

SFMOMA Library & Archives  
151 Third Street  
San Francisco, CA 94103

**Finding Aid to the San Francisco Museum of Art, Office of the Director  
Records, 1935-1958**

Collection Number: ARCH.ADM.001

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Foundation.



Finding Aid written by: Dayna Holz and Jessica Lemieux

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## **COLLECTION SUMMARY**

### **Collection Title**

San Francisco Museum of Art, Office of the Director records, 1935-1958

### **Collection number**

ARCH.ADM.001

### **Creator**

San Francisco Museum of Art

### **Extent**

57.1 linear feet (137 boxes, .5 oversize box, 1 tube)

### **Repository**

SFMOMA Library & Archives  
151 Third Street  
San Francisco, CA 94103

### **Abstract**

The San Francisco Museum of Art Office of the Director Records contain administrative records from the Museum generated between 1935 and 1958, corresponding with the tenure of its first director, Dr. Grace L. McCann Morley. The SFMA opened in 1935 in the War Memorial Veteran's Building; these records document the beginnings and growth of the Museum, development of innovative educational programs, museum publicity, and the relationship of the director with other museum directors around the world. Records are divided by calendar year, and folders are arranged alphabetically within each year.

### **Language**

Records are predominantly in English, with some French, Spanish, and German.

### **Physical location**

Collection is housed in the SFMOMA Archives.

## **INFORMATION FOR RESEARCHERS**

### **Access and use restrictions**

Collection is available for use. Some materials are restricted for confidentiality. Contact SFMOMA Archives.

### **Publication information**

All requests for permission to publish should be directed to the SFMOMA Archivist

### **Preferred citation**

[Identification of item], [box year and folder title], Office of the Director, 1935-1958, Administrative Records, San Francisco Museum of Modern Art Archives.

### **Access points**

#### Topical Subjects

Art appreciation—Study and teaching—California—San Francisco  
Art appreciation—Study and teaching (Elementary)—Activity programs—California—San Francisco  
Art, Modern—20th century—Exhibitions.  
Art museum curators  
Art museum directors  
Art museums and community—California—San Francisco  
Art museums—Educational aspects  
Art museums—Employees  
Art museums—Exhibitions  
Art museums—Public relations—California—San Francisco  
Art rental and lending services—California—San Francisco  
Museum buildings—California—San Francisco  
Museum libraries—California—San Francisco  
Women museum directors

#### Personal and Corporate Names

California School of Fine Arts (San Francisco, Calif.)  
San Francisco Art Association  
San Francisco Museum of Art  
San Francisco Museum of Modern Art  
San Francisco Museum of Art—Archives  
San Francisco Museum of Art—History—Sources  
San Francisco Museum of Art—Records and correspondence  
San Francisco Museum of Art—Board of Trustees  
War Memorial Veterans Building (San Francisco, Calif.)

Morley, Grace, 1900-[1985]

### **Related materials**

SFMOMA Archives Exhibition Records  
SFMOMA Archives Photographs Collection  
SFMOMA Archives Golden Gate International Exposition Records, 1937-1941

## **ADMINISTRATIVE INFORMATION**

### **Acquisition**

Institutional records generated by SFMA or collected by SFMA staff in the performance of work duties.

### **Level of description**

Records are described at the folder level. Some records are described at the item level. Refer to index appendices for annotated folder level descriptions.

### **Processed by**

Dayna Holz and Jessica Lemieux, 2006-2007.

## ADMINISTRATIVE HISTORY

The history of the San Francisco Museum of Modern Art (SFMOMA) dates back to 1871 and the founding of the San Francisco Art Association (SFAA), a group of artists and art enthusiasts who were interested in promoting and encouraging art in the Bay Area. In 1874, the SFAA founded the California School of Design (later renamed the Mark Hopkins Institute of Arts in 1893, the San Francisco Institute of Art in 1907, the California School of Fine Arts in 1916, and finally the San Francisco Art Institute in 1961) and began to host annual juried painting and sculpture shows in 1890. The success of the fine arts department of the 1915 Panama-Pacific International Exposition (PPIE) motivated the SFAA to continuously exhibit art after the close of the fair by taking over its Palace of Fine Arts building, founding what would become the San Francisco Museum of Art (SFMA) in 1916.

In 1916, the SFMA was the only San Francisco museum dedicated to exhibiting art, attracting over 200,000 visitors in its first fifteen months.<sup>1</sup> The SFMA was legally incorporated in 1921, but still retained its connections to the SFAA. Never intended as a permanent building, the Palace of Fine Arts became too unstable by 1925 to use as exhibit space for the SFMA, and the Museum closed its doors. Various fundraising efforts aimed at constructing a permanent museum building eventually resulted in teaming with veterans' organizations and a 1927 municipal bond proposal. The passing of the bond enabled funding for the War Memorial complex in San Francisco's Civic Center, consisting of two buildings and a courtyard between them. One of the buildings housed the Opera House and the second building, named the Veteran's Building, housed offices and meeting spaces for veterans' organizations, a small theater, and the Museum. The City owned the buildings, but the SFMA had exclusive rights to the fourth floor of the Veteran's Building rent-free. The War Memorial complex was completed in 1932 and the SFMA opened its doors on January 18, 1935.

Governed by a Board of Trustees, early influential Board Presidents included banker William W. Crocker, Brayton Wilbur, and E. Morris Cox. Other Trustees who had significant impacts on the direction and collections (acting as donors) of the SFMA included Albert M. Bender, William Gerstle, Elise Stern (Mrs. Walter A.) Haas, and Helen Crocker (Mrs. Henry Potter) Russell.

By the time the SFMA opened in the Veteran's Building, there were already two other museums in San Francisco exhibiting art regularly: the de Young Museum in Golden Gate Park and the California Palace of the Legion of Honor in Lincoln Park. The SFMA distinguished itself from these other local (and West Coast) museums by concentrating on exhibiting and fostering an understanding of twentieth century art. Integral to the Museum's success, the Board of Trustees hired Dr. Grace Louise McCann Morley, a young but accomplished curator, as its first director.

Morley was born in Berkeley, California in 1900, graduating with bachelor's and master's degrees from the University of California, Berkeley. She went on to earn a doctorate in French art and literature from the University of Paris, traveling and studying extensively throughout Europe. By 1930 she was working as a curator at the Cincinnati Art Museum under its director Walter H. Siple. She returned to California in 1933 and was hired at the SFMA in late 1934, curating and coordinating a series of opening exhibitions within a matter of weeks. Under Morley's directorship from 1935-1958, the SFMA radically expanded its exhibition schedule, educational programming, and fundraising efforts. It was largely due to Morley's reputation, professionalism, and articulate vision that the SFMA grew to become an internationally respected institution.

In its first few years in the new building, the SFMA put on dozens of exhibitions per year, and hosted a variety of lectures, gallery talks, and educational events on a weekly basis. Averaging over

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<sup>1</sup> Diana Du Pont, et al, *San Francisco Museum of Modern Art: The Painting and Sculpture Collection* (New York: Hudson Hills Press in association with the San Francisco Museum of Modern Art, 1985), 15.

130,000 visitors annually, the SFMA operated with a handful of staff and a dedicated pool of volunteers, largely culled from the Women's Board, an educational and fundraising auxiliary to the Board of Trustees. The Women's Board and its committee offshoots additionally acted as hostesses to various member-only events and parties throughout the early years. Based on the fundraising efforts of the Women's Board, the Museum began a membership program in 1938.

Without limiting the arduous exhibition schedule, many of the Museum staff, including Morley, were recruited to work in the fine arts section of the Golden Gate International Exposition (GGIE) in 1939-1940. Morley's involvement in particular led to a series of art-collecting expeditions to South America, and the growth of the Museum's collection of Latin American works. Morley took a leave of absence from the Museum for half of 1940 to direct the Pacific House at the GGIE, an educational center at the fair highlighting the cultures and geography of the Pacific.

For six months in 1945, the Museum relocated to a small storefront on Post Street while their galleries were taken over as office space for United Nations (UN) delegates who were convening in the War Memorial buildings, meetings which eventually resulted in the signing of the UN Charter. The disruption prompted plans to remodel the gallery and office spaces, the outcome of which in 1948 produced a renovated bookshop, curatorial offices, a dedicated Decorative Arts gallery, and a Member's Room.

Consistently involved in international affairs, after World War II Morley became heavily engaged with the UN, participating in the establishment of the International Council of Museums (ICOM) and heading the Museums Division of the United Nations Educational, Scientific and Cultural Organization (UNESCO). In addition, Morley founded UNESCO's journal *MUSEUM*, still currently in publication as *MUSEUM International*. She took a leave of absence as director of the Museum from 1947-1949 to work in Paris on these various international projects. Morley steadily dedicated herself to her international interests throughout the 1940s and 1950s while director of the Museum, including working on projects with the State Department and other US government offices.

The Museum's educational programming progressively evolved throughout Morley's tenure, based largely on the encouragement from a 1937 grant from the Carnegie Corporation. The Carnegie grant enabled the Museum to create a series of Extension Exhibitions, consisting of a small exhibition of artworks (often reproductions), typed lectures specific to the materials, and a small library of reference books relevant to the exhibition. The Carnegie Extension Exhibitions toured for several years throughout Northern California to small and medium sized towns, expanding the Museum's mission to encourage an understanding of modern art beyond the confines of its own building.

Other innovative programs instituted at the SFMA included the Art in Cinema series of experimental art films, started in 1946 by Frank Stauffacher, two separate television programs in the early 1950s, regular radio broadcasts from as early as the 1930s, an educational club for amateur photographers and filmmakers called Photo Forum, and a Rental Gallery started in 1946 where members (and later public schools) could rent a painting or sculpture with the option to buy or return the work after a set period. In addition, the Museum's library, started by the SFAA, continued to expand as an actively used reference source for members, led by a professional librarian as early as 1950.

Morley consistently maintained active involvement in several professional organizations, including the Western Association of Art Museum Directors (WAAMD), acting intermittently as president, the American Association of Museums, the American Association of Art Museum Directors, and the American Federation of Arts (AFA). Beyond the benefits to her own professional development, Morley's role in these organizations significantly affected the Museum's exhibition planning and subsequent reputation as a premier West coast venue for contemporary art. Through WAAMD,

Morley was able to secure a Western circuit for traveling exhibitions from the East, sharing shipping and insurance costs with other museums, and enabling the SFMA to show exhibitions that would otherwise have been financially infeasible. These same Western museums were also key components in securing traveling exhibitions from the AFA and the Museum of Modern Art, New York (MoMA), and also allowed the SFMA to circulate some of the more prominent exhibitions that Morley curated.

Throughout the 1950s, Morley continued to put together innovative and progressive exhibitions of contemporary art, against an anti-communist backlash and difficult financial times. After twenty three rigorous years at the SFMA, Morley left the Museum in August 1958, officially retiring as Director in 1960. She was succeeded as director in 1958 by George Culler. After working briefly as the assistant director of the Guggenheim Museum in New York in 1959, Morley went on to serve as founding director for the National Museum of New Delhi, India from 1960-1966, and later helped to establish and direct the Regional Agency in Asia of ICOM in New Delhi from 1966-1978. Morley received a lifetime service award from the American Association of Museums in 1984, a few months before her death in New Delhi on January 8, 1985.

**Additional Sources:**

Du Pont, Diana, et al. *San Francisco Museum of Modern Art: The Painting and Sculpture Collection*. New York: Hudson Hills Press in association with the San Francisco Museum of Modern Art, 1985.

Lane, John R., and Kara Kirk, eds. *The Making of a Modern Museum: San Francisco Museum of Modern Art*. San Francisco: San Francisco Museum of Modern Art, 1995.

**Select Timeline:**

- 1871** San Francisco Art Association formed
- 1916** San Francisco Museum of Art opened in the Palace of Fine Arts
- 1921** SFMA incorporated
- 1935** January 18 - Opening of SFMA in Veteran's Building
- 1935** Bender Collection established
- 1936** Gerstle Collection established
- 1937** Carnegie Extension Exhibitions begin
- 1937** First film programs (historic series from MoMA Film Library)
- 1938** The Society of the San Francisco Museum of Art formed – the Museum's first membership program
- 1938** Bookshop established (with \$25 revolving fund from the Women's Board)
- 1939-1940** Golden Gate International Exposition



- 1940** Morley takes leave of absence for four months from SFMA to act as head of the Pacific House at the GGIE
- 1940** Photo Forum established
- 1945** March-August - Museum relocated to 441 Post Street during United Nations Conference
- 1946** Art in Cinema program established
- 1946** Rental Gallery launched
- 1947-1949** Morley on leave to work in Paris for UNESCO from July 1947 to late 1949
- 1948** March-May - Museum closed for renovations
- 1950** Harriet Lane Levy bequest
- 1950** First professional librarian hired
- 1951** Art in Your Life television program begins
- 1952** Parkmerced Branch opens (closes 1954)
- 1953** Discovery television program begins
- 1954** SFMA signs contract with MoMA Film Library to act as West Coast depository and distributor
- 1958** Morley resigns and leaves the SFMA in August
- 1958** George Culler takes over the Museum from Morley in August
- 1960** Morley officially retires as Director

## **ARRANGEMENT NOTE**

Files were originally arranged alphabetically according to subject or name (personal or organizational), with “General” files for letters of the alphabet, and were divided by calendar year, repeating the alphabetical filing for each new year. The majority of records within each folder are arranged in reverse-chronological order. The early institutional records from 1935-1958 generally maintain this arrangement with a few modifications.

Several artificial series were established based on topically related contents, and grouped for more effective discovery and economical foldering. The artificial series include: Museum Administration, Educational Programs, Board of Trustees, Women’s Board, Museums, Galleries, Publicity, Universities, Reproductions, Printers, etc. These series allow for grouping of related materials, while maintaining individual folder integrity, and are reflected in folder titles where the series is followed by a colon and the new subtitle derived from the original folder titles. For example, a file originally labeled “Building” was changed to “Museum Administration: Building” to be filed adjacent to other materials related to the administrative and maintenance functions of the museum.

## PROCESSING NOTE

Exhibition-related materials were removed from administrative files for interfiling with the existing Exhibition Records.

Some records of the governing body (the Board of Trustees and the Women's Board) were separated from the administrative records. Materials removed from the administrative records related to the Board of Trustees and the Women's Board, an auxiliary to the Board of Trustees, deal primarily with the operation and of the Boards and correspondence of a potentially confidential nature; types of records removed include meeting minutes and correspondence with the Board of Trustees' presidents (W. W. Crocker, Brayton Wilbur, E. Morris Cox). Additional meeting minutes from the Women's Board subcommittee the Women's Auxiliary Board, and its later incarnation the Membership Activities Board, were also removed to the Boards collection. Other materials related to the Boards were retained with the administrative records, including correspondence with Board members, events organized by the Boards, and other records concerned more with the administration of the Museum and less with the administration of the Board.

Within each year's records, there were a number of labeled but empty folders, which appear to never have had contents, and a large number of folders containing fewer than five sheets of paper. Empty folders were not preserved, and the majority of folders with very minimal contents were combined with other topically related files. For example, a folder labeled "John Doe" with 3 sheets of correspondence may be interfiled with the "Smith Museum" file, where John Doe worked.

In addition to combining some folders with minimal contents, several artificial series were established based on topically related contents (see Arrangement Note). Several types of similar records were consolidated (i.e. museums, galleries, printers) when several organizations with common purposes had been filed throughout the alphabetical listing by the name of the organization. For example, a folder labeled "Cincinnati Art Museum" would be renamed "Museums: Cincinnati Art Museum."

Correspondence from all museums, galleries, and art dealers that did not relate to a specific exhibition has been indexed according to name of institution/dealer and years in which correspondence appears in the records. Correspondence from organizations who dealt with the Museum as a group – such as arts groups, clubs, and institutions – was collected together and indexed according to the title and type of organization, and years in which correspondence appears in the records. These indexes can be found in Appendices B, C, and D.

Items that appeared to have been misfiled from the original order have been interfiled with appropriate corresponding materials. Original folder titles that reflected an abbreviated version of a name or organization were expanded to comply with fuller and correct form of the name. For example, the original folder title "Legion of Honor" was changed to "California Palace of the Legion of Honor." "Denver Museum" was changed to "Denver Art Museum."

The majority of correspondence generated by and related specifically to Dr. Grace McCann Morley and her activities as director of the SFMA and as a professional in the museum field is filed as "Morley, Dr. GM: [subtitle]."

The alphabetical General files (A General, B General, etc.) were comprised primarily of duplicate materials of the subject files, with very little original material, most of which was not related to specific events (exhibitions) or topics. Correspondence identified in the "General" folders as having counterparts (outgoing and incoming) in name/subject folders was refiled with the name/subject files when possible. The majority of material from the "General" files was interfiled with existing

corresponding folders. From 1943 forward, all records from the A-Z General files were distributed to matching subject files.

Artificial collections of documents include:

- Artists' Correspondence – Correspondence with artists that did not relate to specific exhibitions was removed from other folders to compile a decontextualized but easily accessible file. The qualification for “artist” was not limited to well-known artists and includes correspondence with self-identified artists and people who were on the Museum’s artists mailing list.
- Collector and Donor Correspondence – Includes correspondence with donors and lenders of artworks, donors of money to be used for the purchase of artworks, and occasional brokering of the sale or purchase of artworks by/for members.

Instructions to volunteers created around 1962 were found in the records from 1944, detailing types of documents that should be removed from the administrative records. The document removal that these volunteers were instructed to perform would account for a significant amount of the item-level gaps in the administrative records. The removed documents were presumably transferred to curatorial departmental records where they are considered permanently active records. Other missing folders and groups of records appear to have been removed for research and never refiled, or lost in repacking, moving, or earthquake disaster.

In addition to the general processing guidelines applied to the collection of records from the office of the director, 1935-1958, variations occurred within several of the years that affected processing and consistency within the collection, as noted below:

#### **1935/1936**

The majority of the records from 1935 are missing. Most of the 1936 records are missing, primarily alphabetical files from F through Z. Only A through E and L General files were found with these records. What should have been the “L General” records were found as a group in the “A General” folder. Material from the A-E and L General files was distributed to matching subject files where possible. An additional .2 linear feet of 1935/1936 materials related to the dispute over the Veteran’s Building Room 134, shipping of artworks, and insurance of the Museum and artworks had been housed separately and were integrated into the administrative records.

#### **1937**

General files for the letters A-M are indexed by individual correspondent. General files for the letters M-Z were interfiled with existing topical files when appropriate. Correspondence remaining in the General files were not indexed by correspondent after the letter M, though content categories were noted.

