



Smithsonian

Archives of American Art

A Finding Aid to the Milton Avery Papers, 1926-1982(bulk 1950-1982), in the Archives of American Art

Erin Corley

Funding for the processing and digitization of this collection
was provided by the Terra Foundation for American Art

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Archives of American Art
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Collection Overview

| | |
|--------------------|--|
| Repository: | Archives of American Art |
| Title: | Milton Avery papers |
| Date: | 1926-1982 (bulk 1950-1982) |
| Identifier: | AAA.avermilt |
| Creator: | Avery, Milton, 1885-1965 |
| Extent: | 2.8 Linear feet |
| Language: | English . |
| Summary: | The papers of abstract painter Milton Avery measure 2.8 linear feet and date from 1926 to 1982, with the bulk of the collection dating from 1950 to 1982. Almost the entire collection consists of records of the Milton Avery Trust (2.4 linear feet) maintained by Avery's wife Sally, who served as a trustee. Milton Avery's business and personal correspondence (five folders) contains letters from friends and fellow artists, including a few from George Duthuit, Louis Eilshemius, Marsden Hartley, Wallace Putnam, and Mark Rothko. Also found are scattered writings about Avery, price lists, estate records, exhibition announcements and catalogs, and news clippings. |

Administrative Information

Provenance

The Milton Avery papers were donated in 1968, 1969, and 1982 by his widow Sally Avery, including a few letters previously loaned for microfilming.

Separated Materials

The Archives of American Art also holds microfilm of material lent for microfilming on reels N68-95, N68-115, N69-63, and 2535 including six scrapbooks, a sketchbook, Christmas cards, exhibition catalogs, and photographs. Loaned materials were returned to the lender and are not described in the collection container inventory.

Alternative Forms Available

The papers of **Milton Avery** in the Archives of American Art were digitized in 2007, and total 6,149 images.

Materials lent for microfilming are available on 35mm microfilm reels N68-95, N68-115, N69-63, and 2535 at the Archives of American Art offices and through interlibrary loan.

Processing Information

Many of the letters loaned by Sally Avery and microfilmed on reel N69-63 were later donated. These were merged with additional accessions and fully processed, arranged, and described in 2007 by Erin Corley, and digitized in 2007 with funding provided by the Terra Foundation for American Art.

Preferred Citation

Milton Avery papers, 1926-1982. Archives of American Art, Smithsonian Institution.

Restrictions on Access

The collection has been digitized and is available online via the Archives of American Art's website.

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Biographical Note

Milton Avery (1885-1965) was born in Altmar, New York and grew up in Hartford, Connecticut. Around 1905 he began attending the Connecticut League of Art Students in Hartford where he studied life drawing while also working full-time as a factory worker and file clerk. In 1915 he had his first public exhibition and, in 1918, transferred to the School of Art Society in Hartford. In 1924 he met Sally Michel (1905-2003), a student at the Art Students League in New York, and moved to New York City to be closer to her. They married one year later. Around this time Avery also altered his year of birth to 1893, perhaps due to the age difference between him and Sally. After their marriage Sally worked as an illustrator so that Avery could paint full time.

During the early 1920s, Avery's works were traditional figurative and genre subjects, influenced by American Impressionism. By the mid 1920s, with his move to New York, Avery began to simplify his forms and use broader expanses of flat color. Although his paintings became increasingly abstract, he never fully abandoned representational subject matter, painting figure groups, still lifes, landscapes, and seascapes. By the mid-1940s, Avery's work was characterized by a reduction of elements and elimination of detail, filled with an emphasis on arbitrary color.

Avery exhibited in a group show at The Opportunity Gallery in 1928 which also featured Mark Rothko and the two became close friends. He became friends with many other artists including Adolph Gottlieb, Barnett Newman, and Marsden Hartley. Avery's color work was an important influence on many younger artists, particularly Mark Rothko, Adolph Gottlieb, Barnett Newman, Helen Frankenthaler, and other Color Field painters. The Phillips Collection in Washington, D.C. was the first museum to purchase one of his paintings in 1929 and to give him his first solo museum exhibition in 1944.

