



# Smithsonian

*Archives of American Art*

## A Finding Aid to the Stanton Macdonald-Wright Papers, 1890-2008, in the Archives of American Art

Rihoko Ueno; Ricky Gomez

Funding for the processing of a portion of this collection  
was provided by the Frederick Hammersley Foundation.

2014 June 4; updated 2022 June 27

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## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	Stanton Macdonald-Wright papers
<b>Date:</b>	1890-2008
<b>Identifier:</b>	AAA.macdstan
<b>Creator:</b>	Macdonald-Wright, Stanton, 1890-1973
<b>Extent:</b>	17.2 Linear feet
<b>Language:</b>	The collection is in English, French, and Japanese.
<b>Summary:</b>	The papers of Southern California painter Stanton Macdonald-Wright measure 17.2 linear feet and date from 1890 to 2008. The collection contains biographical material including address books and interview transcripts; correspondence with family, friends, and artists, including Morgan Russell, and his wife Suzanne Binon, Michel and Suzanne Seuphor, Ann and John Summerfield, and Bethany Wilson; contracts, correspondence, and other material related to exhibitions Macdonald-Wright participated in or that featured his works in the decades following his death; notes, drafts and manuscripts for books, and other writings; diaries and travel journals; invoices, inventories, legal and estate documents, and other personal business records; scrapbooks consisting of clippings and exhibition materials; clippings, exhibition announcements, exhibition catalogs, and other printed materials; sketches and other artwork; photographs, slides and transparencies of Macdonald-Wright, family portraits, travels, and artwork.

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## Administrative Information

### Acquisition Information

Stanton Macdonald-Wright first loaned materials to the Archives of American Art for microfilming in 1964. David Nellis, a gallery owner, gave the Archives the artist's unpublished autobiography in 1978. The bulk of the Stanton Macdonald-Wright papers were donated to the Archives of American Art by his widow, Jean Macdonald-Wright, in 2 installments in 1995 and then in 2019 as a bequest.

### Separated Materials

The Archives of American Art also holds material lent for microfilming (reels LA 1 and LA 5) including a brochure on the Santa Monica Library murals and six photographs of the panels while in Macdonald-Wright's studio. There is also a 1939 exhibition catalog for "Southern California Art Project" a master's thesis on Macdonald-Wright by Dori Jean Watson (1957), and one scrapbook of photographs, clippings, and other printed materials dating from circa 1910-1964. Lent materials were returned to the lender and are not described in the collection container inventory.

## Related Materials

The Archives of American Art holds several collections related to the Stanton Macdonald-Wright papers. There is an oral interview of Stanton Macdonald-Wright conducted 1964 Apr. 13-Sept. 16, by Betty Hoag. There are also Stanton Macdonald-Wright Letters to Alan and Fanny Leslie, the Stanton Macdonald-Wright Collection of photographs, Stanton Macdonald-Wright Letters to Morgan Russell, Walter Houk Letters from Stanton Macdonald-Wright, and an Oral History of Stanton Macdonald-Wright by Jeanne M. Marshall for the Voice of America Conducted in 1967.

## Available Formats

Materials lent for microfilming are available on 35 mm microfilm reels LA1 and LA5 at Archives of American Art offices, and through interlibrary loan.

## Processing Information

This collection was processed by Rihoko Ueno in 2014 with funding from the Frederick Hammersley Foundation. The additions were processed by Ricky Gomez in 2022.

## Preferred Citation

Stanton Macdonald-Wright papers, 1890-2008. Archives of American Art, Smithsonian Institution.

## Restrictions

This collection is open for research. Access to original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Researchers interested in accessing born-digital records or audiovisual recordings in this collection must use access copies. Contact Reference Services for more information.

## Terms of Use

The Archives of American Art makes its archival collections available for non-commercial, educational and personal use unless restricted by copyright and/or donor restrictions, including but not limited to access and publication restrictions. AAA makes no representations concerning such rights and restrictions and it is the user's responsibility to determine whether rights or restrictions exist and to obtain any necessary permission to access, use, reproduce and publish the collections. Please refer to the [Smithsonian's Terms of Use](#) for additional information.

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## Biographical / Historical

Stanton Macdonald-Wright (1890-1973) was the creator of a modernist style of painting based on pure spectral color known as chromatic abstraction or "Synchromism." He worked in New York and later primarily in Los Angeles.

Stanton Macdonald-Wright was born in Charlottesville, Virginia. In 1900 the family moved to Santa Monica, California where they ran a seaside hotel. A few years later he took courses at the Art Students League in Los Angeles, studying under Warren T. Huges. His older brother was Willard Huntington Wright, a respected art critic who wrote *Modern Painting: Its Tendency and Meaning* (1915), upon which he collaborated with his younger brother Stanton, and *The Future of Painting* (1923), and later became a detective novelist under the name S. S. Van Dine.