#### **1938**

Additional 1938 materials related to the Veteran’s Building (proposal for statuary court), a contract with the city for publicity funds, insurance records, and shipping of artworks had been housed separately and were integrated into the administrative records.

#### **1939**

In processing the records from 1939, it was discovered that there was a distinct set of materials relating to the Golden Gate International Exposition, generated by Morley in her capacity as a member of the fair’s Operating Committee and later as director of the Pacific House. As a discrete group, the GGIE records were maintained as a separate collection: the Golden Gate International Exposition Records, 1937-1941 (ARCH.ADM.002). Additional GGIE records that had been created by SFMA staff and by SFMA Women’s Board member and GGIE Pacific Area Committee member

Jeanette McDuffie were also removed from the early institutional records and included in this collection.

### **1942**

Items on the evacuation of Japanese-Americans from the west coast can be found the following folders:

Review of Artists' Skills (M. Hibi)

Museums: Miscellaneous (Taylor Museum, Colorado Springs Art Museum, Denver Art Museum)

Women's Board Correspondence: Denman, Leslie

Morley, Dr. GM: Correspondence (Marion Hartwell, November 19)

Gifts and Bequests (Isamu Noguchi)

Artists' Correspondence (Ynez Johnston)

Letters of Recommendation (with Carnegie Corp. re: Mine Okubo)

### **1945-1946**

Removed approximately 1.2 linear feet of publications from the State Department and Office of the Coordinator of Inter-American Affairs folders. Includes: OCIAA Speakers' Bureau Bulletin, 1943-1945; OCIAA Register of Visitors, 1943-1946; Noticias, 1946-April 1947; State Department Advisory Committee on Art Minutes, 1941-42; State Department Press Releases, 1942-1945; the Record, 1945-1947; State Department Register of Visitors, 1946

### **1951**

Though there are references to correspondence that would have been filed under Loans from Permanent Collection, Permanent Collection, Exhibitions Available: One Man, and Exhibitions Available: Group, as well as Morley's professional correspondence in files such as UNESCO, AAM, and WAAMD, no such folders were found. The correspondence from the A-Z General files that was labeled Permanent Collection was largely filed in the Collector and Donor Correspondence folders.

Approx. 4 linear feet of material housed in 1951 related to the 2<sup>nd</sup> Annual Decorative Arts Competition was removed to 1950. The competition itself took place in 1950 and the corresponding exhibition took place in 1951. Records were predominantly created in 1950, but because the exhibition took place in 1951 and circulated until 1952, some records in the Decorative Arts Competition folders are from 1951 and 1952. All materials related to the Decorative Arts Competition were retained together, regardless of date, and are housed with the records from 1950. Correspondence, notes, and announcements related to competition prizewinners were removed to the Exhibition records.

### **1952**

All files with folder titles starting with A or B are missing. Otherwise, the records from 1952 are fairly complete, with gaps related to Morley's extracurricular activities in UNESCO and WAAMD, and anything related to the permanent collection – all deduced as missing from cross-references in other files.

### **1953**

Some standard folder titles started to change in 1953 – Movies changed to Films, and Letters of Introduction are largely included in Visitors. There is a collection of outgoing correspondence, which appears to be a complete set of duplicate copies of all outgoing correspondence from Morley, or Morley's secretaries – Katherine Baker and Ruth Panofsky. The Outgoing Correspondence folders are dated August to December 1953, and arranged chronologically with no subject divisions.

### **1954**

The group of chronological outgoing correspondence in 1953, essentially covering the months of August-December of all correspondence from Morley, was resumed in 1954, with complete sets of January-November correspondence from Morley. The chronological (no subject divisions) set appears to have replaced the majority of what was filed in the letter General folders. The outgoing correspondence is maintained as a group and is not interfiled according to subject. Much of the reconstruction of missing files and removal of exhibition materials does not cover the 1954 records, since these materials were largely found in the letter General files. This filing trend continues forward from 1954 through 1958; Outgoing Correspondence files from 1953-1958 may be consulted for gaps in administrative, exhibition, and permanent collection records.

### **1955**

Most of the files with titles starting with "M" were housed separately from the 1955 files and were incorporated later. Morley: Correspondence files include some November/December letters that had been filed with the records from 1956.

## **SCOPE AND CONTENT NOTE**

The early administrative records from the office of the director of the San Francisco Museum of Art, spanning the years 1935-1958, document the tenure of the institution's first director, Dr. Grace L. McCann Morley. Particularly in the early years of the Museum all administrative records were generated by or circulated through the office of the director; departmental divisions within the Museum's organization were not distinguished until the 1960s and later. The records from the office of the director from 1935-1958 include all administrative correspondence and records related to museum operations and maintenance, as well as educational programming, publicity, events, and development/fundraising.

Not included in the administrative records from the office of the director are exhibition records, the majority of the permanent collection records, photographs, and records related to the operation of the Board of Trustees and Women's Board.

Though not a separate collection, Morley's professional records are contained within the Museum's administrative records, most of which are distinguished by folder titles beginning with "Morley, Dr. GM." Morley files include chronological correspondence, articles, invitations, letters of recommendation and introduction (with separate sets of recommendations for Guggenheim Fellowship awards), lectures, and committees.

The most extensively documented years of the collection are from 1937 through 1942, and the least documented years include the Museum's first two – 1935 and 1936 – and the post-World War II years 1946 through 1949, when Morley was largely absent from the Museum while working for UNESCO.

Each year's worth of records were processed separately (except for 1935 and 1936 which were processed together) and have annotated folder level descriptions as well as folder content categorical designations in the annual Indexes (see Appendix A). In addition, occurrences of records from individual museums, galleries, art dealers, arts organizations, clubs, and institutions are recorded in indexes which show the name of the organization/person and in which years' records they appear (see Appendices B, C, and D). Summaries of each year's records are included below, highlighting some of the materials of interest, and relevant staffing changes and events.

### **1935-1936**

4 boxes (1.7 linear feet)

The files from 1935 appear to be missing. There are significant gaps in the alphabetical sequencing of the 1936 records, and it is likely that nearly three-quarters of the original materials are missing.

A significant portion of the extant 1936 records relate to the beginnings of educational programs in the Museum. There is documentation associated with over twenty lectures that took place in the Museum in 1936, including lectures given by Alexander Archipenko, Worth Ryder, and Lucien Labaudt. The records also contain a series of folders on educational subcommittees and groups, related to the educational committee of the Women's Board. Various special-interest groups were assigned to different board members. For example, "Educational Programs: Churches - Mrs. Sullivan" contains lists, incoming and outgoing correspondence, and notes related to events, fundraising efforts, and outreach specifically targeted at church groups, primarily organized by Josephine (Mrs. Jerd) Sullivan.

### **1937**

7.5 Boxes (3.12 linear feet)

1937 contains administrative correspondence, reports, printed announcements, and notes. Though the bulk of the records are administrative correspondence, several museum programs were established in 1937, and the records reveal the ambitious scope of SFMA's early expansion. Topics of interest include the Carnegie extension exhibitions and art appreciation course; establishing educational programs on art, modern dance, and movies; Western Association of Art Museum Directors (deals with questions of museum administration and establishing an exhibition circuit in the West); and the interactions among SFMA and the city, Veteran's Association, and the Museum's parent organization the SFAA.

### **1938**

6 boxes (2.5 linear feet)

The records from 1938 consist primarily of administrative correspondence, and include reports about the Museum and printed announcements. Much of the correspondence with other museums, with artists, and with members of the Board of Trustees and Women's Board relates to events that took place in 1938 and were planned for 1939: the Golden Gate International Exposition (GGIE), the national conference of the American Association of Museums held in San Francisco in 1939, and the Western Association of Art Museum Directors (WAAMD) 1938 meeting in Los Angeles. Much of the GGIE correspondence in the 1938 files is duplicated in the GGIE collection (ARCH.ADM.002).

Morley became the president of WAAMD in 1937 and coordinated exhibitions and educational programs for travel within its Western circuit of museums, including the Seattle Art Museum, the Portland Art Museum, the Los Angeles Museum (later the Los Angeles County Museum of Art), and the Fine Arts Gallery of San Diego (later the San Diego Museum of Art). One of the programs that traveled along the WAAMD circuit in 1938 was a performance of the Clavilux, an organ that when played, projected light patterns on a screen. Called the "organ that paints pictures," Morley referred to the Clavilux as "a very interesting and important art expression."

The Society of the San Francisco Museum of Art was formed in 1938 as the Museum's first membership organization, initiated with a membership drive involving members of the Women's Board as well as a contracted marketing firm.

### **1939**

7.5 Boxes (3.12 linear feet)

1939 contains administrative correspondence, reports, printed announcements, and notes. The bulk of the records are administrative correspondence. Topics of interest include the Golden Gate International Exposition; Morley's defense of modernism against the Sanity in Art Movement; the Western Association of Art Museum Directors; and the interactions among SFMA and the city, Veteran's Association, and the Museum's parent organization the SFAA.

Morley and most of the Museum staff were heavily involved in organizing and running the fine art section of the Golden Gate International Exposition, which opened in 1939. Though the 1939 records contain some correspondence about the GGIE, records related to GGIE activities are located with the GGIE collection.

Of note in the records from 1939 is Morley's defense of modernism against the Sanity in Art Movement, a nationwide campaign against abstraction and modernism. There is incoming and outgoing correspondence, clippings, and lengthy statements by Morley on modern art.



## **1940**

9.8 boxes (4.08 linear feet)

1940 marks the beginnings of documentation about Morley's involvement with Latin American art – she joined committees, went to South America, and was appointed Director of the Pacific House. She took a leave of absence from the Museum from late-Spring to early-Fall to direct the Pacific House at the GGIE (records from the Pacific House and other GGIE activities from 1940 are located with the GGIE collection) but was still heavily involved with museum activities. During this time, Morley had a secretary at the Pacific House, Elenda Ryan, as well as her secretary at the Museum, Marguerite Hickey.

Morley also was absent from the Museum in 1940 during a trip to South America (late March to late April) and an illness she contracted during her trip. She was essentially bed-ridden from late April to mid-June, then hosted meetings of the American Federation of Arts and the Western Association of Art Museum Directors in San Francisco, then went to direct the Pacific House. Charles Lindstrom (curator), Thomas Hughes (chief of staff), Robert Burns (front desk), and Hickey largely managed museum affairs from March through September, in consultation with Morley.

Based on the popularity of a 1940 cinema contest at the Pacific House, the SFMA continued the program as the Photo Forum. The Photo Forum was organized as a series of photography and film related lectures and exhibitions of amateur works.

The Museum also received a \$5,000 grant from the Carnegie Corporation for experimental educational work with “micro-film,” first in the Exposition's Fine Arts educational exhibition, then in the Museum. Microfilm was used during lectures and other educational programs at the Museum as well as in some of its traveling extension programs.

Intended to be sold as a fundraising effort, the Museum produced a set of eight Christmas Cards in late 1939, and expanded the series to ten in 1940. The initial money for printing and advertising was loaned by members of the Women's Board. Boxed sets of the cards were used as a promotion at the Christmas Carnival, a fundraising event organized by the Women's Board Auxiliary involving participation by artists, corporate donations, and a parade of young ladies in costumes.

## **1941**

9.5 Boxes (3.96 linear feet)

Morley traveled to South America in January-February 1941. The purpose of the trip, sponsored by the Office of the Coordinator for Inter American Affairs, was to conduct a survey of Latin American art in order to bring an exhibit to the United States, as well as to identify museums which would be interested in hosting an exhibit of contemporary art from the United States. The exhibition of Latin American Art was ultimately circulated by the Museum of Modern Art, New York (MoMA). The records documenting Morley's trip to South America consist primarily of correspondence with artists, galleries, collectors, letters of introduction, correspondence with State Department and government representatives from other countries.

Morley's involvement with Latin American art grew to incorporate multiple official agencies and committees. Materials related to these activities are grouped in the records as “Latin American Projects.” Latin American Projects records include: the National Committee of the United States on International Intellectual Cooperation, documenting an international conference regarding issues of copyright, music, art and education; the Pan American Union, an international organization (predecessor of the Organization of American States) devoted to cultural understanding and cooperation among the nations of the Americas which provided Morley with letters of introduction and information on Latin American art in preparation for her travels; the Office of the Coordinator

of Inter-American Affairs, part of the Council of National Defense and later the Office of Emergency Management, where Morley acted as a consultant to the Coordinator's art committee (sometimes referred to as "Mr. Rockefeller's committee" since the Rockefeller Foundation provided funding for the project); the State Department, where Morley was a member of its Division of Cultural Relations Art Committee whose mission was to promote cultural exchange with Latin America by encouraging exhibits, providing scholarships, and hosting and inviting visits; and department store exhibits, where Morley gave advice regarding potential exhibits of South American art at Macy's and Lord and Taylor.

Records from 1941 also document the establishment of a Photography Program and the continuation of the Photo Forum. Two series of lectures and exhibitions were organized in 1941 for Photo Forum; records include publicity and correspondence with local photographers and photography clubs.

Also of note are documents related to the Museum administration's preparations for air raids immediately following Pearl Harbor.

### **1942**

6.5 Boxes (2.71 linear feet)

In response to the United States entering World War II, the Museum created a Council for Art in Wartime, which helped organize war work for Bay Area artists. Projects included camouflaging water tanks and industrial buildings, poster competitions and publicizing artists' abilities to help other organizations with war work. The council's records documented the Museum's relationship with several wartime agencies, including the Office of Civilian Defense, the United Service Organization (USO), and Red Cross. A related contribution to the war effort, the Museum kept a file called Review of Artists' Skills for War Work, consisting of responses to a survey sent out by the Museum to their artists mailing list, filed by artist's last name. The survey gathered data about current and potential volunteer work by artists for the war effort.

Morley continued her activities on behalf of Latin American artists, working with the Office of the Coordinator of Inter-American Affairs, the State Department, the Committee of Inter-American Artistic and Intellectual Relations, and the Pan American Union. Building on Morley's work of the previous year, the Office of the Coordinator commissioned three exhibits of Latin American Art, to be circulated around the United States. The exhibits on Pre-Columbian and Colonial Art were curated by the Brooklyn Museum. The exhibit on contemporary art was curated by the SFMA. All three exhibits were circulated by MoMA in the East and Midwest, and by the SFMA in the West.

The Museum also continued to expand its scholarly and educational programs, and sponsored a series of lecture-conferences on art criticism, appreciation and education, with selected scholarly papers read at each meeting. The series was organized by Dr. Helmut Hungerland.

### **1943**

4.8 Boxes (2 linear feet)

World War II meant increasing difficulty in staffing the Museum, as half of the staff left for the armed forces and jobs in defense industries. The Museum remained open, however, and participated in the Red Cross Arts and Skills program, an effort to use art as therapy for wounded soldiers. The Museum gave the program a gallery to show finished artwork, and helped recruit and judge the artistic competence of the artists being considered as teachers. The records also include correspondence regarding the takeover of the San Diego Fine Arts Gallery for use as a naval hospital. Morley wrote to American Association of Museums officials and to other museum directors on behalf of San Diego's art museum, without success.

Morley's interest in promoting Latin American art and cultural exchange continued in 1943. She continued to serve the Office of the Coordinator of Inter-American Affairs and the State Department in an advisory capacity, though the federal government began to channel its resources towards the war effort and away from cultural programs. Morley organized visits by two South American artists to the United States, Emilio Pettoruti and Jose Perotti. She planned their travel and itineraries, and provided introductions to museum directors. In addition, Morley also acted as a consultant to the Library of Congress as they established their Hispanic Foundation and an Archive of Hispanic Culture. She also helped the MoMA with their Latin American efforts by reviewing the monograph MoMA commissioned Lincoln Kerstein to write on the subject.

Also of note are the records for two new music-based educational programs. The Museum arranged a series of summer concerts of classical music by the Budapest String Quartet in conjunction with Mills College. The second program was inspired by the Library of Congress' efforts to record the music of Jelly Roll Morton. The Museum sponsored a Hot Jazz Program, beginning with a concert and radio broadcast of New Orleans Jazz, accompanied by a lecture by Rudi Blesch. These folders include correspondence arranging the concert, soliciting funds for proposed jazz programs, public response to the program, sales of the printed lecture by Blesch, and a questionnaire regarding future jazz programming.

#### **1944**

5.4 boxes, 2.25 linear feet

In cooperation with the San Francisco Art Association (SFAA) Board, the Museum reorganized the way the Annual exhibitions were assembled, in response to complaints from artists who felt their work was consistently rejected by the juries. In addition to helping them with the administration of their shows, Morley helped the SFAA with their (unsuccessful) efforts to convince Picasso to come to San Francisco until the end of the war. She contacted Picasso's gallerist, Paul Rosenberg, asking his advice on whether the artist could be tempted away from Paris.

In addition to the Museum's usual lectures, music and dance educational programs, the records for 1944 show the Museum's efforts to reach out to a broader community with bibliographies related to various exhibits, museum programs, and art topics; and with correspondence and reports regarding the conclusion of their Carnegie Corporation grant to produce an art education course on microfilm. The Museum also began a new series of events, entitled *Know Your World*, designed to increase cultural understanding about a particular country or region, including educational movies, lectures, music, and small displays of posters.

Also of note in 1944 was the Museum's relationship to art news and art criticism. The publicity file includes correspondence with the Argonaut regarding their art critic, John Garth, who was critical of Morley and contemporary art, and Harper's magazine, who published an article disparaging Alfred Barr.

#### **1945**

4.8 Boxes, 2 linear feet

Museum activities were severely curtailed in 1945 as the State Department took over the War Memorial Building to hold the United Nations Conference. The Museum was only allowed to retain control of its art storage rooms in the basement, and the offices, meeting rooms and galleries were moved to a rented space at 441 Post Street. The Museum closed in March and reopened a few galleries in August. They were not able to reopen all the galleries until October.

Despite the difficulty of keeping the Museum open in a small temporary location, Morley also found time to continue her activities on behalf of Latin American art, working with the State Department

and the American Council of Learned Societies, and attending committee meetings and conferences. Additionally, a new fellowship, administered by the Women's Board, was established to assist Latin American artists and museum directors with the transition back to their own country after having held a fellowship or study grant in the United States. Funding was provided by Mr. and Mrs. George Vaillant.

### **1946**

4.2 Boxes, 1.75 linear feet

In 1946, Morley began to work with the newly-established United Nations Educational, Scientific, and Cultural Organization (UNESCO) as head of the Museum section, spending November and December in Paris at a conference to determine the shape and role of the new institution. Her correspondence files and State Department file reveal the process of establishing the new organization, and its ideals of peace through cultural understanding.

