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A. P. O. 616 New York

15 Aug. 43

8/20/43

, 19

October 29, 1943

Dear Beaumont:

Forgive me for not answering your swell letter about Palestine before this. We have already sent the things which you asked us to, so I have not been entirely negligent. I was very much interested in what you had to say, though not entirely surprised. I think your feeling that there is a survival of pre-Hitler German culture is acute and just.

I hope that we will be able to work out an active relationship with Tel Aviv and the Jerusalem museum. I am taking the liberty of sending a copy of your letter to Eddie Warburg who I think will be interested.

Sincerely,

Alfred H. Barr, Jr.
Director

Captain Beaumont Newhall
0912682
3rd AAF, Photo Int. Det.
APO 616, c/o Postmaster
New York

AHB:ljs

10 photographs by Helen Levitt, Purchase Fund
8 " " Alvarez Bravo, " "
6 " " Clarence White

Extended Loans

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A.P.O. 616 Newhat

15 Aug. 43

To Tel Aviv:

8/50

Dear Alfred,

Thank you for your kind words about my promotion.

The continual good news from Nancy about the renaissance of the department and the expansion is to me very gratifying, and it gives me a very warm feeling indeed to have such tangible proof that the work I was privileged to do at the museum is not only being continued, but is actually playing a role of increasing importance in the museum's program. For your help, for your encouragement, and for your loyalty, my deepest thanks.

I have just returned from a most interesting leave in Palestine, where I stumbled upon a group of men who are deeply interested in all phases of modern art. It took me back ten or fifteen years, to pre Hitler Germany. My first impression of Tel Aviv was of the modern architecture, for the city is completely — and I mean this

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23

literally - completely international style. Most of the buildings, it is true, are mediocre at best, but a few seemed to me outstanding. I met the director of the Tel Aviv museum, Mr. Moshe Kamink, who took me thru the galleries where I found an excellent collection - several Vlammicks and Utrillos, a magnificent Corinth landscape (the co-director, Karl Schwarz, has done a biography of Corinth) and three fine Ensors. Also two Chagalls, a Marie Laurencin, a Signac, and a dozen or so Max Liebermanns. I tried to get photos to send you, but they had none, nor even a checklist.

I do not know if it is possible to send books to Palestine nowadays or not, but I arranged an exchange of publications. They have a few little books, and if you could have the Bulletin sent and a copy of the permanent collection catalog if and when it comes out I'm sure it would be appreciated. If you cannot find the money I'll be glad to pay the costs.

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3.

Address: Tel Aviv Museum, Tel Aviv, Palestine.
They have, incidentally, a very good library.

Then I went to Jerusalem, and found the staff of the Bezalel Museum most active and wide awake. The best show of children's drawings I've ever seen had just been opened, and I was amazed at the extent of their activities. It seemed like old Home Week to me to discuss travelling exhibitions, publications + installation problems! Their circulating shows are of reproductions, and go to schools and to the collective settlements. They are organized by Schiff, whose important article on photomontage you may remember in L'Amour de l'Art.

So I arranged an exchange of publications there as well, and would be glad if you could have sent to them our two portfolios of color reproductions, for use in their circulating shows. I'm enclosing their monthly calendar.

Address: BENZALEL MUSEUM
JERUSALEM PALESTINE

Schiff is trying to get thru diplomatic channels, a show of American

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4.

prints and graphics. In his correspondence with the State Dept. he has expressed the wish that the material be chosen by the Museum of Modern Art! Either he or Nankiss, the director, will write you direct. They struck me as very sincere and capable, and I'd be glad if we could cooperate with them.

Schiff took the day off to show me modern Jerusalem, and I had the good luck to find Mr. & Mrs. Gustav Schocken (son of Simon) at home, so I had a good look thru Mendelsohn's Schocken residence. It is a most attractive building. The library I cared for less and the Anglo Palestine bank seemed to have no imagination in its design. I also saw & went thru the Hadassah Hospital.

But the finest Mendelsohn building was at Haifa - the Government Hospital. It is magnificently located beside the Mediterranean, and the seaward facade is breathtaking.

I shall send photos of modern architecture - I took two or three dozen - to Nancy to hand on to the Architecture Dept.

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5.

and I'll ask her to be sure to bring them to your attention. I took both good and bad examples, for there is a lesson to be learned in Palestine. Int'l style buildings in such a mass become ^{as} monotonous as brownstones on the west side, and unless they are well kept up (which is now almost impossible, due to lack of material + labor) they can look frightful. But, and this is important, the people obviously like the style, for they practically live in the balconies, and the newer buildings with no ground stories have very inviting shade gardens with attractive pools + rock gardens right under the house, so that the ~~back~~ greenery covers every available space and the house seems to be suspended over a garden.

My very best to you and Mary

As ever,

Beau.

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Photography

re: 1944 photography

Aug 13 '43

Dear Jim

Thanks for Aug 10

Photography seems really
 haunting for the time being. Even
 if Goodgen approved Morgan's show
 how did it get financed?

How much money to schedule
 the major collection and photography
 shows and books of the year without
 budgeting them. Do you think Clark
 understands this predicament.

If necessary I think I could
 be swung around on the parallel
 between Morgan's show and machine art

By the way - and this is an
 old wound but at the Sobey - the museum
 is in Benjamin's first show did have
 telescopic photos - the moon, nebulae etc
 microphotography, X-ray, infra red,
 stereoscopic etc. Beaumont was much
 intrigued in the artistic aspects of
 scientific photography and has always

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~~made~~ had it as part of his program
 in spite of Harkins & Abbott's
 frequent denials of the fact for
 their own purposes. I hope you
 will succumb to this propaganda.
 It's true of course that in recent
 years much of atmospheric stuff
 scientific photog. has been on
 paper and not on our walls.

Let's let Gredyan lie fallow
 for a bit.

What worries me - and this is
 pure conjecture - is Morgan's state
 of mind. Don't he feel a bit
 discouraged and baffled?

Don't take time to answer
 anything - this note

R.

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THE MUSEUM OF MODERN ART

NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

JAMES THRALL SOBY
ASSISTANT DIRECTOR

Aug. 10, 1943

Dear Alfred:

I'll deal with the Duchamp glass business as you've outlined, and I think Marcel will accept the censored title, though it's hard to tell what he'll do - I suppose that's what made him what he is today, as the song goes.

The photo show situation is this. A week or so ago Monroe, Morgan and I discussed the problem of getting the Photography Since 1918 show ready for winter. I hadn't realized that the exhibition budget, which I saw only briefly and don't remember at all in detail, had no money included for this show, Dick's idea apparently being that Morgan could raise it as part of subsidy for the Photo Dept.'s increased activity. Nancy had begun a little spade work for the show, but nothing much and nothing more could be done until the cash ~~was~~ raised. Morgan felt quite rightly that approaching the industry would take time and should be done after some activity had been started. In short, it might be a few months before we'd know whether or not we could have the show. Considering this uncertainty and the task of preparing so large an exhibition, I felt we couldn't possibly get the show ready for next winter, particularly since Nancy and Morgan are moving into new quarters, getting settled, etc. I suggested that we put the show off until fall of 1944 ~~with the condition~~. Morgan, Nancy and Monroe seemed to agree that this was wisest, but Morgan and Nancy felt there should be some sort of photo show next winter, to announce the new dept. The memo Monroe sent you is Morgan's idea of what this show should be; I haven't had a chance to talk to Nancy about it this past week, what with Bali, the Romantic show and helping with labels for the Action photo show. The show would be a ground floor job, for winter.

