arts**
1322 New York Avenue, NW Sterling 6266-67

INSTITUTE OF CONTEMPORARY ARTS

exhibitions 1948-9

October 10	**Naum Gabo** sculpture
November 8	**Mies van der Rohe** architecture, plans and models
November 29	**Frank Lloyd Wright** architecture, plans and models
December 20	**T. S. Haile** pottery
January 7	**In and Out of Focus** contemporary photography
January 29	**Paul Klee** paintings and drawings
February 20	**James Prestini** design
May 23	**Robert Maillart** bridges
	Vernon De Mars planned communities
	Contemporary Engravings: Hayter, Hugo, Lasansky, Masson and others
	Joan Miro paintings
	Isamu Noguchi sculpture
	Everyday Art 1949
	Mundt, Woelffer, Diller, Bertoia paintings and sculpture
	Washington Artists: painting, sculpture, design, pottery, photography, graphics, textiles

The exibitions are open to all members. Each member will be notified by mail of the opening of each show throughout the 1948-49 season.

INSTITUTE OF CONTEMPORARY ARTS

symposium lectures 1948-9

Naum Gabo on Constructivist Sculpture

Roy Harris on Modern Contrapuntal Music

Frank Lloyd Wright on Organic Architecture

Herbert Read on Art and Morality

John Crowe Ransom on the New Criticism

Lewis Mumford on Values and Art

James Johnson Sweeney on Contemporary Painting

Charles Harder on Industrial and Handcraft Pottery

Erick Hawkins on Modern American Dance

James Prestini on Product Design and Technology

Forms in Painting & Sculpture a panel symposium conducted by Isamu Noguchi, Robert Motherwell, Burgoyne Diller and others.

Contemporary Architecture and Design a panel symposium conducted by James Prestini, Vernon DeMars, Donald Wallance and others.

This series is $8 for participating members, $10 for resident members; or one dollar for individual lectures. Each member will be notified by mail of the dates for each lecture.

INSTITUTE OF CONTEMPORARY ARTS

chamber concerts 1948-9

1

1 Piano Recital by Harry McClure — September 28

Works by Effinger, Evett, Froberger, Harris, Hindemith, Mozart, and Scheidt.

2 Vocal Recital by Mary Alyce Bennett — October 12

Songs by Mozart, Purcell, Debussy, Graves, and Chavez.

3 Sonata Recital — October 26

Violin Sonatas by Handel, Mozart, Copland, and Ives.

4 Medieval and Renaissance Music — November 9

For voice and instruments.
Ballades and Virelais by Machaut; **Motets** by Dufay, Binchois, and Josquin des Pres; **12 Fantasies** by Orlandus Lassus.

5 Piano Recital by Harry McClure — November 23

Mozart: **a-minor Sonata**; Bach: **Preludes and Fugues 1-12, Well-tempered Clavier, book I.**

6 Vocal recital by Mary Alyce Bennett — December 7

Arias by Monteverdi, Schutz, Lully, and Bach.

7 Piano Recital by Harry McClure — January 4

Bach: **Capriccio on the departure of a brother; Preludes and Fugues 13-24, Well-tempered Clavier, book I.**

8 Sonata Recital — January 18

Violin Sonatas by Vivaldi, Mozart, Milhaud, and Harris.

Series I and II are $8 for participating members; $10 for resident members; single admissions are one dollar for members.

INSTITUTE OF CONTEMPORARY ARTS

chamber concerts 1948-9

11

1 Vocal recital by Mary Alyce Bennett — February 8

Elizabethan Airs by Campion, Cavendish, Dowland, and Gibbons.

Modern Songs by Diamond, Edmunds, and Evett.

2 Sonata Recital — February 22

Violin Sonatas by Bach, Mozart, Debussy, Graves, and Bartok.

3 Medieval and Renaissance Music — March 8

Instrumental pieces by Isaac, Paumann, and Spinancino; **Motets and Madrigals** by Gesualdo, Jannequin, Josquin des Pres, and Orlandus Lassus.

4 Piano Recital by Harry McClure — March 22

Mozart: **Sonata in E-flat major;** Bach: **Preludes and Fugues 1-12, Well-tempered Clavier book II.**

5 Vocal recital by Mary Alyce Bennett — April 5

Music by Buxthehude, Bergsma, Honneger, Schutz, Schein, and Vaughn Williams.

