Smithsonian
Archives of American Art

A Finding Aid to the Max Weber Papers, 1902-2008, in the Archives of American Art

Erin Kinhart

April 27, 2012

Archives of American Art
750 9th Street, NW
Victor Building, Suite 2200
Washington, D.C. 20001
Business Number: Phone: 202-633-7950
https://www.aaa.si.edu/services/questions
https://www.aaa.si.edu/

Table of Contents

Collection Overview .....
Administrative Information 1
Biographical Note 2
Scope and Content Note 3
Arrangement 3
Names and Subjects .....
Container Listing .....
Series 1: Biographical Material, 1905-1995 5
Series 2: Correspondence, 1902-2007 6
Series 3: Exhibition Files, 1919-2003 16
Series 4: Gallery Files, 1926-2005 18
Series 5: Personal Business Records, 1906-2006 19
Series 6: Writings, circa 1910s-1999 22
Series 7: Printed Material, 1909-2008 24
Series 8: Photographs, 1930s-circa 2000 26
Series 9: Audiovisual Materials, 1954-2000 28

Collection Overview

Repository:	Archives of American Art
Title:	Max Weber papers
Date:	1902-2008
Identifier:	AAA.webemax
Creator:	Weber, Max, 1881-1961
Extent:	11.8 Linear feet
Language:	English .
Summary:	The papers of New York painter and sculptor Max Weber measure 11.8 linear feet and date from 1902-2008. The collection documents Weber's career as an artist through scattered biographical material; correspondence with artists, curators, universities, arts organizations, and others; exhibition and gallery files; personal business records; writings by Weber and others; exhibition catalogs, news clippings, and other printed material; photographs of Weber, exhibitions, and works of art; audio recordings and motion picture films. Also included are records maintained by Joy Weber on the exhibition and sale of Weber's work after his death.

Administrative Information

Acquisition Information

Material was lent for microfilming in 1959 by Max Weber and in 1969 by Mrs. Max Weber and daughter, Joy Weber. The bulk of the microfilmed material and additional papers were donated in 2011 by Joy Weber.

Separated Material

Material lent for microfilming in 1959 and 1969 which was not included in the 2011 donation is available on microfilm reels NY59-6 to NY59-10, N69-82 to N69-88, and N69-112.

Related Material

Also found at the Archives of American Art is an Allen L. Wetmore letter from Max Weber, April 15, 1946.

Available Formats

Portions of the collection are available on 35 mm microfilm reels NY59-6 to NY59-10, N69-82 to N69-88 and N69-112 at the Archives of American Art offices and through interlibrary loan. Researchers should note that the arrangement of the material described in the container inventory does not reflect the arrangement of the collection on microfilm.

Processing Information

The collection was processed and a finding aid prepared by Erin Kinhart in 2012. Motion picture film reels were inspected and re-housed in 2016 with funding provided by the Smithsonian Collections Care and Preservation Fund.

Preferred Citation

Max Weber papers, 1902-2008. Archives of American Art, Smithsonian Institution.

Restrictions on Access

Use of original papers requires an appointment. Use of archival audiovisual recordings with no duplicate access copy requires advance notice.

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 Note

Max Weber (1881-1961) was a painter and sculptor in New York City.

Weber was born in Bialystok, Russia. When he was ten years old his family moved to Brooklyn, New York. From 1898 to 1900 he attended Pratt Institute and studied theory and practice of design under Arthur Wesley Dow. After graduating he briefly taught drawing in Lynchburg, Virginia, and Duluth, Minnesota. In 1905 he moved to Paris to attend the Académie Julian, studying under Jean-Paul Laurens, and later attended classes at the Académie Colarossi and Académie de la Grande Chaumiere. In 1907 he attended Henri Matisse's studio class. The influence of Matisse and friend Henri Rousseau transformed Weber's painting style to include elements of cubism and fauvism.

Weber returned to New York in 1909, and over the next few years he frequently exhibited at Alfred Stieglitz's gallery 291. Initially his work was panned by American critics for being too modern. Despite criticism, Weber exhibited his work extensively in the 1910s and also began creating abstract sculptures. In 1914 he helped his friend Clarence H. White open the White School of Photography and taught art history there for four years. Also in 1914 his *Cubist Poems* were published in London. His second book of poetry *Primitives* was published in 1926.

In 1916 Weber married Frances Abrams. He began to explore narrative subjects in his paintings and in 1918 began carving woodblock prints. He also taught at the Art Students League for the 1919-1921 and 1926-1927 sessions. By the early 1920s he was recognized as an important American artist, serving as a leader in art organizations such as the Society of Independent Artists. In 1930 Weber became the first American modernist to have a retrospective exhibition at the Museum of Modern Art.

In the 1930s Weber became more active in political and socialist causes, participating in many organizations throughout the Depression and World War II. In 1937 he became the National Chairman of the American Artists' Congress. By the 1940s, his work was widely known and influenced a new generation of American painters. He continued to exhibit extensively, received many awards, such as the Temple Gold Medal at the Pennsylvania Academy of Fine Arts, and often served on art juries. In 1955 he was elected to the National Institute of Arts and Letters and received an honorary doctorate from Brandeis University. He died in Great Neck, New York, in 1961.

Scope and Content Note

The papers of New York painter and sculptor Max Weber measure 11.8 linear feet and date from 1902-2008. The collection documents Weber's career as an artist through scattered biographical material; correspondence with artists, curators, universities, arts organizations, and others; exhibition and gallery files; personal business records; writings by Weber and others; exhibition catalogs, news clippings, and other printed material; photographs of Weber, exhibitions, and works of art; audio recordings and motion picture films. Also included are records maintained by Joy Weber on the exhibition and sale of Weber's work after his death.