In 1949 Milton Avery suffered a major heart attack and began making monotypes during his recovery. He returned to painting despite periods of ill-health, and his reputation grew rapidly over the next ten years, culminating in a retrospective at the Whitney Museum of American Art in New York in 1960. He also exhibited along with his wife Sally Avery and their daughter, March Avery Cavanaugh (born in 1932), both of whom were also painters. Avery died in 1965 and left behind an oeuvre of paintings that numbers in the thousands. His wife Sally managed his estate and the sale of his works to many major museums, and served as a trustee for the Milton Avery Trust until her death in 2003.

Scope and Content Note

The papers of abstract painter Milton Avery measure 2.8 linear feet and date from 1926 to 1982, with the bulk of the collection dating from 1950 to 1982. Almost the entire collection consists of business files maintained by Milton Avery's wife Sally as a trustee for the Milton Avery Trust (2.4 linear feet). Milton Avery's business

and personal correspondence (five folders) contains letters from friends and fellow artists, including a few from George Duthuit, Louis Eilshemius, Marsden Hartley, Wallace Putnam, and Mark Rothko. Also found are scattered writings about Avery, price lists, estate records, exhibition announcements and catalogs, and news clippings.

Arrangement

The collection is arranged into 7 series:

Missing Title:

- Series 1: Biographical Material, 1964, 1975 (Box 1; 1 folder)
 - Series 2: Correspondence, 1935-1981 (Box 1; 10 folders)
 - Series 3: Subject Files, 1950-1981 (Box 1-4; 2.4 linear feet)
 - Series 4: Writings, circa 1951-1979 (Box 4; 5 folders)
 - Series 5: Financial & Legal Records, 1943-1982 (Box 4; 6 folders)
 - Series 6: Printed Material, 1926, 1962-1977 (Box 4; 4 folders)
 - Series 7: Photographs, circa 1970 (Box 4; 1 folder)
-

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Painters -- New York (State) -- New York
Painting, Abstract

Names:

Avery, Sally
Duthuit, Georges, 1891-
Eilshemius, Louis M. (Louis Michel), 1864-1941
Hartley, Marsden, 1877-1943
Putnam, Wallace, 1899-1989
Rothko, Mark, 1903-1970

Container Listing

Series 1: Biographical Material, 1964, 1975

1 Folder (Box 1)

Scope and Contents: One folder containing a list of Milton Avery anecdotes, excerpts from reviews, a brief biographical note, a certificate from the National Council of Jewish Women, and a brief list of biographical sources.

Box 1, Folder 1 [Biographical Material, 1964, 1975](#)

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Series 2: Correspondence, 1935-1981

10 Folders (Box 1)

Scope and Contents: Correspondence consists of five folders of letters to Milton Avery and correspondence with Sally Avery and the Milton Avery Trust. Letters to Milton Avery consist of letters from people purchasing works of art, including Joseph Hirshhorn, letters from art galleries concerning the exhibition or purchase of artwork, requests for information from researchers or journalists, and several letters of congratulations for the 1960 Whitney Museum of American Art retrospective. Also found are a few letters from friends and fellow artists, including Mark Rothko, Louis Eisshemius, Marsden Hartley, Wallace Putnam, and George Duthuit.

Sally Avery's correspondence, often addressed to the Milton Avery Trust, is primarily business correspondence regarding the handling of her husband's legacy of artwork. Included are letters with individuals, galleries, and museums regarding sales and loans. Other topics include research questions, thanking her for visits, and congratulations for exhibitions. Although most of the correspondence is incoming, there are also scattered copies of outgoing correspondence. A large amount of similar business correspondence is also filed in Series 2: Subject Files.

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| Box 1, Folder 2 | Letters to Milton Avery, 19--, 1935-1947 |
| Box 1, Folder 3 | Letters to Milton Avery, 1950-1959 |
| Box 1, Folder 4 | Letters to Milton Avery, 1960 |
| Box 1, Folder 5 | Letters to Milton Avery, 1962-1964 |
| Box 1, Folder 6 | Sally Avery (Milton Avery Trust) correspondence, 1946-1969 |
| Box 1, Folder 7 | Sally Avery (Milton Avery Trust) correspondence, 1970-1973 |
| Box 1, Folder 8 | Sally Avery (Milton Avery Trust) correspondence, 1974-1977 |
| Box 1, Folder 9 | Sally Avery (Milton Avery Trust) correspondence, 1978 |
| Box 1, Folder 10 | Sally Avery (Milton Avery Trust) correspondence, 1979 |
| Box 1, Folder 11 | Sally Avery (Milton Avery Trust) correspondence, 1980-1981 |

