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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.194

(11)
See also: correspondence under

Cook (1948)

=

Hitchcock (1947)

=

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	AHB	I.A.194

see also, *PASITMOMA*
HOMA Publications: *HC*
OF MODERN ART

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

Found, misfiled, 1/16/83.
Therefore not microfilmed
by AAA.

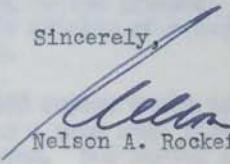
R. Rab

October 15, 1948

Thank you for your letters of October
enclosing check from The Miller Company for
printing fee for the introduction which
and also giving your generous and
suggestion concerning the use of this
help in connection with the distribution
of the Museum's new catalogue on the
of Painting and Sculpture to a
list of people both here and abroad,
including artists, key critics, museum people and
libraries. I like the suggestion very much and
will contribute the other \$500 necessary on the
basis of your estimate if the Trustees at their
next meeting are agreeable to using the \$300 in
this fashion. Will you take the matter up at the
next Coordination Committee meeting for discussion,
and if they agree, would you please ask Tom to
put the matter on the agenda at the next Trustees'
meeting?

Many thanks.

Sincerely,


Nelson A. Rockefeller

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
Eleven West 53rd Street
New York, New York

TRUSTEES: John Hay Whitney, Chairman of the Board; Henry Allen Moe, 1st Vice-Chairman; Philip L. Goodwin, 2nd Vice-Chairman; Sam A. Lewisohn, 3rd Vice-Chairman; Nelson A. Rockefeller, President; John E. Abbott, Vice-President and Secretary; Ronald H. Macdonald, Treasurer; Alfred H. Barr, Jr., Mrs. Robert Woods Bliss, William A. M. Burden, Stephen C. Clark, Mrs. W. Murray Crane, Walt Disney, Marshall Field, A. Conger Goodyear, Mrs. Simon Guggenheim, Wallace K. Harrison, James W. Husted, Mrs. David M. Levy, Henry R. Luco, David H. McAlpin, William S. Paley, Mrs. E. B. Parkinson, Mrs. Charles S. Payson, Mrs. John D. Rockefeller, Jr., Beardsley Ruml, James Thrall Soby, Edward M. M. Warburg, Mrs. George Henry Warren, Monroe Wheeler.

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see also, MOMA Publications: PASITMOMA HC

THE MUSEUM OF MODERN ART

NEW YORK 19

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

October 15, 1948

Dear Alfred:

Thank you for your letters of October ninth enclosing check from The Miller Company for \$300 representing fee for the introduction which you wrote, and also giving your generous and interesting suggestion concerning the use of this money to help in connection with the distribution of 500 copies of the Museum's new catalogue on the Collection of Painting and Sculpture to a selected list of people both here and abroad, including artists, key critics, museum people and libraries. I like the suggestion very much and will contribute the other \$500 necessary on the basis of your estimate if the Trustees at their next meeting are agreeable to using the \$300 in this fashion. Will you take the matter up at the next Coordination Committee meeting for discussion, and if they agree, would you please ask Tom to put the matter on the agenda at the next Trustees' meeting?

Many thanks.

Sincerely,


Nelson A. Rockefeller

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
Eleven West 53rd Street
New York, New York

TRUSTEES: John Hay Whitney, Chairman of the Board; Henry Allen Moe, 1st Vice-Chairman; Phillip L. Goodwin, 2nd Vice-Chairman; Sam A. Lewisohn, 3rd Vice-Chairman; Nelson A. Rockefeller, President; John E. Abbott, Vice-President and Secretary; Ronald H. Macdonald, Treasurer; Alfred H. Barr, Jr., Mrs. Robert Woods Bliss, William A. M. Burden, Stephen C. Clark, Mrs. W. Murray Crane, Walt Disney, Marshall Field, A. Conger Goodyear, Mrs. Simon Guggenheim, Wallace K. Harrison, James W. Husted, Mrs. David M. Levy, Henry R. Luce, David H. McAlpin, William S. Paley, Mrs. E. B. Parkinson, Mrs. Charles S. Payson, Mrs. John D. Rockefeller, Jr., Beardsley Ruml, James Thrall Soby, Edward M. M. Warburg, Mrs. George Henry Warren, Monroe Wheeler.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Burden
Mr. Whitney
Mr. Braden
Mr. d'Harnoncourt
Mr. Wheeler

October 9, 1948
page two

October 9, 1948

Would you be willing to raise the question at the coming meeting?
Dear Nelson:

Apropos of the \$300 fee from the Miller Company I would like to make a suggestion - I take the liberty of doing this since after all the article was written entirely on a weekend and therefore not, strictly speaking, on Museum time.

As you know I am very much concerned about the distribution of the Museum's new catalog on the Collection of painting and sculpture both here and abroad. It really seems to me that the Museum ought to give copies to the donors of works of art in the catalog. I think it would be a handsome and worthwhile gesture too if we could distribute the book to the artists represented and also to certain key critics and museum people and libraries. The Museum has no budgeted funds for this purpose. I raised the question at the recent meeting of the Committee on the Museum Collections but no one responded; perhaps I didn't put the matter cogently enough.

I don't think there is any more effective or more economical way of maintaining the Museum's prestige abroad - and incidentally contributing to the prestige of American culture - than the distribution of this catalog of a comprehensive collection of art from thirty countries.

My guess is that 500 copies would take care of the essential list, especially as a good many will receive catalogs anyway as members of the Museum. 500 copies plus shipping charges would be about \$800.

Could I suggest that the \$300 fee from the Miller Company be applied to this purpose?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Nelson A. Rockefeller

October 9, 1948
page two

October 9, 1948

Would you be willing to raise the question at the coming Trustees meeting?

Dear Nelson:

Sincerely yours,

After many months delay I finally wrote Mrs. Tremaine of the Miller Company about my fee for the Preface which I wrote for their catalog, and which you asked me about in July.