Biographical material includes biographical summaries, obituaries, award certificates, and a small amount of family memorabilia. Weber's personal and professional correspondence includes discussions of exhibitions, sales, and donations of his work, as well was requests to teach, write, or lecture. Also found is correspondence with arts organizations, clubs, and committees in which he participated. A small amount of family correspondence is also included. Artists that Weber corresponded with include George Biddle, Arthur Davies, William Gropper, Chaim Gross, Marsden Hartley, Rockwell Kent, Leon Kroll, Barnett Newman, Raphael Soyer, and William Zorach, among many others. Weber also corresponded with many art historians and critics, gallery owners, and art patrons. Joy Weber's correspondence primarily concerns the exhibition, loan, sale, and authentication of her father's artwork.

Exhibition files document various solo and group exhibitions of Weber's work. Five reels of motion picture film include footage of an exhibition at the Forum Gallery in 1975. Gallery files include correspondence, inventories, sales and loan records, gallery publications, and other documentation. Most files for exhibitions and galleries were created by Joy Weber after Max Weber's death in 1961. Personal business records include documents on sales, loans, and gifts of Max Weber's artwork; scattered financial documents; and mortgage and property records. Also found are files regarding his participation in the American Artists' Congress and art juries. Weber's writings primarily concern art theory, impressions of other artists, and social and political issues. Additionally there are notes, drafts speeches, and writings by others about Weber.

Printed material is extensive and includes exhibition publications, press releases, and two published booklets written by Weber: "Art Consciousness" and "Things." Also found are news clippings, brochures, newsletters, and publications produced by art organizations, schools, and museums. Photographs include portraits and snapshots of Weber, depicting him working in his studio, participating in art juries, at art openings, and with his family. Photographs also depict installation views of exhibitions and numerous photographs of Weber's artwork. Audiovisual materials include one sound recording of a National Gallery program on Max Weber and five reels of motion picture film that include home movies and footage of an exhibition at the Forum Gallery in 1975.

Arrangement

The collection is arranged as 9 series:

Missing Title:

- Series 1: Biographical Material, 1905-1995 (Box 1; 10 folders)
- Series 2: Correspondence, 1902-2007 (Box 1-5; 4.2 linear feet)
- Series 3: Exhibition Files, 1919-2003 (Box 5-6; 0.7 linear feet)
- Series 4: Gallery Files, 1926-2005 (Box 6-7; 0.9 linear feet)
- Series 5: Personal Business Records, 1906-2006 (Box 7; 0.8 linear feet)
- Series 6: Writings, circa 1910s-1999 (Box 7-8; 0.6 linear feet)
- Series 7: Printed Material, 1909-2008 (Box 8-10, 12; 2.6 linear feet)
- Series 8: Photographs, 1930s-circa 2000 (Box 10-11; 1.1 linear feet)
- Series 9: Audiovisual Material, 1954-2000 (Box 11, FC 13-17; 0.7 linear feet)

Names and Subject Terms

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

Subjects:

Art, American
Artists' studios -- Photographs
Painters -- New York (State) -- New York
Painting, American

Types of Materials:

Motion pictures (visual works)
Photographs
Sound recordings

Names:

American Artists' Congress
Biddle, George, 1885-1973
Davies, Arthur B. (Arthur Bowen), 1862-1928
Forum Gallery (New York, N.Y.)
Gropper, William, 1897-1977
Gross, Chaim, 1904-1991
Hartley, Marsden, 1877-1943
Kent, Rockwell, 1882-1971
Kroll, Leon, 1884-1974
Newman, Barnett, 1905-1970
Soyer, Raphael, 1899-1987
Zorach, William, 1887-1966

Container Listing

Series 1: Biographical Material, 1905-1995

10 Folders (Box 1)

Scope and Contents: Biographical material includes award certificates, a copy of Weber's marriage certificate and wedding announcement, Weber's obituaries, and a small amount of family memorabilia. Also found are biographical summaries, including a chronology, *Who's Who* articles, and a biographical summary written by art historian Percy North. Also of interest is a list of public and private art collections containing works by Weber. Notes for an interview appear to have been written by Joy Weber in preparation for an interview about her father.

Box 1, Folder 1	Awards, circa 1941-1951
Box 1, Folder 2	Biographical Summaries, circa 1926-1995
Box 1, Folder 3	Collections Containing Works by Weber, 1940s
Box 1, Folder 4	Family Memorabilia, 1905-1923
Box 1, Folder 5	Identification Cards, circa 1943
Box 1, Folder 6	Marriage Certificate, 1961
Box 1, Folder 7	Notes for Interview, 1964
Box 1, Folder 8	Obituaries, 1961
Box 1, Folder 9	Papers at Archives of American Art, circa 1960s-1972
Box 1, Folder 10	Wedding Announcement, 1916

Return to Table of Contents

Series 2: Correspondence, 1902-2007

4.2 Linear feet (Box 1-5)

Arrangement: The series is arranged as 2 subseries:

- 2.1: Max Weber Correspondence, 1902-1969
- 2.2: Joy Weber Correspondence, 1960-2007

Subseries 2.1: Max Weber Correspondence, 1902-1969

Scope and Contents: Found here is Max Weber's personal and professional correspondence, the bulk of which dates from 1915 to 1961. There is correspondence with many fellow artists, including artists he met in his travels and participation in art organizations and committees. There is also correspondence with students and publishers, requests for him to teach, lecture, or write, and business correspondence regarding exhibitions, sales, and donations. There are also a few early letters written by Weber to his parents and letters written to his wife, Frances, and his children.

Artists that Weber corresponded with include George Biddle, Alvin Coburn, Arthur Davies, Marius de Zayas, Katherine Dreier, William Gropper, Chaim Gross, Marsden Hartley, Zoltan Hecht, Milton Horn, Rockwell Kent, Leon Kroll, Barnett Newman, Raphael Soyer, and William Zorach, among many others. Weber also corresponded with many art historians and critics, curators, and gallery owners, such as Frank Crowninshield, Emily Genauer, J. B. Neumann, and Harry Salpeter, as well as art patrons Mabel Dodge, Milton and Edith Lowenthal, and Linda Miller.