At the age of seventeen, Stanton Macdonald-Wright married his first wife and moved to Paris where he immersed himself in European art and studied at the Sorbonne, the Académie Julian, the École des Beaux-Arts, and the Académie Colarossi. While in Europe he also befriended fellow American painter Morgan Russell and the two artists began working closely together. They studied with Canadian painter Percyval Tudor-Hart between 1911 and 1913 and were deeply influenced by their teacher's color theory, which connected the qualities of color to those of music. Together Macdonald-Wright and Russell developed a style of painting based on color and named it "Synchromism."

They introduced their work in 1913 at the Der Neue Kuntsalon in Munich and in Paris at the Galerie Bernheim-Jeune. These exhibitions helped to establish Synchronism as an major influence in modern art well into the 1920s.

Stanton Macdonald-Wright and Morgan Russell returned to the United States eager to promote their work and theory. It was not long before the two separated, but both continued to work in the Synchronist style. Together, they held one more Synchronist exhibition in New York in 1916 which received significant critical support. Macdonald-Wright also participated in the prestigious 1916 "Forum Exhibition of Modern American Painters" in New York and exhibited his work at Alfred Stieglitz's famed 291 gallery in New York in 1917. Yet, financial success evaded him.

Macdonald-Wright moved to Santa Monica in 1918, where he taught and served as director of the Los Angeles Art Students League. In 1924 he published his instructive *Treatise on Color*. In 1927 he organized another joint exhibition with Morgan Russell at the Los Angeles County Museum of Art, where he also exhibited five years later. He exhibited at the Oakland Art Gallery, the California Palace of the Legion of Honor in San Francisco, Alfred Stieglitz's An American Place gallery in New York, and the Stendahl Galleries in Los Angeles. From 1935 to 1942 Macdonald-Wright served as director of the Works Progress Administration's Federal Art Project for Southern California, followed by a faculty position at the University of Southern California at Los Angeles where he taught for sixteen years.

In the late 1950s, Macdonald-Wright completed the Synchome Kineidoscope, a color and light projecting machine first envisioned by Macdonald-Wright and Morgan Russell as early as 1913.

Macdonald-Wright traveled extensively throughout the 1960s and early 1970s, spending time in Hawaii, Italy, and Japan. Macdonald-Wright married three times and died in California in 1973, at the age of 83.

This biographical note draws heavily on the Archives of American Art's West Coast Regional Collector Paul Karlstrom's collection description written upon acquisition of the papers.

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## Scope and Contents

The papers of Southern California painter Stanton Macdonald-Wright measure 17.2 linear feet and date from 1890 to 2008. The collection contains biographical material including address books and interview transcripts; correspondence with family, friends, and artists, including Morgan Russell, and his wife Suzanne Binon, Michel and Suzanne Seuphor, Ann and John Summerfield, and Bethany Wilson; contracts, correspondence, and other material related to exhibitions MacDonald-Wright participated in or that featured his works in the decades following his death; notes, drafts and manuscripts for books, and other writings; diaries and travel journals; invoices, inventories, legal and estate documents, and other personal business records; scrapbooks consisting of clippings and exhibition materials; clippings, exhibition announcements, exhibition catalogs, and other printed materials; sketches and other artwork; photographs, slides and transparencies of MacDonald-Wright, family portraits, travels, and artwork.

Biographical material consists of address books, interview transcripts, and obituary and funeral material.

Correspondence consists of letters with family, friends, and artists, including Morgan Russell, and his wife Suzanne Binon, Michel and Suzanne Seuphor, Ann and John Summerfield, and Bethany Wilson.

Exhibition files consists of contracts, correspondence, and some printed material related to exhibitions that Macdonald-Wright participated in or that has featured his works in the decades following his death. Some of the exhibitions include the Southern California Art Project, Kineidoscope film, and "Color and Myth: Stanton MacDonald-Wright and Synchronism."

Writings consist of drafts of essays, plays, and book manuscripts. There are drafts of *A Treatise on Color* with palettes and color wheels, *The Basis of Culture*, and Macdonald-Wright's autobiography *Bittersweet: An Artist's Life*. At the end of the series are a number of files containing photographs, printed material, and some notes that Macdonald-Wright used for various book projects.

Diaries consist of a number of diaries and travel journals. One diary was written in Paris in 1909 in which Macdonald-Wright muses over the aesthetics of art and his color theories. Five additional disbound diaries cover his life from 1939-1973. Travel diaries date from 1959-1972 and cover trips to Italy, Japan, and Hawaii.

Personal business records consists of inventory cards and lists, invoices, property records, and legal documents related to the Macdonald-Wright estate. Also included are files between the estate and various galleries, such as the Esther Robles Gallery and the Goldfield Galleries, in regards to donations of works of art during both his active career and by his estate in the years after his death.

Scrapbooks consist of a scrapbook related to exhibitions featuring MacDonald-Wright's works and scrapbooks of clipping.