Russell Fitzback, the editor of the catalog, had led me to think that she might increase the fee far more than she did, once she understood that it would be turned over to the Museum. Now, though I am disappointed in the amount, I feel Mr. Nelson A. Rockefeller, an excellent prospect for future 30 Rockefeller Plaza - Room 5600 New York 20, New York are deeply interested in abstract painting. Miss Susan Cable you get a copy of the catalog of their remarkable collection when it is published.

AHB/ob

Sincerely yours,

P.S. - I am setting the cost at \$1.50 a copy plus postage; this includes a 20% mark-up over cost of manufacture to cover overhead.

AHB jr.

Mrs. Sally Holt Wheeler, Art Director
The Miller Company
Boston, Massachusetts

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza - Room 5600
New York 20, New York

att: Miss Susan Cable
enclosure: Letter from Mrs. Tremaine to Alfred H. Barr, Jr.

AHB/ob

Check for \$300
both items to be returned to Mr. Barr

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Hitchcock
Miss Welch

October 9, 1948

October 9, 1948

Dear Nelson:

After many months delay I finally wrote Mrs. Tremaine of the Miller Company about my fee for the Preface which I wrote for their catalog, and which you asked me about in July. I am sure that the Museum will appreciate the extra \$100 over and above the fee which you originally offered. Russell Hitchcock, the editor of the catalog, had led me to think that she might increase the fee far more than she did, once she understood that it would be turned over to the Museum. Now, though I am disappointed in the amount, I feel that the Miller Company is an excellent prospect for future donations, for both Mrs. Tremaine and her husband who is the president of the company are deeply interested in abstract painting. I will see that you get a copy of the catalog of their remarkable collection when it is published.

Sincerely yours,

Mrs. Holly Hall Tremaine, Art Director
The Miller Company
Meriden, Connecticut

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza - Room 5600
New York 20, New York

att: Miss Susan Cable quite understand why the donation to the Museum is not subject to tax deduction, but perhaps in this instance your expert considered this

AHB/ob

enclosures: Letter from Mrs. Tremaine to Alfred H. Barr, Jr.
Check for \$300
both items to be returned to Mr. Barr

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mr. Hitchcock
Miss Ulrich

September 22, 1948

October 9, 1948

Dear Mrs. Tremaine:

It was on Russell Hitchcock's suggestion I write to you, Dear Mrs. Tremaine: in hesitation, about a matter which he and I discussed a month or so ago.

Many thanks for the check for \$300 which you enclose in your letter of October 1. I am sure that the Museum will appreciate the extra \$100 over and above the fee which you originally offered for my preface. I am going to call your gift to the attention of our President, Nelson Rockefeller, who is particularly interested in the relation between modern art and industry.

I was much interested in our discussion the other night about Mondrian. I had not heard of the honorarium to the Museum Company, thinking that the fee belonged to the Museum, and considering including in it a larger contribution to the Museum's support.

This would naturally be very advantageous to the Museum and extremely satisfactory to me.

Sincerely yours,

Mrs. Emily Hall Tremaine, Art Director
The Miller Company
Meriden, Connecticut

AHE/cb

Mrs. Emily Hall Tremaine

The Miller P.S. - I don't quite understand why the donation to the Museum is not subject to tax deduction, but perhaps in this instance your expert considered this contribution a fee and non-deductible.

AHE/cb

AHE/jr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.194

cc: I. U.

August 6, 1948

September 22, 1948

Dear Mrs. Tremaine:

At Russell Hitchcock's suggestion I write to you, though with a certain hesitation, about a matter which he and I discussed a month or so ago.

As he has perhaps explained to you, any fees or royalties I receive from writing outside of the Museum publications I must turn over to the Museum. This applies of course to the fee which Russell offered me for writing the introduction of the catalog of the Miller Company collection. As a good deal of time had passed since I sent in the introduction I was asked here at the Museum why I had not turned over the honorarium to the Museum treasury. When I passed on the question to Russell he explained to me that the delay had been caused by the fact that the Miller Company, knowing that the fee belonged to the Museum, was considering including in it a larger contribution to the Museum's support.

This would naturally be very advantageous to the Museum and extremely satisfactory to me.

Sincerely yours,

Mr. Henry-Russell Hitchcock
96 South Main Street
Middletown, Connecticut

AHB:mc

Mrs. Burton Tremaine
The Miller Company
Meriden, Connecticut

AHB/ob

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.194

the miller company · meriden · connecticut

HITCHCOCK
(current)

Illuminating division

Incandescent, fluorescent
mercury lighting equipment

Mr. A. H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

August 6, 1948

Miller
SINCE 1844

170
1 page of 2 lists
attached
1 page to also

November 29, 1948

Dear Russell:

I am a little reluctant to write this note but it occurred to me that possibly you may have forgotten to send in a memo for the fee which you offered me for writing the introduction to the catalog of the Miller Company Collection. As I must turn this fee over to the Museum I have been asked about it and am passing on the question to you.

Sorry to trouble you.

Hope you are having a good summer.
Marga and I would like to have some news of you.

THE MILLER COMPANY
Sincerely,

MANAGER ADVERTISING
AND PUBLIC RELATIONS

HIRarrison/mas

Mr. Henry-Russell Hitchcock
96 South Main Street
Middletown, Connecticut

#20 13/48

AHB:mc

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	AHB	I.A.194

the miller company · meriden · connecticut

Mr. A. H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

miller
SINCE 1844

illuminating division

fluorescent, incandescent
mercury lighting equipment

MILLER Co

*11/30 4:20
1 pkg of 4 bks
arrived
1 pkg 6 also*

November 29, 1948

Dear Mr. Barr:

At the suggestion of Mrs. B. G. Tremaine, Jr. we are sending to you today, by separate mail, six (6) additional copies of the book "Painting Toward Architecture". You will note each of these books are numbered. It would be fine if you could let us have the names with number identification as you distribute these books so that we can record them on our list here in Meriden.