6 Piano Recital by Harry McClure — April 19

Bach: **Italian Concerto; Preludes and Fugues 13-24, Well-tempered Clavier, book II.**

7 Sonata Recital — May 3

Violin Sonatas by Handel, Mozart, Piston, and Hindemith.

8 Chamber Music — May 17

Trios by Haydn, Harris, and Bartok.

Series I and II are $8 for participating members; $10 for resident members; single admissions are one dollar for members.

INSTITUTE OF CONTEMPORARY ARTS

poetry readings 1948-9

The following poets will appear to read from their own works:

Leonie Adams

W. H. Auden

R. P. Blackmur

Randall Jarrell

Robert Lowell

Charles Olson

John Crowe Ransom

Herbert Read

Kenneth Rexroth

Robert Richman

Allen Tate

This series is $8 for participating members; $10 for resident members; or the single reading for members is one dollar. Each member will be notified by mail of the dates for each poetry reading.

INSTITUTE OF CONTEMPORARY ARTS

film series 1 1948-9

October 8	**Intolerance** directed by D. W. Griffith
October 22	**Song of Ceylon, Night Mail, Grawton Trawler** directed by John Grierson
November 5	**Nanook** directed by Robert Flaherty
November 19	**Four Horsemen of the Apocalypse** directed by Rex Ingram with Rudolph Valentino
December 3	**Robin Hood** directed by Allan Dwan with Douglas Fairbanks and Wallace Beery
January 7	**Anna Christie** directed by Clarence Brown with Greta Garbo
January 21	**The Tramp, A Woman, The Bank, Police** with Charlie Chaplin
February 11	**Dream of a Rarebit Fiend** with Buster Keaton, **High and Dizzy** with Harold Lloyd, **The Navigator** directed by Donald Crisp with Buster Keaton
February 25	**Duck Soup** directed by Leo McCarey with the Marx Brothers
March 11	**Blue Angel** with Emil Jannings and Marlene Dietrich

Friday evenings at 8:30. This series is $8 for participating members; $10 for resident members.

INSTITUTE OF CONTEMPORARY ARTS

film series 11 1948-9

March 25	**Morocco** directed by Joseph von Sternberg with Marlene Dietrich
April 1	**Destry Rides Again** directed by George Marshall with Marlene Dietrich and James Stewart
April 8	**Bombshell** directed by Victor Fleming with Jean Harlow
April 22	**Greed** directed by Erich von Stronheim with Zazu Pitts and Gibson Gowland
April 29	**Unholy Three** with Lon Chaney
May 6	**A Short History of Animation; The Cartoon**
May 13	**The Cabinet of Dr. Caligari** directed by Robert Wiene
May 20	**The Smiling Madame Beudet** directed by Germaine Dulac **Menilmontant** directed by Dmitri Kirsanov **Ballet Mecanique** directed by Fernand Leger **Entr'acte** directed by Rene Clair
May 27	**Rien Que Les Heures** directed by Cavalcanti **The Fall of the House of Usher** directed by Jean Epstein
June 3	**The Blood of A Poet** by Jean Cocteau; Selected avantgarde films.

Friday evenings at 8:30. This series is $8 for participating members; $10 for resident members.

INSTITUTE OF CONTEMPORARY ARTS

in association with **Productions Incorporated**

the play series 1948-9

Presentations during the past two years on the regular subscription series have included: **The Purification** by Tennessee Williams; **No Exit** by Jean-Paul Sartre; **My Heart's in the Highland** by William Saroyan; **Hedda Gabler** by Henrik Ibsen; **If Five Years Pass** by Garcia Lorca; **Saturday Night** by Paul Green; and the first performances of **People in the Show, The Return,** and **Themes and Variations** by the Institute's resident playwright, Horton Foote. The subscription series has also included lectures by Guthrie McClintic, America's foremost producer-director; Stark Young, Dean of American Drama Critics.