I think Morgan's idea has a lot to recommend it provided the photos were chosen for esthetic content, as we chose the objects for the Machine Art show. It would interest the photo industry, and might include some very exciting material. Also it would be smaller by far and much easier to do than the Since 1918 show. But Mr. Goodyear, Monroe tells me, is definitely and absolutely opposed to it; says we should get back to the Fine Arts approach which is our real business. Mr. Clark likes the idea of the show, but says he will string along with Mr. G. So there doesn't seem to be a chance of putting it through. I'm not sure that this is altogether tragic, though as a matter of strategy there would be a certain advantage in broadening our field in photography at this time. (Being anti-photography as art, I've felt for a long time that we should recognize wider aspects of the medium.) I think it's safe to count Morgan's show as a dead duck for the time being. But I don't know what we can put in its place, and am opposed to doing the Since 1918 show in a hurry (always assuming we could raise the cash). Perfectly frankly, if Beaumont were here I wouldn't hesitate, since he has had the exhibition experience. But Morgan hasn't done shows and Nancy, though she's done fine work on the Action show, needs rewriting, etc. In any case, there wasn't any intention, on my part at least, of substituting Morgan's show for Since 1918. The latter was simply to be a stopgap until the big show could be done properly. Will keep you posted. Best, love to Marga,

Jin

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6 " " Clarence White

Extended Loans

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Aug 8 '43

Re memo from ~~Arthur~~ W.M.
on scenic photo show - Aug. 4.

Dear Jim

No. Exhibition: PHOTOGRAPHS

From: Mr. Morgan

FUND IN SCIENCE AND

Monroe has asked for my opinion

on this memo

This is a course in
 interesting show but do you
 want to substitute for the show
 already planned. If you and
 Nancy and Stagon are all in
 agreement please tell Monroe
 O.K. from me. If not please
 write me. I can gather
 nothing of your or Nancy's feelings
 from Storgan's memo.

Alfred

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	AHB	I. A. 116

Alfred - I am consulting all members of the Exhibition Committee about this. May I have your opinion?

THE MUSEUM OF MODERN ART

public exhibition. In this field of **Date** August 4, 1943
 have a selection of photo-micrographs showing disease germs - the
To: Mr. Soby
 Mr. Wheeler
Re: Exhibition: PHOTOGRAPHIC
From: Mr. Morgan
 photographic records of research in the **FORMS IN SCIENCE AND INDUSTRY**
 produced some great examples which will be eye-openers for the
 For example, pictures showing the magnetic fields have all
 the qualities of fine abstractions.

I. SCOPE OF THE SHOW

It is proposed to present a photographic exhibition covering many of the important photographic developments which have appeared during the last few years. These photographic developments are to be found in practically every branch of industry and science. At this time there is need for organizing a photographic exhibition which will reflect contemporary progress and at the same time reveal new photographic forms which may be the source material for all artists.

II. SPECIFIC SUBJECTS

1. The electronic microscope, which produces magnifications up to 50,000 times or more, is revealing a hitherto unseen world in pictures. For example, the silver grains in a film emulsion are now seen to be like a tuft of cotton and not a solid grain. In the field of metallurgy the electronic microscope is invaluable, especially during the present war. Photographs are available from many sources.
2. Fascinating as well as spectacular photographs are available from the astronomical researchers.
3. In the field of medicine, there is another source of photographs which reveal important scientific discoveries and at the same time possess an inherent esthetic quality which will fit into this photo-

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2.

- graphic exhibition. In this field of medical photographs we might have a selection of photo-micrographs showing disease germs - the enemies of mankind.
4. Photographic records of research in the field of electronics have produced some great examples which will be eye-openers for the public. For example, pictures showing the magnetic fields have all the qualities of fine abstractions.
 5. All types of high-speed spark photography are producing many important photographs. For example, the photographs revealing fracture patterns of glass in one-millionth of a second have made it possible to develop modern shatterproof materials for direct use in the war.
 6. Radiography is contributing millions of photographs in all industrial plants and research laboratories. Out of this mass of material we can easily find several dozen outstanding examples which could be presented as transparencies in the exhibition.
 7. Photo-micrography covers another very basic is a rich source of modern photographic forms.
 8. Color photography in the field of research is worth special consideration. The stress patterns of metals and polarized light are two examples.
 9. The fields of infra-red and ultraviolet photography will offer additional source material.
 10. Meteorology and weather control offer fine examples of unusual cloud formations, lightning studies, etc.
 11. Then there will be many photographs covering unusual industrial installations, fine portraits of workers or straight documentation of machinery.

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3.

12. Aerial photography, including many of the new war developments which are available, would offer a rich source of photographs.

some of the art thinking and productions of the future. In other words, the Bureau would be able to present the raw material out of which the musician, the painter, the photographer, or anyone else would find something of immediate use in their own work. As these photographs represent the contemporary progress through all fields, they also

III. POSSIBILITIES OF PRESENTATION

Such a photographic exhibition would lend itself to some magnificent installation ingenuities:

1. There could be a small x-ray room which would be semi-dark with the x-ray transparencies mounted around the walls. These transparencies range in size from and possibly 8x10 to 4x8 feet.
2. Another installation possibility would provide for interesting enlargements and murals to give a new scale to many of the photographs which are usually seen as small 5x7 or 8x10 prints.
3. Actual equipment could be installed, along with photographs, such as an x-ray machine, a wirephoto sending and receiving outfit, or a microscope set for a projecting image on a screen.
 1. If we could get an electronic microscope set up, it would be an immense attraction as well as interesting. Possibly you could have an operator on the job during certain periods of the show to demonstrate the equipment. Most of this equipment is well-designed and would serve as an example of modern industrial design as well as giving information about the photographic utility.

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4.

THE MUSEUM OF MODERN ART

IV. PUBLIC VALUE

Date July 7, 1943

I feel that this photographic exhibition could easily shape some of the art thinking and productions of the future. In other words, the Museum would be able to present the raw material out of which the musician, the painter, the photographer, or anyone else would find something of immediate use in their own work. As these photographs represent the contemporary progress through all fields, they also represent the various structure of our lives. In fact, it affects every one of us 100 percent. This exhibition can represent a discovery of photographic source material. At the same time many of the photographs would have a direct relation to the present war production. We should emphasize the art qualities which come out of such photographs, which are made in many cases simply as routine experiments and routine testing.

An exhibition of this type should attract the support of all manufacturers, who will undoubtedly open their picture files for our use. At the same time this exhibit will bring national attention to the Museum as well as to the expanding photographic department.

V. TIME OF SHOW

It is proposed to produce this science and industry type of exhibit in place of the PHOTOGRAPHY SINCE 1918 show now scheduled for February 1944. This latter exhibit will then be moved ahead to the winter of 1944-45.

It is of great importance to come to an immediate decision on this new exhibit during the next few days. This will make it possible for the photographic department to start production immediately in order to get everything available in time for a February show.

