

Guide to the Lydia Winston Malbin Papers

YCAL MSS 280



by Anne Clifford Newhall

2007-2008

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Collection Overview

REPOSITORY: Beinecke Rare Book and Manuscript Library
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New Haven, CT 06520-8330
(203) 432-2977
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CALL NUMBER: YCAL MSS 280

CREATOR: Winston, Lydia, 1897-1989

TITLE: Lydia Winston Malbin papers

DATES: 1891-1997

BULK DATES: 1938-1997

PHYSICAL DESCRIPTION: 45 linear feet (100 boxes)

LANGUAGE: English

SUMMARY: The collection consists primarily of files relating to individual works of art in the Malbin art collection, in addition to correspondence with artists, curators, dealers, museums and galleries; photographs; documentation regarding gifts and loans; material relating to Lydia Winston Malbin's collecting activities and related projects; a small amount of papers of Malbin's father, Albert Kahn; scrapbooks; and card files. The papers provide extensive documentation of a major twentieth-century collection which is no more and of individual works within the collection; as well as insight into some of the leading artists of this century, and particularly of the Italian Futurists, such as Umberto Boccioni. They also illustrate in detail the practice of art collecting as carried out by Malbin, one of the great American practitioners of that avocation.

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Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

The bulk of the collection was donated to the Yale University Art Gallery by the Malbin family in 1991 with additional material being donated in subsequent years. The entire collection was transferred to the Beinecke Library in 2007.

Conditions Governing Access

The materials are open for research.

Conditions Governing Use

The Lydia Winston Malbin Papers are the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

Preferred Citation

Lydia Winston Malbin Papers. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.

Processing Information

The bulk of the collection was processed and described by Yale University Art Gallery staff in 1993. The finding aid was encoded in Encoded Archival Description (EAD) and additions to the collection were processed by Beinecke Library staff in 2007-2008.

Lydia Winston Malbin (1897-1989)

Lydia Kahn Winston Malbin was born November 13, 1897. She was the daughter of Albert and Ernestine Krolik Kahn. Her father was the Michigan architect whose reputation was based upon his innovative and daring designs for Ford Motor Company factories, including the famed River Rouge plant, as well as other industrial complexes elsewhere in the U.S. and abroad.

From her parents Lydia received all the benefits of growing up within a beautiful home amid the pleasures afforded by wealth and culture. Most significantly, she was able to observe the joys of collecting and living amidst great art.

A 1921 graduate of Vassar College, Lydia married Harry Lewis Winston, a young attorney, in 1927. Theirs was a happy union. They were to have three children: two daughters, Sally and Ernestine, and a son, Harry, Jr.

Harry Winston was a man of easy-going temperament and enormous charm who greatly loved his wife. His amused approval of her art collecting and his liking of artists later grew into a passion that nearly equalled hers. They ultimately became a successful and formidable team within the art collecting world: Lydia would search out the background information about an artist and his work and set out to charm and cajole him into parting with it; Harry would handle the actual negotiations and see to the myriad of arrangements necessary to transport the work safely to their home. In addition, he utilized his own hobby, woodworking, to construct boxes, tables and stands for the sculpture.

In 1940, Lydia helped to organize the first show of abstract art for the city of Detroit. She worked along with Hilda Rebay, director of the Museum of Nonobjective Art (which later became the Guggenheim Museum).

In the 1940s, Lydia began studying design at the Cranbrook Academy of Art. She painted watercolors and eventually received a masters degree in ceramics and painting in 1944. This interest and training in ceramics was important because it gave her an eye for shape and design and confidence in her artistic sensibilities. Typically, Harry encouraged this interest, building a ceramics studio for her at their home.

Her ceramics were exhibited in Karl Nierendorf's gallery and were displayed at the Philadelphia Art Alliance and in museums around the country as a part of the Ceramic National, an annual exhibition sponsored by The Everson Museum of Art in Syracuse, NY. During World War II, Lydia created a Rehabilitation Program focusing upon ceramics for the American Red Cross, which was used for occupational therapy for wounded soldiers.

In the 1930's LWM began to develop a curiosity about modern art, a difficult interest to pursue at the time if one lived in the Midwest. She also made her first significant art purchases during this period. Among her earlier acquisitions were: two Marins, two Feiningers, one Chagall and one Soutine.

Lydia credited several people with early and enormous influence upon her career as an art collector. Among these were Alfred Stieglitz, Rose Fried, and Alfred Barr, Jr.

She met Alfred Stieglitz, the famed photographer and art dealer, in 1938 at his gallery, An American Place, where she had gone to inquire about purchasing a work by Marin. During this encounter, which she remembered vividly all her life, he questioned her at length and came to the conclusion that she was a woman of moderate means with a great passion for art. He instilled in her the idea that a collector has a great responsibility to art, to the artist and to the world.

Rose Fried, whom she met in 1945, was another art dealer, most notably for her art gallery, Pinacoteca. Ms. Fried helped Lydia form the early portion of her collection.

Barr's books, *Cubism and Abstract Art* and *Twentieth Century Italian Art* (which accompanied the 1949 exhibit Barr and James Thrall Soby mounted at the Museum of Modern Art) aroused her interest and planted the desire to experience more of this type of art. The MOMA exhibit included early Futurist artists as well as works by Morandi, Modigliani, and others. LWM did not see the exhibit, but she did receive the catalog, and her interest in Futurism was triggered. There was a certain logic in Albert Kahn's daughter's urge to collect Italian Futurist art, since the movement celebrated industrialism in general and the speed and power of the automobile in particular.

In 1951, Lydia and Harry made their first collecting trip to Europe. In Rome they were introduced to Benedetta Marinetti, wife of the founder of Futurism. From her Futurist collection they acquired numerous Ballas, Boccioni bronzes, and a Russolo; as well as Futurist manifestos. Signora Marinetti also gave them clues to help locate other Futurist works. During this magical journey they also met Gino Severini, whom they later visited at his studio in Meudon, outside of Paris. They acquired his painting, "Dancer Beside the Sea", the first of several works by this artist that were to grace his collection.

With the assistance of Laura Prudi Gamilla Crispati, co-editor of *Archivi Futuristi*, they made contact with Signora Callegari-Boccioni, the sister of Umberto Boccioni. Over the course of several years they returned to visit her and remained in contact with her. In time, she agreed to part with her collection of his drawings, which represented his development as an artist over the course of his short life. She also parted with his self-portrait in oil. As an act of friendship, she gave the Winstons her brother's principle palette and a gift.

Later trips produced additional treasures. From Giacomo Balla's daughter they obtained his painting, *Lavoro* and his sculpture, *Fist of Boccioni*, which became an emblem for the entire Futurist movement. Through Piero Dorazio, a Roman artist and friend, they tracked down and purchased other works by Boccioni, Balla, and Enrico Prampolini. Their friend Willem Sandberg introduced them to the Cobra.

One of their triumphs was their acquisition of Brancusi's sculpture, "Blonde Negress", the first time the artist had parted with one of his works in over twenty years. The Winstons wrote an amusing one-act play about this experience.

In the case of several artists including Balla, Boccioni, Severini, Russolo, Picasso, Carra, Sironi, Prampolini, Schwitters, Picabia and others, the Winstons' collection had an unusual depth. For, they acquired works from various time periods and in various media. The collection began to take on a definite shape. LWM discovered that her interests turned consistently in certain directions, and she was definite about what she did not want, as what she did. She was not interested in "easy" art, in famous artists, in works which were explicit in telling a story, in the pretty, the appealing and the charming. She was drawn to works based on construction and movement in space, to works that provided a challenge to the viewer.

Nor was LWM's interest confined to European artists. In fact, she purchased the first painting by Jackson Pollack to enter a private collection. However, she generally confined her American purchases to art which she felt was influenced by Futurism.

In 1961, LWM, along with Marcel Duchamp, was awarded an honorary doctoral degree in the humanities by Wayne State University.

Several themes ran throughout LWM's life, and frequently intersected. They were: her passion for and curiosity about art, particularly abstract art; her affection for Detroit; and her desire to help others. In 1964, the Mayor of Detroit appointed her to the Arts Commission for the City of Detroit. She also served as a member of the drawings and acquisitions committee of the Whitney Museum in New York City; sat on the Board of Bennington College, and served eight years on the acquisitions committee of the Art Institute of Chicago.

After the Winstons returned from a trip to Europe in 1964, Harry Winston suffered a heart attack. He never fully recovered, and he died April 14, 1965. His death meant much more than a passing of a singular individual and the loss of a much-loved husband and father: it brought an end to a remarkable team in twentieth-century art collecting. Significantly, their works figured in no major exhibitions in 1965.

Lydia later married Dr. Barnett Malbin, who plunged good-naturedly into his wife's world. The Malbins decided to move to an apartment in Manhattan. LWM loved New York City, the center of art activity, and had always wanted to live there. Moreover, Dr. Malbin had been born there.

Their lives slipped into a comfortable pattern: winters in New York, summers in Vermont, trips to France, Italy, Vermont, trips to Europe for the Biennale. Dr. Malbin died in 1985.

Lydia Winston Malbin died October 14, 1989, at the age of 91, in Columbia Presbyterian Hospital.

LWM took a uniquely feminine approach to her collection.

Purchases were not so much business transactions as whirlwind courtships in which she quickly learned as much as she could about the artist and got to know him and/or his family. No purchase was ever truly final until she and her husband had lived for a time with the piece, after which the relationship with the work lasted -- in most cases -- for the remainder of her life. The relationships with the artists and their families endured, as well, sometimes deepening into lasting friendships.

LWM lived with the works -- they graced her home and she often moved pieces about to experiment with new groupings. The result was "...a home that reflects warmth, class, care, and wisely applied passion..."

She nurtured her collection, caring for it with a close and affectionate eye and a determination to seek the best professional help with its upkeep whenever it was needed.

And, mindful of Stieglitz's tutelage, she loved to show off the pieces and share with others the joy they brought to her. Large portions of the collection anchored numerous shows in some of the finest galleries in the world. Individual pieces were sometimes lent to others. LWM frequently opened her home to single students and whole seminars, leading the tours herself. One result of this activity was "...the reciprocal enrichment of the students and the collection through the development of an expanding series of relationships."

As she grew older, LWM became less amenable to lending her art, especially to distant museums, especially after one of her precious Boccioni drawings was lost by a museum. Also, many of the works were inherently fragile because of their media. But, as the loans diminished, her home became more of a classroom.

She lovingly recorded every relevant piece of information she could obtain about every piece in her collection. In fact, LWM created two collections: the great art collection she amassed over the years, and the archives which supported it. The art collection has now been dispersed, but the archives will live on as a testament to a great art collector who brought to bear a knowledgeable eye, a lively intelligence, a feminine sensibility, a certain amount of luck, and excellent timing.

Scope and Contents

The Lydia Winston Malbin Papers was created and accumulated by Mrs. Malbin in the course of her art collecting, and serves as a supplement to and an enhancement of her collection of art. In time, it, along with the considerable library she amassed, came to enjoy a life and an importance of its own. In 1974, it was the focus for "Documenting a Collection", an exhibit mounted at the Detroit Institute of Arts (in conjunction with the show "Cobra and Contrasts"), which drew upon the archives holdings. Ultimately, the archives survived after the collection of art ceased to be.

An article in *Connoisseur* noted, "With a certain irony it would seem that to collect modern art one must not only look to the future, but to the past as well...[the Winstons] have complemented their art with a library and, even more important, with archives carefully and systematically developed. The art object is thus supplemented by a context of factual information, criticism and art history, and is established in a network of biographical, sociological, and theoretical relationships."

The papers are of interest in a number of areas. They provide extensive documentation of a major twentieth-century collection which is no more; they document -- sometimes in great depth -- individual works within the collection; they provide insights into some of the leading artists of this century, and particularly of the Italian Futurists; and they illustrate in detail the practice of art collecting as carried out by Malbin, one of the great American practitioners of that vocation.

They provide valuable information about many of the works of art that graced the collection. LWM was scrupulous about gathering as much information as she could prior to purchasing a work, and about documenting everything of relevance after, including: the costs and problems of transporting the work to their home; all conservation work; correspondence with the artist and/or his family; correspondence regarding the work, including requests to purchase it; all information about the exhibition of the work; publications in which the work appears or is mentioned; all access to the work, and to the archival information regarding it, by scholars; and secondary materials regarding the work, the artist, the movement. On occasion, she even included relevant discoveries she made: e.g., photographs reminiscent of the work, or examples of the work's influence on advertising, or on other artists.

The papers are a particularly substantive source on the subject of Italian Futurist art. There is a wealth of information on the specific works within the Winston/Malbin Collection and the artists who created them, most notably Severini, Balla, and Boccioni. In addition, LWM collected major documents and minor scraps of information relating to Italian Futurism and its later influence within the art world.

Of special interest are the materials relating to the acquisition and later exhibition of the Boccioni drawings, and the friendship they formed with Signora-Boccioni, Boccioni's sister; the Winstons' exploits in persuading Brancusi to part with one of his works for the first time in twenty years (upon which Harry and Lydia Winston based a delightful one-act play); their experiences in commissioning a mobile by Alexander Calder for their Birmingham, Michigan home.

LWM pursued art collecting with a zest that all who knew her remarked upon. The collection contains many off-shoots of this activity: photographs of their many friends within the art world: artists and their families, fellow collectors, museum curators, and critics. There are articles she wrote, speeches she gave, copies of interviews.

Eventually -- inevitably -- the archive acquired its own reputation within the scholarly community. Numerous students visited the Malbin apartment in New York not only to view the collection, but also to conduct research within the archives. Some of the papers resulting in that research are also contained within the collection.

Arrangement

The Lydia Winston Malbin Papers are organized into thirteen series: I. Paintings, 1938-1982. II. Sculpture, 1949-1982. III. Graphics, 1944-1988. IV. Drawings, 1946-1985. V. Objects of Art, 1940-1972. VI. Correspondence, 1959-1989. VII. Photographs, 1949-1972. VIII. Gifts and Loans, 1945-1985. IX. Collection Art, 1951-1988. X. Projects and Activities, 1957-1988. XI. Other Papers, undated. XII. Albert Kahn Papers, undated. XIII. Lydia Winston Malbin Papers Addition, 1938-1997.

Within each series but the last, the materials are arranged in the order in which Mrs. Malbin seems to have kept them.

Collection Contents

Series I: Paintings, 1938-1982

(16 boxes)

This series consists of documentation for paintings in Malbin's art collection. For each work, files include: documentation concerning how the art work was obtained, research, negotiations, arrangement for shipment, and notes; photographs; conservation records; correspondence with the artist and with the family, regarding the work and requests to sell; exhibition records; publication record; use by scholars; gallery materials, including brochures and catalogs; other works by the artist; and secondary materials, regarding the work, regarding the artist, and/or regarding the particular art movement.

The files within this series are arranged alphabetically by artist.