For the 1948-49 series, at least five plays will be selected from the following:

T. S. Eliot, Family Reunion

W. H. Auden, The Dance of Death

Jean Paul Sartre, The Respectful Prostitute

Albert Camus, Cross Purpose

Gertrude Stein, Yes is for a Very Young Man

Federico Garcia Lorca, The House of Bernada

August Strindberg, Countess Julie

Anton Chekhov, The Sea Gull

Young American playwright to be selected

Dates to be announced. All members will receive a one-fourth discount on the regular subscription price.

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

September 28, 1948

Mr. Duncan Phillips, Director
Phillips Gallery
Washington, D. C.

Dear Duncan:

The Institute, in collaboration with five American museums, is planning as its focal project of the 1949 season a major exhibition, to be accompanied by a book, treating of the development of American painting in the twentieth century. It is our intention to assemble fifty celebrated examples of American painting of the last half century by as many artists. This exhibition will open in Boston on January 20, 1949, and is expected to travel subsequently to the Cleveland Museum of Art, the J. B. Speed Memorial Museum, Louisville, the M. H. De Young Memorial Museum, San Francisco, the Albright Gallery, Buffalo and the Art Association of Montreal.

The purpose of the collaborating museums is to make the exhibition available to a broad section of the American public. We believe here that this exhibition, so presented, will constitute a cycle in itself and throw light on new directions, as far as it is possible to do so today. The exhibition will accordingly be in existence for a year. All objects lent to the exhibition will be returned to their owners no later than December 31, 1949. We are particularly anxious to include Boy by Bernard Karfiol; Old Quarter, Quebec by Preston Dickinson; and Snow Thaw by Arthur G. Dove (or another Dove which you believe would lend itself better to color reproduction).

All transportation, packing, insurance, photographic and miscellaneous expenses will be defrayed by the six institutions. In the event that we may have the privilege of your participation, will you be kind enough to fill out the enclosed form and return it to me at your earliest convenience together with the photographs requested on the form, which must be shipped abroad at an early date to be reproduced. The book, which will be integrated with the exhibition, will contain twelve color plates and thirty-eight black-and-white illustrations. It is our intention to have every painting exhibited reproduced. The significance of each painting will receive comment in the text of which there will be about 30,000 words. We foresee that the book will have a broad trade distribution over and above the number handled by the exhibiting museums.

The Directors of the participating museums join me in requesting your generous assistance and in thanking you for your kind consideration.

Faithfully yours,

Jim

James S. Plaut
Director

jsp/m
encl.

September 29, 1948

Mr. James S. Plaut, Director
Institute of Contemporary Art,
138 Newbury Street, Boston 68, Massachusetts.

Dear Jim:

I too regret that we did not actually get together when we were passing through Boston but I was glad to have had a few words with you over the phone. It was most interesting to me to hear of your plan for the exhibition and book on American painters and any other year than this I would probably have been most resppptive to your proposal to collaborate with you on such a show. As I said to you in our telephone talk, we make a custom of having only one large loan exhibition each season so that for the rest of the time we can have more exhibition space to devote to our own Collection. This year our big event will be the Kokoschkas and let me congratulate you on the catalogue just received, the text of which I have yet to read. The color print of the Courmayeur seems a little cold and far less accurate than the large Twin Edition print by Dr. Freund. However it is an impressive reproduction essentially faithful to the values of the picture although, in my opinion, too strong in the blues and too weak in the warmer tones. I am so glad to see included among the paintings in the exhibition two of the great landscapes painted in Switzerland in 1947. We all look forward with keen anticipation to this great collection of Kokoschkas which you have assembled and which will go far to establish him in this country as one the great living painters. By the way, we would like to know what date we may expect to receive the Kokoschka paintings from Boston so that we can decide on the date of our opening in Washington, and also the date of the show which follows ours. Again thanking you for your thought of including us among the collaborating museums for the American show and regretting that we cannot do so this season, with warmest regards,

Sincerely yours,

DP.E

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

October 2, 1948

Dear Duncan:

We are under inordinately heavy expense at this moment in the Kokoschka project, what with transatlantic shipment of a number of pictures, etc. Inasmuch as the Institute doesn't operate with an extensive cash reserve, I wonder whether it would be feasible for you to let us have a portion of the Kokoschka fee at this time. I should be very grateful if you could see your way clear to let us have $500 on account, as this would alleviate considerably the immediate financial pressure under which we are operating.