Printed material includes a copy of *Les Synchromistes* exhibition catalog, a newspaper clipping, and *The Future of Painting* by Willard Wright. Artwork consists of blueprints for Macdonald-Wright's Synchrome Kineidoscope, a color and light projecting machine first envisioned by Macdonald-Wright and Morgan Russell as early as 1913 and finally completed in the late 1950s. Also included are newspaper and magazine clipping, exhibition announcements, and exhibition catalogs.

Artwork consists of a sketchbook, and a number of sketches and drawings.

Photographic material consists of photographs of Stanton Macdonald-Wright and portraits and photographs of his family. Among these photographs is a glass plate negative of his family coat-of-arms. Also included are photographs, slides and transparencies of travels to Japan and Hawaii, and of Macdonald-Wright's artwork. There are also five glass plate images of some of Macdonald-Wright's paintings.

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## Arrangement

The collection is arranged as 10 series.

- Series 1: Biographical Material, 1909-2008 (0.2 linear feet; Box 1)
- Series 2: Correspondence, circa 1907-2005 (1.7 linear feet; Boxes 1-2)
- Series 3: Exhibition Files, 1941-2005 (0.2 linear feet; boxes 2-3)
- Series 4: Writings, 1913-2003 (4.7 linear feet; Boxes 3-7)
- Series 5: Diaries, 1909-1991 (1.5 linear feet; Boxes 7-9)
- Series 6: Personal Business Records, 1946-2006 (1.3 linear feet; Boxes 9-10)
- Series 7: Scrapbooks, 1910-1994 ( 0.3 linear feet; Boxes 10, 19)
- Series 8: Printed Material, 1912-2002 (1.8 linear feet; Boxes 10-12, 19)
- Series 9: Artwork, circa 1897-1970 (0.2 linear feet; Boxes 12, 19)
- Series 10: Photographic Material, 1890-2004 (5.3 linear feet; Boxes 12-18, OV 20)

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## Names and Subject Terms

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

Subjects:

Painting, Abstract  
Synchromism (Art)

Types of Materials:

Diaries  
Drawings  
Scrapbooks

Names:

Russell, Morgan, 1886-1953

Seuphor, Michel, 1901-1999  
Summerfield, Anne, 1917-  
Summerfield, John, 1917-

Occupations:

Painters -- California -- Los Angeles

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## Container Listing

### Series 1: Biographical Material, 1909-2008

#### 0.2 Linear feet (Box 1)

Scope and Contents: Biographical material consists of address books, interview transcripts, and obituary and funeral material.

Box 1, Folder 1-3      Address Books, undated

Box 1, Folder 4      Biographies and Chronologies, circa 1967-1978

Box 1, Folder 5      Certificates, Licenses, and Identification, 1914-1944

Box 1, Folder 6      Family Records, 1909, 1933-1949, 2000

Box 1, Folder 7      Stanton Macdonald-Wright and Elizabeth Hertz Interview Transcript, 1968

Box 1, Folder 8      Interview Transcripts, 1966-1967

Box 1, Folder 9      Obituary and Funeral Program, 1973, 2008

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## Series 2: Correspondence, circa 1907-2005

### 1.7 Linear feet (Boxes 1-2)

Scope and Contents: Correspondence consists of letters with family, friends, and artists, including Morgan Russell, and his wife Suzanne Binon, Michel and Suzanne Seuphor, Ann and John Summerfield, and Bethany Wilson.

Box 1, Folder 9-10	Archives of American Art, 1969-2005
Box 1, Folder 11	Jules Barthoux, 1958-circa 1963
Box 1, Folder 12	Thomas H. Benton, 1949-1957
Box 1, Folder 13	Albert Duveen and Robert Graham, 1957-1958
Box 1, Folder 14	Ilene Susan Fort, 1995-2004
Box 1, Folder 15	Rose Fried and Rose Fried Gallery, 1964-1969
Box 1, Folder 16-17	Gordon B. Groff and Family, 1970-2001
Box 1, Folder 18	Andre Jaqendorf, 1917, 1953-1969
Box 1, Folder 19	Clifton Karhu, 1964-1973, 1999-2001
Box 1, Folder 20	Alan and Fannie Leslie, 1970, 1994-2002
Box 1, Folder 21	Los Angeles, 1978-1980
Box 1, Folder 22	Museum of Modern Art, 1966-1967
Box 1, Folder 23	DAvid Nellis "Poison Pen Letters", 1977-1984
Box 1, Folder 24-25	North Carolina Museum of Art, 1997-2002
Box 1, Folder 26	Edyth Polster, 1973-1974
Box 1, Folder 27	Henry Reed, 1973-1978
Box 1, Folder 28	Esther and Robert Robles and Esther Robles Gallery, 1964-1967
Box 1, Folder 29-34	Morgan Russell, 1920-1938
Box 2, Folder 1-4	Morgan Russell, 1923-circa 1945
Box 2, Folder 5	Morgan and Suzanne (Binon) Russell, circa 1952-circa 1955