Cordially yours,

THE MILLER COMPANY

MANAGER ADVERTISING
AND PUBLIC RELATIONS

HLHarrison/maz

#22 NAR 12/3/48

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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the miller company · meriden · connecticut

general offices

Mr Alfred H Barr, Jr
Museum of Modern Art
11 West 53rd Street
New York, New York

mill
SINCE 1844

November 24
1948

Dear Alfred:

Following our phone conversation of Friday afternoon, I asked that four copies of PAINTING TOWARD ARCHITECTURE in the mailing envelopes be forwarded to you. At your convenience will you be kind enough to let us know to whom you send the extra copies, as we are keeping a careful list on the distribution of these books.

If you will send me the list of those you wish to receive books in Europe, I will take care of it at once.

I am enclosing herewith a copy of my letter to Mr Sawyer and a copy of Mr Sawyer's reply to me which arrived this morning.

We were shocked to hear from Russell of Doctor Cook's resignation although we have heard none of the details as yet.

Thanking you again for all you have done to help us in so many ways -

Always sincerely,

Emily

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COPY

COPY

YALE UNIVERSITY DIVISION OF THE ARTS
NEW HAVEN CONN

November 23, 1948

Miss Emily Hall Tremaine
Art Director
The Miller Company
Meriden, Connecticut

Dear Miss Tremaine:

Thank you very much for your letter of November 22nd. I am glad to know that the conditions as outlined in my letter of November 17th and as discussed further with Mr Moore are satisfactory to you. We hope to see the exhibition at Boston and to borrow any installation ideas we can from Jim Plaut's installation.

Thanking you for your courtesy and understanding of our problems here,

Very sincerely,

Charles H Sawyer
Director

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cc:MR ALFRED BARR, JR

Thank you very much for your interest and the courtesy you have shown us, and for your cooperation in straightening out the confusion in dated, etc.

Mr Charles H Sawyer, Director
Yale University Division of the Arts,
School of the Fine Arts
New Haven, Connecticut

Billy Hall Evans
ART DIRECTOR

November 22
1948

Dear Mr Sawyer:

After receiving your letter of November 17th outlining the conditions under which the Miller collection is to be exhibited at Yale, I phoned Mr Lamot Moore pointing out that due to the limited space available in your museum any but a very limited substitution of pictures from the Societe Anonyme collection would result in an exhibition so deleted that it would no longer be the Miller collection PAINTING TOWARD ARCHITECTURE but rather a loan of certain Miller pictures to Yale.

Mr Moore returned my phone call the following morning and withdrew this condition - in other words, it is now my understanding that the collection, edited by Mr Hitchcock and yourself, will be presented as The Miller Company collection PAINTING TOWARD ARCHITECTURE.

The balance of the arrangements as set forth in your letter are agreeable to us in this instance.

I have spoken to Mr Plaut in connection with the dates of your exhibition. He is very grateful that you will be able to postpone the showing of the paintings for one week and he in turn will be happy to forward the pieces of sculpture mentioned in your letter a week sooner to enable you to install them in time for the opening of your exhibition of modern sculpture, as loans from The Miller Company collection.

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Thank you very much for your interest and the courtesy you have shown us, and for your cooperation in straightening out the confusion in dates, etc.

Always most sincerely yours,

December 27, 1938

Dear Mr. Emily Hall Tremain
ART DIRECTOR

As a member of the Committee regarding your current exhibition including several architectural drawings, I wish to protest the dismantling of an entire gallery of the exhibition before the closing date.

This seems to me an unreasonable reflection of the Miller Company, which has stored with preservation and intelligent collection; as there are many other drawings in the collection of the collection and, indeed, the drawings which are desired to sponsor the show. I am sure that the Miller Company could present from the collection a number of drawings by some of the most important 19th century artists. I am sure that the drawings are of great interest in the contemporary art world and that their removal, by no means partial and important as they are, will be both resented and misunderstood.

cc: Mr. Lamot Moore

Sincerely,

Charles H. Bellamy

Mr. Charles H. Bellamy
H. Knicker & Company
14 West 57 Street
New York 22, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MILLER Co

cc: Mrs. Burton G. Tremaine
Alfred H. Barr, Jr.

November 17, 1948

Dear Mr. Henschel:

As a member of the Committee sponsoring your current exhibition Painting Toward Architecture, I should like to protest the dismantling of an entire gallery of the exhibition before the closing date.

This seems to me an unwarranted reflection on the Miller Company, which has formed this provocative and intelligent collection; on those who prepared the really exceptional catalog of the collection and, indeed, on the committee which was formed to sponsor the show. I cannot understand how or why Knodler could remove from view so many items in the collection including works by some of the most outstanding 20th century artists. I know that many people seriously interested in the contemporary arts feel, as I do, that this action, by so respected and important a firm as yours, will be both resented and misunderstood.

Sincerely,

s/James Thrall Soby

Handwritten notes:
 R. Henschel
 M. Knodler & Company
 14 East 57 Street
 New York 22, New York
 This note is for Mr. Soby

Mr. Charles R. Henschel
M. Knodler & Company
14 East 57 Street
New York 22, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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H. Miller Co

From Davis Kunisada
Charles R. Henschel
This Mt. Fuji picture
2 sculptures
- in entirety

M. KNOEDLE
 14 EAST 57
 NEW YORK
 MARK 23 PL 4
 LONDON W. 1
 CABLE ADD
 KNOED

Mr. James
 29 Mo
 Pa

Dear Mr.

Tom Dear

letter I have here is a copy of my letter to Mr. Henschel, which I forgot to send you. As you see, I put the letter in the form of a question. I need not tell you how deeply I regret the unfortunate

A day after he received the letter, Mr. Henschel and Miss Wittler came to see me and, after explaining what had happened from their point of view, offered to rehang the pictures immediately. I said that I could not advise them in the matter, but supposed they should get in touch with you or with Burden.

Very sincerely yours,
 They were both most apologetic.

Charles R. Henschel
 Sincerely,

Enclosure.

Charles R. Henschel.

Mrs. Burton G. Tremaine
 The Miller Co.
 Meriden, Conn.