Though the Museum was still recovering from its forced removal during the UN Conference and was preparing to renovate to repair damages to the building, the staff also managed to start two innovative programs. *Art in Cinema*, a popular film program, showed art films to museum goers and began preparing a catalog of cinematic achievements. In addition to this exploration of film as an art form, the Museum bolstered its support of local working artists by starting the Rental Gallery. This gallery of works by local artists could be rented by Museum members. In addition to rental fees, this program hoped to increase art ownership in the Bay Area as Museum members became accustomed to having works of art in their own homes.

The Women's Board began to take up an active role in museum events again, and established an Activities Committee. This committee suggested and organized regular educational and social programs in the Museum in order to raise membership. Correspondence in this file discusses lectures, dance, music, films, opening parties, and lecture courses. The Women's Board Activities Committee later became the Membership Activities Board, alternately called the Women's Board Activities Board.

### **1947**

3 Boxes, 1.25 linear feet

In 1947, the Museum continued to plan its renovations, hired architects Milton Pflueger, Gardener Dailey, and Eldridge Spencer, and produced detailed specifications for the work, to be carried out in the beginning of 1948. Since the upcoming renovations necessitated a closure, the exhibition schedule was curtailed, and the Museum accepted fewer traveling shows from the east coast.

Though the Museum's activities were subdued throughout the year, Morley's correspondence files demonstrate her commitment to promoting modern art worldwide. Morley spent the month of January 1947 finishing up the UNESCO conference, and returned to Paris in July to work on the Museums section. Her correspondence includes material both on the business of UNESCO and on her personal observations of postwar Europe. Morley also worked as an art advocate closer to home, corresponding with US officials and San Francisco artist and art critic John Garth regarding whether the State Department should circulate exhibits of modern art as part of its cultural program. The records also include personal and business correspondence from Richard Freeman, who was appointed Assistant Director while Morley was working for UNESCO. His correspondence with Morley gives an overview of the museum programs and activities.

### **1948**

2 Boxes, 0.8 linear feet

The Museum was closed March through mid-May of 1948 in order to complete the long-planned gallery renovations. In addition to repairing the damages caused by the United Nations Conference, the Museum dedicated one gallery to the Decorative Arts. A committee formed of Women's Board members and several local manufacturers met regularly to schedule exhibits for the new gallery. In addition to the decorative arts program, the Museum also extended its educational programs outside of San Francisco. In cooperation with local parents, the Museum began to sponsor children's art classes in Mill Valley. Due to her continued residence in Paris, there was no Morley correspondence for 1948.

The records also include correspondence and a catalog of items for sale detailing the demise of the State Department's exhibit program. During the war, the State Department accumulated an art collection used for cultural exchange exhibits. The collection was sold in 1948 in an auction by the War Assets administration, and the Museum unsuccessfully bid jointly with the American Federation of Arts on many works.

### **1949**

2.5 Boxes, 1.04 linear feet

Morley returned to SFMA from Paris in late 1949, after spending a year and a half establishing the Museum section of UNESCO. Her correspondence files include interesting assessments on the state of museums worldwide and the museum profession. After Morley's return the Museum's assistant director, Richard Freeman, focused his energies on developing the decorative arts and photography programs. His efforts on the photography program through conversations with local photographer Minor White are documented in the Artist's Correspondence folder. The Decorative Arts Committee's role lessened as Freeman began to assume responsibility for those exhibitions. The records also include documentation of an effort to promote art in San Francisco, jointly organized by the local chapter of the Artists Equity Association and the city's Art Commission, which resulted in an outdoor art show and competition.

### **1950**

6.5 boxes (2.7 linear feet)

During Morley's absence from the Museum (1947-1949) Helen Crocker Russell, head of the Women's Board and also involved with UNESCO, acted as Director, with Richard Freeman as Assistant Director. After Morley's return to the SFMA, both Freeman and the head curator, Robert Church, left the Museum in 1950.

Morley lectured heavily during the year on her experiences with UNESCO, and returned to Paris during the summer to continue her work for the organization. During her absence, coinciding with the Museum's slow season, Church was in charge of museum operations, while Russell again acted as Director. Morley vacationed in Mexico before heading to Europe, but devoted the last quarter of the year to working at the Museum, having lost the key members of her senior staff and resuming her more active role as Director.

Though referred to in the set of Morley's correspondence, there are not files for Morley's involvement in or the Museum's relationship with professional groups such as the American Association of Museums, the American Federation of Arts, or the Western Association of Art Museum Directors. However, there are records related to two active arts groups: the Artists Equity Association (AEA) (including correspondence with its President, Gurdon G. Woods, and Director, Emmy Lou Packard) and the Artists Groups of the Bay Area Associated (AGBAA). Both the AEA and AGBAA contributed reports and ideas to inform UNESCO of issues facing working artists, based partly on meetings they held at the SFMA. The two groups also co-sponsored, along with the Art

Commission of the City and County of San Francisco, an outdoor art festival, called the Open Air Show.

1950 ended with an elaborate fundraiser, organized by the Women's Board and the Membership Activities Board – a Christmas Headdress Ball. Twenty artists created headdresses for the event, which were modeled and sold. There were additionally a series of museum exhibitions designed to complement the event, and while the Headdress Ball set of records document an event, they supplement the exhibition records for this period.

### **1951**

5.2 boxes (2.2 linear feet)

Between lecturing on UNESCO and attending professional meetings around the country, Morley was absent from the Museum for much of February, March, and May 1951, leaving for a working vacation in Europe in June. Returning by the beginning of September, she was off to Europe again in the beginning of November, called to work on a special exhibition exchange program for UNESCO through the end of the year. Despite Morley's absences and the 1950 departure of senior staff members Richard Freeman and Robert Church, the Museum continued to expand its educational activities with a television program and an extensive lecture series.

The Museum inaugurated its "Art in Your Life" television program in April 1951. Topics of early shows included: "Modern Sculpture," "Modern Lighting," "Furniture for Modern Living," "A Visit with Varda," and "Toys with a Purpose." Morley and Board Members opted to explore broad topics about how art interacts with daily life to maximize audience appeal, rather than possibly alienating viewers with more specific and academic topics such as "Cubism." Allon Schoener developed the television program and was, with help from filmmaker Frank Stauffacher, in charge of producing the series. After several episodes, the Board of Trustees formed a Television Committee to oversee the selection of topics and establish direction for the series.

Also in 1951, the Northern California Chapter of the Artists Equity Association established an "Artists Equity Reference File," a slide collection that included four color slides of work from each participating member-artist. The Equity File was placed on deposit at the Museum Study Room for reference in October 1951.

Early in the year, the Finance Committee of the San Francisco Board of Supervisors recommended to reduce the City's 1951-1952 budget by, in part, saving money on electricity and elevator operator salaries for the War Memorial Building, thereby reducing the Museum's hours from 12-10 pm to 1:30-5:30 pm. Morley and the Board of Trustees called on museum supporters to appeal to the Board of Supervisors to reinstate the budget expenditure, allowing the Museum to stay open in the evening. Ultimately successful in their appeal, the crisis served to increase interest in and support for the Museum.

Complaints about museum exhibitions, curatorial practices, and modern art in general were occasionally sent to the Museum and Morley often wrote lengthy and thoughtful responses to these "attacks" on modern art. The "Museum Administration: Correspondence – Attacks on Modern Art" file contains a set of correspondence in response to and transcripts of a radio broadcast where several disparaging remarks about the Museum were made by host Jim Grady.

### **1952**

4.5 boxes (1.9 linear feet)

The Museum was a hub for experimental and art films due to the success of the Art in Cinema program sponsored by and shown at the Museum. One of the projects this interest group initiated

was an investigation into the possibility of having a San Francisco International Film Festival. The records, mainly notes from meetings, include personal statements by several experimental film pioneers, as well as a diagram of a proposed organizational structure for the film festival.

In conjunction with its more regular film series of popular, semi-educational films, the Museum ran a four-week engagement of the film 'Pictura: Adventure in Art' at the Clay Theater from February 8-March 6. 'Pictura' was a film series made and distributed by the Pictura Films Corporation, composed of six episodes based on the lives and works of Hieronymus Bosch, Vittore Carpaccio, Paul Gauguin, Francisco Goya, Henri de Toulouse-Lautrec, and Grant Wood. The 'Pictura' campaign was an example of the Museum's attempts at extending its educational programming outside of the museum walls.

The Art in Your Life television program continued to air through the first half of the year, though the Museum struggled to find sponsorship. One of the programs involved an interview with Dr. S. I. Hayakawa on the intersection of semantics, modern art, and mental health, presented in conjunction with his lecture at the Museum entitled "Revision of Vision, A Note on the Semantics of Modern Art," co-sponsored by the San Francisco Mental Health Society.

Because of the success and educational nature of the Art in Your Life program, Morley was asked to serve on the Board of Directors of the newly formed Bay Area Educational Television Association (BAETA). Vaughn Seidel, president of BAETA, formed the group in hopes of securing one of the television channels recently allocated by the Federal Communications Commission for exclusively educational uses. Correspondence and reports document the very early stages of public television in the Bay Area, as BAETA eventually turned into a group that started KQED Channel 9 in San Francisco. The records reflect the Museum's relationship with and interest in educational television.

Towards the end of 1952 and with initiative from the Women's Board, the Museum opened an "official" branch in Parkmerced Towers. The Parkmerced Branch consisted of a gallery-type space within the residential towers that exhibited works from the permanent collection, staffed by members of the Women's Board.

### **1953**

5.5 boxes (2.3 linear feet)

The Museum spent considerable effort in 1953 on its educational programming, exploring new media and venues, and partnering with other institutions. In conjunction with the California School of Fine Arts, plans were made to launch an educational investigation into the role of direct visual communication, with emphasis on the visual arts. An additional television program, "Discovery," was added in fall 1953. The series featured interviews with artists, and artists "in action," and included guests such as Frank Lloyd Wright and Ansel Adams. Museum staff member Allon Schoener, largely responsible for the television programming, was involved locally with the Bay Area Educational Television Association, and nationally with the Committee on Art Education, sponsored by MoMA. Schoener also put together a film program called "Man and Art," a series of twenty-one hour-long film programs telling the history of art "from its beginnings through the present."

Though the SFMA was already regionally circulating art-related films, bringing in a small and much-needed profit, MoMA was interested in establishing a depository for its film library at the SFMA to act as a distribution site for the Western states. The first half of 1953 was spent largely negotiating the details of the contract, which was finally signed in early 1954, expanding the film-related activities at the Museum and confirming its role as the center of art-film activity in the West.

1953 fundraising events organized by the Women's Board and Membership Activities Board included a Fashion Ball, where MAB members sported fashions from I. Magnin, whose president was Board of Trustees member Hector Escobosa.

Of note in 1953 are the records related to the controversy surrounding the Anton Refregier murals at the Rincon Annex Post Office. Anton Refregier received a WPA commission in the late 1940s to create a 27-panel mural depicting the history of California, installed at a post office in San Francisco. In 1953, the murals were identified by the Society of Western Artists, a local conservative artist group formerly known as "Sanity in Art," as having overtly political, communistic, and inappropriate content. With the support of a congressman from Sebastopol, the issue of the removal of the murals was brought before Congress. Tom Howe of the California Palace of the Legion of Honor and Chauncey McKeever, a lawyer, acted as representatives to Congress of a local Citizens' Committee, formed to campaign against the removal of the murals.

Morley was extensively involved with the Citizens' Committee and the controversy, and contacted museum directors, journalists, and university faculty from all over the country to request that they write statements in opposition to the destruction of the murals, claiming that this attack on the Rincon Annex murals was symptomatic of small groups trying to repress art and ideas that they did not agree with or like. Defense of the murals was seen as defense of artistic expression, and the case was watched as a test for whether other conservative groups would launch similar attacks. The effort to save the murals was ultimately successful, but the arguments for and against their removal are representative of conservative attitudes prevalent at the time. Morley was additionally targeted individually because of her involvement with UNESCO, at a time when the United Nations was seen by some groups, including the Society of Western Artists, as promoting Communism.

#### **1954**

5.8 boxes (2.4 linear feet)

The Museum's Film Department expanded in 1954 to accommodate the increase in demand in lending and showing films as the contract with the New York Museum of Modern Art's Film Library was finally signed. The SFMA became the West Coast depository of the MoMA Film Library and was responsible for arranging loans of films and fielding inquiries about films and their availability. Barbara Stauffacher, wife of Art in Cinema founder Frank Stauffacher, was in charge of the film department.

Art in Cinema had a successful year as well, running Series Ten and Eleven in spring and fall 1954. The programs involved a series of presentations on "Aspects of the American Film: The Work of 15 Directors" and included directors Fred Zinnemann, Vincente Minnelli, Gene Kelly, and Frank Capra. The film series, which included lectures by or about directors, grew out of an earlier internationally circulated exhibition of still photos by the same name that Frank Stauffacher put together for the State Department and Smithsonian Institution in 1952.

Another museum program that was gaining in popularity was the Rental Gallery. The Rental Gallery operated throughout the year, but rentals were based on two three-week exhibitions per year. The program was expanded to display works for rent in a small, permanent area in the Museum, which allowed for more exposure and rotation of available works.

One of the political charges that Morley took on during 1954 was the proposed McCarran-Milliken Amendment to the Tax Revision Bill. The amendment would have revoked the tax exempt status of institutions who gave grants or prizes to individuals seen as subversive by the US government. Morley initiated a letter/telegram-writing campaign for museum directors to protest the bill, not all of whom were against its passage.



Morley spent much of the year away from the Museum attending professional meetings and lecturing, including three months in Greece conducting the UNESCO International Seminar on Museums and Education, similar to the seminar she had organized in Brooklyn in 1952. Her assistant, Katherine Baker, and curator John Humphrey ran the Museum in her absence. Along with various other preparations for her three month trip to Europe, Morley wrote 103 individual letters during the two days before her departure (Outgoing Correspondence August 18-19), exemplifying the rigorous work ethic she maintained throughout her twenty three years at the SFMA.

### **1955**

7 boxes (2.9 linear feet)

The Museum received two significant grants in 1955, one to expand the Rental Gallery program, and the other to fund the hiring of an Assistant to the Director. Under the leadership of Margaret (Mrs. E. Morris) Cox, the Museum via the Rental Gallery received a three year grant from the Rockefeller Foundation "for an experimental program to increase interest in contemporary original works of art in the public schools of San Francisco." Under this program, several public schools became eligible to rent original works from the Rental Gallery.

The Columbia Foundation gave the Museum a grant for \$30,000 (\$10,000/year for three years) to hire a second-in-command to Morley, to be titled either the Assistant to the Director or Chief Curator, depending on the relative academic versus administrative strengths of the candidates. Morley would thus be able to delegate more of the curatorial and collecting responsibilities that she was less able to maintain as her international responsibilities increased. Morley sent letters to 25 museum director colleagues across the country asking for recommendations for candidates, ultimately leading to conversations about the lack of qualified and trained museum personnel. Jerry A. Morris, curator at the Vancouver Art Gallery, was chosen for the job, starting in May 1956 as the Chief Curator.

Another significant staffing change occurred in late 1955 with the departure of Assistant Curator and television enthusiast Allon Schoener. The search for his replacement coincided with the search for the Assistant to the Director, ultimately ending in the hiring of John Baxter, longtime lecturer at the Museum, in 1956.

Major exhibitions in 1955 included the Art in the 20<sup>th</sup> Century exhibition in honor of the tenth anniversary celebrations in San Francisco of the signing of the United Nations Charter. Opening in June, Morley only decided in April that she would put together a show involving major loans from museums and galleries across the country. A flurry of correspondence can be found in the "Outgoing Correspondence" files for April and May.

Responsibility for curating the American contributions to the Sao Paulo Biennial was passed to the SFMA from the MoMA, who had curated the two previous occurrences of the Brazilian art show. Morley traveled to South America to be involved in the installation of the show as well as participate as a juror in various competitions. The American and French selections from the III Sao Paulo Biennial were shown at the SFMA in 1956.

Morley was consistently involved in advocating for political causes related to the arts – in previous years this was reflected in the Refregier mural controversy, the McCarran-Milliken Amendment, and ongoing battles with the Society for Western Artists. In the first few months of 1955, Morley was occupied with the defense of Paul Coremans of the Laboratory of the Museums of Brussels. Coremans had judged a Dutch collector's Vermeer painting to be a forgery, causing him to be "attacked in the courts" by the collector. Morley, along with Tom Howe of the California Palace of the Legion of Honor and Adelyn Breeskin of the Baltimore Museum of Art and the American Association of Art Museum Directors, rallied museum directors to send letters in support of

Coremans to the Belgian government, noting the implications of art professionals being forced into verifying the authenticity of an artwork under political pressure from a donor or collector.

### **1956**

6 Boxes, 2.5 linear feet

Building upon her past experiences with the US government and UNESCO, Morley spent the first three months of 1956 on a cultural exchange trip for the State Department. She journeyed throughout the Indian subcontinent, Asia, Australia and the South Pacific before returning to the Museum in March. She was absent from the Museum again in the summer, attending professional meetings on the East Coast and vacationing in Europe. Due in part to Morley's increasing involvements with promoting the museum profession and modern art on both national and international levels, the Museum created the position of Chief Curator, to take over some of Morley's former duties. After several months of searching, the Museum hired J.A. Morris from the Vancouver Art Gallery, who was a former president of the Western Association of Art Museum Directors. The Board threw a large reception celebrating his arrival in May, in order to introduce him to the membership. Morris' tenure at the SFMA, however, lasted only six months, as he was badly injured in an automobile accident in November and never returned to work at the SFMA.

When Morley was in San Francisco, she carried on building strong ties with UNESCO. Her correspondence files show the depth of her involvement with the organization, particularly her letters to Helen Crocker Russell. Russell was president of the SFMA Women's Board from 1948-1951, and remained on the board through 1955, when she left to devote more time to UNESCO as a US delegate. Their correspondence documents discussions between Morley and Russell on current projects and future directions for the organization.

Morley's links to UNESCO inspired new programs at the SFMA. After UNESCO declared an International Museum Week, Morley formed a committee of San Francisco museum directors to bring the celebration to the city. The files contain correspondence, meeting minutes, press releases and reports regarding organizing and publicizing events in San Francisco celebrating UNESCO's International Museum Week. They also include questionnaires from local museums about their size, collections and educational programs. Spurred by the success of the event, SFMA began to explore a project proposal to create a teacher training course, encouraging school teachers to use museums in their curriculum.