Also found is correspondence with arts organizations, clubs, and committees in which he participated. This includes the American Federation of Arts, Artists Equity Association, Art in Federal Buildings, Municipal Art Committee of New York, and the National Institute of Arts and Letters, among many others. These files may contain copies of letters between other members as well as printed material sent out to members. Weber also corresponded with schools, galleries, and museums, primarily regarding his participation in events and exhibitions. Also of note is correspondence and invitations regarding the 1945 inauguration of Franklin Roosevelt and the inauguration of John F. Kennedy.

In general, letters are filed alphabetically by person or corporate name. Names with five or more letters are filed in their own folders, and the remainder of correspondence is filed in miscellaneous alphabetical files. Selected correspondents whose names do not appear in headings are indicated in a note following the folder heading. Some correspondence with individuals may also be filed according to the name of the organization with which they were associated. Where they exist, drafts of Weber's outgoing letters are interfiled with incoming letters.

Box 1, Folder 11	Letters to Parents, 1906, 1902
Box 1, Folder 12-23	Letters to Frances Weber and Family, 1918-1924, 1915
Box 1, Folder 24-35	Letters to Frances Weber and Family, 1925-1928
Box 1, Folder 36-42	Letters to Frances Weber and Family, 1929-1954
Box 1, Folder 43-44	Letters to Frances Weber and Family - Undated, circa 1915-1933
Box 1, Folder 45	Letters to Max Weber from Family, 1917-1953

Box 1, Folder 46	A.C.A. Gallery, circa 1936-1940
Box 1, Folder 47	Abbott, Jere (Smith College Museum of Art), 1940
Box 1, Folder 48	Albright Art Gallery, 1940-1959
Box 1, Folder 49	American Academy of Arts and Letters, 1953-1962
Box 1, Folder 50	American Art Research Council, 1943
Box 1, Folder 51	American Artists School, 1936-1940
Box 1, Folder 52	American Federation of Arts, 1939-1960
Box 1, Folder 53	American Fund for Palestinian Institutions, 1943
Box 1, Folder 54	American Institute of Graphic Arts, 1925-1946
Box 1, Folder 55	American-Israel Cultural Foundation, 1959-1966
Box 1, Folder 56	American Society of Painters, Sculptors, and Gravers, 1930-1938
Box 1, Folder 57	Archives of American Art, 1958-1959
Box 1, Folder 58	Art in Federal Buildings, Inc. (Forbes Watson), 1940-1942
Box 1, Folder 59-60	Art Institute of Chicago, 1928-1954
Box 1, Folder 61	Art Students League of New York, 1919-1947, 1957
Box 1, Folder 62	Artists Equity Association, 1947-1955
Box 1, Folder 63-65	A, Miscellaneous, 1917-1962 Notes: (Includes letters from American Artists Group and John Taylor Arms)
Box 2, Folder 1	Bahr, A. W., 1948, 1958
Box 2, Folder 2	Baltimore Museum of Art, 1941-1959
Box 2, Folder 3	Ben-Zion, circa 1949-1956
Box 2, Folder 4	Bernheim Jeune et Cie, 1923-1924
Box 2, Folder 5	Biddle, George, circa 1949-1961
Box 2, Folder 6	Boston Public Library, 1955-1958

Box 2, Folder 7	Brandeis University, 1955-1960
Box 2, Folder 8	Brooklyn Museum, 1939-1961
Box 2, Folder 9-10	B, Miscellaneous, 1918-1968 Notes: (Includes letters from Louis Bouche, Peter Bunnell, and Paul Burlin)
Box 2, Folder 11-12	Carnegie Institute, 1923-1951
Box 2, Folder 13	City of New York Municipal Art Committee, 1937-1938
Box 2, Folder 14	Cleveland Museum of Art, 1956-1957
Box 2, Folder 15	Coburn, Alvin, circa 1916-1936
Box 2, Folder 16	College Art Association, 1932-1939
Box 2, Folder 17	Columbia University, 1937-1938, 1954-1961
Box 2, Folder 18	Corcoran Gallery of Art, 1932-1956
Box 2, Folder 19	Crowninshield, Frank, 1915-1934
Box 2, Folder 20-21	C, Miscellaneous, 1910-1962
Box 2, Folder 22	Dance International, 1937
Box 2, Folder 23	Davidson, Israel, 1936-1941
Box 2, Folder 24	Davies, Arthur, circa 1913-1915
Box 2, Folder 25	Davis, Aaron W., 1946-1947
Box 2, Folder 26	Davis, Helen M., 1935-1960
Box 2, Folder 27	De Casseres, Benjamin, circa 1915-1926
Box 2, Folder 28-29	de Zayas, Marius, 1919, 1947-1952
Box 2, Folder 30	Dirk, Nathaniel, circa 1915-1946
Box 2, Folder 31	Dodge, Mabel, circa 1910s
Box 2, Folder 32	Dreier, Katherine (Societe Anonyme), 1920-1931
Box 2, Folder 33	Dunoyer de Segonzac, Andre, 1950-1963