With all thanks

Ever cordially,

James S. Plaut
Director

Mr. Duncan Phillips, Director
Phillips Gallery
Washington, D. C.

jsp/gh

CLASS OF SERVICE

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

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1948 OCT 9 AM 11 42

=DUNCAN PHILLIPS, PHILLIPS GALLERY=

1600 21 ST NORTHWEST=

ANXIOUS FOR TWO GLOSSY PRINTS DICKINSON OLD QUARTER QUEBEC KARFIOL BOY AND JODACHROME DOVE SNOW THAW OR OTHER DOVE YOUR CHOICE FOR BEST COLOR KINDLY SEND KOCACHROME AND ONE SET GLOSSIES TO PAUL STEINER CHANTICLEER PRESS 41 EAST EAST 50 STREET NEW YORK 22 SEND REMAINDER TO INSTITUTE WARM REGARDS=

JAMES PLAUT=

41 50 22=

E COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

October 11, 1948

Mr. James S. Plaut, Director,
Institute of Contemporary Art,
138 Newbury Street,
Boston 16, Massachusetts

Dear Mr. Plaut:

We are enclosing herewith the Gallery check for $500.00 requested in your letter to Mr. Phillips of October 2nd on account of our part in the Kokoschka exhibition expenses. We are looking forward to this exhibition and trust it will be of the finest.

Sincerely yours,

ENC.
EB:T

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

JOSEPH L. EGAN
PRESIDENT

1201

(31)

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

WZ079 PD=BOSTON MASS 23 1254P=

1948 OCT 23 PM 1 35

DUNCAN PHILLIPS, THE PHILLIPS GALLERY=

1600 21 ST NORTHWEST=

URGENTLY NEED BLACK AND WHITE GLOSSY KNATHS MARITIME FOR CATALOGUE PLEASE SEND TO CHANTICLEER PRESS NEW YORK=

FREDERICK WHITE=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

October 14, 1948

Miss Elmira Bier
The Phillips Gallery
1600 Twenty First Street
Washington 9, D.C.

Dear Miss Bier:

Your check for $500 on account of the Kokoschka exhibition expenses has been received today. Thank you so much.

Sincerely yours,

Genevra Hobbs

Genevra Hobbs
Registrar

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

November 10, 1948

Miss Elmira Bier
Assistant to the Director
Phillips Gallery
1600 Twenty-first Street, N.W.
Washington D. C.

Dear Miss Bier:

Under separate cover I have today mailed you nine glossy prints of some of the works by Kokoschka and one of our press releases for publicity purposes. Will you be kind enough to forward this material to the City Art Museum of St. Louis when you are through with it? I don't seem to have any record of the date of your Kokoschka opening. Would you be good enough to advise us of this. Our show comes down on the fifteenth of this month after which it will be packed and shipped as fast as possible, but we would like to know the deadline.

If there is anything further we can do, please don't hesitate to let us know. The Boston showing has been widely acclaimed and we trust that yours will receive all the success our did.

Sincerely yours,

Natalie Marston

Natalie Marston
Assistant to the
Director

November 12, 1948

Miss Natalie Marston,
Assistant to Director,
Institute of Contemporary Art,
138 Newbury Street,
Boston 16, Massachusetts

Dear Miss Marston:

Thank you for your letter of November 10th. We shall be glad to forward the publicity material to the St. Louis Art Museum after we have finished with it. We are planning to open our exhibition on December 5th and it will run through January 17th. Please let us know at what price you sold the catalogues. A bill has just come for them at $1.25 each. $1.50 is enough to charge, I think, but we probably should charge the same that you did. So please let us know.

Sincerely yours,

EB:T

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

November 13, 1948

Dear Duncan:

We shall be writing you very soon about various details of the Kokoschka project. The paintings will be taken down Sunday and sent off to you, we hope, by November twentieth at the latest.

The purpose of this note, however, is to tell you that the painting Knight Errant #24, lent anonymously (by the Solomon R. Guggenheim Foundation) has an area of pigment which is flaking badly. For this, and apparently for other reasons, Baroness Rebay doesn't wish the painting to travel. If you want to include it in the Washington show, (personally, I believe it more important from a documentary than aesthetic point of view) I suggest that you communicate with her at once. There are no other paintings in the exhibition which will not come automatically to Washington.