Albers, Joseph		
b. 1, f. 1	"Stripes in Blue"	
b. 1, f. 2	"Study for Painting Mirage A of 1940"	
b. 1, f. 3-4	Secondary material See also: Series 11.	
Appel, Karel		
b. 1, f. 5	"Difficult Heads"	
b. 1	"Head and Fish"	
b. 1	"Playthings" (#198)	
Bacon, Henry		
b. 1, f. 6	"Albert Kahn portrait" (#229); conservation report	
Baier, Jean		
b. 1, f. 7	"Two Reliefs"	
Balla, Giacomo		
b. 1, f. 8	"#10 Cravata Futurista"	
b. 1, f. 9	"Germogli Primavera", 1906 (#38)	1960
b. 1, f. 10	"Goldfish - Mer" (#33)	
b. 1, f. 11	"The Injection of Futurism", ca. 1918 (#23)	1954
b. 1, f. 12	"Iridescent Interpenetration", 1912 (16)	1960
b. 2, f. 13	"Landscape and Crowd" (#21)	
b. 2, f. 14	"Lavoro", 1902 (#13)	1959
b. 2, f. 15	"Path of a Gunshot" (#27)	
b. 2, f. 16	"The Stairway of Farewells", ca. 1908 (#17)	1958

Balla, Giacomo (continued)

b. 2, f. 17	"Study for Materiality of Lights Plus Speed", 1913 (#31)	1954
b. 2, f. 18	"Study for Mercury Passing in Front of the Sun", 1914 (#25)	1959
b. 2, f. 19	General	
	Bannard, Walter Darby	
b. 2, f. 20	"Buddy Bashore #1" (#274)	
	Blanchard, Maria	
b. 2, f. 21	"Composition Avec Personnage", 1916	1956
	Boccioni, Umberto	
b. 2, f. 22	"Self Portrait" (#15)	
b. 2, f. 23	"The Street Pavers" (#22)	
b. 2, f. 24	"Study for the Drinker", 1914 (#18)	
	Braque, Georges	
b. 3, f. 25	"Cards and Dice", 1914 (#2)	1948
b. 3, f. 26	"Cards and Dice": Repairs, Etc. (1971)	
	Bucholz, Erich	
b. 3, f. 27	"The Beginning of the Cross", 1922	1955
	Burri, Alberto	
b. 3, f. 28	"Grande Ferro M.6"	
	Carra, Carlo	
b. 3, f. 29	"Angle Penetrant de Joffre sur la Marne contre 2 Cubes Allemands", 1914 (#39)	1960
	Chagall, Marc	
b. 3, f. 30	"Fortune and the Young Boy"	
b. 4, f. 31-32	MOMA Exhibit	
	Chillida, Eduardo	
b. 4, f. 33	"Composition" (#186)	
	Corneille (Cornelis van Beverloo)	
b. 4, f. 34	"Panoplie Printaniere" (#191)	
	Delaunay, Robert	
b. 4, f. 35	"Still Life with Red Tablecloth", 1937 (#150)	195
	Diaz, De La Pena, Narcisse Virgille	

Diaz, De La Pena, Narcisse Virgille (continued)

b. 4, f. 36	"Flower Picture"	
	Di Canio, Michael	
b. 4, f. 37	"April 5, 1979" (gouache)	
	Doesburg, Van	
b. 4, f. 38	"Still Life", 1916 (#74)	1949
	Dorazio, Piero	
b. 5, f. 39	"Romance" (oil)(#134)	
b. 5, f. 40	"Untitled" (acrylic) (#277)	
b. 5, f. 41	Catalogs	
	Downing, Joseph Dudley	
b. 5, f. 42	"Staplage No. 1" (#183)	
b. 5, f. 43	"Staplage No. 2" (#184)	
b. 5, f. 44	"Staplage No. 3" (#201)	
b. 5, f. 45	"Untitled #27" (#265)	
b. 5, f. 46	Watercolor (#220)	
b. 5, f. 47	Catalogs	
	Dubuffet, Jean	
b. 5, f. 48	"Figure"	
b. 5, f. 49	Catalogs	
b. 6, f. 50	Catalogs	
b. 6, f. 51	Articles	
	Ernst Jimmy	
b. 6, f. 52	Miscellaneous	
	Ernst, Max	
b. 6, f. 53	"Composition"	
b. 6, f. 54	"Sitzender Buddha" ("Sitting Buddha") (#G-179)	
	Feeley, Paul	
b. 6, f. 55	"Almaak"	
b. 6, f. 56	"Katadoro" (#225)	
b. 6, f. 57	Catalogs	

Feeley, Paul (continued)

b. 6, f. 58	Articles	
	Feininger, Lyonel	
b. 7, f. 59	"Boats" ("Becalmed") (#77)	
b. 7, f. 60	"Fishing Smacks" (#78)	
	Fisher, Lindsey	
b. 7, f. 61	"Mandate Series No. 3" (#294)	
	Fredenthal, Ruth, Ann	
b. 7, f. 62	"Untitled"	
	Freundlich, Otto	
b. 7, f. 63	"Unity of Life and Death" (#158)	
	Freeland, Bill	
b. 7, f. 64	"Navigation Dial"	
b. 7, f. 65	Secondary material	
	Geist, Sidney	
b. 7, f. 66	"XII 77"	
	Galvin, Matt	
b. 7, f. 67	"Layers of Vision #10" (#251)	
	Gliezes, Albert	
b. 7, f. 68	"The Bather" (#174)	
	Gris, Juan	
b. 8, f. 69	"The Siphon Bottle"	
	Helion, Jean	
b. 8, f. 70-71	"Yellow Stripes" (#162)	
	Herbin, Auguste	
b. 8, f. 72	"Composition (#161)	
	Jongkind, Johan Barthold	
b. 8, f. 73	"Moonlight - Holland Scene"; "St. Pierre" (#1)	
	Kandinsky, Wassily	
b. 8, f. 74	"De Profundis", 1932 (#490)	1948
b. 8, f. 75	"Light Cubes" (#473)	1949

Kandinsky, Wassily (continued)

b. 8, f. 76	"Luminosity", 1927 (#338)	circa 1944
	Klee, Paul	
b. 9, f. 77	"Forged Still Life", c. 1929	circa 1942
b. 9, f. 78	"Signs in Blue" (#3)	circa 1947
b. 9, f. 79	"What Remains", 1937 (#131)	1960
	Krajcberg, J.	
b. 9, f. 80	"Composition", 1959 (#119) Photograph only	
b. 9, f. 81	"Composition" (large), 1960	1960
	Le Fresnoy, Roger	
b. 9, f. 82	"Study for the 14th of July" (#57)	
	Leger, Fernand	
b. 9, f. 83-85	"Woman in Armchair"	
	Lissitzky, El Markovitch	
b. 9, f. 86-87	"Proun No.95", c.1920 (#81)	1949
	Louis, Morris	
b. 10, f. 88	"Late Flowering", 1962 (#222)	1964
b. 10, f. 89-90	"Quo Numine Lasso", 1959 (#221)	1964
	Lucebert (L.G. Swanswijk)	
b. 10, f. 91	"Family Portrait" (#185)	
	MacDonald-Wright, Stanton	
b. 10, f. 92-93	"Conception [Synchrony]", 1914 (#94)	1956
	Magnelli, Alberto	
b. 10, f. 94	Untitled Collage, 1949 (#48)	1956
	Marcoussis, Louis	
b. 11, f. 95	"Loreley", 1932 (#159)	1952
	Marin, John	
b. 11, f. 96	"Near Stonington, Maine", 1915 (#93)	1946
b. 11, f. 97	"Small Pointe, Maine", 1914 (#66)	1938
	Metzinger, Jean	
b. 11, f. 98	"Still Life with Pears", 1912-17 (#151)	1952

Metzinger, Jean (continued)

b. 11, f. 99	"Still Life with Pipe", 1916 (#152)	1952
	Miro, Jean	
b. 11, f. 100-101	"The Brothers Fratellini", 1927 (#80)	1952
b. 11, f. 102	"Figure and Bird in Front of the Sun", 1930 (#68)	1948
	Mondrian, Piet	
b. 11, f. 103	"Composition in Black and White with blue Square", 1935 (#71)	1947
b. 12, f. 104	"Composition in Black and White with Blue Square"	
	Mortensen, Richard	
b. 12, f. 105	"Cahier de Marseille IV" (gouache) (#230) 1959	
	Noland, Kenneth	
b. 12, f. 106-107	"Baba Yoggs" (Acrylic resin on canvas), 1964 (#223)	1964
	Paris, Harold	
b. 12, f. 108	"Carta Series #44", 1975	1976
	Pegeen	
b. 12, f. 109	"Tea Party" (#215), 1945, articles only	
	Pevsner, Antoine	
b. 12, f. 110	"Square Relief", 1922 (#148)	1951
	Picabia, Francis	
b. 12, f. 111	"Mechanical Expression...", 1913 (#35)	1954
b. 12, f. 112	"Paysage de la Creuse", c.1912 (#146)	1952
b. 12, f. 113	"Portrait of Marie Laurencin", c. 1917 (#43)	1952
b. 12, f. 114	Catalog Raisonee	
	Picasso, Pablo	
b. 13, f. 115	"Glass on a Table", 1914 (#96)	1953
b. 13, f. 116	"Portrait of Dora Maar", 1941 (#98)	1953
b. 13, f. 117	"Still Life with Guitar", 1921	1953
	Pindell, Howardena	
b. 13, f. 118	"III Memory Test: Throne", 1980	1980
	Pollock, Jackson	
b. 13, f. 119	"Moon Vessel", 1945 (#124)	1945

Prampolini, Enrico		
b. 13, f. 120	"Mechanical Venus"	
b. 13, f. 121	"Polimaterico Automatismo A", 1940 (#40)	1955
b. 13, f. 122	"Polimaterico Automatismo C", 1940 (#41)	1958
b. 13, f. 123	"Polimaterico Automatismo F", 1940	
Rauschenberg, Robert		
b. 14, f. 124-125	Lists, articles, etc	
Russell, Morgan		
b. 14, f. 126-127	"Synchrony #2, To Light" 1912	1953
Russolo, Luigi		
b. 14, f. 128	"Perfume", 1909	1956
Schwitters, Kurt		
b. 14, f. 129	"C 48 S.Y. Cut-Merz" 1946 (#46) 1948 [?]	
b. 14, f. 130	"Composition: Ashoff, Ellen", 1922	1954
b. 14, f. 131	"Ent Garrett, Merz", 1947	1948
b. 14, f. 132	"Examiner 2861, Merz" (collage), 1947	1948
b. 14, f. 133	"S 55 Merz" (collage), 1946 (sold as C 55 Merz")	
Severini, Gino		
b. 15, f. 134	"Dance Beside the Sea", 1913 (#5)	1951
b. 15, f. 135	"Portrait of Mme. S." (pastel), 1912 (#4)	
b. 15, f. 136	"Portrait of Madame Severini" (watercolor), 1913 (#6)	1952
b. 15, f. 137	"Still Life with Cherries", 1913 (#8)	1952
b. 15, f. 138	"Still Life with Epinette", (#11)	1952
b. 15, f. 139	Other works by Severini	
b. 15, f. 140	Three Documents Pertaining to First Futurist Exhibition	
Sironi, Mario		
b. 15, f. 141	"Composition", 1912 (#28)	
b. 15, f. 142	"The Dance" (gouache), 1913 (#30)	
b. 15, f. 143	"Man on the Motorcycle", 1918 (#32)	
Sottsass, Ettore, Jr.		

Sottsass, Ettore, Jr. (continued)

b. 15, f. 144	Miscellaneous	
	Stael, Nicolas de	
b. 15, f. 145	"Abstraction", 1950	
	Stella, Frank	
b. 15, f. 146-147	"Sketch Red Lead", 1964 (#227)	
	Mark Tobey	
b. 15, f. 148	"Battle of the Lights" (gouache), 1954 (#49)	1957
b. 16, f. 149	"Battle of the Lights" (gouache), 1954 (#49)	1957
	Tonkonow, Leslie	
b. 16, f. 150	"Broken Glass", 1982	1982
b. 16	"Table", 1981	1982
b. 16	"Triangle", 1982	1982
	Torres Garcia, Joaquin	
b. 16, f. 151-152	"Symmetrical Composition", 1931 (#86)	1954
	Turbyfill, Mark	
b. 16, f. 153	Miscellaneous	
	Vasarely, Victor de	
b. 16, f. 154-155	"Ixion", ca.1964 (#226)	1964
	Warhol, Andy	
b. 16, f. 156	"Self-Portrait", 1967	
	Wilt, Richard	
b. 16, f. 157	(Oil) (#239), Clipping only	
	Xceron, Jean	
b. 16, f. 158	"Composition #196B" (watercolor on paper), 1944 (#270)	1979

Series II: Sculpture, 1949-1982*(8.5 boxes)*

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The files within this series are arranged alphabetically by artist.

Arp, Jean		
b. 17, f. 159	"Bird Forms", 1922 (#140)	1949
b. 17, f. 160	"Composition", ca. 1954-55 (#144)	1956
b. 17, f. 161	"Dream Column", 1938, 1958 (#141)	1958
b. 17, f. 162	"Ganemede"	1958
b. 17, f. 163-164	"Lunar Armor", 1938 (#139)	
b. 17, f. 165	Arp's Essay, "Speculations Serieuses et Droles", circa 1957, and photographs	
Balla, Giacomo		
b. 18, f. 166-167	"Fist of Boccioni - Lines of Force", 1915	1959
b. 18, f. 168	"Rose", ca. 1920-25 (#36)	1960
b. 18, f. 169	"Tree", ca. 1920-25 (#37)	1960
Boccioni, Umberto		
b. 18, f. 170-171	"Antigrazioso," 1912 (#20)	1956
b. 18, f. 172	"The Bottle in Space", 1912 (#26)	1957
b. 18, f. 173-174	"Unique Forms of Continuity in Space", 1913 (#24)	1956
b. 18, f. 175	Boccioni's Palette, gift-1959	
Brancusi, Constantin		
b. 19, f. 176-178	"The Blond Negress", 1926 (#127)	1952
b. 19, f. 179	"The Blond Negress": "The Picasso Tale (Tail) and Brancusi Amour", a play by Harry and Lydia Winston	
Bulone, Joseph D.		
b. 19, f. 180	"Harlequin Nude", 1976 (#286)	1982
Calder, Alexander		
b. 19, f. 181-183	Mobile, 1949	

	Callery, Mary	
b. 19, f. 184	"Exposition Sculpture", 1949	1979
	Capralos, Christos	
b. 20, f. 185	"The Poet and His Muse", 1960 (#182)	1962
b. 20, f. 186	"Zeus and Hera", 1961 (#181)	1962
	Cesar	
b. 20, f. 187	"L'Oiseau De Fer", 1957	1960
	Consagra, Pietro	
b. 20, f. 188	"Colloquies"	1959
b. 20, f. 189	Catalogs	
	Dalwood, Hubert	
b. 20, f. 190	"King", 1960 (#179)	1962
b. 20, f. 191	"Object", 1959	1959
	Distel, Herbert	
b. 20, f. 192	"Breakfast Egg", 1969	1970
	Dorazio, Piero	
b. 20, f. 193	"Abstract" (#42)	1958
b. 20, f. 194	"Ubiquita", 1955	1956
	Dubuffet, Jean	
b. 20, f. 195	"La Folatre", 1954	1954
	Duchamp, Marcel	
b. 20, f. 196	"Please Touch" (Book cover), 1947	
b. 21, f. 197-198	"Valise", 1941-42, 1952 (#145)	1952
b. 21, f. 199	Secondary material	
	Freeley, Paul	
b. 21, f. 200	"Dabih"	
	Fontana, Lucio	
b. 21, f. 201	"Study for Doors of the Milan Cathedral" (#187)	
	Gabo, Naum	
b. 21, f. 202	"Linear Construction in Space No.2", ca. 1950 (#149)	1952