Box 2, Folder 34	D, Miscellaneous, 1906-1956 Notes: (Includes letters from Jo Davidson, Stuart Davis, Terry Dintenfass, and Arthur Dove)
Box 2, Folder 35	E. W. Bohannon Scholarship Fund, 1955
Box 2, Folder 36	E, Miscellaneous, 1915-1961 Notes: (Includes letters from Ehrich Galleries and Phillip Evergood)
Box 2, Folder 37	Federal Arts Committee, 1938
Box 2, Folder 38	Fine Arts Foundation, 1933-1934
Box 2, Folder 39	Fitzpatrick, D. R., 1941-1945
Box 2, Folder 40	Ford, Alice, circa 1944-1961
Box 2, Folder 41	Furlong, Thomas, 1932-1951
Box 2, Folder 42	F, Miscellaneous, 1934-1961
Box 2, Folder 43	George Eastman House, 1960
Box 2, Folder 44	Genauer, Emily, 1947-1955
Box 2, Folder 45	Golden Gate International Exposition, 1938-1940
Box 2, Folder 46	Grierson, Francis, 1916-1918
Box 2, Folder 47	Gropper, William, circa 1936-1949
Box 2, Folder 48	Gross, Chaim, circa 1950-1973
Box 2, Folder 49	G, Miscellaneous, 1915-1958 Notes: (Includes letters from William Glackens, Arshile Gorky, Lena Gurr, and Robert Gwathmey)
Box 2, Folder 50	Halpert, Sam, 1928-1929
Box 2, Folder 51-53	Harris, Tudor, 1931-1946, 1927
Box 2, Folder 54	Hartley, Marsden, 1939
Box 2, Folder 55	Hecht, Zoltan, 1916-1949
Box 2, Folder 56	Heydenryk, H., 1947-1959

Box 2, Folder 57	High School of Music and Art, 1949
Box 2, Folder 58	Hoppe, E. O., 1920-1921
Box 2, Folder 59	Horn, Milton and Estelle, 1945-1954
Box 2, Folder 60	Hubbard, Marjorie, 1943-1952
Box 2, Folder 61	H, Miscellaneous, 1909-1959 Notes: (Includes letters from Robert Henri and Stefan Hirsch)
Box 2, Folder 62	I, Miscellaneous, 1923-1962
Box 2, Folder 63	Jewish Museum, 1947-1958
Box 2, Folder 64	Jewish Survey, 1941
Box 2, Folder 65	John Simon Guggenheim Memorial Foundation, circa 1933-1956
Box 2, Folder 66	Joint Anti-Fascist Refugee Committee, 1942-1944
Box 2, Folder 67	J, Miscellaneous, circa 1933-1960 Notes: (Includes draft letters to Edward Alden Jewell)
Box 2, Folder 68	Kennedy, John F., Inauguration, 1961
Box 2, Folder 69	Kent, Rockwell, 1937-1956
Box 2, Folder 70	Kroll, Leon, circa 1919-1947
Box 2, Folder 71	K, Miscellaneous, circa 1915-1956
Box 3, Folder 1	Little Man Press, 1941
Box 3, Folder 2	Lowenthal, Milton and Edith, circa 1944-1959
Box 3, Folder 3	L, Miscellaneous, circa 1905-1957 Notes: (Includes letters from Isabel Lachaise, *Life* Magazine, and Louis Lozowick)
Box 3, Folder 4	Mathews, Elkin, 1914-1919
Box 3, Folder 5	Medical Bureau to Aid Spanish Democracy, 1937-1938
Box 3, Folder 6	Meixner, Mary, circa 1952-1954
Box 3, Folder 7	Menorah Journal, 1925-1941

Box 3, Folder 8	Merrill, Thomas D., 1907-1916
Box 3, Folder 9	Metropolitan Museum of Art, 1934-1951
Box 3, Folder 10-12	Miller, Nathan and Linda, circa 1915-1936
Box 3, Folder 13	Montross Gallery, 1915-1923
Box 3, Folder 14	Muhlstock, Louis, 1956-1968
Box 3, Folder 15-17	Museum of Modern Art, circa 1930-1960
Box 3, Folder 18	Museum of Tel-Aviv, 1947-1951
Box 3, Folder 19-20	M, Miscellaneous, 1915-1961 Notes: (Includes letters from the MacDowell Club, Marie Harriman, and a draft letter to Henri Matisse)
Box 3, Folder 21	National Council of American Soviet Friendship, 1942-1949
Box 3, Folder 22	National Institute of Arts and Letters, 1955-1957
Box 3, Folder 23-25	Neumann, J. B., 1924-1942
Box 3, Folder 26	Newark Museum, 1928-1961
Box 3, Folder 27	Newman, Barnett, 1938-1939
Box 3, Folder 28	New York World's Fair, 1939-1940
Box 3, Folder 29	North Shore Child Guidance Association, 1956-1957
Box 3, Folder 30-31	N, Miscellaneous, circa 1922-1964
Box 3, Folder 32	O'Keeffe, Georgia (Photocopies), 1926-1958
Box 3, Folder 33	O, Miscellaneous, 1910-1958
Box 3, Folder 34	Paul Rosenberg & Co., 1942-1954
Box 3, Folder 35	Pearson, Ralph M., 1939-1948
Box 3, Folder 36	Pennsylvania Museum of Art, 1934, 1937
Box 3, Folder 37	Pitt & Scott, Ltd., 1913-1923
Box 3, Folder 38	Portland Art Museum, 1951-1952

Box 3, Folder 39	Pratt Institute, 1955-1961
Box 3, Folder 40	Public Use of Art Committee, 1938
Box 3, Folder 41	P, Miscellaneous, 1908-1961 Notes: (Includes letters from Walter Pach, Waldo Peirce, and George Picken)
Box 3, Folder 42	Reichman, Fred, 1953-1959
Box 3, Folder 43	Rockefeller, Nelson A., circa 1937-1961
Box 3, Folder 44	Roosevelt, Franklin D., Inauguration, 1945
Box 3, Folder 45	Russian War Relief, Inc., 1942-1943
Box 3, Folder 46	Q-R, Miscellaneous, 1917-1962 Notes: (Includes letters from Walter Quirt and Diego Rivera)
Box 3, Folder 47	Salaman (Lowy), Gertrude, 1916-1929
Box 3, Folder 48	Salpeter, Harry, 1938-1960
Box 3, Folder 49-50	Sarkar, Benoy Kumar, 1915-1953
Box 3, Folder 51	Scholastic Awards, 1948
Box 3, Folder 52	Schulte, Antoinette, 1949-1963
Box 3, Folder 53	Segal, Samuel M., circa 1960-1961
Box 3, Folder 54	Skowhegan School of Painting and Sculpture, circa 1950-1959
Box 3, Folder 55	Soyer, Raphael, 1953-1960
Box 3, Folder 56	Spanish Intellectual Aid, 1939
Box 3, Folder 57	Spingold, Nate and Frances, 1955-1958
Box 3, Folder 58	State University of Iowa, 1948-1958
Box 3, Folder 59-61	S, Miscellaneous, 1906-1961 Notes: (Includes letters from Paul Sachs, John Sloan, Society of Independent Artists, and Maurice Sterne)
Box 3, Folder 62	Tucker, Richard, 1960-1961