Most sincerely

Jim

James S. Plaut
Director

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

jsp/m

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

November 16, 1948

Miss Elmira Bier
Assistant to the Director
The Phillips Gallery
1600 Twenty-first Street, N.W.
Washington 9, D. C.

Dear Miss Bier:

Thank you for your note of November twelfth. In regard to the Kokoschka catalogue, we charged our members $ 1.50, and non-members $ 2.00. In the case of the cloth bound edition (which you may or may not have on sale) we charged our members $ 3.00 and non-members $ 3.50. We have sent compli - mentary copies to all the lenders and any orders which have come in from all over the U. S., in the case of individuals, we have charged $ 2.00 plus 4¢ postage, with libraries getting a 20% discount. For this reason, it might be well for you to stick to these prices if you agree.

I am sending under separate cover four ad- ditional photographs of the later received works for your pub- licity. I shall also forward to you the labels which we had for the works which we showed. There is a label for every one of the paintings, but only for the graphic work which we were able to show.

We had on sale here during our showing silk- screen prints of the St. Louis painting, Harbor at Marseilles. These we sold for $ 10.00 and had on consignment from the City Art Museum at a 25% discount. I have today written Miss Agnes Gray, Assistant Secretary of the City Art Museum, informing her that we have six of these fine prints to return to them unless you would want to have me forward them to the Phillips instead. I have asked Miss Gray if we could just transfer the consignment to you provided you wish to have them. Will you let me know if this plan appeals to you. We also had the Twin Editions repro- duction of the Phillips Kokoschka, Courmayeur. With Christmas approaching either of these two prints, or the two Twin Editions portfolios of flower prints and landscapes, which we also sold, ($ 5.50 retail, 40% discount to us), might sell very readily. This is merely a suggestion and you may well have made your own arrangements.

The packing is going on now, and we will let you know when ~~it~~ the show leaves Boston.

Sincerely yours,

Natalie Mcauston

November 24, 1948

Miss Natalie Marston,
Institute of Contemporary Art,
138 Newbury Street,
Boston 16, Massachusetts

Dear Miss Marston:

Thank you for your letter of November 16th. I have received the labels and the four additional photographs. Thank you for your thoughtfulness. I think since we have no members and since we are desirous of selling as many catalogues as possible, that we will charge $1.50, unless you think it would be unfair to the next Museum getting the Kokoschkas. At the moment I cannot remember where that is. We have very limited space for selling the little that we offer, and I think that we will not try to handle the silk screen print of the St. Louis painting "Harbor at Marseilles". The Whyte Book Shop handles the portfolio of flower prints and landscapes, and, I imagine, has all the available color prints of Kokoschka paintings. Only three boxes have arrived, but we shall expect the rest of the shipment by the end of the week. Thanking you for your courteous suggestions and cooperation,

Sincerely yours,

EB:T

Title and Catalogue Number		Box Number	Insurance Value	Sales Price
✓ Frau Hirsch	1.	IV	3,000	NFS
Italy?				
✓ Landscape, Hungry	3.	IV	1,000	
✓ Herwarth Walden	13.	IV	6,500	NFS
✓ Frau Dr. K.	17.	IV	3,000	3,000
✓ Sposalizio	20.	IV	3,500	NFS
✓ Mother & Child	29.	IV	2,000	@2,000
✓ Arnold Schonberg	32.	IV	5,000	NFS
✓ Aigues Mortes	33.	IV	2,500	3,000
✓ Dolce Bridge	47.	IV	2,500	
✓ Self Portrait of Degenerate Artist	56.	IV	1,330	
Count Verona				
✓ Mrs. Franzos	7.	V	Ins.	NFS
✓ Annunciation (Heimsuchung)	15.	V	2,000	NFS
✓ Girl c Flowers	28.	V	1,500	1,500
✓ Lake Geneva	30.	V	2,000	NFS
✓ Marseilles	35.	V	Ins.	NFs
✓ Paris, Jardin des Tuileries	36.	V	3,500	NFS
✓ Tower Bridge	37.	V	10,000	
✓ Algerienne Au Tonneau	48.	V	6,000	6,500
✓ Portrait of Art Coll.	62. Not to travel West. Return to NYC after WDC showing. See letter.	V	4,000	NFS