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Series 3: Subject Files, 1950-1981

2.4 Linear feet (Box 1-4)

Scope and Contents: Subject files consist of alphabetical business files maintained by Sally Avery for art galleries, museums, collectors, colleges and universities, and other art organizations which exhibited or purchased works by Milton Avery. Files contain a wide variety of documentation, including correspondence between the organization and Sally Avery, loan agreements, exhibition or sales receipts, lists of artworks, price lists, legal documents, and printed material such as news clippings and exhibition announcements. Although most of the files are for sales and loans, some of the files are for art galleries which represented and sold Avery's work, such as the Grace Borgenicht Gallery and Gallery Reese Palley. Also found in this series is a file Sally Avery kept regarding published biographies of Milton Avery. Files are arranged alphabetically by either name or topic and documents are arranged chronologically within each folder.

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| Box 1, Folder 12 | Achim Moeller Ltd., 1973 |
| Box 1, Folder 13 | Addison-Wesley Publishing Company, 1968-1969 |
| Box 1, Folder 14 | Akron Art Institute, 1980 |
| Box 1, Folder 15 | Aldis Browne Fine Arts, 1978-1980 |
| Box 1, Folder 16 | Allentown Art Museum, 1971 |
| Box 1, Folder 17 | Alpha Gallery, 1969-1970 |
| Box 1, Folder 18 | Alpha Gallery, 1971-1972 |
| Box 1, Folder 19 | Alpha Gallery, 1973-1974 |
| Box 1, Folder 20 | Alpha Gallery, 1975-1979 |
| Box 1, Folder 21 | American Federation of Arts (Milton Avery Retrospective), 1959-1961 |
| Box 1, Folder 22 | American Federation of Arts, 1962-1965 |
| Box 1, Folder 23 | American Embassy, Prague, 1966-1970 |
| Box 1, Folder 24 | Andre Emmerich Gallery, 1973-1974 |
| Box 1, Folder 25 | Arkansas Art Center, 1966 |
| Box 1, Folder 26 | Associated American Artists, 1963-1965 |
| Box 1, Folder 27 | Associated American Artists, 1966-1968 |
| Box 1, Folder 28 | Associated American Artists, 1969-1970 |

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| Box 1, Folder 29 | Associated American Artists, 1971-1972 |
| Box 1, Folder 30 | Associated American Artists, 1973-1974 |
| Box 1, Folder 31 | Associated American Artists, 1975-1977 |
| Box 1, Folder 32 | Associated American Artists, 1978-1980 |
| Box 1, Folder 33 | Association of Contemporary Artists Galleries, 1968-1981 |
| Box 1, Folder 34 | Barbara Mathes Gallery, 1978-1981 |
| Box 1, Folder 35 | Bard College, 1970-1971 |
| Box 1, Folder 36 | Biographies of Milton Avery, 1969-1979 |
| Box 1, Folder 37 | Bonfoey Company, 1976 |
| Box 1, Folder 38 | Cape Split Place, Inc., 1978-1979 |
| Box 1, Folder 39 | Carl Solway Gallery (Flair Gallery), 1968-1971 |
| Box 1, Folder 40 | Charles H. Scott Gallery (Emily Carr College of Art), 1980-1981 |
| Box 1, Folder 41 | Charles E. Slatkin, Inc. Galleries, 1968-1980 |
| Box 1, Folder 42 | Cleveland Museum of Art, 1971, 1975 |
| Box 1, Folder 43 | College of Wooster, 1980 |
| Box 1, Folder 44 | Comsky Gallery, 1972-1973 |
| Box 1, Folder 45 | Comsky Gallery, 1974-1979 |
| Box 1, Folder 46 | Connecticut Fine Arts, Inc., 1973-1979 |
| Box 1, Folder 47 | David Gallery, 1971-1978 |
| Box 1, Folder 48 | David Mirvish Gallery, 1967-1969 |
| Box 1, Folder 49 | David Mirvish Gallery, 1970-1973 |
| Box 1, Folder 50 | David Mirvish Gallery, 1974-1978 |
| Box 1, Folder 51 | Dayton Art Institute, 1969-1971 |
| Box 1, Folder 52 | Donald Morris Gallery, 1958-1964 |