In addition to trying to increase student and teacher attendance at the Museum, the SFMA also actively sought to bring art to students by expanding their Rental Gallery program. After several successful years of renting only to Museum members, the Rental Gallery began placing original artworks in elementary schools.

### **1957**

6.5 boxes, 2.7 linear feet

1957 was a busy year for the Museum, as it expanded its current programs and began new projects. Based on the success of the school rental program, the Museum considered opening up participation in the Rental Gallery to schools outside San Francisco. The Rockefeller Foundation awarded a grant to the Museum to study other Rental Galleries around the country, to encourage and perfect this innovative program. Also, the Museum greatly enlarged its slide library in both size and subject matter by working in cooperation with the Women's Architectural League. The League solicited slides depicting buildings by award-winning local architects. The project took two years to begin; the file includes material from 1956-1957.

Concurrently, the Museum became a founding member of the Museum Exhibitions Association, a group of 12 US art museums interested in promoting contemporary art. Administered by the Institute of Contemporary Arts in Boston, the association's purpose was to cooperatively assemble and circulate exhibits. Each museum paid dues and was able to draw upon those funds while curating an exhibit for circulation among members, and was able to receive shows.

Though the Museum's active production of television programs ended when Allon Schoener left the Museum in 1955, its interest in educational television did not end. The records contain evidence of active involvement with the Bay Area Educational Television Association, which established KQED, and correspondence regarding a TV series called "Odyssey," produced by CBS in cooperation with the American Association of Museums (AAM) and museums worldwide. Using museum artifacts, Odyssey tells the story of "man's journey." CBS, drawing on SFMA's experience in educational television, flew Morley to Washington to attend a meeting with other museum directors about the project.

In addition to these programs, the Museum concentrated on reorganizing its administration. Working with the Board of Trustees to establish good business practices, the Museum began offering a retirement plan to its employees (from which Morley was excluded because her 22 years of service would have made the plan too expensive), and worked with other museums and the AAM to establish a fair salary schedule for museum workers.

The Museum also welcomed many foreign visitors in 1957, largely due to a conference held by UNESCO in San Francisco in the fall. In conjunction with the conference, the Museum opened a large exhibition entitled Art in Asia and the West. Morley spent the summer in London and Paris conducting research for the exhibition. In recognition for her work in both museological and cultural fields, Morley received an honorary degree from Smith College.

### **1958**

5 boxes, 2.09 linear feet

The Museum's educational programs did not expand into new art areas in 1958, but there were several developments that broadened existing programs. In addition to the usual flower arrangement courses, art classes, and specific lectures, the Museum offered a general course on the theory of art, more academic in its design than previous offerings. The film program continued as usual, but also supported outside celebrations of art film through the Women's Board sponsoring an evening of the San Francisco Film Festival.

1958 also saw Morley's continued commitment to the international art community and to training foreign visitors in good museum practices. In addition to the usual visits arranged by the State Department and non-profit organizations, Morley personally arranged a US trip for a young art museum worker she met on her visit to New Zealand in 1956. Due to a dearth of training opportunities at home, Colin McCahon wanted to gain experience by working at US museums for a few weeks in each. In addition to securing funding for McCahon to work at SFMA for a month, Morley wrote the Rockefeller Foundation and Carnegie Corporations to obtain funding, and other museum directors to arrange visits to their institutions.

The records also include notes and correspondence documenting a series of events planned in relation to the *Art of Animation* exhibition. In conjunction with the annual Christmas party, the Board granted an achievement award to Walt Disney. The celebrations planned by the Board's award committee included a trip to Burbank to meet Disney staff and preview the exhibition, an opening for the exhibition at the Museum, a reception at City Hall thrown by the mayor, a Christmas-tree competition judged by Disney, and the gift of a Gurdon Woods sculpture to Disney at the awards dinner.

Morley's tenure as Director of the Museum ended in 1958. Saying that she had carried the Museum as far as she could, Morley resigned at the end of January. She continued working at the Museum while searching for another museum job, looking first in San Francisco before deciding to settle on the collection and resource rich East Coast. The Museum threw two parties to honor her achievements: a formal reception on June 30<sup>th</sup> and a smaller, more informal gathering of artists on July 14<sup>th</sup>. Morley remained in charge of the Museum through August 12, to complete her commitments to install the Juan Gris show before leaving. After leaving the Museum, she spent a few weeks in Aspen with Darius Milhaud, then traveled to Brazil to act as an advisor for ICOM during the UNESCO International Seminar on Museums. Morley returned to San Francisco in October and remained there for a few months before leaving to take the Assistant Director position at the Solomon R. Guggenheim Museum in New York. Morley remained officially on staff of the SFMA until the end of 1960 by finally taking her accumulated sabbatical years.

After Morley's resignation was announced, the Museum's search for an assistant director turned into a search for a replacement. They selected George Culler, and gave him the title of Associate Director. Culler's expertise was in education. In addition to his undergraduate training in education, he had teaching experience as a professor at Kansas State Teachers College and as instructor of painting at the Cleveland Institute of Art. Culler's museum administrative experience was also education-oriented, as he was Assistant Curator of Education at the Cleveland Museum of Art and Director of Museum Education at the Art Institute of Chicago. Culler also had an MA in aesthetics and art history from Western Reserve University and was a painter and printmaker.

## CONTAINER LIST

### RECORDS FROM 1935-1936 (Boxes 1-4)

Container	Folder	Folder title	Date
Box 1	1	American Association of Museums	1936
Box 1	2	American Federation of Arts	1936
Box 1	3	Art Associations: Los Angeles Art Association	1936
Box 1	4	Artists' Correspondence	1936
Box 1	5	Arts Groups	1936
Box 1	6	Board of Trustees: Correspondence	1934
Box 1	7	Board of Trustees: Member Lists and Addresses	1921, 1935-1936
Box 1	8	California School of Fine Arts	1936
Box 1	9	Carnegie Corporation: Art Education Project	1935-1936
Box 1	10	Clubs	1936
Box 1	11	College Art Association	1935-1936
Box 1	12	Dealers: Foreign	1936
Box 1	13	Denman, Leslie Van Ness (Mrs William): Correspondence	1936
Box 1	14	Educational Programs: Correspondence	1935-1936
Box 1	15	Educational Programs: Contributions	1936
Box 1	16-21	Educational Programs: Educational Subcommittees	1935-1936
Box 1	22	Educational Programs: Gallery Talks and Lectures	1936
Box 1	23	Educational Programs: Schedule of Gallery Talks and Lectures	1935
Box 1	24	Educational Programs: Study Courses – Correspondence	1935-1936
Box 1	25	Educational Programs: Study Courses – Schedules	1935-1936
Box 1	26	Exchanges	1936
Box 1	27	Exhibitions in East Open to Artists	1935-1936
Box 1	28	Galleries	1936
Box 1	29	Government Projects	1936
Box 2	1	Government Projects: Federal Art Project Manual and Report	1935-1936
Box 2	2-3	Government Projects: Juried Competitions – US Post Offices	1931-1935
Box 2	4	Government Projects: Treasury Department, Procurement Division, Section of Painting and Sculpture	1935-1936
Box 2	5	Government Projects: Works Progress Administration	1936
Box 2	6	Institutions	1934-1936
Box 2	7-14	Lectures: Inside	1935-1936
Box 2	15	Lectures: Outside	1936
Box 2	16	Lectures: Prospective	1936
Box 2	17	Lectures: Special Groups in Museum	1935-1936
Box 2	18	Libraries: Frick Art Reference Library	1936
Box 2	19	Library	1935
Box 2	20	Library: Orders	1936
Box 2	21	Morley, Dr. GM: Calendar	1935
Box 2	22	Morley, Dr. GM: Correspondence	1936
Box 3	1	Morley, Dr GM: Mills College Summer Session	1936
Box 3	2	Museum Administration: Artists' Advisory Committee	1935
Box 3	3	Museum Administration: Attendance Reports, Sales Desk	1935-1936

Container	Folder	Folder title	Date
Box 3	4-5	Museum Administration: Building	1933-1936
Box 3	6	Museum Administration: Building – Room 134 (Numbered Digest)	1935-1937
Box 3	7	Museum Administration: City Financial	1935-1936
Box 3	8	Museum Administration: Equipment and Tradesmen	1936
Box 3	9	Museum Administration: Financial – Dulley, Leslie	1935-1936
Box 3	10	Museum Administration: Insurance	1934-1936
Box 3	11	Museum Administration: Insurance Reports	1935
Box 3	12-13	Museum Administration: Shipping	1934-1936
Box 3	14	Museum Contributions	1936
Box 3	15	Museums	1935-1936
Box 3	16	Publications: Promotional Booklet	1934
Box 3	17	Reproductions: Slides	1936
Box 3	18	San Francisco Art Association: Artists' Council	1935-1936
Box 3	19	Staff	1935-1936
Box 3	20	Staff: Davis, Claudia – Calendar	1935
Box 3	21	Staff: Davis, Claudia – Travel	1936
Box 4	1	Telegrams: Miscellaneous	1936
Box 4	2	Universities	1936
Box 4	3	Western Association of Art Museum Directors	1935-1936
Box 4	4	Women's Board: Correspondence	1936
Box 4	5	Women's Board: Educational Committee Report – through October 1935	1935
Box 4	6	Women's Board: Educational Committee Report – through December 1935	1936
Box 4	7	Women's Board: Educational Committee Report – Exhibition Outlines	1935-1936
Box 4	8	Women's Board: Educational Committee Report – Exhibition Schedules	1935
Box 4	9	Women's Board: Educational Committee Report – Financial Report	1935-1936
Box 4	10	Women's Board: Educational Committee Report – Gifts and Loans	1935-1936
Box 4	11	Women's Board: Educational Committee Report - Organizations Served	1935-1936
Box 4	12	General: A-E, L	1935-1936

**RECORDS FROM 1937** (Boxes 5-12)

Container	Folder	Folder title
Box 5	1	American Association of Museums
Box 5	2	American Federation of Arts
Box 5	3-4	Applicants
Box 5	5	Art Associations: Los Angeles Art Association
Box 5	6	Artists Correspondence
Box 5	7	Artists Correspondence: Adams, Ansel
Box 5	8	Arts Groups
Box 5	9	Arts Groups: San Francisco Society of Women Artists
Box 5	10	Board of Trustees: Correspondence
Box 5	11	California School of Fine Arts

<b>Container</b>	<b>Folder</b>	<b>Folder title</b>
Box 5	12	Carnegie Corporation
Box 5	13	Carnegie Extension Exhibitions and Course
Box 5	14	Clubs
Box 5	15	Collector and Donor Correspondence
Box 5	16	College Art Association
Box 5	17	Dealers, American
Box 5	18	Dealers, Foreign
Box 5	19	Educational Department
Box 5	20	Educational Programs
Box 5	21	Educational Programs: Children's Classes
Box 5	22	Educational Programs: Dance
Box 5	23	Educational Programs: Dance – Cushing, Maxine
Box 5	24	Educational Programs: Music
Box 5	25	Exchanges
Box 6	1-8	Galleries
Box 6	9	Gifts and Bequests
Box 6	10-11	Golden Gate International Exposition: Correspondence
Box 6	12	Government Projects
Box 6	13	Government Projects: Works Progress Administration
Box 6	14-15	Institutions
Box 6	16	Lectures: Inside
Box 6	17	Lectures: Outside
Box 6	18	Lectures: Prospective
Box 6	19	Lectures: Special Groups in Museum
Box 6	20	Lectures: Women's Board, Special Group
Box 6	21	Libraries
Box 6	22	Library: General
Box 6	23	Library: Gifts
Box 7	1-2	Library: Orders
Box 7	3	Library: Print Room
Box 7	4	Library: Reports
Box 7	5	Lists
Box 7	6	Material Borrowed
Box 7	7	Material for Sale
Box 7	8	Material Offered
Box 7	9	Material Rejected
Box 7	10	Membership
Box 7	11	Membership: Ideas
Box 7	12-13	Morley, Dr GM: Correspondence
Box 7	14	Morley, Dr GM: New York Trip
Box 8	1	Movies
Box 8	2	Movies: Reservations
Box 8	3	Museum Administration: General
Box 8	4	Museum Administration: Building
Box 8	5	Museum Administration: Building – Oppenheimer, Selby
Box 8	6	Museum Administration: Building – Room 134

<b>Container</b>	<b>Folder</b>	<b>Folder title</b>
Box 8	7	Museum Administration: Building – Room 134 Correspondence and Minutes
Box 8	8	Museum Administration: Building – Room 134 Documents
Box 8	9	Museum Administration: City Financial
Box 8	10	Museum Administration: Equipment
Box 8	11	Museum Administration: Financial
Box 8	12	Museum Administration: Financial – Bills
Box 8	13	Museum Administration: Financial – Dulley, Leslie
Box 8	14	Museum Administration: Financial – Petty Cash
Box 8	15	Museum Administration: Insurance
Box 9	1	Museum Administration: Orders
Box 9	2	Museum Administration: Permits and Licenses
Box 9	3	Museum Administration: Police
Box 9	3	Museum Administration: Shipping
Box 9	4	Museum Administration: Tradesmen
Box 9	5	Museum Administration: War Memorial Board
Box 9	6	Museum Administration: Watchmen Reports
Box 9	7	Museum Announcements
Box 9	8	Museum Contributions
Box 9	9	Museum Contributions: Contributors Party
Box 9	10-24	Museums
Box 9	25-33	Printers
Box 9	34	Printers: Bids Master – Miscellaneous
Box 9	35	Printers: Bids Master – SFAA Drawings
Box 9	36	Printers: Bids Master – Surrealist Announcements
Box 10	1	Publications: Catalogue Correspondence
Box 10	2	Publications: Monthly Bulletin
Box 10	3	Publications: Postal Cards
Box 10	4	Publicity
Box 10	5	Publicity: American Magazine of Art
Box 10	6	Recreation Commission, City of San Francisco
Box 10	7	Registrars Department
Box 10	8-9	Reproductions
Box 10	10	Sales
Box 10	11	San Francisco Art Association
Box 10	12	San Francisco Art Association: Adair, Ruby
Box 10	13	San Francisco Art Association: Artists' Council
Box 10	14	San Francisco Art Association: Parilia
Box 10	15	Schools
Box 10	16	Staff
Box 10	17	Staff: Davis, Claudia
Box 10	18	Staff: Schedules
Box 10	19	Staff: Volunteers
Box 10	20	Telegrams
Box 10	21	Universities
Box 10	22	Universities: Mills College
Box 10	23	Universities: Mills College – Neumayer, Alfred



Container	Folder	Folder title
Box 10	24	Universities: University of California
Box 11	1	Western Association of Art Museum Directors
Box 11	2	Western Association of Art Museum Directors: Business
Box 11	3	Western Association of Art Museum Directors: Fiene
Box 11	4	Western Association of Art Museum Directors: Meetings
Box 11	5-8	Women's Board: Correspondence
Box 11	9	Women's Board: Educational Committee
Box 11	10	Women's Board: Educational Committee – Report
Box 11	11	Women's Board: Educational Committee Report – Free Gallery Talks and Lectures
Box 11	12	Women's Board: Educational Department Report
Box 12	1-7	General: A-Z

**RECORDS FROM 1938** (Boxes 13-18)

Box 13	1	American Association of Museums: Meetings 1938-1939
Box 13	2	American Federation of Arts
Box 13	3	Applicants
Box 13	4	Art Associations
Box 13	5-6	Artists' Correspondence
Box 13	7	Arts Groups
Box 13	8	Board of Trustees: Correspondence
Box 13	9	California School of Fine Arts
Box 13	10	Carnegie Corporation
Box 13	11-13	Clavilux Recital
Box 13	14	Clubs
Box 13	15	Clubs: San Francisco Classroom Teachers Association
Box 13	16-17	Cocktail Party - 1938
Box 14	1	College Art Association
Box 14	2	Comparative Museum Material
Box 14	3	Dealers - American
Box 14	4	Dealers - Foreign
Box 14	5	Educational Programs
Box 14	6	Educational Programs: Children's Classes
Box 14	7	Educational Programs: Dance
Box 14	8	Educational Programs: Dance - Cushing, Maxine
Box 14	9	Educational Programs: Music
Box 14	10	Exchanges
Box 14	11	French Consul
Box 14	12	Galleries: Miscellaneous
Box 14	13	Galleries: Harriman (Marie) Gallery
Box 14	14	Galleries: Oakland Art Gallery
Box 14	15	Galleries: Schaeffer Galleries
Box 14	16	General Education Board
Box 14	17	Gifts and Bequests
Box 14	18-22	Golden Gate International Exposition: Correspondence

<b>Container</b>	<b>Folder</b>	<b>Folder title</b>
Box 14	23	Government Projects
Box 14	24	Government Projects: Works Progress Administration; Federal Art Project; Federal Music Project
Box 14	25	Institutions
Box 15	1	Invitations
Box 15	2	Lectures: Inside
Box 15	3	Lectures: Outside
Box 15	4	Lectures: Prospective
Box 15	5-6	Lectures: Women's Board Special Group
Box 15	7	Letters of Recommendation and Introduction
Box 15	8	Libraries
Box 15	9	Library
Box 15	10	Library: Gifts
Box 15	11	Library: Orders
Box 15	12	Library: Reports
Box 15	13	Material Offered
Box 15	14	Material Rejected
Box 16	1	Membership
Box 16	2	Membership: Ray W Smith Associates
Box 16	3-4	Morley, Dr GM: Correspondence
Box 16	5	Morley, DR GM: New York Trip
Box 16	6	Movies
Box 16	7	Museum Administration: General Correspondence
Box 16	8	Museum Administration: Attendance Reports
Box 16	9	Museum Administration: Building
Box 16	9	Museum Administration: Building - "Report on Statuary Court"
Box 16	10	Museum Administration: City Financial
Box 16	11	Museum Administration: Director's Report
Box 16	12	Museum Administration: Equipment
Box 16	13	Museum Administration: Financial
Box 16	14	Museum Administration: Installation
Box 16	15	Museum Administration: Insurance
Box 16	16	Museum Administration: Insurance Reports
Box 16	17	Museum Administration: Orders
Box 16	18	Museum Administration: Permits and Licenses, Postal Information, Tradesmen, Watchmen
Box 17	1	Museum Administration: Shipping
Box 17	2-3	Museum Contributions
Box 17	4	Museum Contributions: Contributors List
Box 17	5-13	Museums
Box 17	14	New York Fair 1939
Box 17	15	Opera Designs
Box 17	16	Printers
Box 17	17	Publicity
Box 17	18	Radio
Box 17	19	Recreation Commission, City of San Francisco
Box 17	20	Reproductions
Box 18	1	Reproductions: Flower Vendor

