



Smithsonian

Archives of American Art

A Finding Aid to the Keith Warner Papers, 1935-1975, in the Archives of American Art

Megan Bean

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

2016 July 13

Archives of American Art
750 9th Street, NW
Victor Building, Suite 2200
Washington, D.C. 20001
<https://www.aaa.si.edu/services/questions>
<https://www.aaa.si.edu/>

Table of Contents

Collection Overview	1
Administrative Information	1
Scope and Contents.....	2
Arrangement.....	2
Biographical / Historical.....	2
Names and Subjects	3
Container Listing	4
Series 1: Correspondence, 1940-1963.....	4
Series 2: Collecting Files, circa 1940-1975.....	6
Series 3: Artwork, circa 1945-circa 1965.....	7

Collection Overview

Repository:	Archives of American Art
Title:	Keith Warner papers
Date:	1935-1975
Identifier:	AAA.warnkeit
Creator:	Warner, Keith, 1895-1959
Extent:	0.7 Linear feet
Language:	Collection is in English and French.
Summary:	The papers of American art collector Keith Warner measure 0.7 linear feet and date from 1935 to 1975. Correspondence, collecting files, and artwork detail Warner's role as a collector of art in the mid-twentieth century. Present in the collection are materials related to Alexander Calder, Roland Dorcely, Stanton MacDonald-Wright, Piet Mondrian, Alfred Stieglitz, and Max Weber.

Administrative Information

Acquisition Information

The Keith Warner papers were donated in 1992 by Edna K. Allen, wife of Keith Warner.

Available Formats

The collection was digitized in 2016 and is available on the Archives of American Art's website. Blank pages and duplicates have not been scanned.

Processing Information

The Keith Warner papers were processed by J. Lundin and microfilmed onto reel 4995 in 1995. In 2016, the finding aid was written and collection prepared for digitization by Megan Bean, and the collection was scanned in 2016 with funding provided by the Terra Foundation for American Art.

Preferred Citation

Keith Warner papers, 1935-1975. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. 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.

Biographical / Historical

Keith Warner (1895-1959) was an American art collector. Warner was born and lived in Gloversville, New York, and maintained a manufacturing business that took him to New York City intermittently. Warner began collecting Chinese porcelains after World War I, and a few years later his interest shifted to American abstract painting. Warner retired from business in 1944. His collection was sold gradually after his death, mostly to private collectors, though some works are in museums in the United States and Japan.

Scope and Contents

The papers of American art collector Keith Warner measure 0.7 linear feet and date from 1935 to 1975. Correspondence, collecting files, and artwork detail Warner's role as a collector of art in the mid-twentieth century. Present in the collection are materials related to Alexander Calder, Roland Dorcely, Stanton MacDonald-Wright, Piet Mondrian, Alfred Stieglitz, and Max Weber.

Warner's relationships with artists are documented in extensive letters which make up the bulk of the collection. Subjects range from exhibitions, the art market, artists' methods and works, art criticism, and collecting to personal subjects. Letters from Roland Dorcely and Alexander Calder include illustrated letters and postcards. Letters from Calder discuss a mix of business and personal matters, including a discussion of the design of jewelry commissioned for Warner's wife, Edna. Letters from Dorcely document Warner's cultivation, criticism, and collection of Dorcely's work, as well as the hardships of Haitian artists and Dorcely's views on art. The letters are in French with some English translations.

Correspondence with Alfred Stieglitz documents his common endeavor with Warner in collecting the paintings of John Marin, and Stieglitz's gallery, An American Place. Letters associated with An American Place continue after Stieglitz's death in 1946. Found with Alfred Stieglitz's letters are two letters from Georgia O'Keeffe. Max Weber letters include comments on his painting and sculpting, his retrospective show at the Whitney, the art press, national politics, and also refer to Stieglitz and Marin. An extensive group of correspondence with Stanton MacDonald-Wright is mostly undated; MacDonald-Wright writes freely about Stieglitz, the "291" group of artists, and his partner in Synchronism, Morgan Russell. Also included are letters from Piet Mondrian related to collecting, as well as letters from unidentified correspondents.

Warner's collecting files consist of diverse materials concerning his research, writing, and relationships with artists whose paintings he collected, particularly Roland Dorcely and Stanton MacDonald-Wright. Included are biographical sketches; writings about and by the artists, including manuscripts and published materials; newspaper and magazine clippings; exhibition announcements and catalogs; and photographs of works of art. Writings by Roland Dorcely, on the subject of his artistic process and perspective, include handwritten essays in French as well as typed English translations. Published articles from *Script* magazine (1945-1946) by Stanton MacDonald-Wright document his career as an art critic. Writings on Alexander Calder and Paul Rosenberg, taken from Warner's journal on Calder, and on the early relationship of Alfred Stieglitz and Georgia O'Keeffe, documented on a visit with Stieglitz on May 3, 1944, are also present.

Artwork consists of work by Alexander Calder and Roland Dorcely. Calder's work includes sketches proposing mobiles with notations as to material, scale, and cost. Dorcely's work includes sketches in graphite and ink of abstract figures and objects.

Arrangement

The collection is arranged as 3 series.