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THE MUSEUM OF MODERN ART

Mr. Abbott ✓
Mr. Barr ✓
Miss Hawkins
Mr. Morgen

Mrs. Newhall
Miss Ulrich
Mr. Warren

Date July 7, 1943

To:
From: Mr. Soby

Re: Alterations to the
Goodwin Houses

Philip Goodwin, Willard Morgan and I have drawn up preliminary plans for the alterations to the Goodwin Houses for the Department of Photography. Mr. Warren estimates that this work cannot be completed before September 1st and even so work must be begun at once. The plans are as follows:

This is very good news and I am sure the answer is very much
GROUND FLOOR No. 9 - The front room, downstairs hall and back room will be painted white. A panel of homosote will be installed on the east wall of the front room and a second panel on the east wall of the hall. Fluorescent lighting strips will be installed on these panels in reflectors. The front door will be repaired. The basement bathroom will be put in condition for the use of the male members of the staff.

Department is very ready, and that the temporary inconveniences
SECOND FLOOR No. 9 - The back or north room will become Mrs. Newhall's office and will be painted and a homosote panel installed with lighting strips opposite the stairway on the east wall. The front or south room will become Mr. Morgan's office. A partition with glass top will be erected running from east to west to provide a passage way into the front room No. 11. Mr. Morgan's office will be painted.

SECOND FLOOR No. 11 - A doorway will be cut into the east wall of the front living room and will connect with the passage way off Mr. Morgan's office in No. 9. The north and east walls of the No. 11 front living room will have homosote panels and lighting strips. The entire room will be painted except for the wood work. No changes will be made in the hall reception room which runs north from the front living room except that the fire place will be boxed in for protection.

Mr. Morgen and Mr. Warren will work out all further details as to construction, furniture, electric outlets, telephones, a.s.o. and will consult with Miss Ulrich as to cost. If there are any questions will you be kind enough to let me know as soon as possible since work will start almost at once. I have plans in my file which show the changes more clearly than they can be described in a memo. I would be glad to show them to you at any time. Any questions relating to matters not covered in this preliminary outline should be referred to Mr. Warren.

JTS:mc

Captain August Newhall, 2-51202
2nd AAF, Photo Lab. Det.
APO 818, 48 Postmaster
New York

433-116

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Newhall

July 23, 1943

Dear Beaumont:

I am delighted to hear of your promotion to a captaincy. This is very good news and I am sure the honor is very much deserved.

I think Nancy keeps you very closely informed of all the developments here. It seems to me that the future of the department is very rosy, and that the temporary inconveniences of lack of room and so forth will straighten out as soon as Nancy and Herc move into the Goodwin house.

My very best to you!

Captain Beaumont Newhall, 6-912682
3rd AAF, Photo Int. Det.
APO 616, c/o Postmaster
New York

AHB:ljs

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THE MUSEUM OF MODERN ART

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Morgan
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- b) a series of photographs of sculpture and other works of art 6,000.
 - c) some new science development, such as a series of unusual electron microscopic photographs revealing formerly unseen subjects 2,800.
 - d) exploring the infra-red and ultra-violet aspects of photography from an esthetic viewpoint 2,000.
 - e) extend special esthetic research in the field of high speed photography to reveal the possibilities of the artist photographer 2,000.
- Cost of four or five selected projects would be approximately 1,500.
- 1. Estimate, including lecturers' fees 500.
 - 2. Present a special series of photo demonstrations, such as 400.
 - a) creative lighting from portraits to light compositions
 - b) the making of a news picture, including stage situations - anything from a gory murder to photographing a celebrity

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THE MUSEUM OF MODERN ART

No. 314 'GODS AND KINGS' SERIES POST CARD
 1ST Lt Beaumont Newhall EGYPT
 0-912682
 3rd aaf Photo Sgt. Det.
 A. P. O. 616 Postmaster
 New York, NY.

Mr Alfred H. Barr
 The Museum of Modern Art
 11 West 53 St
 New York
 NY

MAY 24 1943
 U.S. ARMY
 FINANCE
 OFFICE

THE GOD SETH, BROTHER OF OSIRIS, WITH A HUMAN BODY AND A HEAD OF AN UNKNOWN ANIMAL. HIS CREED WAS IN GREAT FAVOUR AT THE BEGINNING BUT DIMINISHED GRADUALLY UNTIL HE WAS EXCLUDED FROM THE EGYPTIAN PANTHEON AS AN IMPURE GOD.

KING THOTHMES III, XVIII TH DYNASTY, 1479-1447 B.C. REIGNED 33 YEARS AND WAS VERY FAMOUS. HE IS PRACTICING ARCHERY WITH THE GOD SETH.

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EXAMINED BY
 1475 S
 U.S. ARMY

They
 suit
 and
 when
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Mr Morgan
 decision
 of the

- b) a series of photographs of sculpture and other works of art 6,000.
- c) some new science development, such as a series of unusual electron microscopic photographs revealing formerly unseen subjects 2,500.
- d) exploring the infra-red and ultra-violet aspects of photography from an esthetic viewpoint 1,500.
- e) extend special esthetic research in the field of high speed photography to reveal the possibilities of the artist photographer 1,500.
- Cost of four or five selected projects would be approximately 1,500.
- III. Allowance for special photographic lectures to be held at the Museum and other assembly rooms for New York City and nearby places 500.
- 1. Estimate, including lecturers' fees 500.
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THE M

ART

Post the complete address in this box when the name, street and post office address in the box enclosed. Use typewriter or ball pen. Write clearly. They will write to you if possible.

9472
 Mr. ALFRED N. BARR, JR.
 THE MUSEUM OF MODERN ART
 11 W. 53 ST
 NEW YORK, N.Y.

LET BEAUMONT NEWSALL
 8 32488
 3RD PHOTO INF. DET.
 A.P.O. 616, 76 FORT HARK
 NEW YORK, N.Y.

10 March 1943

Dear Alfred - Nancy has written me of the Trustees' approval of the Dept of Photography, and of her appointment as Acting Curator. Needless to say, I am delighted, and I want to thank you for your support. I gather that N. has caught on to the ropes, and is carrying on finely. She writes most enthusiastically about her work, and it makes me very happy indeed to know that she is keeping alive the work I started, and that she is a part of the Museum. I am having many interesting experiences. I have visited Cairo, and have found it, surprisingly, full of modern architecture. Most of it is poor Paris Exposition 1925, but there are some good buildings. I hope, on another visit, to look up the art exhibitions, mostly work by soldier amateurs. But I have read of a couple of local successes which sound interesting. I'll let you know whatever I find. Most unfortunate the Museum is not open, and I've not seen any of the antiquities. One of the clumps in our outfit has heard that the Brazilian architecture show was a great success. I hope that you & Marge are well. All best wishes, Beaumont.

ALFRED N. BARR, JR.

To: Mr Warren
 From: Alfred N. Barr, Jr.