Container	Folder	Folder title
Box 18	2	San Francisco Adult Education Council
Box 18	3	San Francisco Art Association
Box 18	4	Schools
Box 18	5	Staff
Box 18	6	Staff: Volunteers
Box 18	7	Universities: Miscellaneous
Box 18	8	Universities: Mills College
Box 18	9	Universities: University of California
Box 18	10	Walter (Edmund) Collection
Box 18	11-14	Western Association of Art Museum Directors (WAAMD)
Box 18	15	Western Association of Art Museum Directors: Meeting 1938
Box 18	16-17	Women's Board: Correspondence
Box 18	18	Women's Board: Correspondence - Liebes, Dorothy
Box 18	19	Women's Board Auxiliary
Box 18	20	A-Z General

**RECORDS FROM 1939** (Boxes 19-26)

Box 19	1	American Association of Museums
Box 19	2-4	American Association of Museums: Meeting
Box 19	5	American Association of Museums: Meeting - Offers to Aid
Box 19	6	American Association of Museums: Meeting - Thank You
Box 19	7	American Federation of Arts
Box 19	8	American Federation of Arts: Meetings
Box 19	9	Announcements of Outside Exhibitions
Box 19	10	Applicants
Box 19	11	Art Associations: Miscellaneous
Box 19	12	Art Associations: Pacific Arts Association
Box 19	13	Art Institute of Light
Box 19	14	Artists' Correspondence
Box 19	15	Artists' Correspondence: Moholy-Nagy, Laszlo
Box 19	16	Arts Groups
Box 19	17	Board of Trustees: Correspondence
Box 20	1	California School of Fine Arts
Box 20	2	Carnegie Corporation
Box 20	3	Clubs
Box 20	4	Collector and Donor Correspondence
Box 20	5	College Art Association
Box 20	6	Dealers: American
Box 20	7	Dealers: Foreign
Box 20	8	Educational Programs
Box 20	9	Educational Programs: Children's Classes
Box 20	10	Educational Programs: Dance
Box 20	11	Exchanges
Box 20	12-15	Galleries
Box 20	16	Gifts and Bequests
Box 20	17	Girl Scout Council

<b>Container</b>	<b>Folder</b>	<b>Folder title</b>
Box 20	18-20	Golden Gate International Exposition: Correspondence
Box 21	1	Golden Gate International Exposition: Correspondence
Box 21	2	Government Projects
Box 21	3	Government Projects: State Department
Box 21	4	Government Projects: Works Progress Administration
Box 21	5	Institutions
Box 21	6	Institutions: California State Fair
Box 21	7	Institutions: National Education Association
Box 21	8	Lectures: Courses
Box 21	9	Lectures: Inside
Box 21	10	Lectures: Outside
Box 21	11	Lectures: Prospective
Box 21	12	Lectures: Women's Board Special
Box 21	13	Letters of Recommendation and Introduction
Box 21	14	Libraries: Frick Art Reference Library
Box 21	15	Library
Box 21	16	Library Associations
Box 21	17	Library: Gifts
Box 22	1	Library: Orders
Box 22	2	Library: Reports
Box 22	3	Marconi Memorial Committee
Box 22	4	Material Offered
Box 22	5-6	Material Rejected
Box 22	7-12	Membership
Box 22	13	Membership: Catalogue Bonus
Box 22	14	Movies
Box 23	1	Museum Administration: General
Box 23	2	Museum Administration: Attendance Reports
Box 23	3	Museum Administration: Building
Box 23	3	Museum Administration: Equipment
Box 23	4	Museum Administration: Financial
Box 23	5	Museum Administration: Hotel Lists
Box 23	6	Museum Administration: Installation
Box 23	3	Museum Administration: Insurance
Box 23	7	Museum Administration: Shipping
Box 23	3	Museum Administration: War Memorial Board
Box 23	3	Museum Administration: Watchman Reports
Box 23	8-9	Museum Contributions
Box 23	10	Museum Contributions: Contributors List
Box 23	11-25	Museums
Box 24	1-2	Museums
Box 24	3	New York World's Fair
Box 24	4	Press Releases
Box 24	5	Princeton Slide Project
Box 24	6-7	Printers: Miscellaneous
Box 24	8	Publications Correspondence
Box 24	9	Publications: Christmas Cards

Container	Folder	Folder title
Box 24	10	Publications: Museum Quarterly
Box 24	11	Publicity
Box 24	12	Publicity: Articles
Box 24	13	Radio: National Art Society
Box 24	14	Recreation Commission, City of San Francisco
Box 24	15	Reproductions
Box 24	16	Reproductions: Flower Vendor
Box 24	17	Reproductions: Living American Art
Box 24	18	Reproductions: New York Graphic Society
Box 24	19	Reproductions: Raymond and Raymond
Box 24	20	Reproductions: Slides
Box 24	21	Sales
Box 24	22	San Francisco Adult Education Council
Box 24	23	San Francisco Art Association
Box 24	24	San Francisco Art Association: Rosenthal, Mildred
Box 24	25	San Francisco Art Association: Montalvo Foundation
Box 25	1	San Francisco Art Association: Parilia
Box 25	2	Sanity in Art Letters
Box 25	2a	Sanity in Art: Newspaper Clippings
Box 25	3	Schools
Box 25	4	Staff
Box 25	5	Staff: Gordon, Walter
Box 25	6	Staff: Volunteers
Box 25	7	Telegrams
Box 25	8	Universities: Miscellaneous
Box 25	9	Universities: Mills College
Box 25	10	Universities: University of California
Box 25	11	Western Association of Art Museum Directors
Box 25	12	Western Association of Art Museum Directors: Meeting
Box 25	13-15	Women's Board Correspondence
Box 25	16	Women's Board Auxiliary
Box 25	17-19	A-Z General
Box 26	1-4	A-Z General

**RECORDS FROM 1940** (Boxes 27-36)

Box 27	1	American Association of Museums
Box 27	2	American Federation of Arts
Box 27	3-5	American Federation of Arts: Convention
Box 27	6	Announcements of Outside Exhibitions
Box 27	7	Applicants
Box 27	8	Art Associations: Miscellaneous
Box 27	9	Artists' Correspondence
Box 27	10-11	Arts Groups
Box 27	12	Association of Art Museum Directors
Box 27	13-15	Board of Trustees: Correspondence

<b>Container</b>	<b>Folder</b>	<b>Folder title</b>
Box 28	1	California School of Fine Arts
Box 28	2	Carnegie Corporation and Institution
Box 28	3	Clubs
Box 28	4	Collector and Donor Correspondence
Box 28	5	College Art Association
Box 28	6-7	Dealers - American
Box 28	7	Dealers - Foreign
Box 28	8	Educational Programs: Children's Classes, Dance
Box 28	9	Educational Programs: Correspondence, Reports
Box 28	10	Educational Programs: Courses
Box 28	11	Exchanges
Box 28	12	Galleries
Box 28	13	Gifts and Bequests
Box 28	14	Golden Gate International Exposition: Correspondence, Pan-American Art
Box 28	15	Government Projects
Box 28	16	Government Projects: State Department
Box 29	1	Institutions
Box 29	2	Lectures: Inside
Box 29	3	Lectures: Outside
Box 29	4	Lectures: Prospective
Box 29	5	Letters of Recommendation and Introduction
Box 29	6	Libraries
Box 29	7	Library: Correspondence
Box 29	8	Library: Gifts
Box 29	9	Library: Orders
Box 29	7	Library: Reports
Box 29	10-11	Material Offered
Box 29	12	Material Rejected
Box 29	13	Membership: Correspondence
Box 30	1-6	Membership: Correspondence
Box 30	7	Membership: Out of Town
Box 30	8	Membership: Parties, Bonus Catalogue, Clubs
Box 30	9	Membership: Picasso Exhibition Preview - Replies
Box 30	10	Morley, Dr GM: Calendar
Box 30	11	Morley, Dr GM: Committees
Box 31	1	Morley, Dr GM: Committees - American Association of Museums Council
Box 31	2	Morley, Dr GM: Committees - American Council of Learned Societies
Box 31	3-4	Morley, Dr GM: Committees - American Federation of Arts Trustees
Box 31	5-6	Morley, Dr GM: Committees - College Art Association Board, 1939-1940
Box 31	7	Morley, Dr GM: Committees - Continuation Committee of the Conference on Inter-American Relations in the Field of Art, 1939-1940
Box 31	8-13	Morley, Dr GM: Correspondence
Box 32	1-4	Morley, Dr GM: Correspondence
Box 32	5	Morley, Dr GM: New York and Washington, DC Trips
Box 32	6-10	Morley, Dr GM: South American Trip
Box 32	11	Morley, Dr GM: South American Trip - 1941
Box 32	12	Movies
Box 32	13	Movies: The City

<b>Container</b>	<b>Folder</b>	<b>Folder title</b>
Box 32	14	Museum Administration: Attendance Reports
Box 32	15	Museum Administration: Building
Box 32	16	Museum Administration: Complaints
Box 33	1-2	Museum Administration: Desk Letters
Box 33	3	Museum Administration: Equipment, Repair Work
Box 33	4	Museum Administration: Financial, Insurance Reports
Box 33	5	Museum Administration: General Correspondence
Box 33	6	Museum Administration: Hotels and Airlines, Watchman Reports
Box 33	7	Museum Administration: Hughes, TC – Correspondence
Box 33	8	Museum Administration: Shipping
Box 33	9	Museum Contributions
Box 33	10	Museum Contributions: Bills
Box 33	11	Museum Contributions: Contributors Lists
Box 33	12-14	Museums
Box 33	15	Museum Administration: War Memorial Board
Box 34	1	Museums: Museum of Modern Art, New York
Box 34	2	National Art Week
Box 34	3	Photo Forum
Box 34	4	Photo Forum: Mailing List Slips and Registration Cards
Box 34	5	Press Releases
Box 34	6	Printers
Box 34	7	Publications: Bulletin Correspondence, Catalogue Correspondence
Box 34	8-11	Publications: Greeting Cards
Box 34	12	Publications: Greeting Cards – Samples
Box 34	13	Publicity
Box 35	1	Publicity: California Arts and Architecture, Time-Life-Fortune Magazines
Box 35	2	Publicity: Articles by Dr Morley
Box 35	3	Radio
Box 35	4	Reproductions
Box 35	5	Reproductions: “Flower Vendor” and “Man With Hoe”
Box 35	6	Reproductions: Photography, Slides
Box 35	7	San Francisco Adult Education Council
Box 35	8	San Francisco Art Association
Box 35	9	San Francisco Art Association: Montalvo Foundation
Box 35	10	San Francisco Art Association: Street Fair
Box 35	11	Schools
Box 35	12	Staff, Staff: Volunteers
Box 35	13	Universities: Miscellaneous
Box 35	14	Universities: Mills College
Box 35	15	Universities: University of California
Box 36	1	Western Association of Art Museum Directors
Box 36	2	Western Association of Art Museum Directors: Meeting
Box 36	3	Western Association of Art Museum Directors: Surveys
Box 36	4-5	Women’s Board: Correspondence
Box 36	6	Women’s Board Auxiliary: Correspondence, Questionnaires
Box 36	7-9	Women’s Board Auxiliary: Christmas Carnival
Box 36	10	A-Z General

**RECORDS FROM 1941** (Boxes 37-46, Tube 1, Oversize Box 1)

Container	Folder	Folder title
Box 37	1	American Association of Museums
Box 37	2-3	American Federation of Arts
Box 37	4	Announcements of Outside Exhibitions and Competitions
Box 37	5	Applicants
Box 37	6	Art Associations
Box 37	7-9	Artists' Correspondence
Tube 1		Arts Groups
Box 37	10-11	Arts Groups
Box 37	12	Association of Art Museum Directors
Box 37	13	Bender Memorial Committee
Box 37	14	Board of Trustees: Correspondence
Box 37	15	California School of Fine Arts
Box 37	16	Carnegie Corporation
Box 37	17	Clubs
Box 37	18	Collector and Donor Correspondence
Box 37	19	College Art Association
Box 37	20-21	Dealers – American, Foreign
Box 37	22	Educational Programs
Box 37	23	Educational Programs: Dance, Latin America, Music, Painting for Pleasure
Box 38	1	Exchanges
Box 38	2	Galleries: Miscellaneous
Box 38	3	Gifts and Bequests
Box 38	4	Government Projects: Works Progress Administration
Box 38	5	Institutions
Box 38	6	Institutions: Chamber of Commerce
Box 38	7	Institutions: National Education Association
Box 38	8	Latin America Projects: Department Store exhibits
Box 38	9	Latin America Projects: National Committee of the United States on International Intellectual Cooperation
Box 38	10-13	Latin America Projects: Office of the Coordinator
Box 39	1-2	Latin America Projects: Office of the Coordinator
Box 39	3	Latin America Projects: Office of the Coordinator – Financial
Box 39	4	Latin America Projects: Pan American Union
Box 39	5	Latin America Projects: South American Correspondence
Box 39	6	Latin America Projects: State Department
Box 39	7	Latin America Projects: State Department – South American Visitors
Box 39	8	Lectures: Courses
Box 39	9	Lectures: Inside
Box 39	10	Lectures: Inside – Ede, H. S.
Box 39	11	Lectures: Outside
Box 39	12	Lectures: Prospective
Box 39	13	Letters of Recommendation and Introduction
Box 40	1	Letters of Recommendation and Introduction: Guggenheim Foundation
Box 40	2	Libraries
Box 40	3	Library



<b>Container</b>	<b>Folder</b>	<b>Folder title</b>
Box 40	4	Library: Gifts
Box 40	5	Library: Magazine Subscriptions, Orders, Reports
Box 40	6	Material Offered
Box 40	7-8	Material Rejected
Box 40	9	Membership
Box 40	10	Membership: Parties
Box 40	11	Morley, Dr GM: Ann Arbor-Laramie Trip
Box 40	12	Morley, Dr GM: Art of the Americas Book
Box 40	13	Morley, Dr GM: Calendar
Box 40	14	Morley, Dr GM: Committees
Box 40	15	Morley, Dr GM: Committees – American Association of Museums Council
Box 40	1	Morley, Dr GM: Committees – American Federation of Arts Trustees
Box 41	2	Morley, Dr GM: Committees – Bender Memorial Executive Committee
Box 41	3-4	Morley, Dr GM: Committees – College Art Association Board
Box 41	5	Morley, Dr GM: Committees – State Department Advisory Committee on Art
Box 41	6-12	Morley, Dr GM: Correspondence
Box 42	1	Morley, Dr GM: New York Trip
Box 42	2	Morley, Dr GM: Ohio Trip
Box 42	3-5	Morley, Dr GM: South American Trip
Box 42	6-7	Movies
Box 42	8	Movies: The City
Box 42	9	Museum Administration: Attendance Reports, Building
Box 42	10	Museum Administration: Desk Letters, Equipment, Financial, Form Letters
Box 43	1-2	Museum Administration: General
Box 43	3	Museum Administration: Insurance, Postal Information, Shipping, War Memorial Board
Box 43	4	Museum Contributions
Box 43	5-12	Museums
Box 43	13-14	National Art Week
Box 44	1	National Art Week
OV1		National Art Week
Box 44	2	Photo Forum: De Luca, Paula
Box 44	3	Photo Forum: De Luca, Paula – Publicity
Box 44	4	Photo Forum: Hughes, T. C.
Box 44	5	Photo Forum: Hughes, T. C. – Participants
Box 44	6	Photo Forum: Questionnaires
Box 44	7	Photography Program
Box 44	8	Printers
Box 44	9	Publications: Correspondence, Museum Quarterly
Box 44	10	Publications: Greeting Cards
Box 44	11	Publicity: Articles
Box 44	12-13	Publicity: Correspondence
Box 45	1	Radio
Box 44	2	Reproductions: Prints, Slides, Photographs
Box 45	3	San Francisco Art Association
Box 45	4	San Francisco Art Association: Montalvo Foundation
Box 45	5	Schools
Box 45	6	Staff

Container	Folder	Folder title
Box 45	7	Staff: Hickey, Marguerite
Box 45	8	Staff: Hughes, Thomas
Box 45	9	Staff: MacAgy, Douglas
Box 45	10	Staff: Meetings
Box 45	11	Universities: Miscellaneous
Box 45	12	Universities: Mills College
Box 45	13	Universities: University of California
Box 45	14	Western Association of Art Museum Directors
Box 45	15	Western Association of Art Museum Directors: Meeting
Box 46	1	Western Museums Conference
Box 46	2-3	Women's Board: Correspondence
Box 46	4-8	A-Z General

**RECORDS FROM 1942** (Boxes 47-53, Tube 1)

Box 47	1	American Association of Museums
Box 47	2	American Federation of Arts
Box 47	3	Announcements of Outside Exhibitions and Competitions
Box 47	4	Applicants
Box 47	5	Art Associations
Box 47	6	Artists' Correspondence
Box 47	7	Arts Groups
Box 47	8	Board of Trustees: Correspondence
Box 47	9	Clubs
Box 47	10	Collector and Donor Correspondence
Box 47	11	College Art Association
Box 47	12	Conference: Aesthetics and Art Education
Box 47	13	Council for Art in Wartime
Box 47	14	Dealers - American
Box 47	15	Educational Programs; Educational Programs: Children's Classes, Dance, Latin America, Music, Painting for Pleasure
Box 47	17	Exchanges
Box 47	18	Galleries: Miscellaneous
Box 47	19	Gifts and Bequests
Box 47	20	Government Projects, Government Projects: Office of Education, Office of War Information
Box 48	1	Institutions
Box 48	2	Institutions: National Education Association
Box 48	3	Latin America Projects: Berrien, William
Box 48	4	Latin America Projects: Committee of Inter-American Artistic and Intellectual Relations
Box 48	5	Latin America Projects: National Committee on International Intellectual Cooperation
Box 48	6	Latin America Projects: Office of the Coordinator of Inter-American Affairs
Box 48	7	Latin America Projects: Pan American Society
Box 48	8	Latin America Projects: Pan American Union
Box 48	9	Latin America Projects: South American Correspondence