Missing Title:

- Series 1: Correspondence, 1940-1963 (0.4 linear feet; Box 1-2)
- Series 2: Collecting Files, circa 1940-1975 (12 folders; Box 2, OV 3)

- Series 3: Artwork, circa 1945-circa 1965 (2 folders; Box 2)

Names and Subject Terms

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

Subjects:

Art -- Collectors and collecting -- New York (State)
Art -- Haiti
Art criticism
Art, Abstract -- Collectors and collecting
Art, American
Art, Modern -- 20th century -- Collectors and collecting
Artists -- United States
Synchronism (Art)

Types of Materials:

Illustrated letters
Photographs
Sketches

Names:

"291" (Gallery)
American Place (Gallery)
Calder, Alexander, 1898-1976
Dorcely, Roland
Macdonald-Wright, Stanton, 1890-1973
Marin, John, 1870-1953
Mondrian, Piet, 1872-1944
O'Keeffe, Georgia , 1887-1986
Rosenburg, Paul
Russell, Morgan, 1886-1953
Stieglitz, Alfred, 1864-1946
Weber, Max, 1881-1961
Whitney Museum of American Art

Container Listing

Series 1: Correspondence, 1940-1963

0.4 Linear feet (Box 1)

Scope and Contents: Correspondence consists of letters from artists Alexander Calder, Roland Dorcely, Stanton MacDonald-Wright and his wife Jeanne MacDonald-Wright, Piet Mondrian, and Max Weber. Letters from Alfred Stieglitz on the subject of John Marin and Stieglitz' gallery An American Place are also present. Letters received from artists often combine the personal and professional in content. Subjects range from exhibitions, the art market, artists' methods and works, art criticism, and collecting to personal subjects. Also included are letters from unidentified correspondents.

Arrangement: Letters are arranged by correspondent last name.

Available Formats: Correspondence has been scanned in its entirety.

Box 1, Folder 1	Calder, Alexander, circa 1944-1951
Box 1, Folder 2	Calder, Alexander, 1944-1945
Box 1, Folder 3	Calder, Alexander, 1945-1946
Box 1, Folder 4	Calder, Alexander, 1946-1947
Box 1, Folder 5	Calder, Alexander, 1948-1951
Box 1, Folder 6	Dorcely, Roland, circa 1957-1958
Box 1, Folder 7	Dorcely, Roland, 1959
Box 1, Folder 8	Dorcely, Roland, 1960-1963
Box 1, Folder 9	MacDonald-Wright, Stanton, circa 1940s
Box 1, Folder 10	MacDonald-Wright, Stanton, circa 1940s
Box 1, Folder 11	MacDonald-Wright, Stanton, circa 1940s
Box 1, Folder 12	MacDonald-Wright, Stanton, 1944-1947
Box 1, Folder 13	MacDonald-Wright, Jeanne, circa 1940s
Box 1, Folder 14	Mondrian, Piet, 1943-1944
Box 1, Folder 15	Stieglitz, Alfred, 1940-1944
Box 2, Folder 1	Stieglitz, Alfred, 1944-1947

Notes: Folder contains letters on the subject of An American Place from others, including Georgia O'Keeffe, after the death of Alfred Stieglitz in 1946.

Box 2, Folder 2 [Weber, Max, 1944-1947](#)

Box 2, Folder 3 [Weber, Max, 1947-1949](#)

Box 2, Folder 4 [Unidentified Correspondents, circa 1930](#)

[Return to Table of Contents](#)

Series 2: Collecting Files, circa 1940-1975

12 Folders (Box 2, OV 3)

Scope and Contents: Collecting files predominantly consists of materials related to artists Roland Dorcely and Stanton MacDonald-Wright, and include notes and writings by Warner; published articles and writings by the artists; newspaper and magazine clippings; exhibition announcements and catalogs; and photographs of works of art. Also included are notes for essays on the subject of Alexander Calder and Paul Rosenberg, as well as Alfred Stieglitz and Georgia O'Keeffe.

Arrangement: Collecting files are arranged by subject and material type.

Available Formats: This series has been partially scanned. Duplicates have not been scanned.

Box 2, Folder 5	Notes on Alexander Calder and Paul Rosenberg, circa 1950s Image(s): Notes on Alexander Calder and Paul Rosenberg: circa 1940-circa 1954
Box 2, Folder 6	Writings about Roland Dorcely, circa 1957-1959
Box 2, Folder 7	Writings by Roland Dorcely, circa 1957-circa 1963
Box 2, Folder 8	Roland Dorcely Collectors List, circa 1957-circa 1963
Box 2, Folder 9	Roland Dorcely Exhibition Announcements and Catalogs, circa 1960-1975 Notes: Oversized materials housed in OV 3
Box 2, Folder 10	Roland Dorcely Newspaper and Magazine Clippings, 1958-1975 Notes: Oversized materials housed in OV 3
Box 2, Folder 11	Photographs of Works of Art by Roland Dorcely, circa 1958-1960 Notes: Includes photographs of works from Dorcely's <i>La Série des Défilés</i> .
Box 2, Folder 12	Stanton MacDonald-Wright Biographical Sketch, circa 1945
Box 2, Folder 13	Script Magazine articles by Stanton MacDonald-Wright, 1945-1946
Box 2, Folder 14	Stanton MacDonald-Wright Newspaper Clippings, circa 1940s
Box 2, Folder 15	Quotes from Press Notices regarding Stanton MacDonald-Wright, circa 1940s
Box 2, Folder 16	Notes on Alfred Stieglitz and Georgia O'Keeffe, 1944
Box OV 3	Oversized Printed Materials scanned with Box 2, Folders 9-10

[Return to Table of Contents](#)

Series 3: Artwork, circa 1945-circa 1965

2 Folders (Box 2)

Scope and Contents: Artwork includes sketches by Alexander Calder and Roland Dorcely. Alexander Calder's artwork includes sketches of proposed mobiles and sculptures that include scale, materials, and cost. Roland Dorcely's artwork includes sketches in ink and pencil of abstracted figures and objects.

Arrangement: Artwork is arranged by creator last name.

Available: The series has been scanned in its entirety.

Formats:

Box 2, Folder 17 [Works of Art by Alexander Calder, circa 1945-circa 1950](#)

Box 2, Folder 18 [Works of Art by Roland Dorcely, circa 1955-circa 1965](#)

[Return to Table of Contents](#)