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| Box 1, Folder 53 | Donald Morris Gallery, 1965-1966 |
| Box 1, Folder 54 | Donald Morris Gallery, 1967-1968 |
| Box 1, Folder 55 | Donald Morris Gallery, 1969-1970 |
| Box 1, Folder 56 | Donald Morris Gallery, 1971 |
| Box 1, Folder 57 | Donald Morris Gallery, 1972-1973 |
| Box 1, Folder 58 | Donald Morris Gallery, 1974-1977 |
| Box 1, Folder 59 | Donald Morris Gallery, 1978-1980 |
| Box 1, Folder 60 | Edmonton Art Gallery, 1978-1979 |
| Box 1, Folder 61 | Esther Stuttman Gallery, 1965-1973 |
| Box 1, Folder 62 | Everson Museum of Art, 1975-1977 |
| Box 2, Folder 1 | Felix Landau Gallery, 1956-1965 |
| Box 2, Folder 2 | Fogg Museum, 1972-1974 |
| Box 2, Folder 3 | Fontana Gallery, 1969-1980 |
| Box 2, Folder 4 | Forum Gallery, 1980-1981 |
| Box 2, Folder 5 | Galerie Beyeler, 1971-1976 |
| Box 2, Folder 6 | Galerie du Jonelle, 1966-1974 |
| Box 2, Folder 7 | Galerie Internationale, 1960-1961 |
| Box 2, Folder 8 | Gallery 14, 1960-1967 |
| Box 2, Folder 9 | Gallery Reese Palley, 1964-1965 |
| Box 2, Folder 10 | Gallery Reese Palley, 1966 |
| Box 2, Folder 11 | Gallery Reese Palley, 1967-1968 |
| Box 2, Folder 12 | Gallery Reese Palley, 1969-1970 |
| Box 2, Folder 13 | Gallery Reese Palley, 1971 |
| Box 2, Folder 14 | Gallery Reese Palley, 1972-1974 |

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| Box 2, Folder 15 | Gimpel Fils, Ltd., 1973-1976 |
| Box 2, Folder 16 | Grace Borgenicht Gallery, 1951-1957 |
| Box 2, Folder 17 | Grace Borgenicht Gallery, 1958-1964 |
| Box 2, Folder 18 | Grace Borgenicht Gallery, 1965-1968 |
| Box 2, Folder 19 | Grace Borgenicht Gallery, 1969-1971 |
| Box 2, Folder 20 | Grace Borgenicht Gallery, 1972-1974 |
| Box 2, Folder 21 | Grace Borgenicht Gallery, 1975-1980 |
| Box 2, Folder 22 | Graphics International Ltd. (Lunn Gallery), 1971-1972 |
| Box 2, Folder 23 | Graphics International Ltd. (Lunn Gallery), 1973-1974 |
| Box 2, Folder 24 | Graphics International Ltd. (Lunn Gallery), 1975-1977 |
| Box 2, Folder 25 | Graphics International Ltd. (Lunn Gallery), 1978-1979 |
| Box 2, Folder 26 | Greenberg Gallery, 1973-1982 |
| Box 2, Folder 27 | Guggenheim Museum, 1965, 1977-1978 |
| Box 2, Folder 28 | Gump's Gallery, 1964-1968 |
| Box 2, Folder 29 | Harmon Gallery, 1965-1970 |
| Box 2, Folder 30 | Heritage Plantation of Sandwich, 1977 |
| Box 2, Folder 31 | Hirschl & Adler Galleries, 1979-1980 |
| Box 2, Folder 32 | Hirshhorn Museum & Sculpture Garden, 1971-1980 |
| Box 2, Folder 33 | Indianapolis Museum of Art, 1976-1978 |
| Box 2, Folder 34 | International Exhibition Foundation, 1973-1974 |
| Box 2, Folder 35 | International Gallery, Inc., 1964-1965 |
| Box 2, Folder 36 | Jack Fader Collection, 1971-1975 |
| Box 2, Folder 37 | Jane Haslem Gallery, 1975 |
| Box 2, Folder 38 | Jarvis Gallery, 1972-1978 |