<b>Container</b>	<b>Folder</b>	<b>Folder title</b>
Box 48	10	Latin America Projects: South American Visitors – Pettoruti, Emilio
Box 48	11	Latin America Projects: State Department
Box 48	12	Latin America Projects: State Department – D’Harnoncourt, Rene
Box 48	13	Latin America Projects: State Department – Visiting South Americans
Box 48	14	Lectures: Courses
Box 48	15	Lectures: Inside
Box 48	16	Lectures: Outside
Box 48	17	Lectures: Prospective
Box 48	18	Letters of Recommendation and Introduction
Box 49	1	Libraries: Miscellaneous
Box 49	2	Library
Box 49	3	Library: Gifts, Orders, Reports
Box 49	4	Material Offered
Box 49	5	Material Rejected
Box 49	6	Membership
Box 49	7	Morley, Dr GM: Calendar
Box 49	8	Morley, Dr GM: Committees – Albert Bender Memorial
Box 49	9	Morley, Dr GM: Committees – American Federation of Arts Trustees
Box 49	10	Morley, Dr GM: Committees – College Art Association Board
Box 49	11	Morley, Dr GM: Committees – Committee on Conservation of Cultural Resources
Box 49	12	Morley, Dr GM: Committees – State Department Advisory Committee on Art
Box 49	13-17	Morley, Dr GM: Correspondence
Box 50	1	Movies
Box 50	2	Movies: The City
Box 50	3	Museum Administration: Attendance Reports
Tube 1		Museum Administration: Building
Box 50	4	Museum Administration: Building
Box 50	5	Museum Administration: City Correspondence, Desk, Equipment
Box 50	6	Museum Administration: General
Box 50	7	Museum Administration: Insurance
Box 50	8	Museum Administration: Postal Information, Salvage, Shipping
Box 50	9	Museum Administration: Travel Information, Watchmen
Box 50	10-14	Museums
Box 51	1-2	Museums
Box 51	3	National Art Week
Box 51	4	Pacific House
Box 51	5	Photo Forum
Box 51	6-7	Photo Forum: Hughes, Thomas
Box 51	8	Printers
Box 51	9	Publications: Correspondence, Greeting Cards, Museum Quarterly
Box 51	10	Publicity: Articles
Box 51	11-12	Publicity: Correspondence
Box 51	13	Radio
Box 51	14	Red Cross
Box 51	15	Reproductions: Flower Vendor, Photographs, Slides
Box 52	1-4	Review of Artists' Skills for War Work

Container	Folder	Folder title
Box 52	5	Sales
Box 52	6-7	Sales: Closed Inventory Sheets
Box 52	8	San Francisco Art Association
Box 52	9	Schools
Box 52	10	Staff
Box 52	11	Staff: MacAgy, Douglas
Box 52	12	Staff: Schedules
Box 53	1	Universities: Miscellaneous
Box 53	2	Universities: Mills College
Box 53	3	Wallace, Frances R.
Box 53	4	Western Association of Art Museum Directors
Box 53	5	Western Defense Proclamations
Box 53	6	Western Museums Conference
Box 53	7	Women's Board: Correspondence
Box 53	8-9	General: A-Z

**RECORDS FROM 1943** (Boxes 54-58)

Box 54	1	American Association of Museums
Box 54	2	American Federation of Arts
Box 54	3	American Federation of Arts: Magazine of Art
Box 54	4	Applicants
Box 54	5	Art Associations
Box 54	6	Artists' Correspondence
Box 54	7	Arts Groups
Box 54	8	Board of Trustees: Correspondence
Box 54	9	California School of Fine Arts
Box 54	10	Carnegie Corporation
Box 54	11	Clubs
Box 54	12	College Art Association
Box 54	13	Collector and Donor Correspondence
Box 54	14	Conference: Aesthetics and Art Education
Box 54	15	Educational Programs: General, Children's Classes, Course – Interior Decorator Course, Dance
Box 54	16	Educational Programs: Know Your World
Box 54	17	Educational Programs: Music – Budapest String Quartet, Music – Hot Jazz Program
Box 54	18-19	Educational Programs: Music – Hot Jazz Questionnaires
Box 54	20	Educational Programs: Painting for Pleasure
Box 54	21	Exchanges
Box 55	1	Galleries: Miscellaneous
Box 55	2	Gifts and Bequests
Box 55	3	Government Projects: General
Box 55	3	Government Projects: Office of War Information
Box 55	4	Institutions
Box 55	5	Latin America Projects: Committee of Inter-American Artistic and Intellectual Relations

<b>Container</b>	<b>Folder</b>	<b>Folder title</b>
Box 55	6	Latin America Projects: D'Harnoncourt, Rene
Box 55	7	Latin America Projects: Institute of Inter-American Relations
Box 55	8-9	Latin America Projects: Material
Box 55	10	Latin America Projects: Office of the Coordinator of Inter-American Affairs
Box 55	11	Latin America Projects: Pan American Union
Box 55	12	Latin America Projects: SFMA Activities
Box 55	13	Latin America Projects: South American Visitors – Perotti, Jose
Box 55	14	Latin America Projects: South American Visitors – Pettoruti, Emilio
Box 55	15	Latin America Projects: State Department
Box 55	16	Lectures: Inside, Outside, Prospective
Box 55	17	Letters of Recommendation and Introduction: Guggenheim Fellowships
Box 55	18	Libraries: Miscellaneous, Library of Congress
Box 55	19	Library: Gifts, Orders
Box 55	20	Material Available
Box 55	21	Material Offered
Box 56	1	Material Rejected
Box 56	2	Membership
Box 56	3	Morley, Dr GM: Calendar
Box 56	4	Morley, Dr GM: Christmas Correspondence
Box 56	5	Morley, Dr GM: Committees
Box 56	6-9	Morley, Dr GM: Correspondence
Box 56	10	Morley, Dr GM: Courses
Box 56	11	Morley, Dr GM: Washington Trip
Box 56	12	Movies
Box 56	13	Museum Administration: Attendance Reports, Building
Box 56	14	Museum Administration: City Correspondence, Equipment, Insurance
Box 56	15	Museum Administration: Desk
Box 56	16	Museum Administration: General Correspondence
Box 57	1	Museum Administration: Postal Information, Watchmen
Box 57	2-5	Museums
Box 57	6	Printers
Box 57	7	Publications: Correspondence
Box 57	7	Publications: Greeting Cards
Box 57	8	Publicity: Articles
Box 57	9-10	Publicity: Correspondence
Box 57	11	Red Cross
Box 57	12	Red Cross: Arts and Skills Service
Box 57	13	Reproductions
Box 57	14	Reproductions: Book of the Month Club
Box 57	15	Reproductions: Flower Vendor
Box 58	1	Reproductions: Photographs
Box 58	2	Reproductions: Raymond and Raymond
Box 58	3-4	Sales: Closed Inventory Sheets
Box 58	5	San Francisco Art Association
Box 58	6	Schools and Colleges
Box 58	7	Staff; Staff: Memos, Schedules, Volunteers
Box 58	8	Staff: MacAgy, Douglas

Container	Folder	Folder title
Box 58	9	Tomorrow's Masterpieces
Box 58	10	Universities: Miscellaneous
Box 58	11	Universities: Mills College
Box 58	12	War Relocation Authority
Box 58	13	Western Association of Art Museum Directors
Box 58	14	Western Defense Proclamations
Box 58	15	Women's Board: Correspondence

**RECORDS FROM 1944** (Boxes 59-64, Oversize Box 1)

Box 59	1	American Association of Museums
Box 59	2	American Federation of Arts
Box 59	3	Applicants
Box 59	4	Art Associations: Miscellaneous
Box 59	5-6	Artists' Correspondence
Box 59	7	Arts Groups
Box 59	8	Association of Art Museum Directors
Box 59	9	Bibliographies
Box 59	10	Board of Trustees: Correspondence
Box 59	11	California School of Fine Arts
Box 59	12	Collector and Donor Correspondence
Box 59	13	Educational Programs: Carnegie Microfilm Project, Children's Classes
Box 59	13	Educational Programs: Dance
Box 59	14	Educational Programs: Know Your World, Music - Budapest String Quartet, Music - Hot Jazz Program
Box 59	15	Exchanges
Box 59	16	Galleries: Miscellaneous
Box 59	17	Galleries: Art of This Century
OV1		Government Projects
Box 59	18	Gifts and Bequests
Box 59	19	Government Projects
Box 59	20	Institutions
Box 60	1	Invitations
Box 60	2	Latin America Projects: Institute of Inter-American Relations
Box 60	3-4	Latin America Projects: Latin American Visitors - Cornejo Franco
Box 60	5	Latin America Projects: Material
Box 60	6	Latin America Projects: National Gallery of Art, Inter-American Office
Box 60	7	Latin America Projects: Office of the Coordinator of Inter-American Affairs
Box 60	8	Latin America Projects: Pan American Union
Box 60	9	Latin America Projects: Rockefeller Foundation
Box 60	10	Latin America Projects: State Department
Box 60	11	Lectures: Inside, Outside, Prospective
Box 60	12	Letters of Recommendation and Introduction
Box 60	13	Libraries
Box 60	14	Libraries: Library of Congress
Box 60	15	Library: Gifts, Orders
Box 60	16-18	Lists, 1936-1944

Container	Folder	Folder title
Box 60	1	Material Available
Box 61	2	Material Offered
Box 61	3	Material Refused
Box 61	4	Membership
Box 61	5	Morley, Dr GM: Calendar
Box 61	6	Morley, Dr GM: Committees
Box 61	7-9	Morley, Dr GM: Correspondence
Box 61	10	Morley, Dr GM: Courses
Box 61	11	Morley, Dr GM: Red Cross Arts and Skills
Box 61	12	Morley, Dr GM: Washington Trip
Box 61	13	Movies
Box 61	14	Museum Administration: Attendance Reports, Building, City Correspondence
Box 61	15	Museum Administration: Desk, Equipment, Financial, Insurance
Box 61	16	Museum Administration: General Correspondence
Box 62	1	Museum Administration: Postwar Planning, Shipping, Watchmen
Box 62	2-8	Museums
Box 62	9	Permanent Collection List
Box 62	10-11	Printers
Box 62	12	Publications: Correspondence
Box 62	13	Publications: Monthly Bulletins, Museum Quarterly
Box 62	14	Publications: Museum Quarterly
Box 63	1	Publicity: Articles
Box 63	2-4	Publicity: Correspondence
Box 63	5-6	Red Cross: Arts and Skills Service
Box 63	7	Red Cross: Arts and Skills – Elsewhere
Box 63	8	Red Cross: Arts and Skills – Publications
Box 63	9	Reproductions: Photography, Slides
Box 63	10	Reproductions: Flower Vendor, Nearly Hit
Box 63	11	San Francisco Art Association
Box 63	12	Schools
Box 64	1	Staff
Box 64	2	Staff Lists 1934-1944
Box 64	3	Universities: Miscellaneous
Box 64	4	Universities: Mills College
Box 64	5	Western Association of Art Museum Directors
Box 64	6	Women's Board: Correspondence

**RECORDS FROM 1945** (Boxes 65-69, Oversize Box 1)

Box 65	1	American Association of Museums
Box 65	2	American Federation of Arts
Box 65	3	American Federation of Arts: Art Annual
Box 65	4	Announcements of Outside Exhibitions and Competitions
Box 65	5-6	Applicants
Box 65	7	Art Associations
Box 65	8-9	Artists' Correspondence
Box 65	10	Arts Groups

<b>Container</b>	<b>Folder</b>	<b>Folder title</b>
Box 65	11	Board of Trustees: Correspondence
Box 65	12	Clubs
Box 65	13	Collector and Donor Correspondence
Box 65	14	College Art Association
Box 65	15	Educational Programs: Dance, Music
Box 65	16	Exchanges
Box 65	17-19	Galleries
Box 66	1	Gifts and Bequests
Box 66	2	Government Projects
Box 66	3	Government Projects: Army, Office of War Information, State Department
Box 66	4	Institutions: American Council of Learned Societies
Box 66	5	Institutions: American Society for Aesthetics
Box 66	6	Invitations
Box 66	7	Latin America Projects: Material
Box 66	8	Latin America Projects: National Gallery of Art, Inter-American Office
Box 66	9	Latin America Projects: Office of the Coordinator of Inter-American Affairs
Box 66	10	Latin America Projects: Pan American Union
Box 66	11	Latin America Projects: State Department
Box 66	12	Lectures: Courses, Inside, Outside
Box 66	13	Letters of Recommendation and Introduction
Box 66	14	Libraries
Box 66	15	Library: Gifts, Orders
Box 66	16	Lists
Box 66	17	Material Offered: Applicants for Shows or Advice
Box 66	18-19	Material Rejected
Box 67	1	Morley, Dr GM: Articles
Box 67	2	Morley, Dr GM: Christmas Cards
OV1		Morley, Dr GM: Christmas Cards
Box 67	3	Morley, Dr GM: Committees – Bender Memorial Trust
Box 67	4-6	Morley, Dr GM: Correspondence
Box 67	7	Morley, Dr GM: Courses
Box 67	8	Morley, Dr GM: New York Trip
Box 67	9	Morley, Dr GM: Washington Trip
Box 67	10	Movies
Box 67	11	Museum Administration: General Correspondence
Box 67	12	Museum Administration: Attendance Reports, Building
Box 67	13	Museum Administration: Desk, Financial, Insurance, Watchmen
Box 67 Box 68	14-16 1	Museums
Box 68	2	Negro History Week
Box 68	3-4	Printers
Box 68	5	Publications: Correspondence
Box 68	6	Publicity
Box 68	7	Red Cross: Arts and Skills Service
Box 68	8	Reproductions: Meta Hendel – Klee reproduction, Photography
Box 68	9	Reproductions: Slides
Box 68	10	San Francisco Art Association



Container	Folder	Folder title
Box 68	11	Schools
Box 68	12	Staff
Box 68	13	United Nations Conference Branch
Box 68	14	Universities: Miscellaneous
Box 68	15	Universities: Stanford University
Box 68	16	Vaillant Fellowship
Box 68	17	Western Association of Art Museum Directors
Box 68	18	Women's Board: Correspondence
Box 68	1-9	Outgoing Correspondence

**RECORDS FROM 1946** (Boxes 70-74, Oversize Box 1)

Box 70	1	American Association of Museums
Box 70	2	American Federation of Arts
Box 70	3	American Federation of Arts: Magazine of Art
Box 70	4	Announcements of Outside Exhibitions and Competitions
Box 70	5-6	Applicants
Box 70	7	Art Associations
Box 70	8	Art in Cinema
Box 70	9-10	Artists' Correspondence
Box 70	11	Arts Groups
Box 70	12	Board of Trustees: Correspondence
Box 70	13	California School of Fine Arts
Box 70	14	Collector and Donor Correspondence
Box 70	15	Educational Programs: Activities
Box 70	16	Educational Programs: Dance, Music
Box 70	17	Exchanges
Box 70	18-19	Galleries and Dealers: Miscellaneous
Box 71	1	Galleries and Dealers: Porter, David
Box 71	2	Gifts and Bequests
Box 71	3	Government Projects
Box 71	4	Government Projects: State Department
Box 71	5	Institutions
Box 71	6	Invitations
Box 71	7	Latin America Projects: Council for Inter-American Cooperation
Box 71	8	Latin America Projects: Material
Box 71	9	Latin America Projects: National Gallery of Art, Inter-American Office
Box 71	10	Latin America Projects: Pan American Union
Box 71	11	Lectures: Courses; Inside; Inside - Crawford, MDC; Outside
Box 71	12	Letters of Recommendation and Introduction
Box 71	13	Libraries
Box 71	14	Library
Box 71	15	Lists
Box 71	16	Material for View
Box 71	17	Material Offered
Box 71	18-19	Material Rejected
Box 71	20	Membership

Container	Folder	Folder title
Box 72	1	Morley, Dr GM: American Physicians Association
Box 72	2-3	Morley, Dr GM: Articles
Box 72	4	Morley, Dr GM: Committees
Box 72	5	Morley, Dr GM: Committees - Bender Memorial Trust
Box 72 OV1	6-11	Morley, Dr GM: Correspondence
Box 72	12	Morley, Dr GM: Courses
Box 72 OV1	13	Morley, Dr GM: Vancouver Trip
Box 72	14	Movies
Box 72	15	Museum Administration: General Correspondence
Box 72	16	Museum Administration: Building
Box 72	1	Museum Administration: Correspondence – Adler, Mary Ann; Desk; Financial; Insurance; Shipping; Watchmen
Box 73	2	Museum Administration: Taxes
Box 73	3-10	Museums
Box 73	11	Printers
Box 73	12	Printers: Crocker Union
Box 73 OV1	13	Publications: Monthly Bulletin
Box 73	14	Publicity
Box 73	15	Rental Gallery
Box 73	16	Reproductions: Flower Vendor, Renoir Still Life, Photography, Slides
Box 73	17	San Francisco Art Association
Box 73	1	Schools
Box 74	2	Staff
Box 74	3	United Nations Conference Branch
Box 74	4	Universities: Miscellaneous
Box 74	5	Vaillant Fellowship
Box 74	6	Western Association of Art Museum Directors
Box 74	7	Women's Board: Correspondence
Box 74	8	Women's Board Activities Committee

**RECORDS FROM 1947** (Boxes 75-77, Oversize Box 1)

Box 75	1	American Association of Museums
Box 75	2	American Federation of Arts
Box 75	3	American Federation of Arts: Art Annual, Magazine of Art
Box 75	4	American Library Association Meeting
Box 75	5	Applicants
Box 75 OV1	6	Art in Cinema
Box 75	7-8	Artists' Correspondence
Box 75	9	Arts Groups
Box 75	10	Association of Art Museum Directors
Box 75	11	Board of Trustees: Correspondence
Box 75	12	California School of Fine Arts

Container	Folder	Folder title
Box 75	13	Clubs
Box 75	14	College Art Association
Box 75	15	Collector and Donor Correspondence
Box 75	16	Educational Programs: Activities
Box 75	17	Educational Programs: Dance, Music
Box 75	18	Exchanges
Box 75	19	Galleries: Miscellaneous
Box 75	20	Galleries: Art of this Century
Box 75	21	Gifts and Bequests
Box 75	22	Institutions
Box 75	23	International Business Machine Corporation
Box 75	24	Invitations
Box 76	1	Latin America Projects: Council for Inter-American Cooperation
Box 76	2	Lectures: Inside – Dorflinger, Katherine
Box 76	3	Letters of Recommendation and Introduction
Box 76	4	Libraries
Box 76	5	Library
Box 76	6	Lists
Box 76	7	Material Available
Box 76	8-9	Material Rejected
Box 76	10	Membership
Box 76	11	Morley, Dr GM: Articles
Box 76	12	Morley, Dr GM: Committees – Bender Memorial Trust, Navy Advisory Committee
Box 76	13-19	Morley, Dr GM: Correspondence
Box 76	20	Morley, Dr GM: Lectures
Box 77	1	Museum Administration: Building; Correspondence – Adler, Mary Ann; Desk; Financial
Box 77	2-3	Museum Administration: General Correspondence
Box 77	4	Museum Administration: Insurance, Taxes
Box 77	5-9	Museums
Box 77	10	Printers
Box 77	11	Publications: Monthly Bulletin
Box 77	12-13	Publicity
Box 77	14	Reproductions: Photography
Box 77	15	San Francisco Art Association
Box 77	16	Staff: Freeman, Richard
Box 77	17	Universities: Miscellaneous
Box 77	18	Vaillant Fellowship
Box 77	19	Western Association of Art Museum Directors
Box 77	20	Women’s Board: Correspondence

