

# The Museum of Modern Art

1 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

No. 43

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Washington, D.C.      April 25, 1970

A far-reaching cooperative industrial design project with Latin American countries, more than a dozen art and film exhibitions that will travel to Australia, Asia, and Europe, the first American sculpture show to go to Japan, a large show of African textiles and jewelry that will circulate in this country, and an international show of environments and conceptual art called "Information" that opens in New York this summer, are among the new projects to be announced at the annual spring meeting of The International Council of The Museum of Modern Art at Dumbarton Oaks, Washington, D.C., on April 25.

C. Douglas Dillon, Chairman of the Council, will conduct the meeting which will be attended by more than 100 Council members from various parts of the United States and abroad. Among those who will report on Council activities are Mrs. Donald B. Straus, President of the Council; William S. Paley, President of The Museum of Modern Art; Waldo Rasmussen, Director of the International Program; Richard Zeisler, Co-Chairman with Mrs. H. Gates Lloyd of the Library Overseas Program; and Mrs. Frank Y. Larkin, who will report on the Museum's International Study Center. John High-tower, who becomes Director of The Museum of Modern Art on May 1, will be introduced to the Council members by Mr. Paley.

A membership organization of art patrons and community leaders, the Council was formed in 1953 to support and expand The Museum of Modern Art's international activities. In 1957 it assumed full sponsorship of the Museum's international program, the largest of its kind in the world.

Washington members of the Council include William Howard Adams, Mrs. Robert Low Bacon, Mrs. Poe Burling, the Honorable and Mrs. John M. Cabot, Senator and Mrs. J. William Fulbright (Honorary Member), Mr. and Mrs. David Lloyd Kreeger, Mrs. John Farr Simmons, and Mr. and Mrs. Julius Wadsworth.

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In addition to holding their business meeting, Council members will visit public and private art collections during their two-day stay in Washington. On April 24 they will be welcomed by Paul Mellon at a dinner at The National Gallery of Art following a cocktail party given by Mrs. Robert Low Bacon. On Saturday April 25 a luncheon will be given by Mrs. Poe Burling, the Honorable and Mrs. John M. Cabot and Mrs. John Farr Simmons at Mrs. Burling's house. Saturday afternoon they will view Mrs. Duncan Phillips' collection and visit the house of Mr. and Mrs. David Lloyd Kreeger. A dinner will be given for Council members by the Honorable and Mrs. C. Douglas Dillon Saturday evening. On Sunday the group will go to Baltimore for luncheon and a tour of the Baltimore Museum of Art.

Although the International Council has long carried on an active exhibition program in the visual arts with Latin America, no comprehensive exhibition of industrial design reviewing international developments in this field from Art Nouveau to the present has ever traveled there nor is there any museum which systematically collects and exhibits industrial design projects. The reciprocal cultural exchange project in this field, developed by Emilio Ambasz, Curator of Design at The Museum of Modern Art, which will be undertaken by the Council and countries in Latin America, is the first of its kind.

A collection of industrial design objects will be selected by two curatorial interns from Latin America who will work with the Museum's Department of Architecture and Design. They will also accompany the exhibition as it travels, beginning next year, to several countries -- Mexico City, Caracas, Bogotá, Santiago, Rio de Janeiro and/or São Paulo -- before being established in Buenos Aires as the nucleus of the first permanent design collection on the continent.

A Foundation for Industrial Design Research and Development has been established in Buenos Aires to ensure housing for the collection in its Industrial Design

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Exhibition Center, a continuing program of industrial design research through its Industrial Design Research Institute, and eventually the establishment of a School of Industrial Design as a regional center. Already guaranteed \$500,000 by public and private funds in Argentina, it will also be supported by the International Council which will raise \$270,000.

Other current projects sponsored by the Council which will be discussed at the meeting include the Library Overseas Program, first launched in Asia and now being extended to countries in Latin America and to Israel, under the chairmanship of Richard Zeisler and Mrs. H. Gates Lloyd, and the Art for Embassies Program, initiated by the Council in 1959. Currently the Council is responsible for collections in the U.S. Embassy residences in Moscow, Budapest, Prague, Mexico City, Santiago, and is preparing a new collection for Ambassador Keating in New Delhi. This program is under the chairmanship of Mrs. John Farr Simmons.