Box 3, Folder 63	T, Miscellaneous, circa 1918-1949 Notes: (Includes letters from the Treasury Department, Procurement Division)
Box 3, Folder 64	United American Artists, 1938-1940
Box 3, Folder 65	University of Georgia, 1957-1959
Box 3, Folder 66	University of Minnesota, 1948-1957
Box 4, Folder 1	U, Miscellaneous, 1937-1961
Box 4, Folder 2-6	Van Noppen, Leonard and Adah, 1911-1943
Box 4, Folder 7	Van Noppen, Leonard and Adah - Photographs Included with Letters, circa 1911-1940s
Box 4, Folder 8	Virginia Museum of Fine Arts, 1938-1940
Box 4, Folder 9	Von Kuirim, Anna, 1908-1909
Box 4, Folder 10	V, Miscellaneous, 1937-1959
Box 4, Folder 11	Wadsworth Atheneum, 1959-1960
Box 4, Folder 12	Walker Art Center, circa 1946-1949
Box 4, Folder 13	Wallace for President, 1948
Box 4, Folder 14	Warner, Keith, circa 1944-1947
Box 4, Folder 15	Washburn College, 1937-1938
Box 4, Folder 16	Weichsel, John, 1915-1917
Box 4, Folder 17-18	Whitney Museum of American Art, 1932-1959
Box 4, Folder 19	William Rockhill Nelson Gallery of Art, 1955
Box 4, Folder 20	Worcester Art Museum, 1933-1945
Box 4, Folder 21	Works Progress Administration (Federal Art Project), 1936-1940
Box 4, Folder 22	W, Miscellaneous, 1917-1963 Notes: (Includes a postcard from Abraham Walkowitz and a letter from Harold Weston)

Box 4, Folder 23	Young, Art, 1937-1943
Box 4, Folder 24-25	Zorach, William, 1930-1969
Box 4, Folder 26	Y-Z, Miscellaneous, 1938-1961
Box 4, Folder 27	Letters in Yiddish (Unidentified), circa 1920s-1924
Box 4, Folder 28	Unidentified Correspondence, circa 1916-1958

Subseries 2.2: Joy Weber Correspondence, 1960-2007

Scope and Contents: Joy Weber's correspondence primarily concerns the exhibition, loan, sale, and authentication of her father's artwork. Correspondence is with art historians, collectors, museums, galleries, universities, and students. Also found are a few condolence letters addressed to Joy and her mother, Frances, after Weber's death. Joy Weber maintained both alphabetical and chronological files of correspondence. Files are arranged alphabetically by name of person or organization followed by general correspondence arranged chronologically. Researchers should note that additional correspondence can be found in Series 3: Exhibition Files and Series 4: Gallery Files.

Box 4, Folder 29	Art Dealers Association of America, 1999, 1989
Box 4, Folder 30	Condolence Letters, 1961
Box 4, Folder 31	Ellinger, Richard G., 1962-1964
Box 4, Folder 32	Ford, Alice, 1968-1985
Box 4, Folder 33	Harry N. Abrams, Inc., 1971-1975
Box 4, Folder 34	Kelly, Lionel, 1992-2001
Box 4, Folder 35	Moser, Joann, 1970-1976
Box 4, Folder 36	National Jewish Hospital, 1988-2005
Box 4, Folder 37-38	North, Percy, 1969-2002
Box 4, Folder 39	Requests for Authentification, 1994-2004
Box 4, Folder 40	Rubenstein, Daryl (Catalogue Raisonne Project), 1974-1980
Box 4, Folder 41	Seeman, Joan, circa 1975
Box 4, Folder 42	Story, Ala, circa 1968-1972
Box 4, Folder 43	Tarbell, Roberta, 1970-1976

Box 4, Folder 44	Tate Modern, 2004-2005
Box 4, Folder 45	Torosian, Michael, 1998-1999
Box 4, Folder 46	Tucker, Richard, 1964-1974
Box 4, Folder 47	Weber, Maynard J., 2003-2004
Box 4, Folder 48	Werner, Alfred, 1960-1972
Box 4, Folder 49	White, Maynard, 1973-1974
Box 4, Folder 50-57	General Correspondence, 1961-1974
Box 5, Folder 1-21	General Correspondence, 1975-2007
Box 5, Folder 22	General Correspondence - Undated, circa 1980s-1990s

Return to Table of Contents

Series 3: Exhibition Files, 1919-2003

0.7 Linear feet (Box 5-6)

Scope and Contents: Exhibition files document various solo and group exhibitions of Max Weber's work. Most files were maintained by Joy Weber for exhibitions held after Max Weber's death. Files may include correspondence, planning documents, loan forms, lists of works, press clippings, exhibition catalogs, and photographs. Researchers should note that additional exhibition materials is filed in additional series, including Series 4: Gallery Files and Series 8: Photographs. There is also motion picture film in Series 9: Audiovisual Materials that includes footage of a Forum Gallery exhibition in 1975.

Arrangement: Files are arranged chronologically.