There's some doubt suitable for the P and I have all been when Mr Soby returns second and third fl

space and
 h, Mr Morgan
 I decision
 s of the

- VI. a) a series of 25 portraits of prominent people
- VII. b) a series of photographs of sculpture and other works of art 6,000.
 c) some new science development, such as a series of unusual electron microscopic photographs revealing formerly unseen subjects 2,800.
 d) exploring the infra-red and ultra-violet aspects of photography from an esthetic viewpoint 2,000.
 e) extend special esthetic research in the field of high speed photography to reveal the possibilities of the artist photographer 2,000.
- VIII. Cost of four or five selected projects would be approximately 1,500.
- IX. Purchase of photographic books, magazines, special albums and binding 500.
- III. Allowance for special photographic lectures to be held at the Museum and other assembly rooms for New York City and nearby places 1,000.
- 1. Estimate, including lecturers' fees 500.
- 2. Present a special series of photo demonstrations, such as 400.
- a) creative lighting from portraits to light compositions
- b) the making of a news picture, including stage situations - anything from a gory murder to photographing a celebrity

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THE MUSEUM OF MODERN ART

Date June 15, 1943
15 June 43

To: Mr Warren copy Mr Barr ✓

Re: Photography Budget
Photography space

From: Mrs Newhall

There's some doubt as to whether the Goodwin houses can be made into space suitable for the Photography Dept. Mr Barr, Miss Hawkins, Miss Ulrich, Mr Morgan and I have all been discussing it and have decided to wait for a final decision when Mr Soby returns. In the meantime, could you send me up blueprints of the second and third floors of both houses?

- a) a series of 25 portraits of prominent people
- VI. b) a series of photographs of sculpture and other works of art 5,000.
Acting Director of Photography 2,620.
- c) some new science development, such as a series of unusual electron microscopic photographs revealing formerly unseen subjects 2,000.
Secretary and Print Attendant 1,560.
Photoprocessist and typist 1,500.
1,300.
- d) exploring the infra-red and ultra-violet aspects of photography from an esthetic viewpoint
- VII. e) extend special esthetic research in the field of high speed photography to reveal the possibilities of the artist photographer 2,000.
- Cost of four or five selected projects would be approximately 1,500.
- IX. Purchase of photographic books, magazines, special albums and binding 300.
- III. Allowance for special photographic lectures to be held at the Museum and other assembly rooms for New York City and nearby places 1,000.
 - 1. Estimate, including lecturers' fees 500.
 - 2. Present a special series of photo demonstrations, such as 400.
 - a) creative lighting from portraits to light compositions
 - b) the making of a news picture, including stage situations - anything from a gory murder to photographing a celebrity

10 photographs by Helen Levitt, Purchase Fund
8 " " Alvarez Bravo, " "
6 " " Clarence White

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 116

THE MUSEUM OF MODERN ART

Date May 15, 1943

To: Mr. Barr

Re: Photography budget

From: Mr. Soby

Dear Alfred:

Herewith a revised photography department budget which Morgan, Dick and I prepared yesterday and which Dick is to take up with Mr. Clark and Mrs. Levy this morning. It is about the same as the first one except that the annual awards have been dropped, figures on repairs and equipment for 54th Street added and the items changed in order for the sake of clarity.

JTS:mc

- a) a series of 25 portraits of prominent people
- VII. b) a series of photographs of sculpture and other works of art 6,000.
Noting Director of Photography 2,600.
- c) some new science development, such as a series of unusual electron microscopic photographs revealing formerly unseen subjects 2,000.
Secretary and Print Attendant 1,500.
Receptionist and typist 1,500.
- d) exploring the infra-red and ultra-violet aspects of photography from an esthetic viewpoint 1,300.
- VIII. e) extend special esthetic research in the field of high speed photography to reveal the possibilities of the artist photographer 2,000.
- Cost of four or five selected projects would be approximately 1,500.
- IX. Purchase of photographic books, magazines, special albums and binding 300.
- III. Allowance for special photographic lectures to be held at the Museum and other assembly rooms for New York City and nearby places 1,000.
- 1. Estimate, including lecturers' fees 500.
- 2. Present a special series of photo demonstrations, such as 400.
- X. *Business supplies and maintenance (annual)* 400.
 - a) creative lighting from portraits to light compositions
 - b) the making of a news picture, including stage situations - anything from a gory murder to photographing a celebrity

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Extended Loans

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 116

Willard D. Morgan
May 11 - 14, 1943

BUDGET FOR PHOTOGRAPHY DEPARTMENT
MUSEUM OF MODERN ART, 1943-44

- IV. Sponsor some special photographic activities among the teen age
- I. Develop a comprehensive lantern slide collection including sets of 3 1/2 x 4" and 2 x 2" lantern slides. Special subjects to be selected, such as portraits, action, photography as an art, great news pictures, history of photography, etc. Include mimeographed notes and lecture outlines for each lantern slide set which will be available for outside use by lecturers and school departments.
- Cost of preparing approximately 1,000 negatives, lantern slides \$750.
(originals in 3 1/2 x 4" size about 75¢, duplicates 35-45¢)
- Cost of preparing duplicate sets in 2 x 2" size 200.
Mimeographed notes to accompany slides 150.
Slide boxes for mailing and handling 75.
- \$1,175.
- VI. Travel expenses, including trips to Washington, Rochester,
- II. Commission some special photographic projects and assignments by selected photographers, such as
- a) a series of 25 portraits of prominent people
- b) a series of photographs of sculpture and other works of art
- c) some new science development, such as a series of unusual electron microscopic photographs revealing formerly unseen subjects
- d) exploring the infra-red and ultra-violet aspects of photography from an esthetic viewpoint
- e) extend special esthetic research in the field of high speed photography to reveal the possibilities of the artist photographer
- Cost of four or five selected projects would be approximately 1,500.
- III. Allowance for special photographic lectures to be held at the Museum and other assembly rooms for New York City and nearby places
1. Estimate, including lecturers' fees 500.
2. Present a special series of photo demonstrations, such as
- a) creative lighting from portraits to light compositions
- b) the making of a news picture, including stage situations - anything from a gory murder to photographing a celebrity

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 116

III. Expenses	c) how to make a color print	
	d) getting the most out of your negative	
	a) walking through rear door between No. 9 and No. 11	\$200.
IV. Sponsor some special photographic activities among the teen age students of high school age, such as lectures and a photo contest with prize awards (to be undertaken at some future date)		\$250.
	a) refinishing floors and walls, No. 9 and No. 11	400.
V. In order to encourage better photo criticism of exhibits, photographers and the art side of photography, there should be a fund available to grant special awards to such writers. Some tie-up could also be carried through with Art Departments and colleges to encourage the teaching or discussion of photographic subjects. Awards of possibly \$25.00, \$50.00, \$75.00 and \$100.00 could be given with six \$15.00 awards each year.		350.
	a) 3 x 3 slide projector, chestnut, and other projection accessories	375.
VI. Travel expenses, including trips to Washington, Rochester, Binghamton, Cleveland, and other parts of the country where personal contact is essential.		\$1,900.
	a) Darkroom to be built in No. 9 or No. 11	200.
VII. Department Personnel -	Director of Photography	6,000.
	Acting Curator of Photography	2,600.
	General Assistant	2,080.
	Secretary for Director	1,560.
	Secretary and Print Attendant	1,560.
	Receptionist and typist	1,300.
	a) 3 office assistants for Director, Acting Curator and General Assistant at \$200	
	b) 3 secretaries desks at \$65 each	195.
VIII. Purchase Fund for photographs, etc.		2,800.
	3 silver prints at \$12	36.
	3 straight chairs at \$22	66.
	3 typewriters at \$60	180.
IX. Purchase of photographic books, magazines; special albums and binding		500.
	a) 4 library-gallery tables at \$20	80.
	12 library-gallery chairs at \$20	240.
X. War record projects (already approved at \$320.00)		1,000.
XI. Darkroom supplies and maintenance (annual)		400.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 116

XII. Expenses in connection with new quarters on 54th Street

1. Repairs and alterations to premises

a) cutting cutting through new door between No.9 and No.11	\$100.
b) changing heating system to No.9 furnace	325.
c) wiring and fixtures	250.
d) refinishing floors and walls, No.9 and No.11	400.
e) built in bookcases	300.
f) miscellaneous	250.