Council members coming from abroad to attend the Washington sessions include Alfredo Boulton from Caracas, Venezuela; Mrs. Konrad Henkel from Dusseldorf, Germany; Mr. and Mrs. H. Irgens Larsen from Oslo, Norway; and Lady Weidenfeld from London, England.

Other members taking part in the meeting or related activities include James Johnson Sweeney, art critic and scholar; Gifford Phillips, Trustee of The Museum of Modern Art and of the Phillips Foundation; Robert A. Rowan, Chairman of the Board of the Pasadena Museum of Art; Mrs. John D. Rockefeller, first President of the Council and a Trustee of The Museum of Modern Art; Mr. and Mrs. Edmund C. Bovey, Toronto; Mrs. Harry Lynde Bradley, Wisconsin; the Honorable Walter Dowling, Georgia; Mr. and Mrs. August Heckscher, New York; Mrs. J. Lee Johnson, Texas; Mrs. Edgar Stern, Louisiana; and the Honorable and Mrs. John Hay Whitney, New York.

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Additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, N.Y. 10019. (212) 956 - 7501.

During Spring Meeting: Shoreham Hotel, Washington, D.C.

# The Museum of Modern Art

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## THE LATIN AMERICAN INDUSTRIAL DESIGN PROJECT

Washington, D.C. April 25, 1970

The Latin American Industrial Design Project, announced April 25 at the spring meeting of The International Council of The Museum of Modern Art at Dumbarton Oaks, Washington, D.C., is the first collaborative venture of its kind in this field.

The ambitious and far reaching plan developed by Emilio Ambasz, Curator of Design in The Museum of Modern Art's Department of Architecture and Design, involves the selection and circulation through Latin America of an exhibition of industrial design objects ranging from turn of the century Art Nouveau to today; the establishment of a permanent Industrial Design Exhibition Center, to house this collection and present temporary shows of industrial design; the creation of an Industrial Design Research Institute; and eventually the foundation of a School of Industrial Design as a regional center for Latin America. The project also contemplates the training of interns from Latin America at New York's Museum of Modern Art, and the publication of books on industrial design in Spanish and Portuguese.

The entire program is to be jointly financed by public and private sources in Latin America and by The International Council in the United States. The Council, through a special committee headed by David Hughes, expects to raise \$270,000 from industry and other organizations in this country; Latin American sources have already guaranteed contributions of \$500,000.

The pilot center in Buenos Aires will be chartered as an independent foundation and will serve as a regional center for several countries. Before the exhibition reaches Buenos Aires it will travel to Mexico City, Caracas, Bogotá, Santiago, Rio de Janeiro or Sao Paulo, beginning in mid-1971.

The core of the project will be a gift by The International Council of a duplication of The Museum of Modern Art's famous International Design collection which the Museum has been assembling since the early 1930's. Historical material that cannot be acquired will be shown in slides and films.

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The Argentine government has signed an agreement with The International Council guaranteeing a contribution to the design center of \$100,000 a year for at least five years. The Federation of Argentine Industrialists has donated three floors of its new 27-floor institutional building in downtown Buenos Aires to house the Center, including exhibition halls, research facilities and space for the future School of Design. In addition the Design Center will be entitled to use other facilities in the building such as lecture halls, seminar rooms, restaurants, and shops. The building, now under construction, is scheduled to be completed in late 1971.

A permanent exhibition and changing loan shows of design objects will be on view in the Industrial Design Education Center. The Industrial Design Research Institute will also accept design projects commissioned by industry. One of its primary goals will be the development of educational programs and a faculty for the projected School of Design.

Two design curatorial interns from Latin America will work with the Museum's curatorial staff on the research and preparation of the initial collection and exhibition. Such training will not only prepare the interns for a later career in their own countries, but also help ensure that the exhibition reflects the needs and interests of the Latin American audience.

A fully documented and illustrated catalogue in Spanish and Portuguese will accompany the exhibition, as the first qualitative guide for the general public available at modest cost. Special installation equipment will be designed for the exhibition's presentation, and the curatorial interns will travel with the exhibition to lecture on the material, supervise its installation and meet with local design groups.

The Industrial Design Exhibition Center is intended to interest the general public and stimulate local industry by the demonstration of design standards and the

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Foundat's program of research.