Box 2, Folder 6	Miclori and Douglas Scott, 1967
Box 2, Folder 7-8	Michel and Suzanne Seuphor, 1954-1967
Box 2, Folder 9	Randy Sprout, 1977, 2004-2005
Box 2, Folder 10	Ann and John Summerfield, circa 1965-circa 1972, 2001
Box 2, Folder 11	Maurice Tuchman, 1977, 2004-2005
Box 2, Folder 12	John Tuska, 1972
Box 2, Folder 13	H. J. Weeks, 1973-1975
Box 2, Folder 14	Whitney Museum of Art, 1946, 1976-1979, 1999
Box 2, Folder 15-21	Bethany Wilson, circa 1963-circa 1967
Box 2, Folder 22-24	Archibald and Annie Wright, circa 1907-1915
Box 2, Folder 25	Linfa Riza Wright, 1934-1935
Box 2, Folder 26-28	Willard Wright, 1913-1919
Box 2, Folder 29	Miscellaneous Correspondence, A-R, 1924-2002
Box 2, Folder 30	Miscellaneous Correspondence, S-Z, 1918-2001
Box 2, Folder 31-32	Miscellaneous, circa 1942-1974

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## Series 3: Exhibition Files, 1941-2005

### 0.2 Linear feet (Boxes 2-3)

Scope and Contents: Exhibition files consists of contracts, correspondence, and some printed material related to exhibitions that Macdonald-Wright participated in or that has featured his works in the decades following his death. Some of the exhibitions include the Southern California Art Project, Kineidoscope film, and "Color and Myth: Stanton MacDonald-Wright and Synchronism."

Box 2, Folder 33	Southern California Art Project, Work Projects Administration, 1941
Box 2, Folder 34	US Educational Commission in Japan, 1953
Box 2, Folder 36	Permissions, 1970-2003
Box 2, Folder 37	Retrospective Checklist, 1998
Box 2, Folder 38	Ancestral Mask Trilogy, 2000-2005
Box 2, Folder 39	"Color and Myth: Stanton MacDonald-Wright and Synchronism" Exhibition, 2001
Box 2, Folder 40	Kineidoscope Film Permissions, 2003-2004
Box 3, Folder 1	"Color Myth, & Music" Retrospective, 2001 2 Electronic discs (CD) Notes: Disc 1 is labeled, "Stanton MacDonald Wright (Retrospective) Color, Myth, & Music." Disc 2 is labeled, "Stanton-MacDonald-Wright Color, Myth, & Music Retrospective (Finalized)."
Box 3, Folder 2	"On Ramps: Transitional Moments in California Art" Exhibition, 2002
Box 3, Folder 3	"Musique et Arts Plastiques au 20 Siecle" Exhibition, 2002-2004
Box 3, Folder 4	"Visual Music, 1905-2005" Exhibition, 2004-2005
Box 3, Folder 5	Los Angeles County Museum of Art, 2002-2005
Box 3, Folder 6	"Sons et Lumieres" Exhibition, 2002-2004

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## Series 4: Writings, 1913-2003

### 4.7 Linear feet (Boxes 3-7)

Scope and Contents: Writings consist of drafts of essays, plays, and book manuscripts. There are drafts of *A Treatise on Color* with palettes and color wheels, *The Basis of Culture*, and Macdonald-Wright's autobiography *Bittersweet: An Artist's Life*. At the end of the series are a number of files containing photographs, printed material, and some notes that Macdonald-Wright used for various book projects.

Box 3, Folder 7-21	Writings on Art, 1913-circa 1962
Box 3, Folder 22	"The Alliance Between Music and the Other Arts", undated
Box 3, Folder 23	"And After the Moderns?", undated
Box 3, Folder 24	"The Ancestral Mask" Drafts, Notes, and Reviews, undated
Box 3, Folder 25	Notes and Writings, Art and Philosophy, undated
Box 3, Folder 26	"Art and the Topical", 1934
Box 3, Folder 27-37	"A Basis of Culture" Drafts, Notes, and Revisions, circa 1933, circa 1994
Box 3, Folder 38-40	"Beyond Aesthetics" Drafts, Notes, and Revisions, 1930, 1973, 1992
Box 4, Folder 1-11	"Beyond Aesthetics" Drafts, Notes, and Revisions, circa 1973
Box 4, Folder 12	Bedside Notes, circa 1970
Box 4, Folder 13-15	"Bittersweet: An Artist's Life", circa 1970
Box 4, Folder 16-21	"Clair de Lune" Drafts, Notes, and Revisions, undated
Box 4, Folder 22-23	Color Wheels and Charts, circa 1924
Box 4, Folder 24	Cycle Charts, undated
Box 4, Folder 25	Essays on Art, circa 1925
Box 4, Folder 26	"The Rebirth of the Classic Impulse", 1920
Box 4, Folder 27	A Footnote to the Macdonald Wright Story, undated
Box 4, Folder 28	"Four Fantastic Satires", circa 1922 Notes: Only contains 3 of the satires.
Box 4, Folder 29	Haikus, 1971-1972