2. Special equipment

a) projection screen, color transparencies viewing box, 3 1/2 x 4" glass slide projector, 2 x 2 slide projector, rheostat, and other projection accessories	375.
b) cabinets, special labor, special files, etc.	1,200.
c) Physical care of collection - mounting boards, slip cases, etc.	1,000.
d) Darkroom to be built in No. 9 or No. 11	200.
e) Darkroom equipment	150.

3. Office and gallery-library equipment

a) 3 office sets (desk, chairs, filing cabinets) for Director, Acting Curator and General Assistant at \$200	600.
b) 3 secretaries desks at \$65 each	195.
3 typewriter stands at \$8 "	24.
3 swivel chairs at \$30 "	90.
3 straight chairs at \$12 "	36.
3 typewriters at \$60 "	180.
6 large filing cabinets at \$55 each	330.
12 office chairs at \$15 each	180.
c) 4 library-gallery tables at \$30	120.
12 library-gallery tables <i>chairs</i> at \$30	360.
d) Miscellaneous	300.

GRAND TOTAL \$32,840.00

Note: This estimate does not include the fireproof storage vault mentioned in Mr. Morgan's original report, since the cost would be excessive in quarters which are to be temporary. It may be possible to rent portable vaults to be used in the Goodwin building. Failing this, films and valuable prints can be stored

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 116

THE MUSEUM OF MODERN ART

Date _____

outside. Estimates on such outside storage are being prepared, but as a rough indication, the Film Library pays \$750 annually for space adequate for storing 1,000 reels of 35 mm. film. The Photography Department would need less than half this space.

Since I've been over this with Tom and the Board, I've had the chance for installation is too small and expensive to up to 100,000. She also thinks that if the building is to accept the new, it will add another hundred to transportation charges. She also thinks it will keep the actual section in, and she and I, remembering that she had never changed his whole approach, and that it was a mistake to do so, and "regulate" movements, agree with her.

So here's the new estimate:

Insurance on \$50,000 at 1 1/2% per month for 4 months...
 Transportation charges...
 Travel funds: Boston, Washington, Mexico...
 (2% Transportation \$20.00 and Travel \$40000)

Installations:

Printing about 100 photographs at \$1.00 each...
 New wall in lobby plus printing and special installation...
 Remove glass partitions for delivery of film per day...
 But location of same (see notes...)

The exhibition will consist of 100 photographs, mostly from the 1930s and 40s. It will be held in the new gallery, which is now under construction. The photographs will be shown in a series of rooms, each devoted to a different artist. The exhibition will be held from October 1st to November 1st. The photographs will be shown in a series of rooms, each devoted to a different artist. The exhibition will be held from October 1st to November 1st.

- 10 photographs by Helen Levitt, Purchase Fund
- 8 " " Alvarez Bravo, " "
- 6 " " Clarence White

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 116

cc: Mr. Barr ✓
 Mr. Abbott
 Mrs. Newhall

David Nealgin

Page 2

May 13, 1943

placed on the front of the houses. The section of the Museum's Library dealing with photography would be transferred over there.

I sympathize deeply with your feelings about the department from curatorial departments in the Museum, and I would like you to have that in supporting the separation I had been completely conscious of the disadvantages, but have felt that they were outweighed by the advantages. Neither solution would be ideal but I believe that using the space across the street would be the better choice for now. One of which Morgan and Nancy want to do it to try to make the Photography Department a center for photographers. As you know, people coming in

Dear Dave:

Thank you very much for your kind and enthusiastic letter about the proposed expansion of the Photography Department. Since writing to you I have talked to Morgan and Nancy together and I am more than ever convinced that the project will turn out well and harmoniously. A budget and report prepared by Morgan and Nancy came in yesterday. I sent it over to Dick this morning so that he could discuss it with Mr. Clark and Mrs. Levy. Only one copy was made since there was so little time, but additional copies will be available tomorrow and I will send you one at once with explanatory notes which Morgan wishes to have included. The proposed activity seems to me very fine and within the limits of the approach to photography already established by Beaumont and Nancy, though not in all respects carried out by them due to lack of funds and space.

Since the report will go out to you tomorrow there is little point in my going into it here. I would however like to mention the matter of proper quarters for the Photography Department. Since the expansion was first proposed Alfred Barr has felt strongly that the department should be kept within the building if at all feasible, and I agree that this would be the proper solution under ideal considerations. The difficulty is that there simply is not enough space in the present building to house the personnel which will be required and to provide a general reference room and library where photographs can be looked at and studied. Even if the print room adjoining the department's present quarters were turned over to the department there would still not be room enough to do a decent job in my opinion (and Alfred, Morgan and Nancy will agree). If and when the Museum has a new wing the department would of course come back into the main building. In fact when I talked to Mr. Clark the other day about the possible expansion he spoke very enthusiastically about establishing very ample quarters for the department in the new wing. But for the present, if we are to start an active program, it seems to me that adequate space should be provided. The houses across the street could be made over to provide large offices and a very big and luxurious room for the reference purpose I have referred to above. Of course all photography exhibitions would be held in the main building. Moreover the gallery already set aside in the Permanent Collection on the third floor of this building would be retained for the display of photographs. A large sign announcing the Goodwin Houses as part of the Museum would be

10 photographs by Helen Levitt, Purchase Fund
 8 " " Alvarez Bravo, " "
 6 " " Clarence White

Extended Loans

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 116

cc: Mr. [unclear]
 Mr. Lt. Commander David McAlpin
 Mrs. [unclear]

Page 2

May 13, 1943

placed on the front of the houses. The section of the Museum's Library dealing with photography would be transferred over there.

Dear David:

I sympathize deeply with your feelings about separating the department from curatorial departments in the Museum, and I would like you to know that in supporting the separation I had been completely conscious of the disadvantages, but have felt that they were outweighed by the advantages. Neither solution would be ideal but I believe that using the space across the street would be the better choice for now. One of the things which Morgan and Nancy want to do is to try to make the Photography Department a center for photographers. As you know, people coming into the main building must either pay admission or get a ticket from the desk to allow them access to the fourth floor. This could be eliminated in the Goodwin houses. I think too that there would be considerable publicity value of the right kind in expanding the Photography Department with a flourish, i.e. by announcing that it would occupy new and adequate quarters and would offer special services to the many people primarily interested in photography. It was precisely to avoid having photography pushed off in a corner, as it so often has been, that I have suggested moving across the street. I should add that I don't believe any space in the Museum other than the present room space which is very small, could be turned over to the department, and my whole stand in the matter was based on this assumption. I think it a true one because the business and accounting staff cannot apparently be separated from the main building due to the constant communication between various offices which is prerequisite of those offices' function.