AHB:kg

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MILLER CO

W. WOODLER & CO. INC.
125 WEST 47TH STREET
NEW YORK 22, N. Y.
BRANCH 1145 LES CAPOULES
PARIS 13E
BRANCH 1012 BOND STREET
PARIS 1E
BRANCH 1012 BOND STREET
PARIS 1E
BRANCH 1012 BOND STREET
PARIS 1E

TO: AHB in from TR
11/19/48

November 19 November 23, 1948

Mr. James Thrall Soby,
29 Mountain Spring Road,
Farmington, Connecticut.

Dear Mr. Soby:

I have your letter regarding the "Painting
Dear Emily:ecture" exhibition, and enclose a copy of a
letter I have here is a copy of my letter to Mr. Henschel, which I forgot
to send you. As you see, I put the letter in the form of a question.

I need not tell you how deeply I regret the unfortunate
situation. A day after he received the letter, Mr. Henschel and Miss Wittler
came to see me and, after explaining what had happened from their point
of view, offered to rehang the pictures immediately. I said that I could
not advise them in the matter, but supposed they should get in touch with
you or with Burden.

Very sincerely yours,
They were both most apologetic.

Sincerely,
Charles E. Henschel

Enclosure.

Charles E. Henschel.

Mrs. Burton G. Tremaine
The Miller Co.
Meriden, Conn.

AHB:kg

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M. KNOEDLER & CO., INC.
14 EAST 57th STREET
NEW YORK 22, N. Y.
PARIS, 22 RUE DES CAPUCINES
LONDON, 14 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

To: AHB pi. from JTS
11/23/48

November 19th, 1948.

Mr. James Thrall Soby,
29 Mountain Spring Road,
Farmington, Connecticut.

Dear Mr. Soby:

I have your letter regarding the "Painting
Toward Architecture" exhibition, and enclose a copy of a
letter I have written to Mr. Tremaine in this connection.
I need not tell you how deeply I regret the unfortunate
situation which has arisen, and regardless of where the
mistake lay, the responsibility, of course, is mine.

Very sincerely yours,

Charles R. Henschel

Enclosure.

Charles R. Henschel.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.194

M. KNOEDLER & CO., INC.
14 EAST 57TH STREET
NEW YORK 22, N. Y.
PARIS, 22 RUE DES CAPUCINES
LONDON, 14 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

November 19th, 1948.

Mrs. Tremaine did not wish to accept this offer, or to
accept the matter further.

Mr. B.G. Tremaine, Jr., President,
The Miller Company,
Meriden, Connecticut.

Dear Mr. Tremaine;

Had I been aware of Miss. Wittler's promise that the entire ground floor would be given over to The Miller Collection during the full three weeks of the exhibition I assure you that such a commitment would have been fulfilled without further discussion. As such arrangements are entirely in her hands, I did not know of any specific agreement as to the space to be used for the exhibition. When, at the end of twelve days, the average daily attendance had been only fifty-five persons, continued use of four large galleries did not seem justified, especially in view of the fact that nothing in the Collection is for sale. We are, after all, a business organization and not a museum or educational institution.

I asked Miss. Wittler to explain this to Mrs. Tremaine, and when the exhibition was re-hung to use only the three galleries, I assumed that this had been done with her consent. The exhibition when re-hung, looked extremely well, and the record shows that the attendance was in no way affected.

On receipt of your letter, I tried to reach you on the telephone, but several such attempts were unsuccessful. I then asked Miss. Wittler to convey to Mrs. Tremaine my sincere apologies, and my offer to re-hang the exhibition in its original form for the remainder of this week and through Monday, November 22nd. Another exhibition is scheduled to open on Tuesday.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.194

Mrs. Tremaine did not wish to accept this offer, or to discuss the matter further. We have put on display in the gallery a notice as follows:-

M. KNOEDLER & COMPANY REGRET THE FACT THAT, DUE TO A MISUNDERSTANDING ON THEIR PART, THE FOLOWING ITEMS COULD BE SHOWN DURING ONLY THE FIRST WEEK OF THE EXHIBITION:

BOLOTOWSKI, ILYA
"PERPENDICULARS AND DIAGONALS"

BURLE-MARX, ROBERTO
"DESIGN FOR GARDEN"

FINE, PERLE
"MIDNIGHT"

HELION, JEAN
"COMPOSITION"

KUNISADA
"JAPANESE ACTORS"

LEGER, FERNAND
"LES PLONGEURS CIRCULAIRES"

O'KEEFFE, GEORGIA
"NEW YORK NIGHT"

Please be assured of my embarrassment and chagrin as a result of this inadvertant failure on our part

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H. KNOX & CO. INC.
14 EAST 57th STREET
NEW YORK 22, N. Y.
LONDON 14 OLD BOND STREET
SOLE AGENTS
"KNOX" BRAND
NEW YORK PARIS LONDON

November 19th, 1948.

to fulfill an agreement made on our behalf and with most sincere personal apologies to you and Mrs. Tremaine, to the Miller Company, and to the Members of the Committee, believe me

14 East 57th Street,
New York 22, N. Y.

Very truly yours,

CRH/dd

Charles R. Henschel.

For your information, and in connection with the which Miss Wittler and I had with you, I enclose a copy of the letter I have written Mr. Tremaine. We were both most appreciative of your understanding attitude toward the difficulties of our situation.

cc: Alfred H. Barr
James T. Soby
Dr. Walter S. Cook
Robert Lehman

Very sincerely yours,

Charles R. Henschel

Enclosure

Charles R. Henschel.

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M. KNOEDLER & CO., INC.
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NEW YORK 22, N. Y.
PARIS, 22 RUE DES CAPUCINES
LONDON, 14 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

November 19th, 1948.

Mr. Alfred H. Barr, Jr.,
49 East 96th. Street,
New York 28, N. Y.

Dear Mr. Barr:

For your information, and in connection with the conversation which Miss Wittler and I had with you yesterday morning, I enclose a copy of the letter I have written today to Mr. Tremaine. We were both most appreciative of your understanding attitude toward the difficulties of our situation.

Very sincerely yours,

Charles R. Henschel

Enclosure.

Charles R. Henschel.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.194

M. KNOEDLER & CO., INC.
14 EAST 57TH STREET
NEW YORK 22, N. Y.
PARIS, 22 RUE DES CAPUCINES
LONDON, 14 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

November 19th, 1948.