Box 4, Folder 30	Haiku Notebook, 1962-1963
Box 4, Folder 31	Harmony, circa 1920-1930
Box 4, Folder 32	Hellenism, undated
Box 5, Folder 1	Hellenism, 1946
Box 5, Folder 2	"Herodiade" Poem by Willard Wright, undated
Box 5, Folder 3	Kinetic Synchronism Chapter, undated
Box 5, Folder 4	Kineidscope Notes, undated
Box 5, Folder 5	Literary Works, circa 1930-1940
Box 5, Folder 6	"Modernist Art and the American Field", circa 1930
Box 5, Folder 7	Observations, undated
Box 5, Folder 8	"Official Art", circa 1935
Box 5, Folder 9	Partial Elizabeth Hertz Manuscript, undated
Box 5, Folder 10	Poetry, circa 1930
Box 5, Folder 11	Road to Valhalla Statements, undated
Box 5, Folder 12-19	"Serenade in Blue" Drafts. Notes, and Revisions, circa 1963, circa 1973, circa 2003
Box 5, Folder 20	"Some Aspects of Sung Paintings", undated
Box 5, Folder 21	Synchrome Kineidoscope Diagrams, undated
Box 5, Folder 22	"Stanton MacDonald-Wright and Synchronism", undated
Box 5, Folder 23	"Synchronism: An Overview" Chapter Draft by Will South, 1993
Box 5, Folder 24	"Three Meals a Day, Not Four" by Debbie Zambianco, 1968
Box 5, Folder 25	"Towards a Visual Music and Other Writings" by William Moritz, circa 1984
Box 5, Folder 26-27	"Treatise on Color", 1924
Box 5, Folder 28-29	"Vanderveer" by Willard Huntington Wright, undated
Box 5, Folder 30-31	Book Drafts, undated

Box 5, Folder 32	List of Works for Book Project, undated
Box 5, Folder 33-44	Book Reference Material, circa 1975-circa 1995
Box 6, Folder 1-5	Book Reference Material, circa 1987
Box 6, Folder 6-13	Book Project, "Art-The Life of Creation", undated
Box 6, Folder 14-16	Book Project, "Serenade in Blue", undated
Box 7, Folder 1-5	Book Project, Draft, Notes, and Revisions, undated
Box 7, Folder 6	Handwritten Draft of Untitled Manuscript, circa 1920-circa 1950
Box 7, Folder 7	Typescript Draft of Untitled Manuscript, circa 1920-circa 1950
Box 7, Folder 8	Draft Typescript Pages, undated
Box 7, Folder 9	"The Structure of Art", circa 1930
Box 7, Folder 10	Stanton Macdonald-Wright Recorded Remarks, 1962-1970 2 Sound cassettes Notes:           Tape 1, Side 1 labeled, "SMW recording for Sm. Stanton. Tape of Visit in August 1970 at his Pac. Palisades home." Tape 1, Side 2 labeled, "Continuation of '70 visit. Voices of SMW, Jean, Tamara, Bethany, Stanton, & Junior." Tape 2 is unlabeled.
Box 7, Folder 11	Stanton Macdonald-Wright Bibliography, circa 1980
Box 7, Folder 12-16	Lectures, 1929-1953
Box 7, Folder 17-18	Notes for Art History Classes, undated
Box 7, Folder 19-20	Notes for Hexagrams, undated
Box 7, Folder 20	Notes, Jean MacDonald-Wright, undated
Box 7, Folder 21	Notes, Japan, undated
Box 7, Folder 22-24	Notes, circa 1972
Box 7, Folder 25	"The Continuing Role of Stanton MacDonald-Wright and Synchronism in Modern Painting" by Elizabeth Hertz, 1968

Box 7, Folder 26-27      Miscellaneous, undated

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## Series 5: Diaries, 1909-1991

### 1.5 Linear feet (Boxes 7-9)

Scope and Contents: Diaries consist of a number of diaries and travel journals. One diary was written in Paris in 1909 in which Macdonald-Wright muses over the aesthetics of art and his color theories. Five additional disbound diaries cover his life from 1939-1973. Travel diaries date from 1959-1972 and cover trips to Italy, Japan, and Hawaii.