I think I am right in saying that Morgan, Nancy and I all feel alike in this question. But I would like to have you know that we are all anxious to hear your opinion in further detail. Of course, no decision will be reached without consulting you.

Sorry to have to report on progress piece-meal but this past week has been an extraordinarily hectic one and I have not been able to do it all at one sitting.

With kindest regards,

Very best regards,

Sincerely,

Lieutenant Commander David McAlpin
 Hotel Lafayette
 16th & Eye Streets, N. W.
 Washington, D. C.

JTS:mc

- 10 photographs by Helen Levitt, Purchase Fund
- 8 " " Alvarez Bravo, " "
- 6 " " Clarence White

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 116

cc: Mr. Barr ✓
Mr. Abbott
Mrs. Newhall

May 8, 1943

Dear Dave:

For the past few weeks we have been having a series of conferences regarding a possible expansion of the Photography Department. None of the plans has yet been approved but everyone is extremely enthusiastic, and I really believe that we are on the verge of great activity in the department. I want to give you a very brief outline of the tentative plans at this stage of the game.

The general idea is that the department might be drastically increased both as to function and as to personnel. Willard Morgan would come in as Director of Photography. Beaumont Newhall would be Curator of Photography and in his absence Nancy Newhall would be Acting Curator. A specific definition of their respective duties has not been worked out but a rough approximation is given as point two in a letter from me to Dick, a copy of which is enclosed. The personnel of the department would be increased so that both Morgan and Beaumont, or Nancy, would have adequate help. Furthermore, the department would be given new quarters either on the fourth floor of this building or, what is more likely, in the Goodwin building across the street.

There are many points still to be cleared but this will give you a general idea of the plan. I very much hope you will approve. All of us here who have been involved in the discussions - Dick, Alfred, Nancy and those trustees to whom we have mentioned the plan - are extremely enthusiastic about this possible expansion, and I feel that the department could really become a focal point for photography in this country. Moreover, I believe it will play an increasingly important role in the Museum's general activities.

I will write you at greater length the first of the week and I will of course be extremely eager to have word from you as to whether you approve the plan in principle.

With kindest regards,

Sincerely,

Lieutenant Commander David McAlpin
Hotel Lafayette
16 & Eye Streets, N. W.
Washington, D. C.

JTS:mc
enclosure

10 photographs by Helen Levitt, Purchase Fund
8 " " Alvarez Bravo, " "
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Extended Loans

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 116

THE MUSEUM OF MODERN ART

Date May 7, 1943

To: Mr. Barr

Re: Photog.

From: Mr. Soby

I think you, Dick, Morgan, Mr. Clark and I should go over all the photo dept. plans - consider space, budget, etc. - some day next week, as suggested by Dick last week. Would Friday afternoon late do for you? The mid-week seems to be snarled up with meetings here. I won't 'phone Dick or Morgan until I hear from you.

and collaboration with the armed forces. Finally, our Department of Exhibitions is interested in having a series of small exhibitions for tour throughout the country.

An expansion of the kind the Executive Committee would like to consider would, of course, entail an increase in personnel and facilities in the Photography Department. The Committee has already voted to retain the present curatorial nucleus of the Department, with Mrs. Newhall as Acting Curator. But Mrs. Newhall, in the Committee's opinion, could not be expected to handle an expanded exhibition program in addition to her curatorial duties. It would be extremely helpful if you could include in your report suggestions as to the personnel required.

Outside subsidy would almost certainly be a requisite of an expanded program, and here again your advice would be most welcome. As a central figure in the photographic world, perhaps you could estimate the chances of receiving subsidy for the program from the photographic trade.

If you are willing to prepare a report - and we hope you will be - I would like to present it to our Photography Committee, together with Edouard Newhall's original outline of the Department's function and purpose. Committee members could then comment on both reports, and I would afterwards prepare a summary to be presented to the Executive Committee.

I know that to prepare a report will take time, but perhaps we might count on having it in a month or so? I can assure you that we would be most grateful.

Sincerely,

Soby

10 photographs by Helen Levitt, Purchase Fund
 8 " " " " " "
 6 " " " " " "

Extended Loans

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 116

THE MUSEUM OF MODERN ART

Date April 21, 1948

To: Mrs. Newhall

Re: Calder photo

From: Mr. Barr

Dear Nancy: I like the photograph of the Calder but it fails completely to show the space in which the Calder moves as a three dimensional object. The scale is important too, and for this reason the older photograph, giving some sense of the volume of the stairwell, and the scale because of the human figure, is still more satisfactory.

Arrangement should be made as far as the duration of this work. After the war, the plan is to restore the ground floor to the Department of Design, Graphic, Industrial Design and Architecture - space which these departments yielded me to the purpose of our exhibitions. The 2nd floor space will then revert to Painting and Sculpture.

Will you please draw up a plan of how you would like to use the available space and submit to Mr. Henry Stahr.

and collaboration with the armed forces. Finally, our Department of Exhibitions is interested in having a series of small exhibitions for tour throughout the country.

An expansion of the kind the Executive Committee would like to consider would, of course, entail an increase in personnel and facilities in the Photography Department. The Committee has already voted to retain the present curatorial nucleus of the Department, with Mrs. Newhall as Acting Curator. But Mrs. Newhall, in the Committee's opinion, could not be expected to handle an expanded exhibition program in addition to her curatorial duties. It would be extremely helpful if you could include in your report suggestions as to the personnel required.

Outside subsidy would almost certainly be a requisite of an expanded program, and here again your advice would be most welcome. As a central figure in the photographic world, perhaps you could estimate the chances of receiving subsidy for the program from the photographic trade.

If you are willing to prepare a report - and we hope you will be - I would like to present it to our Photography Committee, together with Beaumont Newhall's original outline of the Department's function and purpose. Committee members could then comment on both reports, and I would afterwards prepare a summary to be presented to the Executive Committee.

I know that to prepare a report will take time, but perhaps we might count on having it in a month or so? I can assure you that we would be most grateful.

Sincerely,

SOBY

10 photographs by Helen Levitt, Purchase Fund
8 " " Alvarez Bravo, " "
6 " " Clarence White

Extended Loans

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 116

THE MUSEUM OF MODERN ART

copies for:

Mr. Barr
Mr. Abbott

Date Mar. 30, 1943

To: Mrs. Newhall
c. to Mr. Barr ✓

Re: Photo Gallery

From: Soby

Nancy: I have checked with Alfred who says it is O.K. for the Photography Department to use the north wall of the present print-drawings room on the 3rd floor in addition to the south and east walls for photographs from the Permanent Collection, leaving the west wall free for prints, drawings, etc. In this case there should be no spur wall or screen erected on or off the south wall, since the passageway is narrow enough as it is. Also this arrangement should be regarded as for the duration of the war. After the war, the plan is to restore the ground floor to the departments of Photography, Industrial Design and Architecture - space which these departments yielded due to the pressure of war exhibitions. The 3rd floor space would then revert to Painting and Sculpture.

Will you please draw up a plan of how you would like to use the available space and submit to me. Many thanks.

as to ways of relieving the shortage of space for exhibitions and collaboration with the armed forces. Finally, our Department of Circulating Exhibitions is interested in having a series of small exhibitions for tour throughout the country.