Exhibition Center will be allotted  
Buenos Aires, the Research Center 3,000 square  
6,000 square feet. These physical facilities  
are valued at \$500,000. The annual \$100,000  
\$30,000 from the National Institute of Industrial  
Bank of Argentina, \$10,000 from the  
\$35,000 from the Buenos Aires City Secretary  
exclusive for the annual program of the Exhibition  
annual contributions (totaling \$65,000) will  
for Industrial Design Research.

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Additional information available from Elizabeth  
Informant, The Museum of Modern Art, 11 West  
(212) 7501.

During Meeting, Shoreham Hotel, Washington

# The Museum of Modern Art

West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

## BACKGROUND INFORMATION ON THE INTERNATIONAL COUNCIL OF THE MUSEUM OF MODERN ART AND LATIN AMERICA

Washington, D.C. April 25, 1970

The Latin American Industrial Design Project, announced in Washington on April 25, 1970, at the Spring Meeting of The International Council of The Museum of Modern Art, is the most recent development in a series of cultural exchange programs initiated by the Museum in 1931, two years after its founding. The projected Center is therefore an outgrowth of almost four decades of cooperative effort including traveling exhibitions here and in Latin America; the recent establishment of an internship program at the Museum in New York for museum professionals from Argentina, Colombia and Mexico; the Museum's acquisition of an archive of documentary material on art in Latin American countries; and the extension of the International Council's Library Overseas program to Latin America.

Since 1931 when the Museum presented a one-man show devoted to the Mexican painter Diego Rivera, the Museum has sent numerous exhibitions of works of art from the United States to countries in Latin America and has circulated works from these countries throughout the United States and Canada.

In 1933 American Sources of Modern Art, Aztec, Mayan, and Incan, the first of two exhibitions devoted to Pre-Columbian art, was shown at the Museum; the second of these shows reaching into the past was Ancient Art of the Andes, shown in 1954. Twenty Centuries of Mexican Art was the most comprehensive survey of the art of a single country ever presented by the Museum. For the Mexican exhibition, the Museum commissioned a fresco by José Clemente Orozco, which was painted before the public by the artist during the exhibition. The exhibition was accompanied by a festival of Mexican music and a major publication.

In 1941 the Museum sponsored an Industrial Design Competition for the 21 American Republics; the winning designs were shown the following year in the Organic

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Design exhibition. The Museum also organized a United Hemisphere Poster Competition and exhibition in 1942. Brazil Builds was presented the following year and was accompanied by a definitive publication by the architect Philip L. Goodwin; in 1955, Latin American Architecture Since 1945 traced the major architectural achievements of that decade. The latter exhibition circulated throughout the United States as well as in Latin America. A one-man exhibition of the work of the Chilean painter Matta was shown at the Museum in New York in 1957. In October, 1968, the Museum presented Cinema Novo: Brasil (The New Cinema of Brazil), a ten-day program of features and shorts reflecting the changes and growth in the Brazilian film industry.

The Museum has an extensive collection of works by artists from Latin American countries which ranges in time from the 1880's to the present and includes more than 150 paintings and sculptures, several hundred drawings, prints and illustrated books as well as films, photographs, and architectural, graphic and industrial design objects. The collection was begun in 1935 with Abby Aldrich Rockefeller's gift of Orozco's 1928 painting, The Subway. Less than a decade later, in 1943, the Museum exhibited from its own collection more than 200 works in the first survey of Latin American art for the American public. A large part of the exhibition was circulated throughout Latin America under the auspices of the Pan-American Union, after showing in 12 cities in the United States.

The first large exhibition of contemporary North American art to be shown in South America was organized by the Museum in collaboration with four other U.S. museums in 1941. Since then more than 35 exhibitions prepared by the Museum have been sent to Latin American countries. Early shows included four devoted to contemporary printmaking and three to architecture in Latin America and the United States. The Family of Man, the famous photography exhibition created by Edward Steichen, was also circulated and widely acclaimed in Central and South America.

One important aspect of the Museum's program of international exchange was the organization of the United States representation for the major international art

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exhibitions in Latin America from 1951 to 1962. During this period the Museum organized four exhibitions to represent the United States at the São Paulo Bienals, and on two occasions provided grants to other United States museums for this purpose. In 1962 the United States government assumed responsibility for this country's participation in these official international shows, making it possible for the Museum to concentrate its efforts on producing exhibitions which could circulate extensively, thus reaching many areas which seldom receive exhibitions from the United States. Recently special emphasis has been placed on developing long-range, coherent programs with Latin America, Asia and Africa.