Box 5, Folder 23-24	Luxembourg Museum, "Exhibition of American Painting and Sculpture" (1919), 1919- 1920
Box 5, Folder 25	Fort Worth Art Center, Inaugural Exhibition (1954), 1954
Box 5, Folder 26	Jewish Museum, "Max Weber" (1956), 1955-1956
Box 5, Folder 27-29	University of California Santa Barbara, "Max Weber Retrospective Exhibition" (1968), 1967- 1969
Box 5, Folder 30-32	Court Galleries, "Five Decades of Pioneering Modern Art by Max Weber" (1970), 1969- 1971
Box 5, Folder 33	Frame House Gallery, "Max Weber" (1970), 1970
Box 5, Folder 34	Pratt Institute, "Max Weber, 1881-1961: A 10th Year Commemorative" (1971), 1971-1972
Box 5, Folder 35	University of California Santa Barbara (1972), 1972
Box 5, Folder 36-37	Harbor Gallery, "The Collected Woodcuts of Max Weber" (1973), 1972-1974
Box 5, Folder 38-39	Forum Gallery, "Max Weber" (1979), 1979
Box 5, Folder 40	Great Neck Library, "Max Weber" (1980), 1979-1980
Box 5, Folder 41-43	Jewish Museum, "Max Weber: American Modern" (1982), 1981-1983
Box 5, Folder 44	Forum Gallery, "Max Weber" (1982), 1982
Box 5, Folder 45	High Museum of Art, "The Advent of Modernism: Post-Impressionism in North American Art, 1900-1918" (1986), 1985-1986
Box 5, Folder 46	Santa Fe East Galleries, "Max Weber: An Exhibition of Paintings" (1987), 1986-1987

Box 5, Folder 47-48	High Museum of Art, "Max Weber: The Cubist Decade 1910-1920" (1991), 1989-1993
Box 6, Folder 1	Jewish Museum, "Painting a Place in America" (1991), 1991-1993
Box 6, Folder 2	Museum of New Mexico, "Proto-Modern Photography" (1992), 1992-1993
Box 6, Folder 3	Jewish Museum, "Culture and Continuity: The Jewish Journey" (1993), 1992-1993
Box 6, Folder 4	Albuquerque Museum, "Georgia O'Keeffe: From 291 to New Mexico" (1997), 1997
Box 6, Folder 5	Metropolitan Museum of Art, "Max Weber" (1999), 1999
Box 6, Folder 6	Albuquerque Museum, "Silent Things, Secret Things: Still Life from Rembrandt to the Millennium" (1999), 1999-2000
Box 6, Folder 7	Gerald Peters Gallery, "Max Weber" (2000), 1999-2000
Box 6, Folder 8	Georgia O'Keeffe Museum, "Views of the City" (2000-2001), 2000
Box 6, Folder 9	Gerald Peters Gallery, "Max Weber: Early Drawings" (2003), 2002-2003

Return to Table of Contents

Series 4: Gallery Files, 1926-2005

1 Linear foot (Box 6-7)

Scope and Contents: Gallery files include correspondence, price lists, inventories, artwork sales and loan records, exhibition planning documents, notes, gallery publications, and photographs. After Max Weber's death in 1961, files were maintained by his daughter Joy and include her notes and correspondence with galleries.

Arrangement: Files are arranged alphabetically by gallery name. Documents are arranged in rough chronological order within each folder.

Box 6, Folder 10	Associated American Artists, 1940-1943
Box 6, Folder 11-14	Associated American Artists, 1968-1975
Box 6, Folder 15-22	Bernard Danenberg Galleries, 1969-1971
Box 6, Folder 23	Downtown Gallery, 1926-1936
Box 6, Folder 24-34	Downtown Gallery, 1950-1969
Box 6, Folder 35-37	Eva Lee Gallery, 1964-1973
Box 6, Folder 38-41	Forum Gallery, 1970-1999
Box 7, Folder 1-3	Forum Gallery, 1970-1999
Box 7, Folder 4	Gerald Peters Gallery, 2002-2005
Box 7, Folder 5	Harbor Gallery, 1973-1974
Box 7, Folder 6	J. B. Neumann's New Art Circle, 1934-1937

Return to Table of Contents

Series 5: Personal Business Records, 1906-2006

0.7 Linear feet (Box 7)

Scope and Contents: Personal business records include documents on sales and loans of Max Weber's artwork; scattered financial documents, such as cancelled checks, receipts, tax documents, and account books; and mortgage and property records. Also found are files regarding his participation in the American Artists' Congress, Artists Union, and art juries. Additional materials include records of gifts of Weber paintings to museums and universities, and numerous lists of works of art. Most files regarding artwork were maintained and added to by Max Weber's daughter Joy after his death.

Arrangement: Files are arranged alphabetically. Items within folders are arranged in rough chronological order.

Box 7, Folder 7	Account Books, 1941, 1938
Box 7, Folder 8-13	American Artists' Congress, circa 1935-41
Box 7, Folder 14	Artists' Cooperative Institution Agreement, 1937
Box 7, Folder 15	Artists Union, circa 1936-1940
Box 7, Folder 16	Artwork Framing, 2001-2002, 1956-1957
Box 7, Folder 17	Artwork Labels, 1949-1968
Box 7, Folder 18	Artwork Restoration, 1966-1970
Box 7, Folder 19	Artwork Sales Records, circa 1939-1984, 1919
Box 7, Folder 20	Artwork Sales Records - Krasner Gallery, 1957-1962
Box 7, Folder 21	Cancelled Checks, 1917-1941
Box 7, Folder 22	Copyright Registration, 1957
Box 7, Folder 23	Donation of Max Weber's Library, 1986
Box 7, Folder 24	Estate Tax, 1965
Box 7, Folder 25	Gift to Brandeis University, 1966
Box 7, Folder 26	Gift to Israel Museum, circa 1966-1968
Box 7, Folder 27	Gift to Jewish Museum, 2005
Box 7, Folder 28	Gifts to Metropolitan Museum of Art, 1985-1999
Box 7, Folder 29	Gift to Montclair Art Museum, 2002-2003