Mr. B.G. Tremaine, Jr., President,
The Miller Company,
Meriden, Connecticut.

Dear Mr. Tremaine;

Had I been aware of Miss. Wittler's promise that the entire ground floor would be given over to The Miller Collection during the full three weeks of the exhibition I assure you that such a commitment would have been fulfilled without further discussion. As such arrangements are entirely in her hands, I did not know of any specific agreement as to the space to be used for the exhibition. When, at the end of twelve days, the average daily attendance had been only fifty-five persons, continued use of four large galleries did not seem justified, especially in view of the fact that nothing in the Collection is for sale. We are, after all, a business organization and not a museum or educational institution.

I asked Miss. Wittler to explain this to Mrs. Tremaine, and when the exhibition was re-hung to use only the three galleries, I assumed that this had been done with her consent. The exhibition when re-hung, looked extremely well, and the record shows that the attendance was in no way affected.

On receipt of your letter, I tried to reach you on the telephone, but several such attempts were unsuccessful. I then asked Miss. Wittler to convey to Mrs. Tremaine my sincere apologies, and my offer to re-hang the exhibition in its original form for the remainder of this week and through Monday, November 22nd. Another exhibition is scheduled to open on Tuesday.

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Mrs. Tremaine did not wish to accept this offer, or to discuss the matter further.

We have put on display in the gallery a notice as follows:-

M. KNOEDLER & COMPANY REGRET THE FACT THAT, DUE TO A MISUNDERSTANDING ON THEIR PART, THE FOLOWING ITEMS COULD BE SHOWN DURING ONLY THE FIRST WEEK OF THE EXHIBITION:

BOLOTOWSKI, ILYA
"PERPENDICULARS AND DIAGONALS"

BURLE-MARX, ROBERTO
"DESIGN FOR GARDEN"

FINE, PERLE
"MIDNIGHT"

HELION, JEAN
"COMPOSITION"

KUNISADA
"JAPANESE ACTORS"

LEGER, FERNAND
"LES PLONGEURS CIRCULAIRES"

O'KEEFPE, GEORGIA
"NEW YORK NIGHT"

Please be assured of my embarrassment and chagrin as a result of this inadvertant failure on our part

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to fulfill an agreement made on our behalf and with most sincere personal apologies to you and Mrs. Tremaine, to the Miller Company, and to the Members of the Committee, believe me

Very truly yours,

CRH/dd

Charles R. Henschel.

cc: Alfred H. Barr
James T. Soby
Dr. Walter S. Cook
Robert Lehman

Sincerely,

Mr. Phillip A. Goodwin
10 West 57th Street
New York 22, N.Y.

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PHILIP L. GOODWIN
32 EAST 57TH STREET
NEW YORK

November 18, 1948

November 16, 1948

Dear Alfred:

After Geks Smith and I had lunch
to see the "Painting Toward
Architecture" exhibition again. It has
been left almost intact.

Thank you for your note of November 16. It is quite true that
Knoedler had left the show "intact except for the lobby". However the lobby
was used as an integral part of the show. Eight pictures and two sculptures
were shown there, including the big Léger. All of them were removed without
notifying New York University or the Tremaines, after Knoedler had made a for-
mal and twice-confirmed agreement to include the lobby in the exhibition.

That was for doing it here, when
they went to ... knew more
or less what to expect, or they should
have.

Hence the trouble.

Let me thank you again for your most generous gesture in helping
Katherine Dreier out with her catalogue of Yale. I have written her so that
you may expect a note from her shortly. You are certainly most generous.

Philip L. Goodwin

Sincerely,

Mr. Philip A. Goodwin
32 East 57th Street
New York 22, N.Y.

AHB:KG
Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, 19

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PHILIP L. GOODWIN
32 EAST 57th STREET
NEW YORK

November 16, 1948

Dear Alfred:

After Geks Smith and I had lunch we went in to see the "Painting Toward Architecture" exhibition again. It has been left almost intact, except for the lobby. The exhibition ends next Saturday and then goes to Providence. He knew nothing about Yale.

I think perhaps there is not a real need for doing anything here. When they went to Knoedler's, they knew more or less what to expect, or they should have.

Sincerely,

Philip G.

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, 19

SPECIAL DELIVERY
REGISTERED MAIL

600 23rd St, NY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr Henschel, President
Knoedler Art Galleries
14 East 57th Street
New York 22, New York

suggested the commitment be put in writing to avoid further confusion and confusion. Miss Wittler assured Mrs Tremaine that the Knoedler Galleries are a company of high integrity and their assurance was entirely unnecessary, relying on Miss Wittler's statement, informed and reassured Mr Lauder Grossway of the New York University.

The New York University was not consulted, November 15
Mrs Tremaine, as to the removal of these pictures and 1948
sculpture. Both Mrs Tremaine and Grossway of the New York University protested this. They learned of the same - I have a letter from Doctor Cook dated November 11 addressed to Mrs Tremaine, no informing her.

Dear Mr Henschel:

I have just received a report from our Art Director, Mrs Tremaine, advising me that eight pictures and two pieces of sculpture from our collection PAINTING TOWARD ARCHITECTURE were removed on Thursday, November 11, from your front gallery.

You must realize that these pictures and sculpture were loaned by us to the New York University Institute of Fine Arts for the benefit of the scholarship fund, which exhibition was to run from November 2 to November 20.

Mrs Tremaine advises me that at the time she originally talked to Miss Wittler and inspected the galleries, she was concerned that it would be difficult at best to get the entire collection in the four downstairs galleries and she was most emphatic that the entire floor be available, as any major omissions would impair the purpose of the exhibition both educationally and aesthetically. At this time, it was agreed that the entire downstairs space would be allocated to the exhibition. (As it was, at the time of hanging, two or three minor pictures were omitted.) I am informed that this question of space again arose some two weeks before the opening, and Mrs Tremaine stated that if the original space was not to be allocated, arrangements would be made to present the collection elsewhere. When it was, for the second time, agreed that you would make this space available, Mrs Tremaine

SPECIAL DELIVERY
REGISTERED MAIL

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45 West 54th Street
New York 20, N.Y.
1948

suggested the commitment be put in writing to avoid further annoyance and confusion. Miss Wittler assured Mrs Tremaine that the Knoedler Galleries were a reputable concern of high integrity and that such written assurance was entirely unnecessary.