Box 7, Folder 28-29	Paris Diary, 1909-1910
Box 7, Folder 30	Hawaii and Japan Travel Diary, 1959
Box 7, Folder 31-32	Japan Travel Diary, 1960
Box 7, Folder 33	Hawaii and Japan Travel Diary, 1961
Box 7, Folder 34-36	Japan Travel Diaries, 1962-1964
Box 7, Folder 37	Japan and Los Angeles Trip Diaries, 1964-1965
Box 8, Folder 1	Hawaii and Japan Travel Diary, 1966-1967
Box 8, Folder 2	Japan Travel Diary, 1967
Box 8, Folder 3	Japan Travel Diary, 1968
Box 8, Folder 4	Italy Travel Diary, 1968
Box 8, Folder 5	Japan Travel Diary, 1969
Box 8, Folder 6	France, Italy, and England Travel Diary, 1969
Box 8, Folder 7	Italy and London Travel Diary, 1970
Box 8, Folder 8	Japan Travel Diary, 1970
Box 8, Folder 9	Japan Travel Diary, 1971
Box 8, Folder 10	France and Italy Travel Diary, 1971
Box 8, Folder 11-12	Hawaii Travel Diary, 1972
Box 8, Folder 13	Diary Entry Typescript, circa 1909
Box 8, Folder 14	Diary Entry, Europe, 1968
Box 8, Folder 15	Diary Entry Excerpt, undated



Box 8, Folder 16-23	Disbound Diary 1, 1939-1957
Box 8, Folder 24-28	Disbound Diary 2, 1957-1959
Box 8, Folder 29-32	Disbound Diary 3, 1959-1961
Box 8, Folder 33-38	Disbound Diary 4, 1963-1968
Box 8, Folder 39-49	Disbound Diary 5, 1968-1973
Box 8, Folder 50	Jean Macdonald-Wright Diary, 1981-1986
Box 9, Folder 1	Jean Macdonald-Wright Diary, 1990-1991

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## Series 6: Personal Business Records, 1946-2006

### 1.3 Linear feet (Boxes 9-10)

Scope and Contents: Personal business records consists of inventory cards and lists, invoices, property records, and legal documents related to the Macdonald-Wright estate. Also included are files between the estate and various galleries, such as the Esther Robles Gallery and the Goldfield Galleries, in regards to donations of works of art during both his active career and by his estate in the years after his death.

Box 9, Folder 2-5	Inventory Cards, undated
Box 9, Folder 6-10	Inventories and Price Lists, 1969-2004
Box 9, Folder 11-15	Invoices and Receipts, 1953-2001
Box 9, Folder 16	Estate Correspondence, 2004-2006
Box 9, Folder 17	Jean's Family, undated
Box 9, Folder 18	Veronica Sommer, 1978-1980
Box 9, Folder 19-24	Joseph Chowning Gallery, 1980-2002
Box 9, Folder 25-32	Brown & Brown/Orbach & Hoff, 1974-2004
Box 9, Folder 33-34	Robert Schaap, 1992-2005
Box 9, Folder 35	Tuttle & Taylor, 1975
Box 9, Folder 36	Sulmeyer & Kupetz, 1967
Box 9, Folder 37	Fogel, McNery, Dealey, & McCall, 1973-1980
Box 10, Folder 1	Legal Correspondence, 1989, 2001
Box 10, Folder 2	Legal and Estate Records, 1993-1995
Box 10, Folder 3-4	Insurance, 1973-1978
Box 10, Folder 5	Income from Estate and Art Sales, 2002-2003
Box 10, Folder 6-7	Sales Records, 1973-1979, 1992
Box 10, Folder 8	Estate Records, Sutton Family, 1946, 1971-1972
Box 10, Folder 9-10	Property Records, 1944-1995
Box 10, Folder 11	Gift to Tokyo University Library, 1953

Box 10, Folder 12-13	Taniguchi Shoten, 1953-1954, 1970
Box 10, Folder 14-15	Gift of "Piscine" by Morgan Russell to Los Angeles County Museum of Art, 1955
Box 10, Folder 16	Esther Robles Gallery, 1958, 1965
Box 10, Folder 17	Goldfield Galleries, 1968, 1975
Box 10, Folder 18	Art Appraisal, Asian Art, 1969-1974
Box 10, Folder 19	La Tortue Galerie, 1974-1975
Box 10, Folder 20	Condition Report, Seated Man Synchrony, 1975
Box 10, Folder 21-22	Harmon Gallery, 1975-1979
Box 10, Folder 23	Photography and Reproduction Invoices, 1980
Box 10, Folder 24	Robert Mann's Private Investigators, 1987-1993
Box 10, Folder 25	Atthowe Fine Arts, 2001-2002
Box 10, Folder 26	Hackett Freedman Gallery, 2003-2004
Box 10, Folder 27	Reproduction Permission, 2004
Box 10, Folder 28-30	Financial Information, 1949-1978, 2004
Box 10, Folder 31-32	Miscellaneous, 1962-2003

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## Series 7: Scrapbooks, 1910-1994

### 0.3 Linear feet (Boxes 10, 19)

Scope and Contents: Scrapbooks consist of a scrapbook related to exhibitions featuring Macdonald-Wright's works and scrapbooks of clipping.