	Gilioli, Emile	
b. 21, f. 203	"La Chimere", 1956	1956
	Gonzalez, Julio	
b. 22, f. 204-205	"The Kiss", 1930	1958
b. 22, f. 206	"Woman with a Broom", 1930	1958
	Hajou, Etienne	
b. 22, f. 207	"The Bud", 1949	1956
b. 22, f. 208	"The Siren"	
	Hoflehner, Rudolf	
b. 22, f. 209	"Dea Mediterranea", 1958	1960
	Kotchar, Ervand	
b. 22, f. 210	"Figure", 1932 (#95)	1956
	Kulak, Gary	
b. 22, f. 211	"G-Cleff"	1980
	La Chaise, Gaston	
b. 23, f. 212	"Woman - Arms Akimbo", 1910	1956
b. 23, f. 213	"Woman Arranging Hair"	1956
	Laurens, Henri	
b. 23, f. 214	"Man with a Moustache", 1917	1954
	Lee, Caroline	
b. 23, f. 215	"La Bouee", 1971 (#246)	1971
	Meadows, Bernard	
b. 23, f. 216	"Shot Bird", 1958 (#53)	1959
b. 23, f. 217	"Shot Bird", 1959 (#54)	1959
	Milles, Carl	
b. 23, f. 218	"Angel with a Flute", c. 1920 (#155)	1971
	Moore, Henry	
b. 23, f. 219	Abstract Sculpture, 1937 (#154)	1959
b. 23, f. 220	Works Not Purchased	
	Nakian, Rueben	

Nakian, Rueben (continued)

b. 23, f. 221	"Nymph and Goat", c. 1960	1977
	Neri, Manuel	
b. 24, f. 222	"Head", 1975 (#252)	1976
	Nevelson, Louise	
b. 24, f. 223	"Personage One Plus Two", c. 1947 (#116)	1962
	Packard, David	
b. 24, f. 224	"Balled Head", 1962 (#189)	1962
	Park, Chong Bae	
b. 24, f. 225	Cast Iron Sculpture No. 25, 1967	1969
	Pevsner, Antoine	
b. 24, f. 226-227	"Fauna of the Ocean", 1944	1956
b. 24, f. 228	"Figure", 1925 (#147)	
	Richier, Germaine	
b. 24, f. 229	"The Six-Headed Horse", 1953-56 (#195)	1963
	Rosso, Medardo	
b. 24, f. 230	"The Flesh of Others", 1883 (#219)	1963
b. 24, f. 231	"Jewish Boy", 1892 (#218)	1963
b. 24, f. 232	"Man in Hospital", 1880 (#216)	1963
b. 24, f. 233	"Sick Boy", 1893 (#217)	1963
b. 24, f. 234	Other Works Not in Collection	1963
	Schoffer, Nicolas	
b. 25, f. 235	Miscellaneous	
	Smith, Tony (plywood mock-ups)	
b. 25, f. 236	"New Piece"	
b. 25, f. 237	"Polyhedron", 1970	1970
b. 25, f. 238	"Spitball", 1961/70 (#153)	1971
	Torres Garcia, Joaquin	
b. 25, f. 239	"Composition", 1928	1956
	Tullis, Garner	
b. 25, f. 240	"Recycled Painting" (#254)	1976

Vail, Lawrence

b. 25, f. 241

"Figure No.1", n.d.; and "Figure No. 2", n.d. (#164, #165)

1956

Series III: Graphics, 1944-1988

(9.5 boxes)

This series consists of documentation for graphic works in Malbin's art collection. For each work, files include: documentation concerning how the art work was obtained, research, negotiations, arrangement for shipment, and notes; photographs; conservation records; correspondence with the artist and with the family, regarding the work and requests to sell; exhibition records; publication record; use by scholars; gallery materials, including brochures and catalogs; other works by the artist; and secondary materials, regarding the work, regarding the artist, and/or regarding the particular art movement.

The files within this series are largely arranged alphabetically by artist.

General		
b. 25, f. 242	Graphics List	
b. 25, f. 243	Graphics Invoices	
b. 25, f. 244	Prints (miscellaneous)	
b. 25, f. 245	AFFICHE: Poster Inventory (1981 Jun); List of Posters from Winston Collection exhibited at UCLA Art Galleries; Complete list (1970 Jan - 1973); Posters, Unmounted (1971); Affiche, Large unmounted; Affiche, Acetate mountings: Rubiner Gallery; Affiche for B.A.A.; Affiches in the Winston Malbin Collection (1981); Miscellaneous lists	1971-1981
b. 25, f. 246	Artists as illustrators	
Adam, Jacob		
b. 25, f. 247	Greeting (colored lithograph & collage) (#G-216)	
Albers, Anni		
b. 25, f. 248	"Triadic Series" (serigraphs): "C" (#G-591), 1969; "D" (#G-592), 1969; "E" (#G-593), 1969; "F" (#G-594), 1969	1969
Albers, Josef		
b. 25, f. 249	"Homages to the Square: LXXa, LXXb" or "Commemorative", [1970?]	1970
b. 25, f. 250	"Homages to the Square: Soft Edge - Hard Edge" (10 lithographs), 1965 (#G-380)	
b. 25, f. 251	Interaction of Color (book)	
b. 26, f. 252	Portfolio: "Ten Variants", 1966 1967	
b. 26, f. 253	"Ten Variants", 1966 1969/70	
b. 26, f. 254	"Seclusion" (lithograph: 19/30) 1959	
b. 26, f. 255	"Solo V" (intaglio)	
b. 26, f. 256	Albers: Miscellaneous	
Alechinsky, Pierre		
b. 26, f. 257	"Personages" (colored lithograph) (#G-213)	

	Antreasian, Garo	
b. 26, f. 258	"Illus. from 'Fragments'" (G#-366) note only	
	Apollinaire, Guillaume	
b. 26, f. 259	"Il pleut", 1930 (#G-267)	
	Appel, Karel	
b. 26, f. 260	"Flying Birds" (colored lithograph) (#G-214)	
b. 26, f. 261	"Composition" (colored lithograph), 1958 (#G-315)	1963
b. 26, f. 262	"Composition" (colored lithograph), 1959 (#G-314)	1963
	Archipenko, Alexander	
b. 26, f. 263	"Still Life" (lithograph), c.1912 (#G-22)	
	Arp, Jean; Delaunay, Sonia; Magnelli, Alberto; Taeuber-Arp, Sophie	
b. 26, f. 264	Collaboration (portfolio: 10 colored lithographs: 129/165), 1942/1950 (#G-151)	1960
	Arp, Jean	
b. 26, f. 265	"La Magie Quotidienne" (woodcut: 42/70), 1961 (#G-575)	1969
b. 26, f. 266	Papier Dechire (collage, black on beige paper), n.d. (#231) [folder contains photographs of LWM visiting Arp's studio]	
b. 26, f. 267	Untitled (affiche) (#G-620)	1971
b. 26, f. 268	Untitled (etching : 45/50) (#G-723)	
	Baertling, Olle	
b. 26, f. 269	Serigraphs from the album, "The Angles of Baertling": "No.I", 1955-68 (#G-552); "No.II", 1965-68 (#G-553); "No.III", 1965-68 (#G-554)	1968
	Baro, Gene	
b. 26, f. 270	Miscellaneous	
	Baumeister, Willi	
b. 26, f. 271	Miscellaneous	
	Benton, Fletcher	
b. 26, f. 272	"Circle and Incline Series IV", 1975 (#G-794)	1976
	Bisserie, Roger	
b. 26, f. 273	"Rose" (color etching: 52/60) (#G-38) [1968?]	
	Bobbitt, Vernon	
b. 26, f. 274	Miscellaneous	

	Buckley, Stephen		
b. 26, f. 275	Miscellaneous		
	Boccioni, Umberto - Etchings See: Boccioni Drawings & Etchings		
	Bonnard, Pierre		
b. 26, f. 276	Miscellaneous		
	Broner, Robert		
b. 26, f. 277	"Quarry Print" 1962		
	Brulc, Dennis		
b. 26, f. 278	"Andy's Change" (print) (#G-627) [information only]		
	Calder, Alexander "Flying Saucers" See: Gifts		
b. 26, f. 279	"Mobiles de Calder" (affiche-lithograph)		
	Callery, Mary		
b. 26, f. 280	"Study for Sculpture" (lithograph & hand painted: 47/48), 1953 (#G-564)	1966	
	Campigli, Massimo		
b. 26, f. 281	Miscellaneous		
	Capogrossi, Giuseppe		
b. 26, f. 282	Lithographs. Portfolio. (#G-146)		
	Caulfield, Patrick		
b. 26, f. 283	"Verres et Bouteille" (serigraph)	1969	
	Cesar, Baldacchini		
b. 26, f. 284	Miscellaneous		
	Chew, Teng Beng		
b. 26, f. 285	"Conglomeration 1969" (lithograph)	1969	
	Chillida, Eduardo		
b. 26, f. 286	Miscellaneous		
	Christo (Christo Javacheff)		
b. 27, f. 287	"Corridor Store Front" (lithograph & plexiglass: 19/75) (#G-588)		
	Claisse, Genevieve		

Claisse, Genevieve (continued)

b. 27, f. 288	"Cercles" (serigraphs), 1967 (#G-567)	1969
	Colla, Ettore	
b. 27, f. 289	"La Lithografia ... Argan" (portfolio) (#G-364) Miscellaneous	
	Corneille (Cornelis van Beverloe)	
b. 27, f. 290	"Jeux d'ete" (lithograph - colored) (#G-209)	
b. 27, f. 291	"Mer du Sud" (litho) (#G-210)	
	Couzijn, Wessel	
b. 27, f. 292	"Composition No. 1" (lithograph), 1963 (#G-313); "Composition No. 2" (lithograph), (#G-312); "Composition No. 3" (lithograph), 1963 (#G-311); notes only	1963
b. 27, f. 293	"Moving Forms" (etching) (#G-215)	
	Dagan, Geula	
b. 27, f. 294	(#G-124): Note only	
	D'Archangelo, Alan	
b. 27, f. 295	"Landscape" (serigraph) (#G-549)	1968
	Davie, Alan	
b. 27, f. 296	"Zurich Improvisations No. 17" (litho-color: 23/25), n.d. (#G-577)	
	Day, John	
b. 27, f. 297	Miscellaneous	
	Delaunay, Sonia	
b. 27, f. 298	"Composition" (litho-color: 25/25), n.d. (#G-28)	
	De Marco, Hugo	
b. 27, f. 299	Miscellaneous	
	Denis, Maurice	
b. 27, f. 300	Miscellaneous	
	Derain, Andre	
b. 27, f. 301	"The Last Supper" (drypoint: 30/60) (#G-2)	
	Dine, Jim	
b. 27, f. 302	"Affiche" (litho): information only (#G-725)	
b. 27, f. 303	"Colored Palette" (colored litho), 1963: information only (#G-342)	
b. 27, f. 304	"Toothbrushes #4" (litho), 1962	1964

Dorazio, Piero		
b. 27, f. 305	"Documenta III" (litho), 1964 (#G-517)	1968
b. 27, f. 306	Untitled (#G-415)	1966
Duchamp, Marcel		
b. 27, f. 307	"The Bride Stripped Bare" (poster) (#G-726)	1971
b. 28, f. 308	"Infernal Machine", 1952 (#G-329); corres and articles only	1959
b. 28, f. 309	"Self-Portrait Profile", 1961: photographs only	
Ellis, Robert C.		
b. 28, f. 310	"Extinguished" (woodcut: 6/10) (#G-23)	
Ernst, Jimmy		
b. 28, f. 311	Miscellaneous	
Ernst, Max		
b. 28, f. 312	"Les Chiens Ont Soif" (book containing etchings) (#G-75)	
b. 28, f. 313	"Foret" (lithograph color: 1/200) (#G-26)	
b. 28, f. 314	"Histoire Naturelle" (prints), 1926 [late 1930's]	
b. 28, f. 315	"Three Heads" (lithograph color) (#G-10)	
Esteve, Maurice		
b. 28, f. 316	"Aladin" (lithograph color: 40/125), 1958 (#G-25)	
Fioroni, Giosetta		
b. 28, f. 317	(#G-103): Miscellaneous	
Frankenthaler, Helen		
b. 28, f. 318	"Sky Frame IV" (monotype color), 1964 (#G-373)	1964
b. 28, f. 319	"What Red Lines Can Do" (silkscreen)	1971
Frasconi, Antonio		
b. 28, f. 320	Miscellaneous	
Freundlich, Otto		
b. 28, f. 321	Untitled (woodcut), 1921 (#G-897)	1984
Gabo, Naum		
b. 28, f. 322	Poster: invoice only	
Gannon, Penelope		

Gannon, Penelope (continued)

b. 28, f. 323	Untitled (serigraph color: 19/300), 1972 (#G-688)	1972
	Geiger, Rupprecht	
b. 28, f. 324	"Untitled"	
	Giacometti, Alberto	
b. 28, f. 325	Miscellaneous	
	Gosling, Enid	
b. 28, f. 326	"Trees-Quebec II" (etching) (#G-369) Article only	
	Greaver, Hanne	
b. 28, f. 327	Miscellaneous	
	Haden, Sir Seymour	
b. 28, f. 328	"Water Meadow"	
	Hamilton, Richard	
b. 28, f. 329	Miscellaneous	
	Hayter, Stanley William	
b. 28, f. 330	"Abstraction" (intaglio, color: 52/2000) (#G-9)	1971
	Heizer, Michael	
b. 29, f. 331	Poster (#G-669)	
	Held, Al	
b. 29, f. 332	"Untitled I" (serigraph: 1966/68) (#G-551)	1968
	Hirtzel, Sue Carol	
b. 29, f. 333	"Black Set 2" (intaglio: 2/6), 1972 (#G-756)	1972
	Hockney, David	
b. 29, f. 334	Miscellaneous	
	Hodgkin, Howard	
b. 29, f. 335	"Bedroom" (color litho: 14/75), 1966 (#G-319); "Girl on Sofa" (col	1970
	Hoffman, Hans	
b. 29, f. 336	Miscellaneous	
	Honegger, Gottfried	
b. 29, f. 337	Miscellaneous	
	Honegger-Lavater, Warja	

Honegger-Lavater, Warja (continued)

b. 29, f. 338	Miscellaneous	
	Indiana, Robert	
b. 29, f. 339	"Love" (serigraph, color) (#G-572)	1969
	Jenkins, Louisa	
b. 29, f. 340	Miscellaneous	
	Johns, Jasper	
b. 29, f. 341	"Hatteras" (lithograph) (#G-363)	
	Jones, Allen	
b. 29, f. 342	"Slipper" (litho) (#G-626)	1970
	Kandinsky, Wassily	
b. 29, f. 343	"Blau"	
b. 29, f. 344	"Klange" (woodcut), 1912 (#g-252)	
b. 29, f. 345-346	"Klein Welten" Series: "Klein Welten I" (lithograph color), 1922	1955
	Kelly, Ellsworth	
b. 30, f. 347	"Cyclamen III" (litho: 18/75), 1964 (#G-573)	
b. 30, f. 348	"No. 4 Vert" (lithograph color: 40/75), 1964 (#G-574)	
	Koutroulis, Aris	
b. 30, f. 349	Untitled (cliché verre) (#G-660)	
	Kuniyoshi, Yasuo	
b. 30, f. 350	"Acrobat" (lithograph) (#G-14)	
b. 30, f. 351	"Still Life at the Window" (lithograph: 15/25), 1928 (#G-20)	
	(After) Laurencin, Marie	
b. 30, f. 352	"Two Girls and a Dog" (lithograph/copy) (#G-21)	
	Le Parc, Julio	
b. 30, f. 353	"Black & White Circles" (lithograph color: 109/125) or Planche No.	1969
b. 30, f. 354	"Black & White Circles" (lithograph color: 60/125) or Planche No. I	1969
	Levine, Les	
b. 30, f. 355	3 clear "Disposables" (acrylite) (#G-606)	1969
b. 30, f. 356	9 small "Disposables" (acrylite - many colors) (#G-608)	1969
b. 30, f. 357	"Waterdrop" (plastic) (#G-607)	1969