Mrs Tremaine, relying on Miss Wittler's statement, informed and reassured Mr Lauder Greenway of the New York University.

The New York University was not consulted, nor was Mrs Tremaine, as to the removal of these pictures and sculpture. Both Mrs Tremaine and Doctor Cook of the New York University protested this action as soon as they learned of the same - I have before me a letter from Doctor Cook dated November 11 addressed to Mrs Tremaine, so informing her.

I assure you that it is only to enable the New York University to partially fulfill their commitments to the public that we have consented to allow the balance of the exhibition to remain hung, as we feel your action has considerably damaged the meaning and integrity of the collection.

The Miller Company in their relations with you in connection with this exhibition, has acted in good faith and has relied upon your statements, and I can come to no other conclusion but that you have not acted in good faith and have abrogated a contract not only with The Miller Company but with the New York University as well. Speaking for The Miller Company, your arbitrary actions have seriously embarrassed this Company.

Very truly yours,

THE MILLER COMPANY

Mr. Charles L. ...
K. Knoedler & Co.
14 West 57th Street
New York, N.Y. PRESIDENT

SPECIAL DELIVERY
REGISTERED MAIL

cc:DrCook, NYU

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49 East 96th Street
New York 28, N.Y.
November 15, 1948

Mr Alfred Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York

Miller
ESTD 1911

Dear Mr. Henschel:

March 17, 1949

Upon visiting your galleries Saturday afternoon, I was distressed to find that a number of works from the exhibition "Painting Toward Architecture" had been removed from the walls and were no longer on public view. My concern was increased by the fact that the exhibition is not only of considerable esthetic and educational interest, but is presented under distinguished sponsorship for the benefit of the Institute of Fine Arts of New York University. Obviously the removal of several important works seriously depletes the exhibition and diminishes its educational value. I need scarcely add that Knoodler's action may be considered damaging to the artists whose works are thus discriminated against, and will antagonize those who believe in the importance of their achievements.

As I have always had a friendly feeling toward you and your firm I would appreciate having some explanation of your action, not, I assure you, out of idle curiosity, which would be impertinent, but because in the event of public controversy, which now seems possible, I should like to maintain a fair-minded attitude based upon authentic and two-sided information.

With kindest personal regards, I am

Sincerely yours,

Mr. Charles R. Henschel
H. Knoodler & Co.
14 East 57th Street
New York, N.Y.

AHB:KG

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the miller company · meriden · connecticut

general offices

Mr Alfred Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York

millier
SINCE 1844

March 12, 1948

Dear Mr Barr:

Confirming our telephone conversation of yesterday, March 11, Mr Henry-Russell Hitchcock, my assistant Miss Mary Rathbun, and I will meet you at Voisin Restaurant, Park Avenue and 53rd Street, Wednesday, March 17, at 12:30 p.m.

Looking forward to this opportunity of seeing you -

Believe me, most sincerely yours,

Emily Hall Tremaine
Emily Hall Tremaine
ART DIRECTOR

cc:MCR
HRH

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Miller

The architect's life is a hard one. Besides facing the basic economic insecurity of his profession he has to know so much, to be so many things -- engineer, sociologist, psychologist, economist, business man, politician and courtier with an invisible four-leaf clover in his buttonhole. Also, though in this century he has sometimes excused himself from the role, he is an artist -- or should be. It is to the architect as artist that this book is addressed. In it he will find works of art by artists who share with him some of his insecurity but who do not have to trouble with the dozen other factors, technical and social, which complicate his activity.

Not only are painters and sculptors far freer than architects in their art but those of the kind whose work is so learnedly and handsomely presented in this volume have reached a degree of freedom and single-minded integrity unmatched in earlier periods. It is obvious that in their search for purity of form they have deprived their art of certain traditional values; yet it is their passionate and concentrated investigation of form which has made painting and sculpture valuable to architects as never before in the history of art.

In the past, architectural forms, in composition as well as detail, have sprung from a great variety of sources. A complex program generated the plan of the Roman bath and the medieval monastery. Simpler functions shaped the apse and the bastion. The dome on pendentives grew out of a long process of technical trial and error. Vestigial symbols of religion or magic survived in the Ionic capital. Competitive structural virtuosity helped raise both the Empire State Building and the vertiginous vaults of Beauvais, abetted of course by 20th century real estate values on the

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movement of the 1930's was if anything worse than Gothic and Greek
 one hand and, on the other, by 13th century municipal rivalry and some
 concern with the glory of God. Even sentiment for the past has been an
 obvious if somewhat superficial inspiration of architectural form parti-
 cularly in the 16th and 19th centuries. But it is only in the 20th
 century that painting, and to some extent, sculpture have influenced
 architecture. How this came about Russell Hitchcock has described in authoritative
 detail on the following pages. But it may be remarked in this foreword
 that architecture lay open to suggestion from painting because of a
 sequence of unhappy circumstances: architects had depended for so long
 upon a revival of past styles that they had been reduced too often to a
 kind of feeble academic mimicry; then, about 1920, in revulsion against
 all styles and even the idea of style itself, the revolutionary archi-
 tects, the dialectical functionalists, abandoned architecture as an art,
 pretending to derive their forms only from technical and utilitarian re-
 quirements. No wonder the functionalists, having argued themselves into an
 artistic nihilism, were more or less unconsciously seduced from their
 technolatry by artists -- painters and sculptors -- who had passed through
 the discipline of cubism and were studying the esthetics of free, asymmetric
 equilibria by means of inter-penetrating rectangles (de Stijl) or the
 esthetics of volume without mass, of engineering, and of industrial
 textures and surfaces (the constructivists.)
 The direct influence of painting upon modern architecture must however
 not be exaggerated. It was shortlived so far as composition and plan
 were concerned and not always salutary. Moreover "modernistic" cubist

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ornament of the 1920's was if anything worse than Gothic and Greek architectural cosmetics of the same decade. (Fortunately, in the 1940's, the anti-cubist abstract art of Arp and Miro is not being adapted so much for planning or ornament as it is for "free form" details of show cases, lighting fixtures, hung ceilings and garden designs.) *Journal of Architecture*.