Box 10, Folder 33      Compiled Material, Exhibitions, Catalog Statements, and Reviews, 1913-1956

Box 10, Folder 34-35      Exhibitions, 1952-1994

Box 19, Folder 1      Scrapbook, circa 1910-1943

Box 10, Folder 36      Scrapbook, 1935

Box 19, Folder 3      Scrapbook, 1954-1965

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## Series 8: Printed Material, 1912-2002

### 1.8 Linear feet (Boxes 10-12, 19)

Scope and Contents: Printed material includes a copy of *Les Synchronistes* exhibition catalog, a newspaper clipping, and *The Future of Painting* by Willard Wright. Artwork consists of blueprints for Macdonald-Wright's Synchronome Kineidoscope, a color and light projecting machine first envisioned by Macdonald-Wright and Morgan Russell as early as 1913 and finally completed in the late 1950s. Also included are newspaper and magazine clipping, exhibition announcements, and exhibition catalogs.

Box 10, Folder 37	"Abstract & Surrealist Art in America" by Sidney Janis, 1944
Box 10, Folder 38	American Art Review, 1974, 1999
Box 10, Folder 39	"The Art of Stanton MacDonald-Wright", 1967
Box 10, Folder 40-41	Art Stuff Articles, 1942-1946
Box 10, Folder 43	"A Treatise on Color", 1924
Box 10, Folder 44	Auction Information, 2000-2001
Box 10, Folder 45-46	Book Reference Material, undated
Box 11, Folder 1	Bulletins, 1947-1963
Box 11, Folder 2-3	Camera Work, 1912-1913
Box 11, Folder 4-12	Clippings, 1929-2002
Box 11, Folder 13	College Art Journal, 1945
Box 11, Folder 14	"Compendium a l'Usage des Artistes Peintres et de Amateurs Tableaux" by Jacques Blockx, 1922
Box 11, Folder 15	"Color, Myth, and Music" North Carolina Museum of Art, 2001
Box 11, Folder 16	"Cubistes, Futuristes, Passeistes" by Gustave Coquiot, 1914
Box 11, Folder 17	"The Drawings of Hokusai", 1969
Box 11, Folder 18-22	Exhibition Announcements, 1948-2001
Box 11, Folder 23-33	Exhibition Catalogs, 1947-2002
Box 11, Folder 34	Exhibition Posters, 1953, 1964, 1967
Box 11, Folder 35	"Focus on the Figure: Southern California Artists (1850-1950)", 2001

Box 11, Folder 36	"The Future of Painting" by Willard Huntington-Wright, 1923
Box 11, Folder 37	Japanese Publication, 1955
Box 11, Folder 38	"Le Peintres Chinois" by Raphael Petrucci, circa 1927
Box 12, Folder 1	<a href="#">"Les Synchronistes", 1913</a>
Box 12, Folder 2-3	Magazines, 1949-1991
Box 12, Folder 4	"Manifeste des Pintres du Groupe: Les Artistes Musicalistes", 1932
Box 12, Folder 5	"Michelangelo Buonarroti", undated
Box 12, Folder 6	Morgan Russell, undated
Box 12, Folder 7-8	Newsletters, 1950-1995
Box 12, Folder 9	"On the Philosophy of Aesthetics as Dictated to the Art Students League of Los Angeles", 1925
Box 12, Folder 10	Reproductions of Works of Art, undated
Box 12, Folder 11	"Stanton MacDonald-Wright & Synchronism" by Will Sooth, 2001
Box 12, Folder 12	"Synchronism and Color Principles in American Painting, 1910-1930" and "Synchronism-The First American Movement" by William Agee, undated
Box 12, Folder 13	"Sculpture" by Joseph Goethe, 1967
Box 12, Folder 14	Selected Press Notices of Stanton MacDonald-Wright, undated
Box 12, Folder 15	"Ancient Art and Modern Man", 1953
Box 12, Folder 16	Conservation Notebook, circa 1970
Box 12, Folder 17	"The John Quinn Collection of Paintings, Water Coors, Drawings, and Sculpture", 1926
Box 12, Folder 18	Miscellaneous, undated
Box 19, Folder 4	Miscellaneous, circa 1979

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## Series 9: Artwork, circa 1897-1970

### 0.2 Linear feet (Boxes 12, 19)

Scope and Contents: Artwork consists of blueprints for Macdonald-Wright's *Synchrome Kineidoscope*, a color and light projecting machine that involved multiple projectors and film, and a sketchbook.

Box 12, Folder 19 Childhood Drawings, circa 1897

Box 12, Folder 20 Color Wheel, undated

Box 12, Folder 21 Kineidoscope Blueprints, 1969

Box 19, Folder 5 Drawings, 1897-1970

Box 12, Folder 22-23 Drawings, circa 1970

Box 19, Folder 6 Sketches, circa 1955-1969

Box 12, Folder 24 Sketchbook, undated

Box 19, Folder 2 Woodblock Print, undated

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## Series 10: Photographic Material, 1890-2004

### 5.3 Linear feet (Boxes 12-18, OV 20)

Scope and Contents: Photographic material consists of photographs of Stanton Macdonald-Wright and portraits and photographs of his family. Among these photographs is a glass plate negative of his family coat-of-arms. Also included are photographs, slides and transparencies of travels to Japan and Hawaii, and of Macdonald-Wright's artwork. There are also five glass plate images of some of MacDonald-Wright's paintings.