Levine, Les (continued)

b. 30, f. 358	"Iris Printout Portrait" (portfolio of 9 photographs, 4 color: 8/8)	1969
	Lieberman, Alexander	
b. 30, f. 359	Untitled (BA# 31) (lithograph color: 64/90), 1969; Untitled (BA# 3	1970
	Lichtenstein, Roy	
b. 30, f. 360	"Head of a Girl" (lithograph color) (#G-479)	
b. 30, f. 361	"Stedelijk" (lithograph color) (#G-585)	1969
	Lindstrom, Bengt	
b. 30, f. 362	Miscellaneous	
	Longo, Vincent	
	See also Greetings	
	"Center: Grid" (etching), 1964 (#G-445)	
	See: "Swinging White"	
b. 30, f. 363	"Frontal" (etchings: gray 2/45, plum 33/45, green 2/45), 1970	1970
	"Green Screen" (etching), 1967	
	See: "Swinging White"	
	"Keeping Still" (etching), 1964	
	See: "Swinging White"	
	"Other Side" (etching), 1967	
	See: "Swinging White"	
b. 30, f. 364	"Plaid" (etching & aquatint), 1968, notes and correspondence only	1971
	"Round Form" (etching), 1966	
	See: "Swinging White"	
	"Screen" (etching), 1967	
	See: "Swinging White"	
b. 30, f. 365	"Swinging White" (woodcut: 2/15), 1958	
	Lucebert (L. G. Swanswijk)	
b. 30, f. 366	"Geheime Raad" (etching) (#G-212)	
	Magritte, Rene	
b. 30, f. 367	"Feet of Magritte" (poster) (#G-754)	
	Maillol, Aristide	
b. 30, f. 368	"Nude Sitting" (woodcut, from L'Art D'Aimer), 1935 (#G-248) [1968]	
	Marini, Marino	

Marini, Marino (continued)

b. 30, f. 369	Miscellaneous	
	Martyka, Paul	
b. 30, f. 370	"171 Cubes" (intaglio, color), 1972 (#G-750)	1972
b. 30, f. 371	"Mythology of Being: A Poem" (#G-260)	1945
b. 30, f. 372	"Nocturnal Notebooks", 1944	1945
	Max, Peter	
b. 30, f. 373	Miscellaneous	
	Merida, Carlos	
b. 31, f. 374	"Estampas del Popol Vuh" (portfolio of 10 color lithographics), 19	
	Michaux, Henri	
b. 31, f. 375	Miscellaneous	
	Miro, Joan	
b. 31, f. 376	"Barcelona Series, Lithograph IV" 4/5, 1944 (#G-32)	1972
b. 31, f. 377	(Etching, hand-colored: 32/100) same pattern as #G-168 (#G-167)	
b. 31, f. 378	(Etching, hand-colored: 4/30) same pattern as G-167 (#G-168)	
	Morris, Robert	
b. 31, f. 379	"Earth Projects" (litho: 3/10) (#G-605)	
	Moser, Wilfred	
b. 31, f. 380	Miscellaneous	
	Motherwell, Robert	
b. 31, f. 381	Miscellaneous	
	Nesbitt, Lowell	
b. 31, f. 382	Miscellaneous	
	Nevelson, Louise	
b. 31, f. 383	"The Great Wall" (intaglio: 97/150), 1970 (#G-644)	1971
	Newman, Barnett	
b. 31, f. 384	"The Moment" (silkscreen on plexiglass: 10/25), 1966 (#G-375)	1968
	Oldenberg, Claes	
b. 31, f. 385	"Soft Scissors" (litho: 43/144), 1968 (#G-548)	1968
	Olitsky, Jules	

Olitsky, Jules (continued)

b. 31, f. 386	Miscellaneous	
	Pechstein, Max	
b. 31, f. 387	Miscellaneous	
	Pederson, Carl-Henning	
b. 31, f. 388	Miscellaneous	
	Pfriem, Bernard	
b. 31, f. 389	(#G-702): miscellaneous	
	Picasso, Pablo	
b. 31, f. 390	Graphics: miscellaneous	
b. 31, f. 391	Affiche: Valauris Exposition Peinture (lithograph color), 1956	
b. 31, f. 392	Affiches de Pablo Picasso: miscellaneous	
b. 31, f. 393	"Don Quixote" (litho), 1955 (#G-391)	
b. 31, f. 394	"Portraits Imaginaires" (lithograph color)' 1971 (#G-733, G-743)	
	Poliakoff, Serge	
b. 31, f. 395	"Composition" (etching color), 1958 (#G-327)	1963
	Rauschenberg, Robert	
b. 31, f. 396	Lists, etc.	
b. 31, f. 397	"Accident" (litho: 25/29) 1963 (#G-371)	1965
b. 31, f. 398	"Front Roll" (litho: 6/39), 1964 (#G-372)	1964
	"Poster", Jewish Museum (litho: 24/200) (#G-735) See: "Stunt Man"	1963
b. 31, f. 399	"Stunt Man I" (Litho) (#G-355)	1964
b. 31, f. 400	"Stunt Man II" (Litho) (#G-356)	1964
	Ray, Man	
b. 32, f. 401	Untitled (etching, color: 49/150) (#G-578)	1969
	Reinhardt, Ad	
b. 32, f. 402	"Ten Screenprints" (serigraphs: portfolio) (#G-273)	1969
	Richier, Germaine	
b. 32, f. 403	"Praying Mantis" (etching: [76/100?]), (#G-414)	circa 1947
	Riley, Bridget	
b. 32, f. 404	"Fragment" (silkscreen on plexiglass: 2/10), 1965 (#G-576); Misc	1969

	Rivers, Bridget	
b. 32, f. 405	"Ford Chassis I", 1961 (#G-343)	1964
	Robinson, Sally Winston	
b. 32, f. 406	General	
	"Abstraction" (cliche-verre) (#G-395) See: "Air Flares Afternoon"	1973
b. 32, f. 407	"Air Flares Afternoon" (cliche-verre), 1974 (#G-773)	1974
b. 32, f. 408	"Air Flares Evening" (cliche-verre), 1974 (#G-772)	1974
b. 32, f. 409	"Air Flares Morning" (cliche-verre), 1974 (#G-774)	1974
	"Cliffs" (cliche-verre), 1973 (#G-741) See: "Light and Shadow"	1973
b. 32, f. 410	"Light and Shadow" (cliche-verre), 1976 (#G-795)	1976
b. 32, f. 411	"Quietly, Whispering, They Touched" (cliche-verre)	1977
b. 32, f. 412	"Veils in Sunlight" (cliche-verre)	1974
b. 32, f. 413	"Window Dream" (cliche-verre), 1973	1973
	Robinson, Suzanne	
b. 32, f. 414	Miscellaneous	
	Rothschild, Judith	
b. 32, f. 415	Miscellaneous	
	Rouault, Georges	
	"Busts of Two Women" (aquatint), 1928 (#G-68) See: "Clown Tristis"	
b. 32, f. 416	"Clown Tristis" (aquatint, color), [1934?] (#G-76)	1944
	Ruffins	
b. 32, f. 417	"Harlem on my Mind" (litho), 1968 (#G-587) - Invoice only	1969
	Russolo, Luigi	
b. 32, f. 418	"Portrait of Nietzsche" (etching), c.1910 (#G-274)	1954
	Sandberg, William	
b. 32, f. 419	Miscellaneous	
	Santomaso, Giuseppe	
b. 32, f. 420	Brochure only (#G-284, G-344, G-410, G-448)	

Scanavino, Emilio		
b. 32, f. 421	"Relique" (painting, oil), 1959 -Gift to Harry Winston, Jr.	1960
Seuphor, Michel		
b. 32, f. 422	"August" (serigraph), 1964 (#G-737)	1972
b. 32, f. 423	"La Danse au Velours" (drawing, ink on paper), 1958 (#G-187)	1958
b. 32, f. 424	"Jeu dans l'ete" (serigraph: 69/100), 1971 (#G-736)	1972
b. 33, f. 425	Album of 10 (serigraphs), 1961 (#G-203)	1961
Shahn, Ben		
b. 33, f. 426	Affiche (poster) (litho, colored)	
Smith, Kimber		
b. 33, f. 427	Illustration from "Bye Bye Love" (lithograph color) (#G-367): miscellaneous	
Smith, Richard		
b. 33, f. 428	"Edward Gordon Craig Series II" (lithograph color), 1968 (#G-56)	1970
Sottsass, Ettore		
b. 33, f. 429	Miscellaneous	
Stasik, Andrew		
b. 33, f. 430	Miscellaneous	
Stella, Frank		
b. 33, f. 431	Poster for Documenta IV (litho, color), 1968 (#G-547)	1968
b. 33, f. 432	One of Portfolio of 10 works by 10 painters ("1st print"), 1964	1964
Sugai, Kim		
b. 33, f. 433	"Samurai" (#G-30)	
Taeuber-Arp, Sophie		
b. 33, f. 434	Miscellaneous	
Tal Coat, Pierre		
b. 33, f. 435	Affiche (lithograph) (#G-582)	1969
Tanguy, Yves		
b. 33, f. 436	"Shadow Country"	
Tinguely, Jean		
b. 33, f. 437	Untitled (litho: 117/300) (#G-739)	

	Toulouse-Lautrec, Henri	
b. 33, f. 438	"Marcel Lender Doing the Bolero..." (lithograph) (#G-60)	1971
	Tzara, Tristan	
b. 33, f. 439	Miscellaneous	
	Vasarely, Vistor de	
b. 33, f. 440	Miscellaneous	
b. 33, f. 441	Poster (serigraph) (#G-741), Bill for framing only	
	Villon, Jacques	
b. 33, f. 442	Miscellaneous	
	Warhol, Andy	
b. 33, f. 443	Poster (serigraph), 1970, Bill for framing (#G-742)	1971
	Wayne, June	
b. 33, f. 444	"Illustration for 'Songs and Sonnets' by John Donne. 'Goe Catche a..."	
	Weiss, Edward H.	
b. 34, f. 445	Miscellaneous	
	Wengenroth, Richard	
b. 34, f. 446	"Greeting" (#G-514), 1967	
	Wesselman, Tom	
b. 34, f. 447	"Look At" (affiche: lithograph color) (#G-586) [1969?]	
	Wilson, Wes	
b. 34, f. 448	Miscellaneous	
	Photographs	
	Clerque, Lucien	
b. 34, f. 449	Miscellaneous	
	Domela, Cesar	
b. 34, f. 450	Miscellaneous	
	Jones, E. Powis	
b. 34, f. 451	"There are No Cats or Dogs in Chinatown" (colored xerox), 1986	1986
	Linn, Judy	
b. 34, f. 452	"Maple Twig, Thai Silk" (photograph), 1987 (PH-54)	1988

Photographs (continued)

	Lissitsky, El	
b. 34, f. 453	"Self-Portrait" (photograph), c. 1923-24 (PH-53)	1949
	Ruben, Ernestine	
b. 34, f. 454	Miscellaneous	
	Greetings	
	Winston, Barbara	
b. 34, f. 455	Photographs	
b. 34, f. 456	University of Michigan Museum of Art exhibit 1963-64	
b. 34, f. 457	Greetings Lists	1966
b. 34, f. 458	Stamford (CT) Art and Nature Center exhibit	1981
	Arp, Jean	
b. 34, f. 459	Greeting Card from the Artist	
	Longo, Vincent	
b. 34, f. 460	Miscellaneous	
	Morandi, Giorgio	
b. 34, f. 461	Gravure de Morandi	

Series IV: Drawings, 1946-1985*(5.25 boxes)*

This series consists of documentation for drawings in Malbin's art collection. For each work, files include: documentation concerning how the art work was obtained, research, negotiations, arrangement for shipment, and notes; photographs; conservation records; correspondence with the artist and with the family, regarding the work and requests to sell; exhibition records; publication record; use by scholars; gallery materials, including brochures and catalogs; other works by the artist; and secondary materials, regarding the work, regarding the artist, and/or regarding the particular art movement.

The files within this series are largely arranged alphabetically by artist.

Alechinsky, Pierre		
b. 35, f. 462	"Personages", 1927 (#G-243)	
Archipenko, Alexander		
b. 35, f. 463	"Nude" No.1, ca. 1912-15	1915
b. 35, f. 464	"Nude" No.2, ca. 1912-13	1915
Arp, Jean		
b. 35, f. 465	"Abstract Form", 1922, (#G-181)	1954
b. 35, f. 466	"Abstract Form", 1922 (#G-182)	1954
b. 35, f. 467	"Portrait of Tristan Tzara", 1920 (#G-191)	
b. 35, f. 468	Drawing for Sculpture, "Torso de Geant" (no work)	
Balla, Giacomo		
b. 35, f. 469	"Autoritratto" or "Portrait of Balla", 1920 (#G-178)	
b. 35, f. 470	"Landscape" (#G-188)	
b. 35, f. 471	"Vortice Linea di Velocita" (#G-176)	
Barlow, Myron		
b. 35, f. 472	12 drawings (references to, no work) (#G-777 - #G-788)	
Boccioni, Umberto		
See: Boccioni Drawings and Etchings		
Brancusi, Constantin		
b. 35, f. 473	"La Pyramide de Fatale" (#G-758)	
Calder, Alexander		
b. 35, f. 474	Photo of LWM with sketches for mobile, 5 Jan 1949 (#G-144)	
Copley, William		
b. 35, f. 475	Study for painting, "Last Kiss", 1965 (#G-412)	1965

	Dorazio, Piero	
b. 35, f. 476	Drawing (ink & wash) (#G-186)	
	Ernst, Max	
b. 35, f. 477	"Come Into the Continents", 1926	
	Fisher, Lindsey	
b. 35, f. 478	"Black in a Bright Light" (#G-917)	1985
	Gris, Juan	
b. 35, f. 479	"Man with a Guitar", 1918 (#G-175)	1950
	Klee, Paul	
b. 35, f. 480	"Munich", 1910 (#G-205)	1957
	Le Fresnoy, Roger	
b. 35, f. 481	"Composition with a Trumpet" (#G-163)	
	Leger, Fernand	
b. 36, f. 482	"Still Life", 1921 (#G-162)	1952
	Levinson, Mon	
b. 36, f. 483	"Untitled" (#G-759)	1972
	Masson, Andre	
b. 36, f. 484	"Nude under a Fig Tree", 1944 (#G-165)	1946
	Matisse, Henri	
b. 36, f. 485	"The Velvet Gown", 1936 (#G-174)	1948
b. 36, f. 486	Secondary material	
	Moore, Tony	
b. 36, f. 487	_____ (#256)	
	Phillips, David	
b. 36, f. 488-489	"Boundaries and Limitations"	
	Picabia, Francis	
b. 36, f. 490	"Reveil Matin", 1919 (#G-171)	1954
	Picasso, Pablo	
b. 36, f. 491	"Portrait of a Woman Seated under a Light", 1938 (#G-189)	1948
b. 36, f. 492	"Still Life", 1913 (#G-157)	1947