Under this accelerated exchange 14 exhibitions have circulated throughout Latin America since 1964; exhibitions which have completed tours are Josef Albers: Homage to the Square, shown in Venezuela, Uruguay, Argentina, Peru, Brazil, Ecuador, Colombia, Chile, and Mexico; Hans Hofmann, shown in Argentina, Chile, Venezuela, and Peru; The School of Paris, shown in Mexico City; Lettering by Modern Artists, shown in Puerto Rico, Brazil, Peru, Chile, and Venezuela, as well as Robert Motherwell: Works on Paper, Drawings by Arshile Gorky, Visionary Architecture, and Contemporary Painters and Sculptors as Printmakers. A major exhibition, Cézanne to Miró, which included masterworks representing the major movements in modern European art from Impressionism until the outbreak of World War II was shown in Buenos Aires, Santiago, and Caracas in 1968.

Under the Art in Embassies program sponsored by The International Council of The Museum of Modern Art, special collections of paintings, sculptures and prints have been sent to more than 35 American embassy residences abroad, including those in Caracas, Venezuela; Bogotá, Colombia; Lima, Peru; Santiago, Chile; and Mexico City.

The Museum's program of international circulating exhibitions was begun less than a decade after the Museum was founded in 1929. Since then more than 140 exhibitions organized by the Museum have been circulated to 77 countries on every continent. To further the aims of this program and give it nationwide support, The

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International Council of The Museum of Modern Art was founded in 1953. A membership organization of 150 art patrons and community leaders from 20 states and the District of Columbia, and 14 foreign countries, the Council assumed full sponsorship of the program in 1957.

The Museum has also published a number of books relating to Latin American art, including Ancient Art of the Andes by Wendell Bennett and René d'Harnoncourt, Latin American Architecture Since 1945 by Henry-Russell Hitchcock, and The Latin American Collection of The Museum of Modern Art by Lincoln Kirstein.

Many catalogs accompanying exhibitions circulated in Latin America have been prepared in Spanish and Portuguese, among them Josef Albers, Contemporary Painters and Sculptors as Printmakers, and most recently, in Spanish, Cézanne to Miró, by Monroe Wheeler, with informative entries on each work by Lucy Lippard. Some of the most outstanding Museum publications, such as Masters of Modern Art and What Is Modern Painting? by Alfred H. Barr, Jr., have been translated into Spanish and Portuguese.

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Additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53rd Street, New York, N.Y. 10019. (212) 956 - 7501.

During Spring Meeting, Shoreham Hotel, Washington, D.C.

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## BACKGROUND INFORMATION ON THE INTERNATIONAL COUNCIL OF THE MUSEUM OF MODERN ART

Washington, D.C. April 25, 1970

The International Council of The Museum of Modern Art is a non-profit membership organization of 150 art patrons and leaders. Currently its members are from 20 of the United States and 14 countries abroad. Founded in 1953, the International Council now sponsors the Museum's international exhibitions exchange program, the largest in the United States. The Council has also furnished United States embassies throughout the world with loan collections of 20th-century American art, and in 1966 began to send art books and study materials to libraries and universities abroad. The Council is supported by the dues and contributions of its members, many of whom are trustees of their local museums, and by an endowment from the Museum. Mrs. Donald B. Straus is President of the Council, C. Douglas Dillon is Chairman of the Board. Waldo Rasmussen is the Director of the Museum's International Program.

The Museum of Modern Art began to circulate exhibitions abroad in 1938. Since the early 50s, under the Council's sponsorship the Museum has sent more than 140 exhibitions to 77 countries, and has circulated in the United States 11 exhibitions from other countries. Devoted to all the visual arts, the program has included such exhibitions as recent American painting, sent to Japan, India, and Australia, contemporary prints circulated to 13 countries in Latin America and nine in Africa; and Architecture Without Architects, which toured in Australia and New Zealand, and is now traveling in Europe. The Frank Stella and Hector Guimard exhibitions, currently on view at The Museum of Modern Art in New York, will later tour Europe under Council auspices as will a one-man show of photographs by Bill Brandt.