Box 7, Folder 30	Gift to National Jewish Hospital, circa 1989
Box 7, Folder 31	Gift to National Museum of American Art, 1997
Box 7, Folder 32	Gift to Newark Museum, 1992-1993
Box 7, Folder 33	Gift to Santa Fe Concert Association, 1994
Box 7, Folder 34	Gifts to University of Minnesota, 1997, 2001
Box 7, Folder 35	Gift to University of New Mexico, 1995, 1997
Box 7, Folder 36	Gift to Yale University Art Gallery, 1967
Box 7, Folder 37	Insurance Certificates, 1932-1959
Box 7, Folder 38	Jury Panels, 1937-1959
Box 7, Folder 39	Lists of Works of Art, circa 1950s-1990s
Box 7, Folder 40	Loan Agreements, 1935-1955, 2001
Box 7, Folder 41	Loan of Matisse Tile, 1971-1972
Box 7, Folder 42	Loan of Picasso Painting, 1999-2006
Box 7, Folder 43	Loan of Rousseau Painting, 1984-1985
Box 7, Folder 44	Loans to Museum of New Mexico, 1993-2002
Box 7, Folder 45	Los Angeles County Museum of Art Electronic Reproductions, 2002
Box 7, Folder 46	Mailing Receipts, 1960
Box 7, Folder 47	Pepsi-Cola Art Competitions, 1945-1947
Box 7, Folder 48-50	Property Records, 1921-1952
Box 7, Folder 51	Receipts, 1906-1960
Box 7, Folder 52	Tax Documents, 1938, 1946
Box 7, Folder 53	Whitney Museum of American Art Audio Guide, 2000-2001

Box 7, Folder 54 Workshop at Bowling Green State University, 1954

Return to Table of Contents

Series 6: Writings, circa 1910s-1999

0.6 Linear feet (Box 7-8)

Scope and Contents: Writings consist of draft manuscripts and typescripts by Max Weber as well as writings by others. Weber's writings concern art theory, impressions of other artists such as Matisse, Rousseau, and Cezanne, as well as social and political issues. Miscellaneous writings by Weber include untitled essays, fragments, notes, draft lectures and speeches, and lists. Writings by others include essays about Weber as well as writings by his friend Temple Scott and poetry by his wife Frances.

Arrangement: Writings by Weber are filed first followed by writings by others which are arranged alphabetically by author.

Box 7, Folder 55	"Adult Dolls", circa 1930s
Box 7, Folder 56	"Art Consciousness", 1916
Box 7, Folder 57	"Art Eternal", undated
Box 7, Folder 58	"At the Tomb of Mrs. L. R. Miller", circa 1950s
Box 7, Folder 59	"The Matisse Class", 1951
Box 7, Folder 60	"Statement to National Gallery", 1941
Box 7, Folder 61	"Whither American Art?", 1937
Box 8, Folder 1-3	Annotated Proofs of Essays, circa 1940s
Box 8, Folder 4	Letters to the Editor, 1917-1918
Box 8, Folder 5	Pocket Notebook, circa 1910s
Box 8, Folder 6	Writings on Cezanne, circa 1920s-1950s
Box 8, Folder 7	Writings on Plastic Art, circa 1940s
Box 8, Folder 8	Writings on Rousseau and Matisse, circa 1940s-1950s
Box 8, Folder 9-15	Miscellaneous Writings and Notes, 1910s-1950s
Box 8, Folder 16	Notes Taken by Students in Life-Class at Art Students League, 1926
Box 8, Folder 17	Katherine Coffey, "Max Weber", circa 1959
Box 8, Folder 18	Percy North, "Max Weber, Pablo Picasso, and the Introduction of Cubism to America", 1999
Box 8, Folder 19	O. John Rogge, "An Appeal to Moderates", circa 1950s

Box 8, Folder 20	Temple Scott, "The Faubourg Saint Bronnex: A Study of a Post-Impressionist Artist", 1911- 1912
Box 8, Folder 21	Temple Scott, "The Lady and the Singing Bird", circa 1910s
Box 8, Folder 22	Frances Weber, Poetry, circa 1916
Box 8, Folder 23	Alfred Werner, Manuscript for "Max Weber", 1972
Box 8, Folder 24	Unknown Author, "Hyphenated American Modernists: Mark Rothko's Peers", circa 1990s
Box 8, Folder 25	Unknown Author, "Max Weber", circa 1950s

Return to Table of Contents

Series 7: Printed Material, 1909-2008

2.6 Linear feet (Box 8-10, 12)

Scope and Contents: Printed material is extensive and includes exhibition catalogs, announcements, and invitations for solo and group shows of Weber's work, press releases, and two published booklets written by Weber: "Art Consciousness" and "Things." Also found are news clippings, magazines, brochures, newsletters, and publications produced by art organizations, schools, and museums. Also of note are four volumes of *Artlover* published by J. B. Neumann.

Arrangement: Folders are arranged alphabetically. Items within each folder are arranged in rough chronological order.

Box 8, Folder 26	American Federation of Art Publications, 1950-1959
Box 8, Folder 27	Artlover: J. B. Neumann's Bilderhefte, circa 1935-1936
Box 8, Folder 28	Auction Catalogs, 1970-1988, 2002
Box 8, Folder 29	Book, Le Neo-Plasticisme by Piet Mondrian, 1920
Box 8, Folder 30	Booklet, "Art Consciousness" by Max Weber, 1938
Box 8, Folder 31	Booklet, "Reminiscences" by Christian Bucheit, 1956
Box 8, Folder 32	Booklet, "The Story of the Armory Show" by Walt Kuhn, 1938
Box 8, Folder 33	Booklet, "Things" by Max Weber, 1960
Box 8, Folder 34	Booklet, "Triumphs and Slavery of Modern Art" by Alice Garrett, circa 1932
Box 8, Folder 35	Brandeis University Publications, 1957
Box 8, Folder 36	Brochures and Catalogs for Newly Published Books, 1914-circa 2000
Box 8, Folder 37	"The Bulletin of the Museum of Modern Art", 1933-1934
Box 8, Folder 38	Congressional Publications, 1937-1956
Box 8, Folder 39	Essays on Art (Not by Max Weber), 1916-2000
Box 8, Folder 40	Event Announcements and Programs, circa 1920s-2005
Box 8, Folder 41-44	Exhibition Announcements and Invitations, 1930-2008
Box 8, Folder 45	Exhibition Catalogs - Lists of Catalogs, circa 1959, 1980s
Box 9, Folder 1-27	Exhibition Catalogs, 1909-2004