By 1930 the International Style had assimilated the lessons both of functionalism and abstract art. Spreading throughout the world the new style ^{has been} was modified by national and local needs and traditions and, in this country, by an interchange of influences with Frank Lloyd Wright.

Today the painting and sculpture in the Miller Collection may help to illustrate the development of modern style and thereby interest the history-minded. But their main importance to the architects of the mid-20th century should be as a source of pleasure and stimulation and thereby of education for the eye. In the heyday of Beaux Arts academism architects used to hang on their walls sketches of picturesque Breton farmhouses, Tuscan villas and Gothic portals. But the chief architects of our time surround themselves with abstract paintings and sculpture. Le Corbusier prefers Léger and his own canvases, Gropius loves Kandinsky and Bayer, Harrison and Aalto collect Légers and Calder, Mies van der Rohe turns to Klee and Braque. Even that respected enemy of painting, Frank Lloyd Wright, acknowledges the virtues if not the influence of the abstract design in Japanese prints.

Of course it is to be hoped that both the Miller Collection and this book, though intended primarily for the designer and architect, will interest the more general public too. The present popularity of abstract art

February 3, 1948
AHB/oh

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in America suggests that the Collection may even serve as a bridge between the architect and his client. For the esthetics of architectural design, which generally employs rectilinear forms, should be more accessible to the layman who is familiar with the art of Mondrian, Sheeler or Pereira.

Manufacturers of soft drinks, medical supplies, popular encyclopedias and artificial pearls have all used miscellaneous collections of modern art to dignify and advertise their wares. The Miller Company differs from them; for these enlightened manufacturers of lighting installations have assembled and herewith published works of art which have a special relevance to the problems not only of their own designers but also to those of the architects who choose, and the builders who use their products. The intelligence and courage of the Miller Company is to be admired; may its enthusiasm prove contagious!

Mr. Walter Treanor, Jr.
97 Center Street
Meriden, Connecticut

Preface for: Painting Toward Architecture

New York
February 3, 1948
AHB/ob

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Industry MILLER Co.

Mr. Burton Tremaine, Jr.
99 Center Street
Meriden, Connecticut

Dear Mr Barr -

Burton and I feel you ~~will~~ know
February 17, 1948

how much we appreciate the kindness

Dear Mrs. Tremaine:

I am so relieved to have your letter of February 8,
you have shown us taking time from
letting me know that the foreword is satisfactory.

your busy life. Believe me, what I said about your initiative and
imagination in forming this collection was entirely sincere.

preface for our catalogue. We are both

Sincerely yours,

delighted with it in every respect and
immeasurably happy by the compliment
Such a foreword from you pays to our
Collection

Mrs. Burton Tremaine, Jr.
99 Center Street
Meriden, Connecticut

We both want to thank you and

hope that we shall see you soon
AHB/ob

— believe me always most
sincerely yours

Emily Hall Tremaine

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February eighth.

mrs. burton tremaine, junior
99 center street
meriden, connecticut

Dear Mr Barr—

Burton and I feel you must know how much we appreciate the kindness you have shown by taking time from your busy life to write such a complete preface for our catalogue. We are both delighted with it in every respect and immeasurably happy by the compliment such a foreword from you pays to our collection.

We both want to thank you and hope that we shall see you soon—
believe me always most
sincerely yours

Emily Hall Tremaine

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~~HITCHCOCK~~

February 4, 1948

February 4, 1948

Dear Mr. and Mrs. Tremaine:

Dear Russell: I wish I should have submitted this preface to Russell Hitchcock before sending you a copy since the invitation to write it came. I was about to send this to you when I heard that you were in a good way for it, so I am sending you this copy you were coming to town today to lecture. I hope to have a chance to see you so that we can talk over the preface. Please feel free to criticize what I have written in any way you see fit. I hope it is not too far from what you had wanted. Because I believe in what I have written. Sincerely yours, Russell Hitchcock

Sincerely,

Mr. Henry-Russell Hitchcock
96 South Main Street
Middletown, Connecticut

Mr. and Mrs. Susan Tremaine, Jr.
AHE/ob
Middletown, Connecticut

P.S.-I have sent a copy to the Tremaines, since the time is so short.

AHEjr

AHE/ob
Middletown

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February 2, 1948

February 4, 1948

Dear Russell:

I have finished the first draft which is perhaps too
Dear Mr. and Mrs. Tremaine:

Perhaps I should have submitted this preface to Russell
Hitchcock before sending you a copy since the invitation to write
it came through him. I am under the impression, however, that
you are in a great hurry for it, so I am sending you this copy
directly. I am keeping the first copy to go over with Mr.
Hitchcock who, I understand, is to be in New York today.

Please feel free to criticize what I have written in
any way you see fit. I hope it is not too far from what you
had wanted. Because I believe in what you are doing I found
it very easy to write.

Sincerely yours,
Sincerely,

Mr. and Mrs. Burton Tremaine, Jr.
The Miller Company
Meriden, Connecticut

AHB/ob
enclosure

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HITCHCOCK
Current

February 2, 1948

January 23, 1948

Dear Russell:

I have finished the first draft which is perhaps too long. It is being typed and should reach you in a day or so. I expect to have it radically criticized by you and the Tremaines. It can of course be reduced in size if it is too long for the space you have allotted to it. Please feel quite free to make suggestions. I am sending an extra copy for the Tremaines through you, since I have not heard directly from them. The ordinary illustrations with style and form without illustrations which offer all, are most unfortunately at hand in the plates of the book itself. Presumably the Tremaines bought this collection, in part at least, to illustrate the relationship between abstract art and architecture.

Sincerely yours,

Mr. Henry-Russell Hitchcock
96 South Main Street
Middletown, Connecticut

This is not to say that there are not some brilliant observations and a good number of ideas which are not and were already expressed there elsewhere.