Title and Catalogue Number		Box Number	Insurance Value	Sales Price
√ Portrait of a Boy	4.	VI	Ins.	NFS
√ Peter Altenberg	6.	VI	5,000	NFS
√ Janikowsky	8.	VI	3,000	NFS
√ Blumner	9.	VI	6,500	NFS
√ Caro	10.	VI	1,175	1,175
√ Duchess Rohan.	11.	VI	1,500	NFS
√ Paul Scheerbart	14.	VI	2,000	NFS
√ Egon Wellesz	16.	VI	1,500	NFS
√ Dr. Szeps	18.	VI	3,000	NFS
√ Self-Portrait	21.	VI	Ins.	NFS
√ Elbe ~~Bridge~~ near, Dresden	26.	VI	2,500	NFS
√ Nude in Landscape	34.	VI	500	NFS
√ Self. Prt. with Hat	54.	VI	1,500	1,500
~~III~~ 1 √ 6 bundles of graphic work		VI		
Tempest	23.	VIII	11,750	NFS
Lac D'Annecy	42.	VIII	3,500	NFS
Cathleen, Countess	58.	VIII	3,000	

same picture?

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

November 24, 1948

Dear Miss Bier:

Enclosed is a check list for your information, listing the Kokoschka works by catalogue number as they are packed. The works are all insured by us, so this column is not necessarily for your attention. As to the sales prices, these are as stated, when stated, on the forms which were returned to us last Spring. Thus, in any case of interest here, we gave these prices as approximate.

Hoping this list may be of value to you, I am

Hastily,

Natalie Marston

Natalie Marston

Miss Elmira Bier
Phillips Gallery
Washington, D. C.

Graphic Work (Framed)

Title (or description) and Cat. Numb. (where ext)	Box Number	Sales refer to:
√ Begegnung 83.	VII	Weyhe Gallery, NYC
√ Head 86.	VII	thru Gal. St. Etienne, NY
√ Der Gefesselte Kolumbus 87 - 90 illustrations	VII	Weyhe Gal, NYC
√ Taking of Christ 109.	VII	" "
√ Gethsemane 110.	VII	" "
√ Max Reinhardt 114.	VII	thru Gal. St. Etienne
√ Reclining Woman	VII	Gal. St. Etienne
√ Seated Nude	VII	Buchholz Gallery, NYC
√ Standing Nude	VII	" "
√ Reclining Nude	VII	" "
√ Crouching Girl	VII	" "
√ Head c. 1920	VII	thru Gal. St. Etienne

In re: Shipping Order

OSKAR KOKOSCHKA EXHIBITION 1948/9

Title and Catalogue Number		Box Number	Insurance Value	Sales Price
Paris, The Opera	31.	I	2500	3500
London Bridge	39.	I	Ins.by Alb.	Not for sale
Courmayeur	43.	I	Ins.	NFS
Anticoli:Harvest in the Sabine Mts.	49.	I	8000	9500
T. G. Masaryk	51.	I	10,000	12,000
Still Life with Tortoise & Hyacinth	2.	II	3,000	N.F.S.
Lovers with Cat	25.	II	10,000	
Elbe Bridge, Dresden	27.	II	Ins.	NFS
Adele Astaire	38.	II	7,500	
The Mandrill	40.	II	6,000	
The Deer	41.	II	4,000	
Lyon	44.	II	6,000	
Exodus, Col de Sfa	46.	II	10,000	NFS
Matterhorn	59.	II	6,000	NFS
Montana	60.	II	6,000	
Tietze Portrait	5.	III	Ins.	NFS
Dancing Couple	19.	III	Ins.	NFS
Fountain	55.	III	5,000	4,000
What We Are Ftg.For	57.	III	7,000	

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

November 26, 1948

Miss Elmira Bier
Phillips Gallery
1600 - 21st Street, N. W.
Washington 6, D. C.