An expansion of the kind the Executive Committee would like to consider would, of course, entail an increase in personnel and facilities in the Photography Department. The Committee has already voted to retain the present curatorial nucleus of the Department, with Mrs. Newhall as Acting Curator. But Mrs. Newhall, in the Committee's opinion, could not be expected to handle an expanded exhibition program in addition to her curatorial duties. It would be extremely helpful if you could include in your report suggestions as to the personnel required.

Outside subsidy would almost certainly be a requisite of an expanded program, and here again your advice would be most welcome. As a central figure in the photographic world, perhaps you could estimate the chances of receiving subsidy for the program from the photographic trade.

If you are willing to prepare a report - and we hope you will be - I would like to present it to our Photography Committee, together with Bonaventura Newhall's original outline of the Department's function and purpose. Committee members could then comment on both reports, and I would afterwards prepare a summary to be presented to the Executive Committee.

I know that to prepare a report will take time, but perhaps we might count on having it in a month or so? I can assure you that we would be most grateful.

Sincerely,

Soby

10 photographs by Helen Levitt, Purchase Fund
8 " " Alvarez Bravo, " "
6 " " Clarence White

Extended Loans

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 116

Photography
Comm

copies to:

Mr. Barr ✓
Mr. Abbott
Mrs. Newhall

Jan. 15, 1943

Mr. Willard D. Morgan,
100 East 42nd St.,
New York City.

Dear Mr. Morgan:

Thank you very much for your letter which contains a number of fine suggestions for the Photography Department.

The Museum's Executive Committee has instructed me to write you and ask whether, as a member of the Photography Committee here, you would be willing to prepare a written report giving in detail your ideas as to how the functions of the Photography Department could be expanded. I realize that to make such a report will be a considerable chore, but I am hoping that you will be willing to undertake it.

The Museum is particularly interested in finding out how the Department could be expanded to represent and reflect a wider range of photographic activity in this country, including amateur, press and specialized photography. The Executive Committee is also anxious to gather suggestions as to ways of relating the Photography Department to the war through exhibitions and collaboration with the armed forces. Finally, our Department of Circulating Exhibitions is interested in having a series of small exhibitions for tour throughout the country.

An expansion of the kind the Executive Committee would like to consider would, of course, entail an increase in personnel and facilities in the Photography Department. The Committee has already voted to retain the present curatorial nucleus of the Department, with Mrs. Newhall as Acting Curator. But Mrs. Newhall, in the Committee's opinion, could not be expected to handle an expanded exhibition program in addition to her curatorial duties. It would be extremely helpful if you could include in your report suggestions as to the personnel required.

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I know that to prepare a report will take time, but perhaps we might count on having it in a month or so? I can assure you that we would be most grateful.

Sincerely,

SOBY

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Extended Loans

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 116

THE MUSEUM OF MODERN ART

Date February 4, 1948

To: Mrs. Newhall

Re: _____

From: Mr. Barr

Dear Nancy: Here are some photographs sent up by a Cuban friend, José Gomez Sicre. You might keep them in your study collection as they are by one of the best Cuban photographers.

1. Care and cataloguing of the collection: artist's file is now compiled through M, including illustrations (with the exception of framed photographs, albums and circulating shows) and master cards have been made for the Registrar's office. The next step is to add a brief biography of each artist with a list of publications about him and then to make a subject index to aid in assembling exhibitions.
2. Once the above job is finished, an alphabetical list of the collection will be mimeographed with a list of desired items appended.
3. The housing of the collection is gradually being accomplished and is divided into three sections: general material, valuable material, and study material.
4. Acquisitions since July 1 include three portfolios and one hundred and eleven photographs, the most important of which include:

<u>Gifts</u>		<u>Donor</u>	
53 photographs	by Eliot Porter	Gift of the photographer	
2 "	" Anton Bruehl	" " Samuel Kootz	
1 "	" Martin Bruehl	" " " "	
6 "	" Charles Sheeler	" " " "	
4 "	" Ralph Steiner	" " " "	
2 "	" Paul Strand	" " " "	
3 "	" Edward Weston	" " " "	
1 "	" Stieglitz	" " " "	
10 "	" Stieglitz	Given anonymously	
1 "	" Alvarez Bravo, Mexico	" "	

Purchases

10 photographs	by Helen Levitt, Purchase Fund
8 "	" Alvarez Bravo, " "
6 "	" Clarence White

Extended Loans

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 116

THE MUSEUM OF MODERN ART

Date 11 January 1943

To: Mr Barr
Miss Dudley

Re: Loan show

From: Mrs Newhall

Miss Catherine Mims, Librarian at Sarah Lawrence College, wants to borrow background material connected with various immigrant groups and cultures. A series of discussion groups meets at the Trevor Park Museum in Yonkers, each for a five week period. The first group is Czecho-Slovakian and for this she wants

Lewis Hane, Portfolio of 4 prints
Margaret Bourke-White, "Henlein's Parents"
" " " " "North of the Danube," illustrated book.

from Jan 12 to Feb 23. She will call for them and deliver them, and hopes to have more extensive material for future groups.

1. Care and cataloguing of the collection: artist's file is now compiled through M, including illustrations (with the exception of framed photographs, albums and circulating shows) and master cards have been made for the Registrar's office. The next step is to add a brief biography of each artist with a list of publications about him and then to make a subject index to aid in assembling exhibitions.
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<u>Gifts</u>	<u>Donor</u>
53 photographs by Eliot Porter	Gift of the photographer
2 " " Anton Bruehl	" " Samuel Kootz
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6 " " Charles Sheeler	" " " "
4 " " Ralph Steiner	" " " "
2 " " Paul Strand	" " " "
3 " " Edward Weston	" " " "
1 " " Stieglitz	" " " "
10 " " Stieglitz	Given anonymously
1 " " Alvarez Bravo, Mexico	" "

Purchases

10 photographs by Helen Levitt, Purchase Fund
8 " " Alvarez Bravo, " "
6 " " Clarence White

Extended Loans

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THE MUSEUM OF MODERN ART

ON THURSDAY, FEBRUARY 11, 1943, AT FIVE O'CLOCK

Mr. Kirstein

Date February 4, 1943

PRESENT at the meeting were: Mr. James T. Soby, Chairman; Mr. A. Hyatt Hurler, Secretary; Mr. Willard Morgan, Mr. Ralph Steiner; Mr. Alfred H. Barr, Jr.; Mr. Nancy Newhall, Mr. Monroe Wheeler.

To: Miss Courter

Re: Committee on Photography

MINUTES OF THE LAST MEETING:

From: Mr. Soby

The minutes of the last meeting were approved to be placed on file.

ADDITION TO THE COMMITTEE:

There will be a meeting of the Committee on Photography Thursday, February 11, at 5 o'clock in the Board Room.

Please notify Mrs. Newhall whether or not you will be able to come.