	Seuphor, Michel	
b. 37, f. 493	Drawing (ink on yellow paper) (#G-187)	
	Severini, Gino	
b. 37, f. 494	Greeting Card, 1958 (#G-91), conservation report only; Greeting, 1963 (#G-302) (1970), framing bill only	
b. 37, f. 495	"Abstraction", 1952 (#G-1)	
b. 37, f. 496	"Study for the Armored Train", 1914 (#G-164)	
b. 37, f. 497	"Study for Dancer Beside the Sea", 1913 (#G-206)	1952
	Tzara, Tristan (et al)	
b. 37, f. 498	Fragment of tablecloth (#G-143)	
	Wesselman, Tom	
b. 37, f. 499	"Study for a Still Life", 1963 (#G-376)	1964
	Xceron, Jean	
b. 37, f. 500	"Composition #6" (drawing on paper), 1933 (#269)	1979
	<i>Boccioni Drawings & Etchings</i> : Joshua C. Taylor. The Graphic Work of Umberto Boccioni. The Museum of Modern Art, New York. Distributed by Doubleday & Co., 1961. (Heavily annotated by LWM)	
b. 37, f. 501-502	Early Documents	1956-1958, 1964
b. 37, f. 503-506	Lists	
b. 38, f. 507	Correspondence	
b. 38, f. 508	Correspondence: Art Institute of Chicago	1956-1971
b. 38, f. 509-510	Correspondence: Museum of Modern Art	1960-1962
b. 38, f. 511	Correspondence: Harold W. Tribolet	1957-1959
b. 38, f. 512	Values: Photographs; Medium ; Malbin Numbers	
b. 38, f. 513	pencil X-1 "Corner Building with Chimneys", 1910; pencil X-1A "Landscape Seen through a Row of Six Tree Trunks (Trellis)", c. 1907; pencil X-2 "Head of a Bull" (1907-8); pencil X-3 "Back of a Workman", c. 1909-10; pencil X-4 "Study of a Bull's Body" 1907-08; pencil X-5 "Study of a Bull's Forelegs", 1907-08	
b. 38, f. 514	pencil X-6 "Curly-Haired Child (Fiammetta)", 1910; pencil X-7 "Study of a Bull Head and Leg", 1907-08	
b. 38, f. 515	ink X-8 "Mob Gathered Around a Monument", 1908	
b. 38, f. 516	pencil X-9 "Two Walking Women in Street Dress", c. 1910; X-11 "Analytical Study of Head of Woman Against Buildings", c.1911-12	
b. 38, f. 517	etching X-12 "Boccioni's Mother Crocheting", 1907	

Boccioni Drawings & Etchings : Joshua C. Taylor. The Graphic Wor [...] (continued)

b. 38, f. 518	pencil X-13 "Analytical Study of the Shoulder and Breast of a Woman", 1912; pencil X-14 "Head of a Horse with Blinkers" (in upper left 'Corbeau'), c.1909-10
b. 38, f. 519	X-15 "Woman Leaning on a Chair" or "Boccioni's Sister", c.1909
b. 38, f. 520	pencil X-16 "Two Standing Women in Street Dress", c.1910; pencil X-17 "Curly Haired Child (Fiametta)", 1910 ; X-18 NOTHING
b. 38, f. 521	charcoal X-19 "Analytical Study of a Woman's Profile", 1911; X-20 "Embracing a Couple on a Cloud over a Lake with Floating Heads", 1908; X-21 NOTHING; etching X-22 "Boccioni's Mother Sewing", c.1910
b. 38, f. 522	X-23 "Study for the Painting, 'The Riot'", 1911; pencil X-24 "Arbor with Trees in the Background", c.1908-10 wash on
b. 38, f. 523	paper X-25 "Head of Boccioni's Mother", c.1914
b. 38, f. 524	X-26 "Standing Woman with Folded Arms", n.d.; X-27 "Analytical Study of a Woman's Head Against the Light with Window Frame", 1912; X-28 "Sheet of Studies with Three Landscapes and Two Allegorical Figures", c.1908; X-29 NOTHING
b. 38, f. 525	pencil X-30 "Seated Woman; Study for the Story of a Seamstress", 1908; pencil X-31 "Plant", c.1910; pencil X-32 "Head of a Horse with Feedbag", c.1909-10; X-33 "Study for Painting, 'Modern Idol'", 1911
b. 38, f. 526	X-34 "Study for 'The City Rises'", 1910; pencil X-35 "Study of two hands and forearms", c.1907; X-35 NOTHING; X-36 NOTHING; pencil X-38 "Figure of an Old Woman", c.1909
b. 38, f. 527	pencil X-39 "Standing Workman with a Cap", c.1909; pencil X-40 "Sheet of Studies including two compositions for 'The City Rises' and two scenes for 'City Crowd'", 1910; X-40A "Study for 'The City Rises'", 1910; pencil X-41 "Bust of a Woman with a Black Hat", c.1910
b. 38, f. 528	X-42 "Study for painting, 'The City Rises'"; pencil X-43 "Harnessed Horse", 1910; X-44 "Harnessed Horse with Feedbag", c.1909-10; X-45 "Harnessed Horse with Collar", 1909-10
b. 38, f. 529	pencil X-46 "Head of a Bull", 1907-08; X-47 NOTHING; pencil X-48 "Bust of Boccioni's Mother", 1912; pencil X-49 "Workman Wearing a Derby, Inverted Head of Man with Cap Lower Right", 1910
b. 38, f. 530	X-50 NOTHING; X-51 NOTHING; X-52 NOTHING; etching X-52 "Head of a Boy", 1910
b. 38, f. 531	X-54 "Study for 'Lutto' or 'Morning'", 1910
b. 38, f. 532	X-55 "Maria Sacchi Reading", 1907; X-56 NOTHING; X-57 NOTHING; X-58 "Study for the sculpture 'Head plus Light plus Window'"
b. 38, f. 533	etching X-59 "Male Cadaver" [or] "The Drowned Man", 1909-10; X-60 "The Bridge of Ganboloita", 1910; pencil X-61 "Bald Headed Man with Moustache", 1910

Boccioni Drawings & Etchings : Joshua C. Taylor. The Graphic Wor [...] (continued)

b. 38, f. 534	pencil X-62 "Curly Haired Child", 1910;pencil X-63 "Study of an Arm with Hand Resting on the Shoulder", 1907;X-64 NOTHING;pencil X-65 "Back of a Fashionably Dressed Woman", 1909;pencil X-66 "Back of a Workman in Full Trousers", 1909-10;X-67 NOTHING
b. 38, f. 535	X-68 "Head Against Light", n.d.;pen & ink X-69 "Sheet of Studies of Window and Foliage and Study of Arm", c.1908;crayon X-70 "Street with Houses", 1911;X-71 "Boccioni's Sister";X-72 "Study for Allegory of the Nativity", 1908;X-73C "Study of the City with Overpass"
b. 38, f. 536	X-73A;X-73B;X-73D;pencil X-73E "Woman Resting Her Chin on Her Hand", 1907;X-74 NOTHING;X-75 NOTHING;X-76 NOTHING
b. 38, f. 537	X-77 NOTHING;X-78 "Study for painting 'Milanese Countryside'", c.1907;X-79 NOTHING;X-80 NOTHING;X-81 NOTHING;X-82 NOTHING
b. 39, f. 538	pencil X-83 "Male Figure in Motion", 1913;pen & ink X-84 "Composition Sketch for 'Mourning'", 1910;X-85 "Crowd in Front of Corner Building", 1910
b. 39, f. 539	X-86 NOTHING; X-87 "Studies for painting 'The Dream: Paolo and Francesca'"; X-88 "Sheet of Studies with two portraits of a man, related to the drawings for a book - plate, 'In Letizia Ben Fare'"; X-89 "Head of a woman, possibly related to studies for bookplate, 'In Letizia Ben Bare'"
b. 39, f. 540	X-90 NOTHING; X-91 "Study for 'The Laugh'", 1910-11;
b. 39, f. 541	X-92 NOTHING;pencil X-93 "Workman from the Rear", c.1909-10 [empty];X-94 NOTHING;X-95 NOTHING;X-96 NOTHING;X-97 "Three Horses Tended by Men", study for "The City Rises", c.1909-1910;X-98 "Sheet of Studies for 'Mourning' with head of old woman and cursory study of head and hands";X-99-X-121 NOTHING
b. 39, f. 542	X-122 "Self-Portrait", 1910
b. 39, f. 543	charcoal over grey wash X-123 "Young Woman Reading (Inez)", 1910
b. 39, f. 544	X-124 NOTHING;X-125 "Seated Woman Leaning on Her Elbow (Inez)", 1909-10;X-126 NOTHING;pencil X-127 "Study of a Woman in a Loose Robe", c.1909
b. 39, f. 545	chalk & watercolor X-128 "Portrait of Boccioni's Mother", 1915-16
b. 39, f. 546	pencil X-129 "Tryptich - Homage to Mother"
b. 39, f. 547	pencil X-130 "Standing Nude Girl", 1907
b. 39, f. 548	X-131 "Portrait of Silvia", 1915
b. 39, f. 549	pencil X-132 "States of Mind III: The Farewells", 1911
b. 39, f. 550	ink X-132A "States of Mind II: Those Who Go", 1912
b. 39, f. 551	X-133 NOTHING; X-134 "Boccioni's Mother at a Table"; X-135 "Planar Study of a Woman's Head (Ines?)"; X-136 "Sheet of Studies with Male Nude from the Back"
b. 39, f. 552	pencil X-137 "Study of a Man's Forearm", c.1907;X-138 NOTHING;pencil X-139 "Reclining Male Nude"

Boccioni Drawings & Etchings : Joshua C. Taylor. The Graphic Wor [...] (continued)

b. 39, f. 553	pencil X-140 "Study of Hands";X-141 NOTHING;gouache X-142 "Young Man on the Bank of a River";X-143 NOTHING;X-144 NOTHING;X-145 NOTHING;X-146 NOTHING;X-147 NOTHING;X-148 NOTHING;X-149 "Seated Male Nude", 1909-10;X-150 to X-161 NOTHING;X-162 "Pianist and Listener", c. 1907 [empty]
b. 39, f. 554	pen & ink X-163 "Man with Newspaper in Café", c. 1912;X-164 to X-168 NOTHING;X-169 "Head of a Woman -- Boccioni's Sister", 1909-10;X-170 "Boccioni's Sister Leaning on Her Hand", 1911;pencil X-171 "Young Woman Sewing", 1909-10
b. 39, f. 555	ink X-172 "Boccioni's Mother in Bed", 1908;X-173 NOTHING;X-174 "Man at a Café Table, Paris", c.1913;X-175 to X-183 NOTHING;X-184 "Standing Figure of a Woman" verso of "The Mother Sewing" [empty];X-185 to X-196 NOTHING;X-197 "Sewing Machine (Study for 'The Seamstress')", 1908
b. 39, f. 556	X-198 to X-202 NOTHING;pencil X-203 "Study for Berita Solitudo"; X-204 to X-208 NOTHING; X-209 "Portrait of a Young Man"; X-210 "Young Woman Reading"
b. 39, f. 557	X-211 "Mother Feeding Child" or "Mother and Child at the Table"; X-212 "Seated Woman Reading", 1909-10;chalk X-213 "Wheelbarrow"; X-214 to X-320 NOTHING; X-320A "Man Laying Paving Stones", Study for "The Street Pavers"; X-320B to X-320C NOTHING; X-320D "Two Workmen", Study for "The Street Pavers"
b. 39, f. 558	Versos
b. 39, f. 559-560	Additional prints: miscellaneous
b. 39, f. 561	Small albums: orange
b. 39, f. 562	Small albums: Red & green
Exhibitions	
b. 40, f. 563	Catalogs
b. 40, f. 564	Correspondence
b. 40, f. 565	Secondary materials
	Photographs of Boccioni, his family and friends See: Series VII: Personal Photographs

Series V: Objects of Art, 1940-1972*(1.25 boxes)*

This series consists of documentation for objects in Malbin's art collection. For each work, files include: documentation concerning how the art work was obtained, research, negotiations, arrangement for shipment, and notes; photographs; conservation records; correspondence with the artist and with the family, regarding the work and requests to sell; exhibition records; publication record; use by scholars; gallery materials, including brochures and catalogs; other works by the artist; and secondary materials, regarding the work, regarding the artist, and/or regarding the particular art movement.

The files within this series are largely arranged alphabetically by artist.

General		
b. 40, f. 566	OBJECTS OF ART: ASSORTED	
b. 40, f. 567	OBJECTS OF ART: VALUES 1963 & PHOTOS (GROUP)	
b. 40, f. 568	AFRICAN;Beaker (#169), mask (#170), sensitive mask (#171)	
b. 40, f. 569	ART DECO;(silver)	
b. 40, f. 570	CAKE PLATE, AMERICAN (glass)	
b. 40, f. 571	CANDELABRA;(Silver) By James Woolsey, Gift to Albert Kahn from George Book and James Scribb, 1917	
b. 40, f. 572	CHEST, AMERICAN;(Curly maple & cherry, 18th century) (#173)	
b. 40, f. 573	FURNISHINGS: WINSTON - MALBIN HOMES	
b. 40, f. 574	PRE-COLUMBIAN ART: 11 pieces (#172)	
b. 40, f. 575	SPANISH ROMANESQUE CAPITALS;(Limestone) (#266, 267) Conservation report only	
b. 40, f. 576	STAINED GLASS SET IN LEAD;Art Nouveau landscape, early 20th century (#247)	1972
Balla Giacomo		
b. 40, f. 577	Palette & brushes, c.1925 (#167), Note only	
Boccioni, Umberto		
b. 40, f. 578	Palette (168)	
Brancusi, Constantin		
b. 40, f. 579	"The Kiss" (painted egg shell) (#188)	
Calder, Alexander		
b. 40, f. 580	Rug	
Devore, Richard		
b. 40, f. 581	Ceramic plate, 1970 (#240)	

Duchamp, Marcel		
b. 40, f. 582	"Rotreliefs" (6 cardboard disks printed in litho.), 1953; Gift to the Detroit Institute of Arts, 1975	
Grotall, Maija		
b. 40, f. 583	Ceramic bowl (#113)	1967
b. 40, f. 584	Ceramic vase, 1952 (#166)	1940
Morrell, Lee		
b. 41, f. 585	Rug, 1970 (#121); (Design taken from Balla painting)	
Picasso, Pablo		
b. 41, f. 586	"Female Figure" (ceramic): note only	circa 1952
b. 41, f. 587	"Owl" (ceramic), 1952 (#101)	1952
b. 41, f. 588	"Plate with Bull's Head", note only	1952
b. 41, f. 589	Rug (#99)	1960
b. 41, f. 590	Rug (#228)	1964
Ramie, Suzanne (dealer for Picasso)		
b. 41, f. 591	Ceramic Plates, note only	
Stella, Frank		
b. 41, f. 592	Medallion (invoice only)	1969
Visser, Carel		
b. 41, f. 593	Brochure only	

Series VI: Correspondence, 1959-1989*(5.5 boxes)*

This series consists of correspondence that was kept together as a group by Mrs. Malbin. Additional correspondence can be found throughout the papers.