Dear Miss Bier:

Thank you for your letter of November 24th. I am enclosing the first page of the check list which, in my great haste on Wednesday, I neglected to enclose. You should receive any day now the remaining five crates since they left early this week.

In regard to the price of the catalogue, it is, of course, up to you but it may have a disquieting effect on the Museums to follow, namely, the City Art Museum, St. Louis; the M. H. De Young Museum, San Francisco and the Museum of Modern Art, New York. The Museum of Modern Art in particular may suffer inasmuch as they have purchased two thousand copies which they propose to sell at $ 2.00. For our part, we should greatly prefer to have the book sell at $2.00 which we consider an eminently fair price.

The painting entitled Portrait of an Art Collector, catalogue number 62, is to be returned to the owner at his expense following the Washington showing. Will you therefore inform the owner, Mr. Henry Pearlman, 101 Park Avenue, New York City (Room 1429) when you ship the painting? As to the sculpture, number 63, belonging to Miss Blanche Bonestell, we had thought that we could send this on to you for your exhibition, but its condition is so poor that we are afraid that it would be destroyed completely by another move. The paintings listed in the catalogue which are not included in the exhibition are: Nos. 22, 24, 45 50, 52, 53 and 61. With the exception of no. 24, these six did not come from Europe after the listing had been printed. No. 24, as Mr. Plaut wrote Mr. Phillips, has been returned to New York at their request.

I hope that by now all the works are in hand. Wishing you every success, I remain

Sincerely yours,

Natalie Marston

encl.

December 6, 1943

Miss Natalie Marston,
Institute of Contemporary Art,
138 Newbury Street,
Boston 16, Massachusetts

Dear Miss Marston:

Thank you for your nice note of November 16th. I am writing to let you know everything arrived in good time, and is now on the walls for a very nice exhibition. We have a note in our shipping book that "Harbor at Marseilles" has a "punch in canvas with some particles of paint gone. May be old". You will brobably have a record of this condition, if it is old, and, if it is new, you will want to report it. The note was made by a member of our Staff when it was unpacked. With best wishes,

Sincerely yours,

EB:T

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DAY LETTER		NIGHT LETTER	

WESTERN UNION

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JOSEPH L. EGAN, PRESIDENT

INTERNATIONAL SERVICE

Check the class of service desired; otherwise this message will be sent at the full rate

FULL RATE		DEFERRED	
CODE		NIGHT LETTER	

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED
			The Phillips Gallery	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

December 9, 1948

Mr. James Plaut,
Institute of Contemporary Art,
138 Newbury Street,
Boston 16, Massachusetts

Please let us have, by return wire, title for your lecture on the 19th.

Elmira Bier

A NEW CURTIS SERVICE

Telegraph your order for America's favorite magazines—HOLIDAY, 1 yr., $5 • the Post, 1 yr., $6 • LADIES' HOME JOURNAL, 1 yr., $3. All prices U. S. only. No charge for wire. Pay Western Union clerk for subscription or when billed by publisher.

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JOSEPH L. EGAN
PRESIDENT

SYMBOLS
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WZ091 PD=BOSTON MASS 9 232P= 1948 DEC 9 PM 3 07

MISS ELMIRA BIER=

PHILLIPS GALLERY 1600 21 ST NORTHWEST=

PLAUT LECTURE ENTITLED KOKOSCHKA, PAINTER AND HUMANITARIAN=

NATALIE MARSTON=

PLAUT=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

December 13, 1948

Dear Duncan:

I told you that I would write you today about my lecture. I shall try to arrive in Washington in time to come to the Gallery before it closes on Saturday afternoon. The slides I shall be using are the conventional 2 x 2 kodachromes. I hope that this will not mean your having to use a special projector. Our own projector has an adapter for this purpose.

I am looking forward with great pleasure to next weekend, and I shall phone you immediately on arrival.

Yours most cordially,

Jim

James S. Plaut

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

jsp/m

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

December 13,1948

√ Bill sent

Mr. Duncan Phillips
Phillips Gallery
1600 21st Street,N.W.
Washington 9,D.C.