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| Box 2, Folder 39 | Joan Whitney Payson Gallery of Art, 1977-1979 |
| Box 2, Folder 40 | John and Mable Ringling Museum of Art, 1977 |
| Box 2, Folder 41 | Katonah Gallery, 1975-1977 |
| Box 2, Folder 42 | Kay Kaz Gallery, 1965-1969 |
| Box 2, Folder 43 | Lehigh University, 1980 |
| Box 2, Folder 44 | Little Gallery (Janet Fleisher), 1973-1974 |
| Box 2, Folder 45 | Louisiana Gallery, 1968-1971 |
| Box 2, Folder 46 | Louisiana Gallery, 1972-1976 |
| Box 2, Folder 47 | Louisiana Gallery, 1977-1981 |
| Box 2, Folder 48 | MacDowell Gallery, 1972-1974 |
| Box 2, Folder 49 | Makler Gallery, 1960-1967 |
| Box 2, Folder 50 | Makler Gallery, 1968-1971 |
| Box 2, Folder 51 | Makler Gallery, 1972-1980 |
| Box 2, Folder 52 | Marianne Friedland Gallery, 1976-1979 |
| Box 2, Folder 53 | Mattatuck Museum, 1967-1971 |
| Box 2, Folder 54 | Metropolitan Museum of Art, 1979-1980 |
| Box 2, Folder 55 | Metropolitan Opera Association, 1977-1978 |
| Box 2, Folder 56 | Michael Berger Gallery, 1973-1980 |
| Box 2, Folder 57 | Michigan State University, 1969, 1973-1974 |
| Box 2, Folder 58 | Mid-American Arts Alliance, 1973-1974 |
| Box 2, Folder 59 | Minnesota Museum of Art, 1977-1979 |
| Box 2, Folder 60 | M. Knodler & Co., 1950-1979 |
| Box 2, Folder 61 | Mobile Art Gallery, 1964-1969 |
| Box 2, Folder 62 | Museum of Fine Arts, Houston, 1977 |

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| Box 2, Folder 63 | Museum of Modern Art, 1961-1971, 1973 |
| Box 2, Folder 64 | New Britain Museum of American Art, 1968 |
| Box 2, Folder 65 | New York WPA Artists, Inc., 1977 |
| Box 2, Folder 66 | Noah Goldowsky Inc., 1969-1973 |
| Box 2, Folder 67 | Paintings & Drawings Ltd., 1964-1977 |
| Box 2, Folder 68 | Parliament Gallery, 1971 |
| Box 2, Folder 69 | Pasadena Art Museum, 1971 |
| Box 2, Folder 70 | Philadelphia Museum of Art, 1976-1978 |
| Box 2, Folder 71 | Phillips Collection, 1965, 1977 |
| Box 2, Folder 72 | Pratt Graphics Center, 1973, 1980-1981 |
| Box 2, Folder 73 | Princeton University Library, 1977 |
| Box 3, Folder 1 | Richard Gray Gallery, 1971-1976 |
| Box 3, Folder 2 | Robert Hull Fleming Museum, University of Vermont, 1976 |
| Box 3, Folder 3 | Rudolph Gallery, 1959-1970 |
| Box 3, Folder 4 | Sears, Roebuck and Co., 1965 |
| Box 3, Folder 5 | Shore Studio Galleries, 1961 |
| Box 3, Folder 6 | Smithsonian Institution, 1972-1974, 1979 |
| Box 3, Folder 7 | Society of the Four Arts, 1977-1978 |
| Box 3, Folder 8 | Southern Methodist University, Meadows Museum & University Gallery, 1980-1981 |
| Box 3, Folder 9 | Sterling & Francine Clark Art Institute, 1978-1981 |
| Box 3, Folder 10 | Strathcona, 1980 |
| Box 3, Folder 11 | Summit Art Center, 1975-1977 |
| Box 3, Folder 12 | Syracuse University, 1970, 1972-1973 |
| Box 3, Folder 13 | Tanglewood Gallery, 1959-1965 |