Part of the correspondence is arranged alphabetically by correspondent. The other part of the correspondence is arranged chronologically by year.

b. 41, f. 594	A	
b. 41, f. 595	Ajo, Aldo	1959
b. 41, f. 596	Armitage, Kenneth	
b. 41, f. 597	Arp, Jean and Marguerite	
b. 41, f. 598	B	
b. 41, f. 599	Barr, Alfred	
b. 41, f. 600	C	
b. 41, f. 601	Callery, Mary	
b. 41, f. 602	Cooke, Howard L.	
b. 41, f. 603	D	
b. 42, f. 604	Degand, Léon	
b. 42, f. 605	Denman, Bill	
b. 42, f. 606	Detroit Institute of Arts	1973-1974
b. 42, f. 607	Dorazio, Piero and Virginia	
b. 42, f. 608	Dorner, Alexander	
b. 42, f. 609	E	
b. 42, f. 610	F	
b. 42, f. 611	Fried, Rose	
b. 42, f. 612	G	
b. 42, f. 613	Guggenheim, Peggy	
b. 42, f. 614	Guilbert, Claire	
b. 42, f. 615	Guilbert, Claire and Gilles	
b. 42, f. 616	H	
b. 42, f. 617	I	
b. 42, f. 618	Jackson, Martha	

b. 42, f. 619	Juries	1962-1963
b. 42, f. 620	K	
b. 43, f. 621	Kuh, Katherine	
b. 43, f. 622	Kahn, Albert [brother] and Ernestine (Mrs.Albert) [mother]	1950-1951, undated
b. 43, f. 623	L	
b. 43, f. 624	M	
b. 43, f. 625	Marinetti, Benedetta	
b. 43, f. 626	Marlborough-Gerson Gallery	
b. 43, f. 627	Martin, Marianne	
b. 43, f. 628	N-O	
b. 43, f. 629	P	
b. 43, f. 630	R	
b. 43, f. 631	Rich, Daniel	
b. 43, f. 632	S	
b. 44, f. 633	Sandberg, Willem	
b. 44, f. 634	Severini, Gino	
b. 44, f. 635	Solley, Thomas T.	1978
b. 44, f. 636-637	Spivak, Peter	1975-1984
b. 44, f. 638	Stieglitz, Alfred;To & about	
b. 44, f. 639	Sweeney, James	
b. 45, f. 640	T	
b. 45, f. 641	Taylor, Joshua	
b. 45, f. 642	V	
b. 45, f. 643	Valentiner, Wilhelm Reinhold	
b. 45, f. 644	Vogel, Edna [Textiles in Winston House, Birmingham, Michigan]	
b. 45, f. 645	Von Wiegand, Charmion	
b. 45, f. 646	W	
b. 45, f. 647	Winston, Harry L.	
b. 45, f. 648	Outgoing Correspondence	1988-1989
b. 45, f. 649	Outgoing Correspondence	1987

b. 45, f. 650	Outgoing Correspondence	1986
b. 45, f. 651	Outgoing Correspondence	1985
b. 45, f. 652	Outgoing Correspondence	1984
b. 45, f. 653	Outgoing Correspondence	1983
b. 45, f. 654	Outgoing Correspondence	1978
b. 45, f. 655	Outgoing Correspondence	1977
b. 45, f. 656	Outgoing Correspondence	1976
b. 45, f. 657	Outgoing Correspondence	1975
b. 45, f. 658	Outgoing Correspondence	1974
b. 45, f. 659	Outgoing Correspondence	1973
b. 45, f. 660	Outgoing Correspondence	1972
b. 45, f. 661	Outgoing Correspondence	1971
b. 46, f. 662	Outgoing Correspondence	1970
b. 46, f. 663	Outgoing Correspondence	1969
b. 46, f. 664	Outgoing Correspondence	1968
b. 46, f. 665	Outgoing Correspondence	1967
b. 46, f. 666	Outgoing Correspondence	1966
b. 46, f. 667	Outgoing Correspondence	1965
b. 46, f. 668	Outgoing Correspondence	1964
b. 46, f. 669	Outgoing Correspondence	1963
b. 46, f. 670	Outgoing Correspondence	1962

Series VII: Personal Photographs, 1949-1972*(1.5 boxes)*

This series consists of personal photographs of Lydia Winston Malbin, her family, her friends, and her residences. Each photograph has a number assigned to it, as indicated by a small label on the back.

Photographs are arranged in the order in which Mrs. Malbin seems to have kept them.

b. 47, f. 671	Lydia Winston Malbin in library	
b. 47, f. 672-675	Lydia Winston Malbin with Collection	1950s-1972
b. 47, f. 676	Lydia Winston Malbin receiving honorary degree, Wayne State University	1961
b. 47, f. 677-678	Lydia Winston Malbin with Harry L. Winston	1949
b. 47, f. 679	Lydia Winston Malbin with Dr. Barnett Malbin	
b. 47, f. 680-690	House in Birmingham, Michigan, Downstairs	
b. 47, f. 691	Calder Mobile Photographs	1954-1960s
b. 47, f. 692-712	Art World Photographs, Friends and Artists	1954-1962
b. 48, f. 713-718	Photographs of Lydia Winston Malbin's apartment, taken by her granddaughter, Lydia Robinson	
b. 48, f. 719	Photographs of model of Malbin exhibit	
b. 48, f. 720-722	Photographs of Boccioni, his family and friends	

Series VIII: Gifts and Loans, 1945-1985*(8.5 boxes)*

This series consists of the documentation for each work of art donated or lent by Malbin.

The files within this series are primarily arranged alphabetically according to artist, with some files arranged according to gifts to individuals and institutions. Within each folder, the material is arranged as Malbin kept it.

Gifts		
b. 48, f. 723	Itemized Lists	1986
b. 48, f. 724	To Ernestine W. Ruben	1976
b. 48, f. 725	To Sally & Eliot Robinson	1976
b. 48, f. 726	To Sally Robinson	
b. 48, f. 727	To Harry Winston, Jr.	1976
To Institutions		
b. 48, f. 728	Tax Authority - Information Required for Gifts	1966-1967
b. 48, f. 729	Albion College	
b. 48, f. 730	Art Institute of Chicago	1954-1957
b. 48, f. 731	Cranbrook - Auction	1974
b. 48, f. 732	Detroit Institute of Art	
b. 48, f. 733	Detroit Institute of Art - graphics	
b. 48, f. 734	Detroit Institute of Art - Miss Ellen Sharp	
b. 48, f. 735	Donations	
b. 48, f. 736	To Individuals/Institutions	
Individual Works		
Adams, Robert		
b. 49, f. 737	"Maquette for Architectural Screen -- Square Snake", (sculpture) 1956 (#150); Gift to: Harry Winston, Jr. 1962	
Agam, Jacob		
b. 49, f. 738	Miscellaneous	
Alechinsky, Pierre		
b. 49, f. 739	"Composition", (painting) 1960; Gift to: DIA, 1966	
b. 49, f. 740-741	"Le Part du Visible" (#193)	
Anthoons, Willy		

Individual Works > Anthoons, Willy (continued)

b. 49, f. 742	"Monde Interieur", (carved wood sculpture) 1949 (#159);Gift to: DIA, 1959	1960
	Appel, Karel	
b. 49, f. 743-744	"Head and Fish", (painting) 1954 (#142) 1955;Gift to: DIA, 1979	
	Arnal, Francois	
b. 49, f. 745	"The Gallery" (painting) 1954 (#143);Gift to Harry Winston, Jr., n.d.	
	Bacci, Edmondo	
b. 49, f. 746	"Avvenimento", (painting) 1956;Gift to: Harry Winston, Jr., n.d.	circa 1956
	Baj, Enrico	
b. 49, f. 747	"Erano Tutti e 3 Buona Strada" (painting) 1961;Gift to: Harry Winston, Jr. 1967	
b. 50, f. 748	"The Grand Uniform", (painting) c.1961 (#130);Gift to: Ernestine Ruben	1961
	Benner, Gerrit	
b. 50, f. 749	"Composition", (painting) 1961 (#197) 1963;Gift to: Ernestine Ruben, n.d.	
	Bourke-White, Margaret	
b. 50, f. 750	"Bolshevik Babies in the Nursery, Amo Automobile Factory, Moscow, 1934" (photograph);Gift to: DIA, 1978	
	Braques, George	
b. 50, f. 751	"Fox", (etching) 1911 (#G-158);Gift to: DIA, 1970	1954
b. 50, f. 752	"Mermaid and Dolphin", (etching) (#G-11);Gift to: DIA, 1970	
	Broner, Robert	
b. 50, f. 753	"Paths of Power", (intaglio) 1967 (#G-516);Gift to : Douglas Mann	
	Calder, Alexander	
b. 50, f. 754	"Flying Saucers", (lithograph) 1968 (#G-570);Gift to: MOMA, 1976	
b. 50, f. 755	Foundation Maeght Poster, (lithograph) 1969 (#G-583);Gift to: ?	
	Campigli, Massimo	
b. 50, f. 756	"Les Amis" 1951;Purchased to be gift to: Sally Robinson, 1951	
	Capognossi, Giuseppe	
b. 50, f. 757	"Superficie #86", 1954;Gift to: Ernestine Ruben, 1965	1954
	Chadwick, Lynn	
b. 50, f. 758	"Rock", (sculpture), 1955;Gift to: Harry Winston, Jr.	
	Condopoulos, Alekos	

Individual Works > Condopoulos, Alekos (continued)

b. 50, f. 759	"Ombre di Notte", (painting) 1959/60 1960;Loaned to: Sally and Eliot Robinson	
	Consagra, Pietro	
b. 50, f. 760	"Abstract Composition", (painting) (#56) 1958;Gift to: Ernestine Ruben The Yale Art Gallery Finding Aid lists Courbet, Gustave, "Landscape with Torrent";Gift to: DIA, 1972;(from Albert Kahn Collection) as being within this folder. Currently not found.	
	Couzijn, Wessel	
b. 51, f. 761-762	"Icarus", (sculpture), n.d. (#178);Loaned to: Sally Robinson	1962
b. 51, f. 763	"Composition No. IV", (lithograph) 1963 (#G-310);Gift to: Eliot Robinson	1963
	Davie, Alan	
b. 51, f. 764	"Hat Trick", (painting) 1960;Gift to: Sally Robinson	1962
b. 51, f. 765	"Trick for the King", (painting) 1960;Gift to: Sally Robinson	1962
	Deluigi, Mario	
b. 51, f. 766	"Study of Voids", (painting) 1953-54 (#155);Gift to: Ernestine Ruben	1954
	DiGiorgio, Giorgio	
b. 51, f. 767	"La Colombe du Cop" (sculpture) (#157);Gift to: Ernestine Ruben	
	Dorazio, Piero	
b. 51, f. 768	"Composition", Documenta III, (lithograph, color) 1964 (#G-550)	
	Dubuffet, Jean	
b. 51, f. 769	"Gravelle", (lithograph) (#G-208);Gift to: DIA, 1970	
b. 51, f. 770	"Puppet Master" (collage), 1954;Gift to: Sally and Eliot Robinson	1954
	Dumitresco, Natalia	
b. 51, f. 771	"Composition", (drawing, ink) n.d. (#G-180) n.d.;no information	1960
	Ernst, Jimmy	
b. 51, f. 772	"Cirque d'Hiver II", (painting) 1952 ;Gift to: Cranbrook Academy of Art	1953
	Franchina, Nino	
b. 51, f. 773	"Abstraction" (sculpture);Gift to: Barbara Winston, 1968	1959
	Giacometti, Alberto	
b. 51, f. 774	"The Couple", (sculpture) 1926;Gift to: Art Institute of Chicago	1955
b. 52, f. 775	"The Couple": legal documents	

Individual Works > Giacometti, Alberto (continued)

b. 52, f. 776	Internal Revenue Service Audit	
b. 52, f. 777	"Fête de Chat", (lithograph) 1954;Gift to: DIA, 1970	
	Hartley, Marsden	
b. 52, f. 778	"Rope and Sea Shells", (painting) 1940;Gift to: Harry Winston, Jr.	1948
	Hartung, Hans	
b. 52, f. 779	"L6" (lithograph, color) 1966 (#G-659) 1971;Gift to: Sally Robinson	
	Heckel, Erich	
b. 52, f. 780	"Belgian Landscape" (lithograph) (#G-255);Gift to: DIA, 1972	
	Hennessey, Timothy	
b. 52, f. 781	(Watercolor) 1960;Gift to: Sally & Eliot Robinson	
	Heyboer, Anton	
b. 52, f. 782	(Etching, color);Gift to: ?	
	Honegger-Levater, G.	
b. 52, f. 783	(Painting), n.d.;Gift to: Harry L. Winston, Jr.	1954
	Jansson, Louise	
b. 52, f. 784	(Watercolor) 1954;Gift to: Sally Robinson	
	Jongkind, Johan Barthold	
b. 52, f. 785	(Watercolor), n.d.;Gift to: American Federation of Arts, 1961	
	Jorn, Asger	
b. 52, f. 786	Lithograph from: "Jubilaeum-serien" (lithograph, color)	1963
b. 52, f. 787	"Suicide of Mr. H." (painting), 1961;Gift to: DIA, 1978	1962
	Kandinsky, Wassily	
b. 52, f. 788	"Klein Welten VII" (wood-cut), 1922 (#G-51);Gift to: DIA, 1967	
	Klee, Paul	
b. 52, f. 789	"2 Trees" (gouache);Gift to: University of Michigan?, 1956?	
	Knaths, Karl	
b. 52, f. 790	"Head" (painting), 1945;[NOTE: first purchase from Rose Fried]	1945
	Koutroulis, Aris	
b. 52, f. 791	(Pastel drawing) (#237);Gift to: Sally Robinson, 1974	1970
	Krajcberg, Frans	

Individual Works > Krajcberg, Frans (continued)

b. 52, f. 792	"Composition" (gouache), 1959;Gift to: ?	1960
b. 52, f. 793	"Estampage" No.1 (woodcut) (#G-381) 1964;Gift to: Ernestine Ruben	
	Kuniyoshi, Yasuo	
b. 52, f. 794	"Head of a Young Girl" (painting), 1937;Gift to: ?	
	Lachaise, Gaston	
b. 53, f. 795	"Woman, Arms Akimbo" (sculpture) 1910-12	
	Latapie, Louis	
b. 53, f. 796	"Cariatide Du Reve" (painting), 1953 (#163);Gift to Ernestine Ruben	1954
	Lataster, Ger	
b. 53, f. 797	"Composition" (etching), 1961;Gift to: Harry L. Winston, Jr.	
	Laurens, Henri	
b. 53, f. 798	"Nu Accroupi" (lithograph), 1951 (#G-75 [G-13?]);Gift to: Ernestine Ruben	undated
	Leger, Ferdinand	
b. 53, f. 799	"Landscape"	
	Levine, Les	
b. 53, f. 800	"Windows" (3 collages);Gift to: Erica Ruben, 1988	1969
	Levison, Mon	
b. 53, f. 801	"Overlapping Squares in Flux" (painting), 1967 (#45)	1967
	Lucebert (L. G. Swanswijk)	
b. 53, f. 802	"Hungry Children" (painting), 1969 (#177);Gift to: Sally & Eliot Robinson	circa 1962
b. 53, f. 803	"Klein Circus" (etching) (#G-211);Gift to Peter & Corinne Robinson	1962
	Luderowski, Theodore	
b. 53, f. 804	"Composition in Space";Gift to: Sally Robinson	1954
	Maillol, Aristide	
b. 53, f. 805	"Daphnis Playing on his Pipe", 1926;Gift to: Barbara Kahn, 1971	
	Marini, Marino	
b. 53	(Two gouaches);Gift to: DIA	1951
	Metzinger, Jean	
b. 53, f. 806	"Still Life with Lamp" (painting), 1916;Gift to: MOMA, 1960	1953
	Mignot, Ma	