For the past six years The Museum of Modern Art has developed, under the auspices of the International Council, a particularly active exhibition program in Latin America. This program, drawing upon the support of art patrons both in North and South America, has presented 14 touring exhibitions in Latin America, including

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Cézanne to Miró, a major exhibition of master paintings shown in Argentina, Chile, and Venezuela in 1968.

The Council holds two meetings each year: a fall meeting in New York and a spring meeting elsewhere in the United States or abroad. The Council has previously met in Los Angeles, San Francisco, Toronto, Montreal, Fort Worth, Washington D.C., Buenos Aires and London.

Since 1960, through its Art in Ambassies Program, the Council has sent 37 collections of contemporary art to 35 United States embassies in Europe, Asia, Africa, and Latin America. Another private endeavor, the Woodward Foundation, has sponsored a similar program since 1961, and the U.S. State Department began a program in 1965 under the aegis of the late Mrs. Nancy Kefauver.

The Council's Library Overseas Program, initiated in 1966, aims to establish and strengthen art sections of libraries abroad. Directed by Bernard Karpel, The Museum of Modern Art's Librarian, the first stage of this program was a five-year pilot project concentrated in Asia, where 34 libraries are now receiving extensive, individual selections of study materials and art books. This year the program has been extended to institutions in Latin America.

When The Museum of Modern Art was founded in 1929, its charter expressed its primary purpose -- "to help people enjoy, understand, and use the visual arts of our time." The International Council's programs are designed to extend this purpose to a broad international public.

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During Spring meeting, Shoreham Hotel, Washington, D.C.

# The Museum of Modern Art

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## BACKGROUND INFORMATION ON THE INTERNATIONAL COUNCIL OF THE MUSEUM OF MODERN ART'S

### LIBRARY OVERSEAS PROGRAM

Washington, D.C. April 25, 1970

The Library Overseas Program, which began in 1966, under the auspices of The International Council of The Museum of Modern Art, donates art books and research materials to libraries abroad. Mrs. H. Gates Lloyd of Haverford, Pennsylvania, and Richard Zeisler of New York are Co-Chairmen of the Library Overseas Committee of the Council; the program is directed by the Museum's librarian, Bernard Karpel.

Initiated for Asia and extended last year to embrace Latin America, the program now includes Argentina, Brazil, Chile, Colombia, Ecuador, Guatemala, Mexico, Peru, Uruguay, and Venezuela. Each of the 24 recipient institutions in 1970 will choose the titles it prefers, up to a retail value of \$1000, from a list of 550 selected volumes issued by ten American publishers. In addition, all costs of packing, shipping, and insurance are undertaken by The International Council.

Eight commercial publishers offer their books to The International Council for this project at sizeable discounts: Harry Abrams, George Braziller, Praeger, Universe, Wittenborn, New York Graphic Society, McGraw-Hill, and Viking Press. Hacker Art Books, which reprints scarce and valuable books on art history, has donated 25 sets of all its reprints to the program. Moreover, The Museum of Modern Art offers not only its current titles, but also the series of classic texts now reprinted for the Museum by Arno Press.

The titles offered to institutions abroad deal with all aspects of art from ancient to modern. Books on photography, architecture, and printmaking are included; pictorial works on the collections of world-famous museums such as the Louvre, Prado, and Hermitage are well represented. Collected essays by creative artists such as Kandinsky, Paul Klee; by critics such as Baudelaire and Venturi; by historians such as Panofsky and Meyer Schapiro are on the comprehensive list. Among the UNESCO World Art Series of boxed color plates

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are Aboriginal Paintings from Australia, Medieval Frescoes from Yugoslavia, and USSR Early Russian Icons. The wide ranging bibliography of currently available titles also refers to numerous monographs on American and European painters and sculptors and, whenever possible, to selected titles on the arts of the Americas in pre-Columbian and recent times.

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 Additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019.  
 (212) 956-7501.

During Spring Meeting, Shoreham Hotel, Washington, D.C.