**RECORDS FROM 1948** (Boxes 78-79)

Box 78	1	American Federation of Arts
Box 78	2	American Federation of Arts: Magazine of Art
Box 78	3	Applicants

Container	Folder	Folder title
Box 78	4	Art in Cinema
Box 78	5	Artists' Correspondence
Box 78	6	Arts Groups
Box 78	7	Clubs
Box 78	8	Collector and Donor Correspondence
Box 78	9	Decorative Arts Committee
Box 78	10	Educational Programs
Box 78	11	Exchanges
Box 78	12	Galleries and Dealers: Miscellaneous
Box 78	13	Gifts and Bequests
Box 78	14	Government Projects
Box 78	15	Institutions
Box 78	16	Lectures
Box 78	17	Letters of Recommendation and Introduction
Box 78	18	Library
Box 78 OV1	19-20	Material Rejected
Box 78	21	Membership
Box 78	22	Morley, Dr GM: Committees
Box 78	1	Movies: Henry Moore
Box 79	2	Museum Administration: Building
Box 79	3	Museum Administration: Correspondence – Adler, Mary Ann; Desk; Financial
Box 79	4	Museum Administration: General Correspondence
Box 79	5	Museum Administration: Insurance, Shipping, Taxes
Box 79	6-9	Museums
Box 79	10	Publications: Monthly Bulletin
Box 79	11	Publicity
Box 79	12	Rental Gallery
Box 79	13	Reproductions: Flower Vendor
Box 79	14	San Francisco Art Association
Box 79	15	Staff: Calendar
Box 79	16	Staff: Freeman, Richard – Articles
Box 79	17	Staff: Freeman, Richard – Correspondence
Box 79	18	Staff: Freeman, Richard – Lectures
Box 79	19	Staff: Freeman, Richard – Personal Correspondence
Box 79	20	Universities: Miscellaneous
Box 79	21	Western Association of Art Museum Directors
Box 79	22	Women's Board: Correspondence

**RECORDS FROM 1949** (Boxes 80-82)

Box 80	1	American Home Economics Association Conference
Box 80	2	American Federation of Arts
Box 80	3	American Federation of Arts: Magazine of Art
Box 80	4-5	Applicants
Box 80	6	Art in Cinema
Box 80	7	Artists' Correspondence

Container	Folder	Folder title
Box 80	8	Artists' Correspondence: White, Minor
Box 80	9	Arts Groups
Box 80	10	Board of Trustees: Correspondence
Box 80	11	California School of Fine Arts
Box 80	12	Collector and Donor Correspondence
Box 80	13	Decorative Arts Committee
Box 80	14	Educational Programs
Box 80	15	Exchanges
Box 80	16	Films
Box 80	17	Galleries and Dealers: Miscellaneous
Box 80	18	Gifts and Bequests
Box 80	19	Institutions
Box 80	20	Lectures
Box 80	21	Letters of Recommendation
Box 80	22	Libraries
Box 80	23	Library
Box 80	24	Material Available
Box 81	1-2	Material Rejected
Box 81	3	Membership
Box 81	4	Morley, Dr GM: Committees
Box 81	5-6	Morley, Dr GM: Correspondence
Box 81	7	Morley, Dr GM: Lectures
Box 81	8	Municipal Outdoor Art Show
Box 81	9	Museum Administration: Attendance Reports
Box 81	10	Museum Administration: Building, Desk
Box 81	11	Museum Administration: General Correspondence
Box 81	12	Museum Administration: Insurance, Taxes, Watchmen
Box 81	13-16	Museums
Box 82	1	Publications: Correspondence
Box 82	2	Publications: Monthly Bulletins
Box 82	3	Publicity
Box 82	4	Rental Gallery
Box 82	5	Reproductions
Box 82	6	San Francisco Art Association
Box 82	7	Staff: Calendar, Correspondence
Box 82	8	Staff: Freeman, Richard – Articles
Box 82	9	Staff: Freeman, Richard – Correspondence
Box 82	10	Staff: Freeman, Richard – Lectures, Personal Correspondence
Box 82	11	Universities: Miscellaneous
Box 82	12	Western Museums Conference
Box 82	13	Women's Board: Correspondence

**RECORDS FROM 1950** (Boxes 83-89, Oversize Box 1)

Box 83	1	Applicants
Box 83	2	Applicants: Schoener, Allon
Box 83	3	Art in Cinema

Container	Folder	Folder title
Box 83	4-5	Artists' Correspondence
Box 83	6	Arts Groups
Box 83	7	Arts Groups: Artists Equity Association
Box 83	8	Arts Groups: Artists Groups of Bay Area Associated (AGBAA)
Box 83	9	California School of Fine Arts
Box 83	10	Collector and Donor Correspondence
Box 83	11	College Art Association
Box 83	12	Decorative Arts: General Correspondence
Box 83	13	Decorative Arts Competition: Correspondence, 1950-1952
Box 83	14	Decorative Arts Competition: Correspondence – Fox, Frederika, 1950-1951
Box 83	15	Decorative Arts Competition: Correspondence – Smith, Margery Hoffman (Mrs Ferdinand), 1949-1951
Box 83	16	Decorative Arts Competition: Correspondence – Furniture Markets, 1950-1951
Box 83	17	Decorative Arts Competition: Correspondence – Sponsor Manufacturers, 1950-1952
Box 84	1	Decorative Arts Competition: Correspondence – Sponsor Manufacturers, 1950-1952
Box 84	2	Decorative Arts Competition: Correspondence – Sponsor Stores, 1950-1952
Box 84	3-4	Decorative Arts Competition: Entrants' Requests
Box 84	5	
OV1	9	Decorative Arts Competition: Preliminary Material
Box 84	6	Decorative Arts Competition: Publicity
Box 84	7	Educational Programs
Box 84	8	Educational Programs: Photography Program
Box 84	9	Educational Programs: Proposed Activities
Box 84	10	Exchanges
Box 84	11	Films
Box 84	12	Galleries
Box 84	13	Headdress Ball: Publicity
Box 84	14	Headdress Ball: Sales
Box 84	1-2	Headdress Ball: Correspondence/Thank Yous
Box 85	3	Institutions and Clubs
Box 85	4	Jourdan (Erven) Film
Box 85	5	Lectures: Inside – Fun With Art
Box 85	6	Lectures: Inside – Pernoud, Regine
Box 85	7	Lectures: Inside – Sitwell, Dr Edith and Sir Osbert
Box 85	8	Lectures: Inside – Art and Your Home, City Planning; Outside
Box 85	9	Lectures: Prospective
Box 85	10	Letters of Recommendation and Introduction, Letters of Recommendation: Guggenheim Memorial Foundation
Box 85	11	Libraries
Box 85	12	Library
Box 85	13	Material Available: Decorative Arts
Box 85	14-15	Material Refused
Box 85	16	Membership
Box 85	17	Morley, Dr GM: Calendar
Box 85	18	Morley, Dr GM: Committees – Albert M Bender Memorial Trust, Board of Trustees
Box 86	1-10	Morley, Dr GM: Correspondence
Box 86	11	Morley, Dr GM: Invitations

Container	Folder	Folder title
Box 86	12-13	Morley, Dr GM: Lectures
Box 87	1	Morley, Dr GM: Letters of Recommendation and Introduction
Box 87	2	Morley, Dr GM: Museum Reception Replies
Box 87	3	Morley, Dr GM: Trips
Box 87	4-5	Museum Administration: General Correspondence
Box 87	6	Museum Administration: Correspondence – Adler, Mary Ann; Willis, Betty
Box 87	7	Museum Administration: Building
Box 87	8	Museum Administration: Equipment
Box 87	9	Museum Administration: Financial, Sales Desk
Box 87	10	Museum Administration: Insurance Reports
Box 87	11	Museum Administration: Liquor Inventory, Lists, Reports and Statistics
Box 87	12-16	Museums
Box 88	1	Open Air Show
Box 88	2	Open Air Show: Reception Dinner
Box 88	3	Printers
Box 88 OV1	4-6	Publicity: Correspondence and Press Releases
Box 88	7	Publicity: Magazine of Art – Correspondence
Box 88	8-9	Publicity: Magazine of Art – Articles
Box 88	10	Rental Gallery
Box 88	11	Reproductions: Correspondence, Flower Vendor, Haas-Matisse Printing
Box 88	12	Reproductions: Photography – Tyrell, Lew
Box 88	13	Reproductions: Slides
Box 88	14	San Francisco Art Association
Box 88	15	Schools and Colleges
Box 89	1	Staff
Box 89	2	Staff: Calendar – [Katherine Baker]
Box 89	3	Staff: Freeman, Richard
Box 89	4-5	Staff: Church, Robert
Box 89	6	Universities: Mills College, Stanford University, University of California, Miscellaneous
Box 89	7	Women’s Board: Correspondence
Box 89	8	Women’s Board: Publicity
Box 89	9	Women’s Board and Membership Activities Board: Raffle

**RECORDS FROM 1951** (Boxes 90-95, Oversize Box 1)

Box 90	1-2	Applicants
Box 90	3	Art Festival
Box 90 OV1	4	Art in Cinema
Box 90	5	Artists’ Correspondence
Box 90	6	Arts Groups
Box 90	7	Arts Groups: Artists Equity Association
Box 90	8	Board of Trustees: Correspondence
Box 90	9	California School of Fine Arts
Box 90	10	Christmas Sale: Artists’ Opinions

<b>Container</b>	<b>Folder</b>	<b>Folder title</b>
Box 90	11	Collector and Donor Correspondence
Box 90	12	Collector and Donor Correspondence: Permanent Collection Gifts and Purchases
Box 90	13	Decorative Arts Committee
Box 90	14	Educational Programs
Box 90	15	Educational Programs: Barati Chamber Orchestra
Box 90	16	Educational Programs: Dance
Box 90	17	Educational Programs: Proposed Activities
Box 90	18	Exchanges
Box 90	19	Films: Correspondence
Box 90 Box 91	20 1	Films: Film Catalogs
Box 90	2	Films: Pictura Films Corporation
Box 91	3	Galleries
Box 91	4	Institutions and Clubs
Box 91	5	Lectures: Inside
Box 91	6	Lectures: Inside – Pernoud, Regine
Box 91	7	Lectures: Inside – Sitwell, Dr Edith and Sir Osbert
Box 91	8	Lectures: Inside – Series 1951-1952, Outside, Available
Box 91	9	Letters of Recommendation and Introduction: Guggenheim Memorial Foundation
Box 91	10	Libraries
Box 91	11	Library
Box 91	12	Library: Study Gallery
Box 91	13	Material Available
Box 91	14	Material Available: Decorative Arts
Box 91	15-16	Material Refused
Box 91	17	Membership: Out-of-Town Group or Organizational Memberships
Box 91	18	Membership Drive
Box 91	19	Morley, Dr GM: Articles
Box 91	20	Morley, Dr GM: Committees - Albert M Bender Memorial Trust, Board of Trustees; American Federation of Art, Board of Trustees
Box 92	1-9	Morley, Dr GM: Correspondence
Box 92	10	Morley, Dr GM: Correspondence - Dr Canuto G Manuel
Box 92	11	Morley, Dr GM: Invitations
Box 92	12	Morley, Dr GM: Lectures
Box 93	1	Morley, Dr GM: Letters of Recommendation and Introduction
Box 93	2	Museum Administration: General Correspondence
Box 93	3	Museum Administration: Correspondence - Adler, Mary Ann
Box 93	4	Museum Administration: Correspondence - Attacks on Modern Art
Box 93	5	Museum Administration: Correspondence - Inquiries
Box 93	6	Museum Administration: Address Lists
Box 93	7	Museum Administration: Attendance Reports, 1949-1951; Building
Box 93	8	Museum Administration: City Budget Cut
Box 93	9	Museum Administration: Equipment, Shipping
Box 93	10	Museum Administration: Bookshop, Financial
Box 93	11	Museum Administration: History, Lists, Reports
Box 93	12	Museum Administration: Insurance Reports



Container	Folder	Folder title
Box 93	13	Museum Administration: Registration Reports
Box 93	14-16	Museums
Box 94	1-2	
Box 94	3	Printers
Box 94	4	Publications
Box 94	5	Publicity
Box 94	6	Publicity: Calendar Announcements - Proofs
Box 94	7	Publicity: Magazine of Art
Box 94	8	Radio
Box 94	9	Rental Gallery
Box 94	10	Reproductions: Correspondence, Photography, Slides
Box 94	11	San Francisco Art Association
Box 94	12	Schools and Colleges
Box 94	13	Staff
Box 94	15	Staff: Schoener, Allon T
Box 94	16	Staff: Tyrell, Lew
Box 94	17-18	Television: Correspondence
Box 95	1-2	Television: Publicity, Reports, and Transcripts
Box 95	3	Universities: Mills College, Stanford University, University of California
Box 95	4	Universities: Miscellaneous
Box 95	5	Women's Board: Correspondence
Box 95	6	Women's Board and Board of Trustees: Committee on Committees

**RECORDS FROM 1952** (Boxes 96-100)

Box 96	1	Applicants
Box 96	2	Artists' Correspondence
Box 96	3	Arts Groups, Institutions, and Clubs
Box 96	4	Board of Trustees: Correspondence
Box 96	4-5	Board of Trustees: Correspondence - Crocker, W.W.
Box 96	6	California School of Fine Arts
Box 96	7	Collector and Donor Correspondence
Box 96	8	Collector and Donor Correspondence: Permanent Collection Gifts and Purchases
Box 96	9	Educational Programs: Activities, Dance - Folk Dance Federation, Proposed Activities
Box 96	10	Exchanges
Box 96	11	Film Festival, Films
Box 96	12-13	Films: Pictura
Box 96	14	Galleries and Dealers
Box 96	15	Lectures: Inside
Box 97	1	Lectures: Available, Outside
Box 97	2	Libraries, Library: Study Gallery
Box 97	3	Material Available
Box 97	4	Material Refused
Box 97	5	Membership
Box 97	6	Membership: Corporate Membership, Group Membership

Container	Folder	Folder title
Box 97	7	Morley, Dr GM: Articles
Box 97	8-13	
Box 98	1-3	Morley, Dr GM: Correspondence
Box 98	3	Morley, Dr GM: Correspondence – Manuel, Canuto
Box 98	4	Morley, Dr GM: Correspondence – Diehl, Gaston
Box 98	5	Morley, Dr GM: Correspondence – Wijsenbeek, Dr LJF
Box 98	6	Morley, Dr GM: Invitations
Box 98	7	Morley, Dr GM: Lectures
Box 98	8	Morley, Dr GM: Letters of Recommendation and Introduction
Box 98	9	Morley, Dr GM: Letters of Recommendation – Guggenheim Memorial Foundation
Box 98	10	Museum Administration: General Correspondence
Box 98	11	Museum Administration: Correspondence – Inquiries
Box 98	12	Museum Administration: Correspondence – Internal
Box 98	13	Museum Administration: Bookshop, City; Financial – Budget; Lists
Box 98	14	Museum Administration: Exhibition Practice, History, Memberships
Box 98	15	Museum Administration: Insurance Reports
Box 98	16	Museum Administration: Building, War Memorial Board
Box 99	1	Museum Council
Box 99	2-7	Museums
Box 99	8	Parkmerced Branch
Box 99	9	Phelan Awards
Box 99	10-11	Publicity
Box 99	12	Publicity: Magazine of Art
Box 99	13	Reproductions, Reproductions: Slides
Box 99	14	San Francisco Art Association
Box 99	15	Schools and Colleges
Box 99	16	Staff, Staff: Schoener, Allon T
Box 99	17	Staff: Calendar – [Katherine Baker]
Box 99	1	Staff: Stauffacher, Frank
Box 100	2	Television: Correspondence
Box 100	3	Television: Transcripts
Box 100	4	Television: Bay Area Educational Television Association
Box 100	5	Universities: Mills College, Stanford University, University of California
Box 100	6	Universities: Miscellaneous
Box 100	7	Visitors
Box 100	8	Women’s Board: Correspondence, Rental Gallery

**RECORDS FROM 1953 (Boxes 101-106)**

Box 101	1	Adult Education
Box 101	2-3	Applicants
Box 101	4	Art in Cinema
Box 101	5	Artists' Correspondence
Box 101	6	Arts Groups, Institutions, and Clubs
Box 101	7-8	Board of Trustees: Correspondence
Box 101	9	Board of Trustees: Design in Industry

Container	Folder	Folder title
Box 101	11	Collector and Donor Correspondence, Collector and Donor Correspondence: Permanent Collection Gifts and Purchases
Box 101	12	Collector and Donor Correspondence: Purchases, 1951-1953
Box 101	13	Customs
Box 101	14	Decorative Arts
Box 101	15	Designer Craftsmen
Box 101	16	Educational Programs: Activities
Box 101	17	Educational Programs: Activities - Monthly Calendars of Events, Dance - Folk Dance Federation
Box 102	1	Exchanges
Box 102	2	Fashion Ball
Box 102	3	Film Library: Museum of Modern Art, New York, 1952-1953
Box 102	4	Film Library: Museum of Modern Art, New York - Contract Revisions
Box 102	5	Film Festival, Films, Films: Pictura Films Company
Box 102	6	Film Department, Films: Man and Art
Box 102	7	Galleries
Box 102	8	Lectures: Available
Box 102	9	Libraries
Box 102	10	Library, Library: Study Gallery
Box 102	11	Material Available, Material Refused
Box 102	12	Membership, Membership: Corporate Membership, Membership: Members Letters, Membership: Members Room
Box 102	13	Membership Activities Board
Box 102	14	Morley, Dr GM: Articles
Box 102	15	Morley, Dr GM: Committees - AM Bender Memorial Trust, Haas Award
Box 102	16-18	Morley, Dr GM: Correspondence
Box 103	1-5	Morley, Dr GM: Correspondence
Box 103	6	Morley, Dr GM: Invitations
Box 103	7	Morley, Dr GM: Lectures
Box 103	8	Morley, Dr GM: Letters of Recommendation and Introduction
Box 103	9	Morley, Dr GM: Letters of Recommendation - Guggenheim Memorial Foundation
Box 103	10	Morley, Dr GM: UNESCO - Australian Aboriginal Exhibition
Box 103	11	Museum Administration: General Correspondence
Box 103	12	Museum Administration: Correspondence - Inquiries
Box 103	13	Museum Administration: Correspondence - Internal
Box 103	14	Museum Administration: History, Scholarship, Correspondence - Attacks on Modern Art
Box 103	15	Museum Administration: Address Lists, Lists
Box 103	16	Museum Administration: Building, City, Insurance
Box 104	1	Museum Administration: Bookshop, Memberships, Registration Reports
Box 104	2	Museum Administration: Insurance Reports
Box 104	3	Museum Administration: Inventory
Box 104	4-8	Museums
Box 104	9	Parkmerced Branch
Box 104	10	Publications: Quarterly
Box 104	11	Publicity, Publicity: Magazines
Box 104	12	Publicity: Magazine of Art