Individual Works > Mignot, Ma (continued)

b. 53, f. 807	"No. X" (drawing, ink) (#G-579); Gift to: ?; "No. XIII" (drawing, ink)	1969
	Mirko, Basaldella	
b. 53, f. 808	"Woman Drinking at a River" (sculpture), c. 1954 (#29); Gift to: Sally Robinson	1954
	Miro, Joan	
b. 53, f. 809	Portfolio of 13 Lithographs	
b. 53, f. 810	"V-1944" of Barcelona Series (lithograph: 5/5) (#G-56)	
	Mitchell, Wallace	
b. 53, f. 811	Untitled (painting), n.d.; Gift to: Harry Winston, Jr.	undated
b. 53, f. 812	"Variations Without Theme" (painting), 1946 n.d.; Gift to: Harry Winston	
	Modigliani, Amadeo	
b. 53, f. 813	"Greek Head" (crayon drawing), n.d. 1947; Gift to: Sally Robinson	
	Mortenson-Vasarely	
b. 53, f. 814	Portfolio; Gift to: Kalamazoo Art Center, 1968	
	Moser, Wilfred	
b. 53, f. 815	"Ancient Mariner and the Albatross", 1960; Gift to: Sally Robinson	1960
	Nesch, Rolf	
b. 53, f. 816	"The Blue Mask" (intaglio, color), (#G-581); Gift to: DIA?	
b. 53, f. 817	"Gengis Kahn" (intaglio, color), (#G-273) 1949; Gift to: DIA, 1969	1962
	Newton, Gordon	
b. 54, f. 818	(Drawing) (#G-670); Gift to: Sally Robinson, 1974	
	Packard, David	
b. 54, f. 819	"Stranger with Eyes" (sculpture), 1961-61 (#190); Gift to: Harry Winston	1962
	Paolozzi, Edouardo	
b. 54, f. 820	"Head" (sculpture), 1957 (#44); Gift to: University of Michigan Museum	1961
b. 54, f. 821	"Head", RE: Gift to: University of Michigan	
	Perlmutter, Pearl	
b. 54, f. 822	"Mouvement" (etching) (#G-183); Gift to: Jane Hickey, Aug 1971	
	Picasso, Pablo	
b. 54, f. 823	"Picasso Exposition Vallauris" (affiche, woodcut) (#G-24); "Potteries de Picasso" (affiche, lithograph) (#G-43);	

Individual Works > Picasso, Pablo (continued)

b. 54, f. 824	"Vallauris 1952 Exposition" (lithograph, color) (#G-240); Rauschenberg, Robert	
b. 54, f. 825	"Rival" (lithograph), 1963 (#G-370) 1964; Gift to: DIA, 1971 Richier, Germaine	
b. 54, f. 826	"La Monte Religieuse" ("Praying Mantis") (sculpture) (#196) Rosso, Mino	
b. 54, f. 827	"Man in Motion" (sculpture); Gift to: University of Michigan 1959 Roualt, Georges	1958
b. 54, f. 828	"Small Family" (etching) (#G-160) 1948; Gift to: University of Michigan Salvatore (Messina)	
b. 54, f. 829	"Figura Marina" ("Sea Figure") (sculpture), 1952; Gift to: DIA Santomaso, Giuseppe	
b. 55, f. 830	"Composition" (painting), 1956 (#175); Gift to: Harry Winston, Jr Scaldini, Giuditta	
b. 55, f. 831	"Figurine" (sculpture), 1951 (#64); Gift to: Harry Winston, Jr. Schwartz, Leonard	
b. 55, f. 832	"The Good Shepherd" (sculpture of rubble) 1951 Seuphor, Michel	
b. 55, f. 833	"Collage" (painting); Gift to: Harry & Joan Winston Signori, Carlo	1959
b. 55, f. 834	"Autoritratto" ("White Portrait") (sculpture), 1958 (#153) Skoglund, Sandy	1958
b. 55, f. 835	Untitled II (drawing), 1977 (#261); Gift to: Lydia Robinson, 1986 Sironi, Mario	
b. 55, f. 836	"Composition" (gouache), 1918; Gift to: DIA, 1957 Smith, Kimber	
b. 55, f. 837	"Red China" [1965?]; Gift to: Sally Robinson Seaman, Francesco	1965
b. 55, f. 838-839	"Ferito" 1st work, 1960 (#154) Soutine, Chiam	1961

Individual Works > Soutine, Chiam (continued)

b. 55, f. 840	"Red Gladioli" (painting), c.1919 (#2) 1948	
	Stroud, Peter	
b. 55, f. 841	"Green Circumvent with Blue" (painting), 1964 (#244); Gift to: Sally Robinson	1964
	Tancredi	
b. 55, f. 842	"Swirling Composition"; Gift to: Mr. & Mrs. Harry Winston, Jr. 1958	
	Tanguy, Yves	
b. 56, f. 843-844	"Shadow Country" ("terre d'ombre") (painting), 1927 (#73)	1951
	Todd, Mike	
b. 56, f. 845	"Alba II" (sculpture), 1968 (#130); Gift to: Ernestine Ruben, 1971	1968
	Vasarely, Victor de	
b. 56, f. 846	"Utica" (painting), 1954-55; Gift to: Harry & Joan Winston	1958
	Vincente, Esteban	
b. 56, f. 847	Composition	1958
	Other	
b. 56, f. 848	Loans - Art Collection	
b. 56, f. 849	Documents Sent Out	
b. 56, f. 850-851	Photographs Sent Out 2 Folders	1958-1985
b. 56, f. 852	Boccioni Catalog Raisonee: photographs sent out	1982-1983

Series IX: Collecting Art, 1951-1988*(9 boxes)*

This series consists of material relating to Malbin's various collecting activities.

Files are arranged in the order in which Malbin maintained them. While in some cases it is difficult to determine the reasoning for their placement, it was decided to maintain this order for two reasons: 1) numerous scholars have already utilized this material in this order; and 2) it may provide insight into Malbin's thought processes for a potential biographer.

b. 57, f. 853-857	Peabody Accession Book, Prior to 1961	
b. 57, f. 858	Early Acquisitions Diary	1952
b. 57, f. 859	Acquisitions Notebook	1954-1956
b. 57, f. 860	Notebook: "Winstons in Italy";(recorded by Harry L. Winston)	1960
b. 57, f. 861	LWM: Noted re: Lacerba	
b. 57, f. 862	Concerning the Acquisition of Early Italian Futurist Art by the Winstons, 1951-early 1960s	1984
b. 57, f. 863	Inventories	
b. 57, f. 864	Inventories: Posters	1971
b. 57, f. 865	Affiche lists	1966-1967
b. 57, f. 866	"Cobra Works in the Lydia Winston Malbin Collection"	1987
b. 57, f. 867	Joseph Klima: lists of photographs	
b. 57, f. 868	Collection: Miscellaneous (including extra copies of some photographs)	
b. 57, f. 869	Graphics exhibitions: bibliography	1971
b. 57, f. 870-871	Art Values	
b. 57, f. 872	Requests for purchases from Winston Collection	1974
b. 58, f. 873	Restorers of paintings and sculpture;;Korany, Volkmer, et al .	1956, 1972, undated
b. 58, f. 874	Conservation: miscellaneous	
b. 58, f. 875	Material from Milva H. Nagel, Paper Conservator for the Metropolitan Museum	
b. 58, f. 876	Bills for books	1945-1972, undated
b. 58, f. 877	Bills for shipment of paintings	1958
b. 58, f. 878	Bills for framing	1959-1965
b. 58, f. 879	Rubinger Gallery: bills for framing	1967-1971
b. 58, f. 880	John McKinney: bills for framing	1968-1974, undated

b. 58, f. 881	Joseph Klima, photographer: bills	1970-1973
b. 58, f. 882	Klein/Vogel Gallery: invoices	1971-1974
b. 58, f. 883	Books in Winston Art Library	1964, 1970
b. 58, f. 884	Correspondence with Carlos Cardozzo (shipment of art)	1951-1963
b. 58, f. 885	MOMA Futurism Exhibition Correspondence re: Canaday article	1961
b. 58, f. 886	Richardson, E.P. correspondence, etc.	1955-1959, undated
b. 58, f. 887	Visitors to Winston Collection: Peter Robinson's class	1961
b. 58, f. 888-889	Visitors	1965-1972
b. 59, f. 890-891	Visiting Groups	1971-1988
b. 59, f. 892	Student essays re: Futurism	
b. 59, f. 893	Winston Collection: comments	1967, 1972, 1981, undated
b. 59, f. 894	Dana Cramer	
	Futurist Documents	
b. 59, f. 895-896	Copies of Futurist Documents collected by Morgan Russell (#1-30)	
b. 59, f. 897	Russolo, Luigi; Document #1	
b. 59, f. 898	Futurist Manifesto	
b. 59, f. 899	List of Futurist Documents	
b. 60, f. 900	Correspondence re: Great Private Collections (with Nigel Nicolson, Douglas Cooper, Joshua Taylor)	1962-1963
b. 60, f. 901	Correspondence with Art in America (including 'maps' of how works were displayed)	1968
b. 60, f. 902	Correspondence: Arts Magazine	1957-1958
b. 60, f. 903-915	Exhibition Catalogs of the Winston Collection	
b. 60, f. 916	Bibliography [of publications] containing works from the Winston	1973
b. 60, f. 917	TVS-WNET: Filming of Boccioni Unique Forms	1988
b. 61, f. 918-919	Publications re: futurism utilizing works from the Winston Collection	1951-1967
b. 61, f. 920	Publication re: Futurism	1968-1977
b. 61, f. 921	Publications-Correspondence re: works from the Winston Collection	
b. 61, f. 922	Miscellaneous clippings: Winston/Malbin Collection	
b. 61, f. 923	Articles re: futurist exhibitions	

b. 61, f. 924-925	Miscellaneous art articles	
b. 62, f. 926A	Miscellaneous art articles: art collectors	
b. 62, f. #926B	Miscellaneous articles re: Futurism	
b. 62, f. 927	Miscellaneous gallery publications re: Futurism	
b. 62, f. 928	Miscellaneous material re: art collection	
b. 62, f. 929	MOMA Futurist Exhibition: miscellaneous clippings	1961
b. 62, f. 930	Victor Miesel article re: Winston Collection	1968
b. 62, f. 931	Miscellaneous sources	
b. 62, f. 932	Statements about modern art	
b. 62, f. 933-936	Articles re: LWM	1955-1967, 1974
b. 62, f. 937	Articles re: LWM as art collector	1957-1988
b. 62, f. 938	Articles re: LWM - "Gallery", Friends of the Vassar Art Gallery	1988
b. 62, f. 939	Lecture on LWM by Ruth Rattner	1987
Secondary Materials		
b. 63, f. 940	A	
b. 63, f. 941	B	
b. 63, f. 942	C	
b. 63, f. 943	D	
b. 63, f. 944	F	
b. 63, f. 945	G-H	
b. 63, f. 946	I-J	
b. 63, f. 947	K-L	
b. 63, f. 948	M	
b. 63, f. 949	Monet, Claude	
b. 63, f. 950	Moser, Wilfred	
b. 63, f. 951	N-O	
b. 63, f. 952	P	
b. 64, f. 953-955	Picasso, Pablo	
b. 64, f. 956	Pollock, Jackson	
b. 64, f. 957	R	

Secondary Materials (continued)

b. 64, f. 958	S-T	
b. 64, f. 959	W	
b. 64, f. 960	Abstract Art	
b. 64, f. 961	Bauhaus	
b. 64, f. 962	Constructivism	
b. 65, f. 963	Cobra Group	
b. 65, f. 964	Conceptual Art	
b. 65, f. 965	Cubism	
b. 65, f. 966	Dada	
b. 65, f. 967	Futurism: correspondence and notes re: talk given by 'Virginia'	
b. 65, f. 968	Non-Objective Art	
b. 65, f. 969	Russian Avant-Garde	
b. 65, f. 970	Miscellaneous clippings	
b. 65, f. 971	Vorticism	
b. 65, f. 972	Futurist poetry and books	
b. 65, f. 973	Futurist bibliography	
b. 65, f. 974	Pop Art	
b. 65, f. 975	Post-Modernism	
b. 65, f. 976	Surrealism	
b. 65, f. 977	Tamarind Lithography Workshop	
b. 65, f. 978	Futurist Music and Architecture	
b. 65, f. 979	Futurism: Miscellaneous	
b. 65, f. 980	Futurism: documentary film	
b. 65, f. 981	Futurism	
b. 65, f. 982	Dynamism of the Machine	
b. 65, f. 983	LWM Manuscripts - College Art Association	1966
b. 65, f. 984	List of Exhibitions Catalogs and Loans of Winston-Malbin collection	
b. 65, f. 985	Partial List of Publications containing Illustrations of Works in the Winston collection	1972

Series X: Projects and Activities, 1957-1988*(3 boxes)*

This series consists of files relating to various projects and activities in which Malbin was involved.

Files are arranged in the order in which Malbin maintained them. While in some cases it is difficult to determine the reasoning for their placement, it was decided to maintain this order for two reasons: 1) numerous scholars have already utilized this material in this order; and 2) it may provide insight into Malbin's thought processes for a potential biographer.

b. 66, f. 986	LWM talks and articles	1957-1958
b. 66, f. 987	Detroit Institute of Arts	1959 Nov 4
b. 66, f. 988	Kalamazoo	1958 Nov 11
b. 66, f. 989	Willestead Gallery	1960 Feb 16
b. 66, f. 990	DIA Collectors Club	1961 Oct 25
b. 66, f. 991	re: Futurism	circa 1961
b. 66, f. 992	Reflections on Art Collecting as a Creative Process, Wayne State University	1961 Nov 29
b. 66, f. 993	Treasures	1962 Oct 25
b. 66, f. 994	Art of Collecting	1964 Feb 26
b. 66, f. 995	Insights into art collecting	1966 Dec 9
b. 66, f. 996	In search of art	1970 Jan 23
b. 66, f. 997	At Guggenheim	1973 Nov 29
b. 66, f. 998	Collecting Modern Art, 1939-1974	1974 Nov 14
b. 66, f. 999	Paris and the 20s	1980 Aug 8
b. 66, f. 1000	Experiences in Collecting Art, Philadelphia Museum of Art	1980 Dec 10
b. 66, f. 1001	Notes for talks	
b. 66, f. 1002	Art & Auction article re: LWM	1987
b. 66, f. 1003	Letter from Cranbrook Academy of Art	1945
b. 66, f. 1004-1005	Honorary Degree from Wayne State	1961 Nov 29
b. 66, f. 1006	Wayne State activities	1961-1965
b. 66, f. 1007	Governors Arts Award; DIA Volunteer Award	1986
b. 66, f. 1008-1009	Honors and awards	1974, 1987
b. 66, f. 1010	Miscellaneous honors	
	Detroit Institute of Arts	

Detroit Institute of Arts (continued)

b. 67, f. 1011	Miscellaneous	
b. 67, f. 1012	Seminar: Looking at Modern Art	1957
b. 67, f. 1013	Collections Committee	1962, 1966-1970
b. 67, f. 1014	Friends of Modern Art	1964
b. 67, f. 1015	Friends of Modern Art Study Program	1968-1969
b. 67, f. 1016	First appointed to DIA commission	1964
b. 67, f. 1017	Commission: Couzijn sculpture	1963
b. 67, f. 1018	Calder Mobile	1964-1965
b. 67, f. 1019	LWM: Arts Commission	1966-1970
b. 67, f. 1020	Dodge Foundation Committee	1971
b. 67, f. 1021	Honorary Curator of Modern Art	1973
b. 67, f. 1022	Arts Commissions	1974-1978
b. 67, f. 1023	Resignation from Arts Commission	1984
b. 67, f. 1024	Notes to Joseph Hudson	1982
b. 67, f. 1025	Negatives of Winston Coll. in DIA files;Metropolitan Museum of Art	
b. 67, f. 1026	LWM: Advisory member of Acquisitions Committee	1988
b. 67, f. 1027	Meeting with Philippe de Montibello and Herbert Ruben	1986
b. 68, f. 1028-1029	LWM Appointment calendars	1962-1969, 1970-1978
	LWM Travel	
b. 68, f. 1030	Paris	1951, 1959
b. 68, f. 1031	Europe	1968, undated
b. 68, f. 1032	Portugal	
b. 68, f. 1033	Archives of American Art Project	
b. 68, f. 1034	Archives of American Art Interview	
b. 68, f. 1035	LWM Interview with Rick Robinson	
b. 68, f. 1036	Autobiographical material	
b. 68, f. 1037	DIA oral history interview with Marilyn Ghausi	
b. 68, f. 1038	Autobiographical material	
b. 68, f. 1039-1040	Venice Biennales: miscellaneous	

b. 68, f. 1041 Property of the estate of Lydia Kahn Winston Malbin

Series XI: Other Papers, undated*(3 boxes)*

This series consists of correspondence with artists and other material related to particular artists and art work that was previously restricted.