REPORT ON CURRENT ACTIVITIES:

Mrs. Newhall reported on the current activities of the Department of Photography as follows:

- Care and cataloguing of the collection: artist's file is now compiled through M, including illustrations (with the exception of framed photographs, albums and circulating shows) and master cards have been made for the Registrar's office. The next step is to add a brief biography of each artist with a list of publications about him and then to make a subject index to aid in assembling exhibitions.
- Once the above job is finished, an alphabetical list of the collection will be mimeographed with a list of desired items appended.
- The housing of the collection is gradually being accomplished and is divided into three sections: general material, valuable material, and study material.
- Acquisitions since July 1 include three portfolios and one hundred and eleven photographs, the most important of which include:

<u>Gifts</u>		<u>Donor</u>	
53	photographs by Eliot Porter	Gift of the photographer	
2	" " Anton Bruehl	" " Samuel Kootz	
1	" " Martin Bruehl	" " " "	
6	" " Charles Sheeler	" " " "	
4	" " Ralph Steiner	" " " "	
2	" " Paul Strand	" " " "	
3	" " Edward Weston	" " " "	
1	" " Stieglitz	" " " "	
10	" " Stieglitz	Given anonymously	
1	" " Alvarez Bravo, Mexico	" "	

Purchases

10	photographs by Helen Levitt, Purchase Fund
8	" " Alvarez Bravo, " "
6	" " Clarence White

Extended Loans

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	AHB	I. A. 116

Mr. Barr

MINUTES OF MEETING OF THE COMMITTEE ON PHOTOGRAPHY
OF THE MUSEUM OF MODERN ART, HELD AT THE MUSEUM
ON THURSDAY, FEBRUARY 11, 1943, AT FIVE O'CLOCK

PRESENT at the meeting were: Mr. James T. Soby, Chairman; Mr. A. Hyatt Mayor, Mr. Willard Morgan, Mr. Ralph Steiner; Mr. Alfred H. Barr, Jr., Mrs. Nancy Newhall, Mr. Monroe Wheeler.

MINUTES OF THE LAST MEETING:

The minutes of the last meeting were approved to be placed on file.

ADDITION TO THE COMMITTEE:

Mr. Soby reported that the suggestion had been made of inviting Dr. Henry Allen Moe, Secretary of the John Simon Guggenheim Memorial Foundation, to serve on the committee since he deals directly with the selection of photographers for Foundation fellowships. However, after considerable discussion, it was agreed that it would not be wise to ask Dr. Moe to join the committee but that the committee should offer its help and advice at any time that he cared to avail himself of it.

REPORT ON CURRENT ACTIVITIES:

Mrs. Newhall reported on the current activities of the Department of Photography as follows:

- Care and cataloguing of the collection: artist's file is now compiled through M, including illustrations (with the exception of framed photographs, albums and circulating shows) and master cards have been made for the Registrar's office. The next step is to add a brief biography of each artist with a list of publications about him and then to make a subject index to aid in assembling exhibitions.
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2	"	Anton Bruehl	"	"	Samuel Kootz
1	"	Martin Bruehl	"	"	" "
6	"	Charles Sheeler	"	"	" "
4	"	Ralph Steiner	"	"	" "
2	"	Paul Strand	"	"	" "
3	"	Edward Weston	"	"	" "
1	"	Stieglitz	"	"	" "
10	"	Stieglitz	Given	anonymously	
1	"	Alvarez Bravo, Mexico	"	"	

Purchases

10 photographs by Helen Levitt, Purchase Fund
8 " " Alvarez Bravo, " "
6 " " Clarence White

Extended Loans

Collection of Julien Levy
73 Palladio prints of early work of Edward Weston
15 Photographs by Cartier-Bresson (promised), Collection of Nicholas Nabokoff

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 116

- 2 -

5. Reorganization of study room. Mrs. Newhall stated that she wished to complete the cataloguing of the collection and the check list before opening the study room to general purposes and only those who will not be turned away are at present admitted.

6. Exhibitions:

- a. 10 Photographs by Alfred Stieglitz - December 13 -
- b. Photographs by Eliot Porter and Helen Levitt - March 9 -
April 18

7. Circulating exhibitions - Masters of Photography

8. Loan exhibitions to museums, schools and other institutions

9. War record. Mrs. Newhall explained that she has tried to bring together a collection of the most outstanding photographs of the war, obtained from the Army, Navy, Signal Corps, OWI, and other sources, and asked for suggestions for the basis of selection. It was agreed that the pictures should be selected on the basis of their photographic rather than documentary quality and it was pointed out that all war photographs are housed in the National Archives.

LARGE FUTURE EXHIBITION:

Mr. Soby stated that he and Mrs. Newhall had been discussing with Mr. Wheeler the possibility of a large exhibition of American photography for next year and asked for suggestions on the period to which it should be limited. Mr. Morgan suggested limiting it to the period since World War I, when the new groups were getting started and so much technical progress was made. Mr. Mayor suggested A Quarter Century of American Photography. Mr. Steiner said that he would like to have the exhibition show the direction in which photography is presently going - a retrospective from the early work of Stieglitz and Steichen with their awkward cameras, to the work of the younger men, showing that technical advance has not always produced better photography, pointing out the change in subject matter and including abstract, documentary, feature and portrait photography, and editorializing in general to show the public what is good photography and what is bad.

It was suggested that a selection might be made by the Museum's own jury from the files of Life.

Mr. Steiner also suggested an exhibition by young photographers who are now in the Army and Navy.

It was agreed that Mr. Soby and Mrs. Newhall should try to make a plan for this large revaluatory exhibition for discussion at the next meeting.

Among the young photographers mentioned whose work might be shown at some future time were Merris Engels, Lizette Model, Barbara Morgan and Bill Cohn.

CIRCULATING EXHIBITIONS:

Mrs. Newhall raised the question of the best type of exhibitions for circulation to camera clubs and the like and it was agreed that the subject matter should be limited to the every-day life of people, family life and personalities. Mr. Steiner felt that people should be taught to see rather than to photograph.

Mrs. Newhall asked about circulating photography shows in the army camps, but Mr. Soby pointed out the difficulties of transportation, since the shows have to come back from each camp to be shipped out again, and with the rapid changes in personnel in the Special Services offices it is not practical.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 116

- 3 -

FIRST FLOOR GALLERY:

The Committee unanimously voted to recommend to the Exhibitions Committee that the new first floor gallery off the check room be reserved for continuous exhibitions of photography. The recommendation was made in the belief that a permanent exhibition space for photography would bring the Museum's interest and activity in this branch of the arts to the public's attention, thus encouraging outside support for the Photography Department as well as supplying an important educational service.

RECOMMENDED ACQUISITIONS:

The following acquisitions were recommended:

Breitenback, Joseph
Fragrance of white lily
Fragrance of camphor

Clough, Stanley T.
Study number 2

Model, Lizette
Coney Island, 1941
East side, 1942
East side block party in Suffolk Street, June 1942
Gambler type, French Riviera, 1938
Orchard Street, old woman, 1942
Parisian streetscene, 1938

Newman, Arnold
Portrait of Piet Mondrian, New York City, 1942
Portrait of Moses Soyer, New York City, 1942
Old lady and Victorian sofa, Philadelphia, June 1941

Strand, Paul
Driftwood, Quebec, 1929
Motion picture camera, New York City, 1923
Portrait, New York City, 1915
Rancho de Taos, New Mexico, c. 1931
Window, Ghost Town, Red River, New Mexico, 1932

ADJOURNMENT:

There being no further business, meeting adjourned at 6:10 P.M.

Recording Secretary