Boxes 17 and 18 are primarily empty, labeled envelopes used to house the photographs of artwork. There are some individual slides and transparencies mixed in with the envelopes.

Box 12, Folder 25-26	Family Photos, 1890-1951
Box 12, Folder 27	Saunders Coat-of-Arms, undated
Box MGP 1	Glass Plates, Saunders Coat-of Arms and Miscellaneous Paintings, undated 1 Glass plate negative Notes: There is one glass plate of the Saunders Coat-of-Arms which is either the original or duplicate for the photograph in the Saunders Coat-of-Arms file (12.27). There are five glass plates of some of MacDonald-Wright's paintings.
Box MGP 6	Lantern Slides, Saunders Coat-of Arms and Miscellaneous Paintings, undated 5 Lantern slides
Box 12, Folder 28-29	Stanton Macdonald-Wright by Jack Towers, circa 1960-1973
Box 12, Folder 30-31	Stanton Macdonald-Wright, 1893-1971
Box 12, Folder 32	Stanton & Jean Macdonald-Wright, circa 1956-1972
Box 12, Folder 33	Stanton Macdonald-Wright and Other Individuals, 1932-1973
Oversize 20	Personal, circa 1894-1960
Box 12, Folder 34-38	Personal, 1895-2001
Box 13, Folder 1-6	Personal, circa 1930-2004
Box 13, Folder 7	"Color, Myth, and Music: Stanton MacDonald-Wright and Synchronism" Exhibition, 2001
Box 13, Folder 8	"Infidelity of Madame Lun", undated
Box 13, Folder 9	Bellino Drive Mural, 1971
Box 13, Folder 10	Album, Artwork, undated



Box 13, Folder 11-24	Artwork, circa 1955-1972
Box 14, Folder 1-17	Artwork, circa 1938
Box 15, Folder 1-2	Artwork, undated
Box 15, Folder 3-5	Album, Works of Art, 1959-1973
Box 15, Folder 6	Album, Works of Art, circa 1910-1913
Box 15, Folder 7	Album, Works of Art, 1914-1918
Box 15, Folder 8	Album, Works of Art, 1919-1931
Box 15, Folder 9	Album, Works of Art, 1922-1950
Box 15, Folder 10	Album, Works of Art, 1933-1950
Box 15, Folder 11	Album, Works of Art, 1952-1959
Box 15, Folder 12	Album, Works of Art, "Serenade in Blue", 1909-1970
Box 15, Folder 13	Federal Art Project Murals, undated
Box 15, Folder 14	Kineidoscope, 1978
Box 15, Folder 15-18	Photographs, Book Projects, undated
Box 15, Folder 19	Contact Sheets, Book Project, undated
Box 15, Folder 20	Morgan Russell Works of Art, undated
Box 15, Folder 21	Slides, Japan Trip, undated
Box 16, Folder 1-3	Slides, Japan Trip, undated
Box 16, Folder 4-6	Slides, Hawaii, undated
Box 16, Folder 7	Slides, Exhibition, Honolulu Academy of Art, 1973
Box 16, Folder 8	Slides, Yin Syn Summerfield, undated
Box 16, Folder 9	Slides, House Gallery, undated
Box 16, Folder 10	Slides, Gordon Water Colors, undated
Box 16, Folder 11	Slides, Stessy, undated

Box 16, Folder 12	Slides, Purveen Collection and Friend's Watercolors, undated
Box 16, Folder 13	Slides, Retrospective, UCLA, undated
Box 16, Folder 14	Slides, Morgan Russell, undated
Box 16, Folder 15	Slides, Venice and Florence, undated
Box 16, Folder 16-21	Slides, Artwork, circa 1956
Box 16, Folder 22	Slides, Miscellaneous, undated
Box 16, Folder 23	Negatives, Mural, undated
Box 16, Folder 24-25	Negatives, Artwork, undated
Box 16, Folder 26-31	Transparencies, Artwork, undated
Box 16, Folder 32	Transparencies for Autobiography, 1912-1971
Box 17, Folder 1	Transparencies for Autobiography, 1956-1973
Box 17, Folder 2	Transparencies, Miscellaneous, undated
Box 17, Folder 3-4	Miscellaneous, undated
Box 17, Folder 5-8	Envelopes, Works of Art, circa 1974 Notes: Mostly empty manila envelopes used to store photos of artwork earlier in the series. Contains the title of the work, date, and dimensions on the front. There are some individual slides and transparencies mixed in with the envelopes.
Box 18, Folder 1-4	Envelopes, Works of Art, circa 1974 Notes: Mostly empty manila envelopes used to store photos of artwork earlier in the series. Contains the title of the work, date, and dimensions on the front. There are some individual slides and transparencies mixed in with the envelopes.

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