Files are arranged alphabetically.

b. 69, f. 1042	Albers, Josef
b. 69, f. 1043	Arp, Marguerite
b. 69, f. 1044	Calder, Alexander
b. 69, f. 1045	Callery, Mary
b. 69, f. 1046	Chong Bae Park
b. 69, f. 1047	Christos Capralos
b. 69, f. 1048	Consagra, Pietro
b. 69, f. 1049	Dorazio, Piero
b. 69, f. 1050	Downing, Joe
b. 69, f. 1051	Dubuffet, Jean
b. 69, f. 1052	Duchamp, Marcel
b. 69, f. 1053	Feeley, Paul
b. 69, f. 1054	Fisher, Lindsay
b. 69, f. 1055	Fredenthal, Ruth Ann
b. 69, f. 1056	Freeland, Bill
b. 69, f. 1057	Gosling, Enid
b. 69, f. 1058	Guggenheim, Peggy
b. 69, f. 1059	Hamilton, Richard
b. 69, f. 1060	Helion, Pegeen
b. 69, f. 1061	Hoflehner, Rudolf
b. 69, f. 1062	Honegger, G.
b. 69, f. 1063	Indiana, Robert
b. 69, f. 1064	Jones, E. Powis
b. 69, f. 1065	Kulak, Gary
b. 69, f. 1066	Linn, Judith
b. 69, f. 1067	Longo, Vincent

b. 69, f. 1068	Macdonald-Wright, Stanton
b. 69, f. 1069	Mondrian, Piet
b. 69, f. 1070	Moore, Tony
b. 69, f. 1071	Motherwell, Helen
b. 69, f. 1072	Nakian, Rueben
b. 69, f. 1073	Nevelson, Louise
b. 69, f. 1074	Noland, Kenneth
b. 69, f. 1075	Packard, Daniel
b. 69, f. 1076	Pevsner, Antoine
b. 69, f. 1077	Robinson, Sally
b. 69, f. 1078	Seuphor, Michel
b. 69, f. 1079	Severini, Gino
b. 69, f. 1080	Smith, Kimber
b. 69, f. 1081	Teng Beng Chew
b. 69, f. 1082	Winston, Harry and Lydia; "The Picasso Tale (Tail) and Brancusi Amour a L'Atelier"
b. 70, f. 1083	<i>Exposizioni Futuriste</i> 1912-1919
b. 70, f. 1084	RE: Importation of Boccioni's "Bottle in Space"
b. 71, f. 1085	Customs declaration for Severini's "Dancer by the Sea"
b. 71, f. 1086	Miscellaneous / Fragile
b. 71, f. 1087-1088	Greetings
b. 71, f. 1089	Paul Rudolf drawing
b. 71, f. 1090	Alleged Turner drawing from Albert Kahn Collection
b. 71, f. 1091	The Graphic Work of Umberto Boccioni, by Joshua Taylor [annotated by LWM]
b. 71, f. 1092	Greetings: Miscellaneous
b. 71, f. 1093	LWM: Futurist article for Aujord'hui

Series XII: Albert Kahn Papers, undated*(1 box)*

This series consists of the Albert Kahn Papers. Malbin had interspersed materials regarding her late father and the works of art she inherited from him throughout her papers. It was decided to separate this material and create its own series for the following reasons: 1) It would facilitate the work of the scholar particularly concerned with Kahn or the works he collected; 2) Malbin always kept the works she had inherited from her father separate from the works she collected herself. In the Birmingham, Michigan home she shared with Henry L. Winston, these works were displayed in the dining room. In her New York City apartment, they were hung in her bedroom; 3) The differences between Kahn's collection and Malbin's were so great that to come upon materials relating to one of his paintings in the midst of files referring to Malbin's was positively jarring!

b. 72, f. 1094	"Bits from S. Zeno, Verona" (pencil on paper), c. 1891
b. 72, f. 1095	"Capitals Maison Allemand, Bourges" (pencil on paper)
b. 72, f. 1096	"Choir Rail and Steps in S. Maria d'Miracole, Venice" (ink and pencil on paper), c. 1891
b. 72, f. 1097	"Church and English Landscape", c. 1891
b. 72, f. 1098	"Design for Iron Work, S.Kensington Museum" (pencil on paper), 1920
b. 72, f. 1099	"Door from House Rouen, Cluny Paris" (pencil & brown ink on paper), 1891
b. 72, f. 1100	"Ducal Palace and St. Marks", c. 1891
b. 72, f. 1101	"S.Fosca" (pencil on paper), c.1891
b. 72, f. 1102	Fragment of a study, Location Unidentified (ink on tracing paper) c.1891
b. 72, f. 1103	"Gondola with Santa Maria Maggiore" (ink and pencil on paper), c.1891
b. 72, f. 1104	"In Dei Miracoli, Venice" (pencil on paper), 1891
b. 72, f. 1105	"Joselin" (pencil on paper), [1891?]
b. 72, f. 1106	"Maison Dite de Diane de Poitiers" (pencil on paper) 1891
b. 72, f. 1107	"Noyen" (pencil on paper), c.1891
b. 72, f. 1108	"Plan of Choir Church, Mont St. Michel" (pencil on paper), 1891
b. 72, f. 1109	"Rooftops on Shoreline" (pencil on paper), 1891
b. 72, f. 1110	"Sketch made in Europe while on scholarship..."
b. 72, f. 1111	"St. Germain des Pres" (pencil on paper), 1930;(after the original of 1891)
b. 72, f. 1112	"San Secondino, Troia", 1891
b. 72, f. 1113	"This is Venice" (pencil on paper), 1891
b. 72, f. 1114	"Tower" (red chalk on paper) c.1891
b. 72, f. 1115	Untitled [Details and measurements of architectural motifs] (pencil on paper, recto and verso), c.1891

b. 72, f. 1116	Untitled [Gothic Tower] (pencil on paper), c.1891	
b. 72, f. 1117	Untitled [Rubbing of a floor design] (pencil on gray paper), c.1891	
b. 72, f. 1118	Untitled [rubbing of floor design] (graphite on paper), c.1891	
b. 72, f. 1119	Untitled [Rubbing of floor of Sistine Chapel] (crayon on paper), c.1891	
Works from the Albert Kahn Collection		
Bacon, Henry		
b. 72, f. 1120	"A Fountain"	
b. 72, f. 1121	Corot	
Degas, Edgar		
b. 72, f. 1122	"Dancer Tying her Slipper"	
Delacroix, Eugene		
b. 72, f. 1123	"Figures"	
b. 72, f. 1124	"Male Classical Figure"	
Jonkind, Johan		
b. 72, f. 1125	"Moonlight"	
Kauffmann, Angelica		
b. 72, f. 1126	"Diana and the Nymphs"	
Matisse, Henri		
b. 72, f. 1127	Poster	
b. 72, f. 1128	Illustration from "Pasiphae Chand de Minos"	
Monticelli, Adolph		
b. 73, f. 1129	"In the Park"	
Monet, Claude		
b. 73, f. 1130-1131	"Waterlilies" or "Nymphomaniacs"	
b. 73, f. 1132-1133	Collection original values <i>2 Folders</i>	
b. 73, f. 1134	Collection concerning sales of prints	
b. 73, f. 1135	Miscellaneous	
b. 73, f. 1136	Ford Motor Company Edgewater Assembly Plant, designed by Albert Kahn, National Register of Historic Places Nomination	1983
b. 73, f. 1136	LWM Correspondence with James C. A. Thompson regarding Albert Kahn	

b. 73, f. 1137

Insurance/Drawings

1966

Series XIII: Lydia Winston Malbin Papers Addition, 1938-1997

(25 boxes)

This series consists of scrapbooks, material relating to the Umberto Boccioni works in the Malbin collection, photographs, card files, and other papers that were added to the manuscript collection at various times after it was initially processed by the Yale University Art Gallery.

Material is arranged largely by format.

Scrapbook, "A Story (or an Autobiography) Concerning a Collector of Modern Art (Futurism) Expressed Through Documents"

b. 74, f. 1138-1142	Volume "0", "Beginnings of Collecting 20th Century on a National and European Level" Scrapbook contains clippings; photographs; correspondence from Alfred Stieglitz, Rose Fried, Peggy Guggenheim, Alfred Barr, Willem Sandberg; catalogs; post cards; invoice; agreement with Brancusi for purchase of "Blond Negress"; laid in: transcript of an interview with LWM.	1938-1975, 1987
b. 75, f. 1143-1148	Volume I, Part I. Futurism and Part II. Life of Umberto Boccioni Scrapbook contains catalogs, clippings, excerpts, photographs, writings, autographed menu; correspondence from Peter Selz, Joshua Taylor, J. Carter Brown, Anne d'Harnoncourt, Anne Coffin Hanson; extensive correspondence with Marianne Martin; photographs of works of art by Boccioni, the artist, and his tomb; letters from Boccioni's sister.	1959-1982
b. 76, f. 1149-1154	Volume II, Boccioni, Drawings and Prints, Painting, & Sculptures Scrapbook contains correspondence from Alexander and Lydia Dorner, James Speyer, Alfred Barr, Joshua Taylor, A. Hyatt Mayor, Benedetta Marinetti; catalogs; clippings; chronology of exhibitions; photographs; notes from trip to Rome in 1958.	1956-1972
b. 77, f. 1155-1159	Volume III, Early Futurist Artists Scrapbook contains clippings; photographs; correspondence from Margaret Barr, Gino Severini, Benedetta Marinetti; a "Severini doodle"; drawing by Giacomo Balla.	1951-1982
<p>Umberto Boccioni Works from the Winston-Malbin Collection</p> <p>This material may possibly have been compiled by the Metropolitan Museum of Art.</p> <p>See also Card Files, Box 92</p>		
b. 78, f. 1160	Notebook, Boccioni Prints	circa 1985
b. 78, f. 1161-1165	Notebook, Boccioni Drawings & Prints	circa 1984
b. 79, f. 1166-1175	Negatives	circa 1983
<p>Photographs</p> <p>"Exhibitions / Art World", Art Work</p> <p>Removed from slide carousels by YUAG and put into binders; removed from binders by BRBL staff.</p>		
b. 80, f. 1176	Group 1, Exhibitions A	1957-1974

Photographs > "Exhibitions / Art World", Art Work (continued)

b. 80, f. 1177	Group 2, Exhibitions A2	1957-1974
b. 80, f. 1178	Group 3, Exhibitions B	1957-1974
b. 80, f. 1179	Group 4, Art World, Series B	1951-1969
b. 80, f. 1180	Group 5, Art World, Series C	1952-1976
b. 80, f. 1181	Group 6, Malbin Visit to London and Paris	1975
b. 80, f. 1182	Group 7, Miscellaneous	undated
Art Work, Black & White Negatives and Color Transparencies		
b. 80, f. 1183-1184	"A"- "B"	undated
b. 81, f. 1185-1191	"C"- "L"	undated
b. 82, f. 1192-1197	"M"- "Z"	undated
b. 83, f. 1198-1203	Art Work, Negatives and Transparencies (8 x 10)	undated
b. 84, f. 1204-1208	Loose Slides, Negatives and Transparencies	undated
b. 85, f. 1209-1213	Loose Slides, Negatives and Transparencies	undated
b. 86	Slides (from Slide Box 1 and 2)	undated
b. 87, f. 1214-1215	Descriptions from/of Slide Box 1	undated
b. 87, f. 1216-1217	Descriptions from/of Slide Box 2	undated
b. 87, f. 1218-1222	Loose Slides	undated
b. 87, f. 1223	Loose Negatives	undated
Other Papers		
b. 88, f. 1224	Miscellaneous Correspondence	1974-1984
b. 88, f. 1225	Personal Photographs	undated
b. 88, f. 1226	Installation Photographs	1978-1979
b. 88, f. 1227-1230	Material pertaining to the Winston Collection in the Archives of American Art?	circa 1981-1983
b. 88, f. 1231-1233	Catalogs	1951-1972
b. 89, f. 1234	Publications	1958
b. 89, f. 1235	Clippings	undated
b. 89, f. 1236-1238	Videocassettes, "Conversations on Pictorial Space"	1997 February 8

Card Files

Card Files (continued)

b. 90	"Paintings, Sculpture, Watercolor, + Collage" [removed from metal box, drawer #1]	undated
b. 91	"Graphics, Drawings, Multiples, Portfolios, Photographs, Letters, Illustrators" [removed from metal box, drawer #2]	undated
b. 92	"Boccioni Drawings + Prints" [removed from metal box, drawer #3]	undated
b. 92	"Affiche, Greetings" [removed from metal box, drawer #4]	undated
b. 93	"Affiche, Greetings" [removed from metal box, drawer #4]	undated
b. 94	Artists's Bibliography	undated
b. 95	Artists's Bibliography	undated
b. 96	Artists's Bibliography	undated
b. 97	Artists's Bibliography	
b. 98	Artists's Bibliography	

Oversize

b. 99	Futurist Manifestos and <i>Lacerba</i> <i>2 Folders</i>	circa 1913-1977
b. 100	"Futurism: A Modern Focus", Guggenheim Exhibit, Scrapbook	1973-1974

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects

Art, Modern -- 20th Century -- Private collections -- United States
Art -- Collectors and collecting -- United States
Futurism (Art) -- Private collections -- United States

Genres / Formats

Photographs

Names

Albers, Josef, 1888-1976
Armitage, Kenneth, 1916-2002
Arp, Jean, 1887-1966
Arp, Marguerite
Barr, Alfred H., Jr., 1902-1981
Boccioni, Umberto, 1882-1916
Calder, Alexander, 1898-1976
Callery, Mary, 1903-1977
Consagra, Pietro, 1920-2005
Degand, Léon
Dorazio, Piero, 1927-2005
Dorazio, Virginia Dortch
Dorner, Alexander, 1893-1957
Dubuffet, Jean, 1901-1985
Duchamp, Marcel, 1887-1968
Feeley, Paul, 1910-1966
Fried, Rose
Guggenheim, Peggy, 1898-1979
Guilbert, Gilles, 1905-
Hamilton, Richard, 1922-2011
Hardy-Guilbert, Claire
Hoflehner, Rudolf, 1916-1995
Jackson, Martha Kellogg
Kahn, Albert, 1869-1942
Kapralos, Chrēstos, 1909-1993
Kuh, Katharine, 1904-1994
Longo, Vincent, 1923-
Macdonald-Wright, Stanton, 1890-1973
Marinetti Cappa, Benedetta, 1897-1977
Martin, Marianne W.
Mondrian, Piet, 1872-1944
Nevelson, Louise, 1899-1988
Pevsner, Antoine, 1886-1962
Rich, Daniel Catton, 1904-1976

Sandberg, Willem Jacob Henri Berend, 1897-1984
Seuphor, Michel, 1901-1999
Severini, Gino, 1883-1966
Smith, Kimber, 1922-1981
Solley, Thomas T.
Sweeney, James Johnson, 1900-1986
Taylor, Joshua C. (Joshua Charles), 1917-1981
Valentiner, Wilhelm Reinhold, 1880-1958
Von Wiegand, Charmion
Winston, Harry Lewis
Winston, Lydia, 1897-1989

Corporate Bodies

Detroit Institute of Arts
Marlborough-Gerson Gallery

Contributors

Winston, Lydia, 1897-1989
Kahn, Albert, 1869-1942