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| Box 3, Folder 14 | Terry Dintenfass, Inc. (Contemporary Paintings), 1959-1965 |
| Box 3, Folder 15 | Thomas Gibson Fine Art Ltd., 1973-1979 |
| Box 3, Folder 16 | Thorne Art Gallery (Keene State College), 1970-1973 |
| Box 3, Folder 17 | Tirca Karlis Gallery, 1965-1976 |
| Box 3, Folder 18 | University of California, Irvine, 1970-1971 |
| Box 3, Folder 19 | University of California, Santa Barbara, 1979-1980 |
| Box 3, Folder 20 | University of Oregon, 1968-1969 |
| Box 3, Folder 21 | University of Texas at Austin, 1975-1977 |
| Box 3, Folder 22 | Vassar College Art Gallery, 1970-1977 |
| Box 3, Folder 23 | Waddington Galleries, 1962-1964 |
| Box 3, Folder 24 | Waddington Galleries, 1965 |
| Box 3, Folder 25 | Waddington Galleries, 1966-1967 |
| Box 3, Folder 26 | Waddington Galleries, 1968-1970 |
| Box 3, Folder 27 | Waddington Galleries, 1971-1972 |
| Box 4, Folder 1 | Waddington Galleries, 1973 |
| Box 4, Folder 2 | Waddington Galleries, 1974 |
| Box 4, Folder 3 | Wadsworth Atheneum, 1962-1964 |
| Box 4, Folder 4 | Webb & Parsons Gallery, 1974-1979 |
| Box 4, Folder 5 | Western Electric, Corporate Education Organization, 1979 |
| Box 4, Folder 6 | Whitney Museum of American Art, 1966, 1979-1980 |
| Box 4, Folder 7 | Wichita State University, 1974-1977 |
| Box 4, Folder 8 | William Benton Museum of Art, 1975-1976 |
| Box 4, Folder 9 | William Zierler, Inc., 1968-1976 |
| Box 4, Folder 10 | Woodstock Artists Association, 1977 |

Box 4, Folder 11 [Woodward Foundation, 1963-1972](#)

Box 4, Folder 12 [Yares Gallery, 1976-1978](#)

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Series 4: Writings about Avery, circa 1951-1979

5 Folders (Box 4)

Scope and Contents: Writings consist of essays about Milton Avery, including a draft essay by Wolf Kahn for the *Art Journal*, a few poems written by Aaron Cohen describing certain paintings by Avery, and a few notes written by Sally Avery. Also found are a typescript and handwritten draft of a tribute to Avery written by Mark Rothko shortly after Avery's death.

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| Box 4, Folder 13 | Aaron E. Cohen, Poetry, circa 1951 |
| Box 4, Folder 14 | Wolf Kahn, "Milton Avery's Good Example," , circa 1979 |
| Box 4, Folder 15 | Annette and Louis Kaufman, "Milton Avery: Fauve Portraitist", circa 1960 |
| Box 4, Folder 16 | Mark Rothko, Written Tribute to Avery, circa 1965 |
| Box 4, Folder 17 | Notes by Sally Avery, circa 1970 |

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Series 5: Financial & Legal Records, 1943-1982

6 Folders (Box 4)

Scope and Contents: Found here is a photocopy of Milton Avery's Last Will and Testament, a detailed appraisal of nearly 1000 works of art in the Milton Avery estate, price lists, and a small number of loan forms and sales receipts. Also found is one folder of the legal and financial records of the Milton Avery Estate.

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| Box 4, Folder 18 | Last Will and Testament, 1962 |
| Box 4, Folder 19 | Estate Appraisal of Artwork, 1965 |
| Box 4, Folder 20 | Price Lists, 1960-1974 |
| Box 4, Folder 21 | Price Lists, 1960-1974 |
| Box 4, Folder 22 | Milton Avery Estate Legal and Financial Records, 1962-1972 |
| Box 4, Folder 23 | Artwork Loans and Sales Receipts, 1943-1982 |

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Series 6: Printed Material, 1926, 1962-1977

4 Folders (Box 4)

Scope and Contents: Printed Material focuses primarily on Avery's later career and legacy. Included are exhibition announcements and catalogs, news clippings, various brochures, bulletins, and other announcements.

Box 4, Folder 24 [Exhibition Announcements, 1966-1973](#)

Box 4, Folder 25 [Exhibition Catalogs, 1926, 1966-1977](#)

Box 4, Folder 26 [News Clippings, 1963-1973](#)

Box 4, Folder 27 Miscellaneous Printed Material, 1962-1974
(Not scanned)

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Series 7: Photographs, circa 1970

1 Folder (Box 4)

Scope and Contents: This series contains five photographs of an unidentified exhibition of photography that does not include Avery's artwork.

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| Box 4, Folder 28 | Photographs of an Unidentified Exhibition, circa 1970 (Not scanned) |
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