Box 10, Folder 1	Exhibition Catalogs - Undated, circa 1930s-1990s
Box 10, Folder 2	Exhibition Entry Forms and Membership Forms, circa 1930s-1950s
Box 10, Folder 3	Forum Magazine Excerpts, "The Artists Point of View", 1936-1940
Box 10, Folder 4	International Institute of Arts and Letters Publications, 1950s
Box 10, Folder 5	Museum Calendars, 1983-2002
Box 10, Folder 6	Museum Publications, circa 1930s-2001
Box 10, Folder 7	Magazines, 1929, 1940-1949
Box 10, Folder 8-17	News Clippings, 1910s-2000s Notes: Oversize items housed in Box 12
Box 10, Folder 18	News Clippings - Undated, circa 1920s-2000s
Box 10, Folder 19-21	Newsletters, 1935-2006
Box 10, Folder 22	Pratt Institute Publications, 1958-1959
Box 10, Folder 23	Press Releases, 1937-1981
Box 10, Folder 24	Printed Material regarding Activism, 1930s-1950s
Box 10, Folder 25	Printed Material regarding Benjamin De Casseres, circa 1920s
Box 10, Folder 26	Printed Material regarding Richard Tucker, 1970
Box 10, Folder 27	"Ralph M. Pearson's Design Workshop Courses by Mail", circa 1940-1941
Box 10, Folder 28	Reproductions of Artwork, circa 1930s-1980s
Box 10, Folder 29	School Publications, 1950, 1930s
Box 10, Folder 30	Miscellaneous Printed Material, circa 1930s-1971
Box 12	News Clippings, 1910s-1950s Notes: Oversize items from Box 10, Folders 8-17

Return to Table of Contents

Series 8: Photographs, 1930s-circa 2000

1.1 Linear feet (Box 10-11)

Scope and Contents: Photographs include portraits and snapshots of Max Weber, depicting him working in his studio, participating in art juries, at art openings, and with his family. Also found are photographs of Weber giving a lecture at the Skowhegan School, and photographs of him at home with his family taken by International News Photo. Photographs also depict installation views of exhibitions and numerous photographs of Weber's artwork. Slides depict Weber giving lectures and exhibition installations.

Arrangement: Photographs are arranged by subject.

Box 10, Folder 31-33	Max Weber, circa 1930s-1960
Box 10, Folder 34	Max Weber in His Studio, circa 1950s-1960
Box 10, Folder 35	Max Weber with Others, circa 1940s-1960
Box 10, Folder 36	Max Weber at Whitney Museum of Art Exhibition, 1949
Box 10, Folder 37	Max Weber at Art Juries, circa 1950-1952
Box 10, Folder 38	Max Weber at Skowhegan School, 1957
Box 10, Folder 39	Max Weber in Ft. Lauderdale, 1946
Box 10, Folder 40	Weber Family, 2000, circa 1940s-1950s
Box 10, Folder 41	House in Great Neck, New York, circa 1943
Box 10, Folder 42	Photographs Taken by International News Photos, 1946
Box 11, Folder 1	Exhibition Opening, University of California, Santa Barbara, 1968
Box 11, Folder 2-3	Exhibition Installations, Bernard Danenberg Galleries, 1969-1970
Box 11, Folder 4-7	Exhibiiton Installations, Forum Gallery, circa 1987-1999
Box 11, Folder 8	Exhibition Installations, Gerald Peters Gallery, circa 2000
Box 11, Folder 9	Exhibition Installation, Joan Avnet Galleries, 1964
Box 11, Folder 10	Exhibition Installations, Miscellaneous, circa 1931-1947
Box 11, Folder 11-19	Photographs of Artwork, circa 1940s-1980s
Box 11, Folder 20	Photographs of Artwork used in Abrams Book, circa 1940s-1980s
Box 11, Folder 21	Miscellaneous Photographs, circa 1940s, undated

Box 11, Folder 22	Color Transparencies, circa 1982
Box 11, Folder 23	Negatives, circa 1960s-1980s
Box 11, Folder 27-28	Slides, 1957-1981

Return to Table of Contents

Series 9: Audiovisual Materials, 1954-2000

0.7 Linear feet (Box 11, FC 13-17)

Scope and Contents: Found here is one sound recording of a National Gallery program, "This Week at the National Gallery" which disucsses Max Weber. Also found is one film reel (8 mm) of home movies from 1954 and four film reels (Super 8 mm) from an exhibition at the Forum Gallery in 1975.

Box 11, Folder 24	"This Week at the National Gallery: Charlie Ritchie Discusses Max Weber", 2000 January 1 1 Sound cassette
Item FC 13	Home Movie, 1954 1 Film reel (8mm)
Item FC 14	Forum Gallery Exhibition, "Max Weber" reel 1, 1975 1 Film reel (Super 8mm)
Item FC 15	Forum Gallery Exhibition, "Max Weber" reel 2, 1975 1 Film reel (Super 8mm)
Item FC 16	Forum Gallery Exhibition, "Max Weber" reel 3, 1975 1 Film reel (Super 8mm)
Item FC 17	Forum Gallery Exhibition, "Max Weber" reel 4, 1975 1 Film reel (Super 8mm)

Return to Table of Contents