Dear Mr. Phillips,

Due to the great interest which has been taken in the exhibition, American Painting in our Century, by several national publications, we will need two additional photographs of the following paintings:

Old Quarter,Quebec by Preston Dickinson
Sand Barge by Arthur G. Dove
Boy by Bernard Karfiol
Maritime by Karl Knaths

Would you be kind enough to send two glossy photographs of each painting at your earliest convenience and bill us therefor?

The Boston showing of the exhibition will open January 20th, and we are anxious, therefore, to have the paintings shipped to the Institute by express collect to arrive in Boston no later than January 10th.

We are exceedingly grateful for your generosity and cooperation.

Sincerely yours,

Jane M. Bagg

Jane M.Bagg
Assistant to Mr. Wight

INSTITUTE OF CONTEMPORARY ARTS

1322 NEW YORK AVENUE, NW, WASHINGTON, DC

Telephone STerling 6266

15 December 1948

To

The Phillips Memorial Gallery
21st and Q, nw
Washington attention Miss Beer

1 Sculpture: Linear Construction, Variation 1942-43.
Plastic, 24¼ inches high. by Naum Gabo $3,200.00

Paid

RR

(Mr. Gabo requested that payment be made in this manner:

December 20 $1,700.00
January 20 1,500.00)

THE ADVISORY BOARD OF ARTISTS Martha Graham T. S. Haile Roy Harris
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December 23, 1948

Mr. James S. Plaut,
Institute of Modern Art,
138 Newbury Street, Boston, Mass.

Dear Jim:

It was so nice of you to send Mrajorie that plant and to tell us how much you enjoyed the evening at our house. We certainly loved having you with us and so did the friends we invited.

I meant to confirm again before you left my impulsive request that you find out for us from Cassirer whether the beautiful Kokoschka of Lyons could be purchased. It is possible that the anonymous party in Los Angeles is a dealer with whom Cassirer has an arrangement, Dalzell Hatfield for instance? I am positively in love with the picture and feel we should not miss it if it is at all possible to acquire it. However I must say that I was astonished to hear that the insurance value was as high as six or seven thousand since our beautiful Courmayeur, an even finer example was only twenty-five hundred. The exhibitions of the past years have no doubt made for a sudden rise in his market value and six thousand dollars is not too much for him,for such a great artist at his very best.

Enclosed we send our check, the honorarium for your fine lecture. It could not have been better and gave a great deal of pleasure as well as instruction. Those colored slides are more faithful to the originals than any I have seen. With warmest regards and best wishes for a happy Christmass and for the New Year,

Sincerely yours,

DP.E

December 28, 1948

Mr. H. Lutjens
Paul Cassirer & Co.
Keizersgracht 109
Amsterdam, Holland

Dear Mr. Lutjens:

Thank you very much for your kind letter of December 17th. I appreciate your efforts in our behalf with respect to the heavy shipping charges on the Kokoschkas coming from Amsterdam. I had not realized, of course, that such heavy and elaborate frames would be sent, but I admit that I did not instruct you specifically not to send them.

There has been an enormous amount of interest expressed in the painting of Lyon 1927 which is lent to the exhibition anonymously through your good offices. My own feeling is that this is as fine a landscape as Kokoschka has ever painted and no painting in the exhibition has aroused more universal admiration. Several museums are interested in acquiring it and I would like to hear from you at your very earliest convenience whether the picture would be available for purchase by an important American institution. If so, I should like to have you give me the requisite details as to present ownership, price, etc. I am very anxious personally for the picture to find its way into an important American institution as a result of the exhibition.

With all good wishes for the New Year and my thanks again,

Very sincerely yours,

James S. Plaut
Director

jsp/m

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

December 28, 1948

Dear Duncan:

Thank you so much for your kind letter of December 23rd and for the generous honorarium. I enjoyed coming to Washington so much that I feel guilty at accepting payment for so delightful a weekend.

I am enclosing a copy of a letter I have written today to Mr. Lutjens, the director of Cassirers in Amsterdam. I hope that it will start the ball rolling for you, for I am terribly anxious to see the picture remain in America, preferably in the Phillips Gallery. I am told that when Harry Francis was here on his way to Europe, he expressed keen interest in the possibility of acquiring the picture for Cleveland.

With all good wishes to Mrs. Phillips and yourself, and with many thanks again,

Yours ever cordially,

Jim

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

jsp/m
encl.