THE INTERNATIONAL COUNCIL OF THE MUSEUM OF MODERN ART

LIBRARY OVERSEAS PROGRAM - LATIN AMERICA

- 1. Museo Nacional de Bellas Artes  
Buenos Aires, ARGENTINA
- 2. Instituto Torcuato di Tella  
Centro de Artes Visuales  
Florida 936  
Buenos Aires, ARGENTINA
- 3. Museo Municipal de Bellas Artes  
(Juan B. Castagnino)  
2202 Avenida Pellegrini  
Rosario, ARGENTINA
- 4. Museu de Arte Moderno  
Caixa Postal 44  
Rio de Janeiro, ZC 00end,  
Guanabara, BRAZIL
- 5. Museu de Arte de São Paulo  
São Paulo, BRAZIL
- 6. Museu de Arte Contemporaneo  
Parque Ibirapuera  
Caixa Postal 22.031  
São Paulo, BRAZIL
- 7. Museo, Nacional de Bellas Artes  
Santiago, CHILE
- 8. Universidad Católica de Chile  
Faculty of Architecture & Fine Arts  
Av. Bernardo O'Higgins 340  
Casilla 114-D, Santiago, CHILE
- 9. School of Architecture  
Universidad Católica de Chile  
Valparaiso, CHILE
- 10. La Casa del Arte  
Universidad de Concepción  
Concepción, CHILE
- 11. Biblioteca Luis-Angel Arango  
Banco de la Republica  
Bogotá, COLOMBIA
- 12. Universidad de Los Andes  
Calle 18-A, Carrera 1-E  
Apartado, Aéreo 4976  
Bogotá, COLOMBIA
- 13. National University  
Museum of Modern Art  
Bogotá, COLOMBIA
- 14. Casa de la Cultura Ecuatoriana  
Apartado 67  
Quito, ECUADOR
- 15. Escuela Nacional de Bellas Artes  
8 Calle & 3rd Avenue  
Cona 1  
Guatemala, GUATEMALA
- 16. Art Gallery  
Universidad Nacional Autónoma  
de Mexico  
Torre de la Rectoria, 10<sup>o</sup> piso  
Ciudad Universitaria  
México, D.F. 20, MEXICO
- 17. Museo de San Carlos  
Avenida Ignacio Mariscal  
México D.F. MEXICO
- 18. University of Guadalajara  
Guadalajara, Jalisco,  
MEXICO
- 19. University of Guanauato  
Guanauato, Guanauato, MEXICO
- 20. Museo de Arte  
Paseo Colón 125  
Lima, PERU
- 21. Escuela Nacional Superior  
Autónoma de Bellas Artes del  
Perú  
Lima, PERU

22. Museo Nacional de Bellas Artes  
Parque Rodó (Casilla 271)  
Montevideo, URUGUAY

23. Museo Nacional de Bellas Artes  
Parque Sucre de Caobos  
Caracas, VENEZUELA

24. Centro de Investigaciones  
Históricas y Estéticas  
Facultad de Arquitectura y  
Urbanismo  
Universidad de Caracas  
Caracas, VENEZUELA



THE INTERNATIONAL COUNCIL OF THE MUSEUM OF MODERN ART  
1970 Spring Meeting - Washington, D. C. and Baltimore  
Friday through Sunday, April 24, 25 and 26, 1970

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Friday, April 24

- 6:15 p.m. Cocktails in honor of the new members at the home of Mrs. Robert Low Bacon, 1801 F Street. (Black tie).
- 7:30 p.m. Dinner at the National Gallery of Art. (Black tie).

Saturday, April 25

- 10:30 a.m. Business meeting held in the Music Room of Dumbarton Oaks, 1703 32nd Street, N.W.
- 12:00 noon Council members received by The Honorable William Tyler, Director of Dumbarton Oaks, for sherry in the Garden Library.
- 1:00 p.m. Luncheon at the home of Mrs. Poe Burling, 3308 R Street, N.W., as guests of Mrs. Burling, The Honorable and Mrs. John M. Cabot, and Mrs. John Farr Simmons.
- 3:00 p.m. Visit the private collection of Mrs. Duncan Phillips, 2101 Foxhall Road.
- 6:15 p.m. Cocktails at the home of Mr. and Mrs. David Lloyd Kreeger, 2401 Foxhall Road. (Black tie).
- 7:30 p.m. Dinner at the State Department as guests of The Honorable and Mrs. C. Douglas Dillon, Diplomatic Entrance, C Street. (Black tie).

Sunday, April 26

- 11:45 a.m. Cocktails at the home of Mr. and Mrs. Arthur Hooper, 1100 Copper Hill Road, Baltimore.
- 12:45 p.m. Luncheon as guests of Mrs. Alan Wurtzburger, Timberlane, Stevenson, Maryland, and a viewing of the sculpture garden.