Container	Folder	Folder title
Box 104	13	Refregier Murals
Box 104	14	Rental Gallery
Box 104	15	Reproductions
Box 104	16	Reproductions: Haas, Slides
Box 104A	1	Rincon Annex: Committee Hearings
Box 104A	2	Rincon Annex: Correspondence – Morley, Dr GM
Box 104A	3	Rincon Annex: Experts' Hearings
Box 104A	4	Rincon Annex: Letters from California
Box 104A	5	Rincon Annex: Letters from Out of State
Box 104A	6	Rincon Annex: Lists of Names
Box 104A	7	Rincon Annex: Miscellaneous
Box 104A	8	Rincon Annex: Petitions
Box 104A	9	Rincon Annex: Publicity - Newspaper Clippings
Box 105	1	San Francisco Art Association
Box 105	2	Schools and Colleges
Box 105	3	Staff
Box 105	4	Staff: Calendar – [Katherine Baker]
Box 105	5-6	Staff: Schoener, Allon T Correspondence
Box 105	7	Television
Box 105	8	Television: Art in Your Life
Box 105	9	Television: Bay Area Educational Television Association
Box 105	7	Television: Committee on Art Education
Box 105	10	Television: Discovery
Box 105	11	Universities: Miscellaneous, Stanford University, University of California
Box 105	12	Visitors
Box 105	13	Women's Board: Correspondence and Announcements
Box 105	14	Women's Board: Dinner – 72 <sup>nd</sup> Annual, February 4, 1953
Box 105 Box 106	15-17 1-7	Outgoing Correspondence: August-December 1953

**RECORDS FROM 1954** (Boxes 107-112)

Box 107	1	Adult Education
Box 107	2	American Association of Art Museum Directors, 1948-1954
Box 107	3-4	Applicants
Box 107	5	Art in Cinema
Box 107	6	Artists' Correspondence
Box 107	7	Arts Groups and Institutions
Box 107	8	Board of Trustees: Correspondence
Box 107	9	Board of Trustees: Correspondence – Russell, Helen C (Mrs. HP)
Box 107	10	California School of Fine Arts
Box 107	11	Columbia Foundation
Box 107	12	Educational Programs: Activities
Box 107	13	Educational Programs: Activities – Jacob B. de la Faille
Box 107	14	Educational Programs: Dance – Folk Dance Federation
Box 107	15	Exchanges
Box 107	16-18	Film Department

<b>Container</b>	<b>Folder</b>	<b>Folder title</b>
Box 108	1-2	Film Library: Museum of Modern Art, New York
Box 108	3	Films; Films: Man and Art, Pictura Film Corporation
Box 108	4	Galleries
Box 108	5	Lectures: Available
Box 108	6	Library, Library: Study Gallery
Box 108	7	Material Available
Box 108	8-9	Material Refused
Box 108	10	Membership; Membership: Members Letters, Members Room
Box 108	11	Morley, Dr GM: Articles
Box 108	12	Morley, Dr GM: Committees – Haas Award
Box 108	13-16	Morley, Dr GM: Correspondence
Box 108	17	Morley, Dr GM: Invitations
Box 109	1	Morley, Dr GM: Lectures
Box 109	2	Morley, Dr GM: Letters of Recommendation and Introduction Morley, Dr GM: Letters of Recommendation – Guggenheim Memorial Foundation
Box 109	3-4	Museum Administration: Correspondence – Inquiries
Box 109	5	Museum Administration: Correspondence – Internal
Box 109	6	Museum Administration: Address Lists, Bookshop, Lists, Memberships
Box 109	7	Museum Administration: Building, City, Insurance, Registration Office
Box 109	8	Museum Administration: Insurance Claims, 1941-1954
Box 109	9	Museum Administration: Insurance Reports
Box 109	10	Museum Administration: List – File Folder Labels
Box 109	11-13	Museums
Box 109	14	Parkmerced Branch
Box 109	15	Publications: Quarterly
Box 109	16	Publicity
Box 109	17	Publicity: Magazines
Box 109	18	Rental Gallery
Box 110	1	Reproductions, Reproductions: Film Strips
Box 110	2	San Francisco Art Association
Box 110	3	Schools and Colleges
Box 110	4	Staff
Box 110	5	Staff: Calendar
Box 110	6	Staff: Calendar – [Katherine Baker]
Box 110	7	Staff: Humphrey, John – Trip
Box 110	8-10	Staff: Schoener, Allon T – Correspondence
Box 110	11	Staff: Stauffacher, Frank – Correspondence
Box 110	12	State Department: McCarran-Milliken Tax Amendment
Box 110	13	Television
Box 110	14	Television: Bay Area Educational Television Association
Box 110	15	Television: Discovery, Discovery – Financial Plans
Box 110	16	Universities: Miscellaneous, University of California
Box 110	17	Women's Board: Correspondence
Box 110	18	Young Collectors Group - Dallas
Box 110 Box 111 Box 112	19-20 1-12 1-9	Outgoing Correspondence: January-November 1954

**RECORDS FROM 1955** (Boxes 113-118, 116A)

Box 113	1	Adult Education
Box 113	2	American Association of Art Museum Directors
Box 113	3	American Association of Art Museum Directors: Dr. Paul Coremans Case
Box 113	4-5	American Association of Museums
Box 113	6	American Federation of Arts
Box 113	7-8	Applicants
Box 113	9-11	Applicants: Assistant to the Director and Assistant Curator, 1955-1956
Box 113	12	Artists' Correspondence
Box 113	13	Arts Groups, Clubs, and Institutions
Box 113	14	Board of Trustees: Correspondence
Box 113	15	Board of Trustees: Correspondence - Russell, Helen C (Mrs. HP)
Box 114	1	Educational Programs: Activities
Box 114	2	Educational Programs: Mills College Music Committee
Box 114	3-5	Film Department
Box 114	6	Film Library: Museum of Modern Art, New York
Box 114	7	Films: Man and Art
Box 114	8	Galleries
Box 114	9	International Council of the Museum of Modern Art, New York
Box 114	10	Lectures: Available
Box 114	11	Libraries, Library
Box 114	12	Material Available
Box 114	13-14	Material Refused
Box 114	15	Membership; Membership: Members Letters, Members Room
Box 114	16	Morley, Dr GM: Articles
Box 114	17	Morley, Dr GM: Committees - American Federation of Arts Board of Trustees
Box 115	1	Morley, Dr GM: Committees - Committee for the Exhibition of Nineteenth Century French Paintings from American Collections, 1954-1955
Box 115	2	Morley, Dr GM: Committees - Cummings (Ruth and Nathan) Art Foundation, Haas Award
Box 115	3-8	Morley, Dr GM: Correspondence
Box 115	9-10	Morley, Dr. GM: Invitations
Box 115	11	Morley, Dr GM: Lectures
Box 115	12	Morley, Dr GM: Letters of Recommendation and Introduction
Box 115	13	Morley, Dr GM: Letters of Recommendation - Guggenheim Memorial Foundation
Box 115	14	Morley, Dr GM: University of California Summer Course
Box 115	15	Museum Administration: Bookshop, City, List - File Folder Labels
Box 115	16	Museum Administration: Building
Box 115	17	Museum Administration: Insurance Reports
Box 116	1	Museum Administration: Correspondence - Attacks on Modern Art, Correspondence - Internal, General Correspondence
Box 116	2-4	Museum Administration: Correspondence - Inquiries
Box 116	5-8	Museums
Box 116	9	Positions Available
Box 116	10	Publications: Correspondence, Quarterly
Box 116	11	Publicity

Container	Folder	Folder title
Box 116	12	Publicity: Magazines
Box 116	13	Rental Gallery
Box 116	14	Rental Gallery: School Program
Box 116	15	Reproductions, Reproductions: Slides
Box 116A	1	San Francisco Art Association
Box 116A	2	Schools and Colleges
Box 116A	3	Staff
Box 116A	4	Staff: Calendar
Box 116A	5	Staff: Calendar - [Katherine Baker]
Box 116A	6	Staff: Candidate Search - Assistant to Director and Assistant Curator, Correspondence re: Grant & Lists
Box 116A	7	Staff: Candidate Search - Assistant to Director and Assistant Curator, Correspondence with Museums
Box 116A	8	Staff: Morris, JA
Box 116A	9-10	Staff: Schoener, Allon T - Correspondence
Box 116A	11	Staff: Stauffacher, Frank
Box 116A	12	State Department: NATO Dinner
Box 116A	13	Television
Box 116A	14	Television: Bay Area Educational Television Association
Box 116A	15	United States Government
Box 116A	16	Universities
Box 116A	17-18	Visitors
Box 116A	19-20	Western Association of Art Museum Directors
Box 116A	21	Women's Board: Activities Board
Box 116A	22	Women's Board: Correspondence
Box 116A	22	Women's Board: Tour de Decors
Box 116A	23	Young Collections Group - Dallas
Box 117	1-13	Outgoing Correspondence: January-December 1955
Box 118	1-13	

**RECORDS FROM 1956** (Boxes 119-124, Oversize Box 1)

Box 119	1	American Association of Museums
Box 119	2	American Federation of Arts
Box 119	3-4	Applicants
Box 119	5	Applicants: Curator
Box 119	6	Art Associations
Box 119 OV1	7	Artists' Correspondence
Box 119	8	Arts Groups
Box 119	9	California School of Fine Arts
Box 119	10	Collector and Donor Correspondence
Box 119	11-12	Educational Programs: Activities
Box 119	13	Educational Programs: Music Committee
Box 119	14	Film Department
Box 119	15	Film Festivals
Box 119	16	Films

<b>Container</b>	<b>Folder</b>	<b>Folder title</b>
Box 120	1	Galleries and Dealers: Miscellaneous
Box 120	2	Government Projects
Box 120	3	Institutions
Box 120	4	Lectures: Available
Box 120	5	Library
Box 120	6	Material Available
Box 120	7	Material Refused
Box 120	8	Membership
Box 120	9-10	Morley, Dr GM: Articles
Box 120	11	Morley, Dr. GM: Articles by Others
Box 120	12	Morley, Dr. GM: Committees – Guggenheim Awards
Box 120	13-16	Morley, Dr GM: Correspondence
Box 120	17	Morley, Dr GM: Correspondence – Russell, Helen (Mrs. Henry Potter)
Box 121	1-3	Morley, Dr GM: Invitations
Box 121	4	Morley, Dr GM: Lectures
Box 121	5	Morley, Dr GM: Letters of Recommendation and Introduction
Box 121	6	Morley, Dr GM: Letters of Recommendation and Introduction – Guggenheim Foundation
Box 121	7	Museum Administration: Correspondence – Attacks on Modern Art, Inquiries
Box 121	8-9	Museum Administration: Correspondence – Inquiries
Box 121	10	Museum Administration: Attendance Reports
Box 121	11	Museum Administration: Bookshop, Building, City Correspondence
Box 121	12	Museum Administration: General Correspondence, Insurance, List – File Folder Labels
Box 121	13-15	Museum Week
Box 121	1-5	Museums
Box 122	6	Publicity
Box 122	7	Positions Available, Scholarships, Referrals
Box 122	8	Rental Gallery
Box 122	9	Reproductions
Box 122	10	San Francisco Art Association
Box 122	11	Staff
Box 122	12	Staff: Baxter, John
Box 122	13	Staff: Calendars
Box 122	14	Staff: Humphrey, John
Box 122	15	Staff: Morris, JA
Box 122	16	Staff: Morris, JA –Reception
Box 122	17	Teacher Training Program
Box 122	18	Television: Bay Area Educational Television Association
Box 122	19	Universities: Mills College
Box 122	20	Universities: Miscellaneous
Box 123	1-2	Visitors
Box 123	3	Visitors: Abedin, Zainul
Box 123	4	Visitors: McCahon, Colin
Box 123	5	Women’s Board: Correspondence
Box 123 Box 124	6-13 1-11	Outgoing Correspondence



**RECORDS FROM 1957** (Boxes 125-131, Oversize Box 1)

Box 125	1	American Association of Art Museum Directors
Box 125	2-3	American Association of Museums
Box 125	4	American Federation of Arts
Box 125	5	American Federation of Arts: Board of Trustees
Box 125	5	American Federation of Arts: Foreign Exhibition Committee
Box 125	6-7	Applicants
Box 125	8	Applicants Available
Box 125	9	Applicants: Curator
Box 125	10	Art Associations: Miscellaneous
Box 125	11	Artists' Correspondence
Box 125	12	Arts Groups
Box 125	13	Board of Trustees: Correspondence
Box 125	14	Board Member Lists, 1935-1956
Box 125	15	California School of Fine Arts
Box 125	16	Collector and Donor Correspondence
Box 125	17-18	Educational Programs: Activities
OV1		Educational Programs: Activities
Box 125	19	Educational Programs: Activities Available
Box 125	1	Educational Programs: Music Committee
Box 126	2	Films
Box 126	3	Film Department (Museum of Modern Art, New York)
Box 126	4	Film Festivals
Box 126	5	Galleries and Dealers: Miscellaneous
Box 126	6	Gifts and Bequests
Box 126	7	Government Projects
Box 126	8-9	Institutions
Box 126	10	Lectures Available
Box 126	11	Library
Box 126	12	Lists
Box 126	13	Material Available
Box 126	14	Material Refused
Box 126	15	Membership
Box 126	16	Morley, Dr GM: Articles by Others
Box 126	17	Morley, Dr. GM: Biographical Material
Box 126	18	Morley, Dr. GM: Committees - Asia Month
Box 126	19	Morley, Dr. GM: Committees - Graham Foundation
Box 126	20	Morley, Dr GM: Committees - People to People Foundation
Box 126	21	
Box 127	1-3	Morley, Dr GM: Correspondence
Box 127	4	Morley, Dr. GM: Correspondence - Russell, Helen
Box 127	5-6	Morley, Dr. GM: Invitations
Box 127	7	Morley, Dr. GM: Lectures
Box 127	8	Morley, Dr. GM: Letters of Recommendation and Introduction
Box 127	12	Museum Administration: Attendance Reports
Box 127	13	Museum Administration: Bookshop
Box 127	13	Museum Administration: City Correspondence

Container	Folder	Folder title
Box 127	9-10	Museum Administration: Correspondence – Inquiries
Box 127	11	Museum Administration: Correspondence – Internal
Box 127	11	Museum Administration: General Correspondence
Box 127	14	Museum Administration: Insurance Reports
Box 127	15	Museum Administration: Retirement Study
Box 127	15	Museum Administration: Salary Survey
Box 127	16-17	Museum Exhibition Association, 1955-1957
Box 128	1-5	Museums
Box 128	6	Museums: Museum of Modern Art (New York) – International Council
Box 128	7-8	Publicity
Box 128	9	Referrals
Box 128	10	Rental Gallery
Box 128	11	Reproductions
Box 128	12	San Francisco Art Association
Box 128	13	Schools
Box 128	14	Staff
Box 128	15	Staff: Baxter, John
Box 128	16	Staff: Calendar
Box 128	17	Staff: Humphrey, John
Box 128	18	Staff Room
Box 128	19	Television: Bay Area Educational Television Association
Box 128	20	Television: Columbia Broadcasting System
Box 128	21	Universities: Miscellaneous
Box 129	1-3	Visitors
Box 129	4	Visitors: Abedin, Zainul
Box 129	5	Visitors: McCahon, Colin
Box 129	6	Western Association of Art Museum Directors
Box 129	7	Western Museums Conference
Box 129	8	Women’s Architectural League Slide Library, 1956-1957
Box 129	9	Women’s Board: Correspondence
Box 129	9	Women’s Board: Membership Activities Board
Box 129	10	Women’s Board: Tour de Decors
Box 129 Box 130 Box 131	11-16 1-12 1-4	Outgoing Correspondence

**RECORDS FROM 1958** (Boxes 132-136)

Box 132	1	American Association of Art Museum Directors
Box 132	2-3	American Association of Museums
Box 132	4	American Federation of Arts
Box 132	5	American Federation of Arts: Foreign Exhibition Committee
Box 132	6	American Federation of Arts: New Dimensions for the American Federation of Arts
Box 132	7-8	Applicants
Box 132	9	Applicants Available
Box 132	10	Applicants: Assistant Director

<b>Container</b>	<b>Folder</b>	<b>Folder title</b>
Box 132	11	Applicants: Assistant Director – E. Morris Cox Correspondence
Box 132	12	Art Associations: Miscellaneous
Box 132	13	Artists' Correspondence
Box 132	14	Arts Groups
Box 132	15	Board of Trustees: Correspondence
Box 132	16	California School of Fine Arts
Box 132	17	Collector and Donor Correspondence
Box 132	18	Culler, G: Activities, Articles
Box 132	19	Culler, G: Correspondence
Box 132	20	Culler, G: Invitations, Letters of recommendation, Staff
Box 133	1	Disney Award Committee
Box 133	2	Disney Award Dinner
Box 133	3-4	Educational Programs: Activities
Box 133	5	Educational Programs: Activities Rejected
Box 133	6	Educational Programs: Flower Arrangement Course, Music Committee
Box 133	7	Educational Programs: Theory of the Arts Class
Box 133	8	Film Festival
Box 133	9	Galleries and Dealers
Box 133	10	Gifts and Bequests
Box 133	11	Government Projects: State Department
Box 133	12	Institutions
Box 133	13	Lectures: Available
Box 133	14	Library
Box 133	15	Material Available
Box 133	16	Material Refused
Box 133	17	Membership
Box 133	18	Morley, Dr GM: Committees - People to People Foundation
Box 133	19-20	Morley, Dr GM: Correspondence
Box 133	21	Morley, Dr. GM: Correspondence - Russell, Helen
Box 133	22	Morley, Dr. GM: Invitations
Box 133	23	Morley, Dr. GM: Lectures
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