I would want about architecture: Neoplasticism was Mondrian's last word when he founded it. Perhaps some of his followers such as Hill and others may consider themselves Neoplasticists, but so far as I know the highest members of the still don't, in fact they regard Neoplasticism as a scientific exercise rather. Therefore unless you are referring specifically to Mondrian I think you should use the word de Hill or de Stijl.

AHB/ob

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HITCHCOCK
(encl)

Mr. Henry-Russell Hitchcock
January 23, 1948

SPECIAL DELIVERY

January 23, 1948

You also refer frequently to Russian Constructivists. It is true that Dada and others were influential in Germany and elsewhere.

Dear Russell: both directly and through his strong influence on Wassily Kandinsky and Kazimir Malevich, himself was a greater influence on

I have read your article Painting Toward Architecture very carefully. It seems to me a serious and very comprehensive study of an important subject which has never before been treated so thoroughly. I have made a good many notes along the margins.

I have one very serious criticism to make -- one which I used to make of your writing in the past whenever you asked me to look it over. I think your approach is much too abstract (no pun intended). You are dealing not only with works of art but, by implication at least, with a specific collection, yet there is scarcely any reference at all to specific objects in the whole 25 pages. I don't think you can expect the ordinary architect, much less the layman, to read a dissertation which deals almost entirely with style and form without giving more specific illustrations which, after all, are most conveniently at hand in the plates of the book itself. Presumably the Tremaines bought this collection, in part at least, to illustrate the relationship between abstract art and architecture.

I would suggest that you go through the whole essay and try at least to introduce references and possibly some analyses of the works reproduced.

Also it seems to me that the essay is too much of a piece. It ought to be broken down into shorter sections so that it would be more easily digestible.

This is not to say that there are not many brilliant observations and a good number of ideas which are new and more clearly expressed than heretofore.

A general word about terminology: Neo-plasticism was Mondrian's own word which he invented in 1920. Perhaps some of his followers such as Diller and Holtzman may consider themselves Neo-plasticists, but so far as I know the important members of de Stijl didn't, in fact they regard Neo-plasticism as a schismatic one-man venture. Therefore unless you are referring exclusively to Mondrian I think you should use the word de Stijl or for variety the Dutch abstract artists.

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Mr. Henry-Russell Hitchcock
January 23, 1948

January 23, 1948

page two

page three

You also refer frequently to Russian Constructivists. It is true that Taplin and others were influential in Germany and elsewhere but Malevich, both directly and through his strong influence on Lissitzky, Rodchenko and Kandinsky, himself was a greater influence on western design, though not so great perhaps on western pedagogy, as the Constructivists. For example the Bauhaus never published any book on Constructivism but it did publish Malevich's Die Gegenstandlose Welt. (I realise the Miller Collection is weak in the Russians, too bad they couldn't get a Lissitzky anyway.)

Page 10: Chermayeff published the rough end wall of Mies's first building in Chicago as an example of the influence of Mondrian. Actually this end wall is a purely fortuitous composition determined by the concrete structure. It seems to me that whatever Stijl influence there may have been in Mies's earlier work the Chicago things are symmetrical and classic in fundamental design.

It seems to me you underestimate both the possible and actual influence of Miro and especially Arp on architecture. I don't refer to plans so much as to more or less decorative shapes of show windows and ceiling coves which, whether we like them or not, are now commonplace, particularly in shops and restaurants.

Page 16: I realise that lacking Russian works in the collection you may have overlooked the elaborate, even academic studies in the esthetics of texture carried on by the Russians as a consequence of late Cubist texture, collage and paint.

I am afraid you won't welcome my general criticism since it would involve a good deal of re-study of the article, nevertheless I feel bound to make it since you have asked me to.

As I said on the phone I am pretty sure I can do the foreword and would very much welcome from you or the Tremaines any suggestions as to the kind of thing you or they feel would be useful. Please give this question some thought and pass it on to them.

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*Don't think
it's
worth it*

28

The architect's life is a hard one. Besides facing the basic

Mr. Henry-Russell Hitchcock
January 23, 1948

economic insecurity of his profession he has to do so

page three

many things -- engineer, sociologist, psychologist, economist, politician

and courtier, with an inviolable four-leaf clover in his buttonhole. Also,

Postscript: May I keep the list and can you send me a set of proofs? I have a few but by no means a complete set of illustrations.

he is an artist -- or should be. It is to the architect as artist that
AHB, jr.

this book is addressed. Is it to be with that sort of art by artists

who share with him some of his insecurity but who do not have to trouble

with the dozen other technical and social business which complicate his

Mr. Henry-Russell Hitchcock
96 South Main Street
Middletown, Connecticut

Not only are painters and sculptors far freer in their art but
those of the kind
these particular artists whose work is so learnedly and headlessly

presented in this volume have reached a degree of freedom and single-

minded integrity unmatched in earlier periods. Perhaps in this respect

AHB/ob ity of form they have deprived their art of certain traditional

enclosure -- ms.

values; yet it is their passionate and concentrated investigation of form

which has made painting and sculpture valuable to architects as never before

in the history of art.

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Paints
 Howard
 #5mm
 Russell
 Hitchcock

2/3/48
 AHB

The architect's life is a hard one. Besides facing the basic economic insecurity of his profession he has to know so much, to be so many things -- engineer, sociologist, psychologist, economist, ^{business man,} politician and courtier, with an invisible four-leaf clover in his buttonhole. Also, though in this century he has sometimes ~~cravenly~~ excused himself from the role, he is an artist -- or should be. It is to the architect as artist that this book is addressed. In it he will find works of art by artists who share with him some of his insecurity but who do not have to trouble with the dozen other technical and social factors which complicate his activity.

Not only are painters and sculptors far freer ^{than architects} in their art but ^{those of the kind} ~~these particular~~ artists whose work is so learnedly and handsomely presented in this volume have reached a degree of freedom and single-minded integrity unmatched in earlier periods. ^{It is obvious that} ~~Perhaps~~ in their search for purity of form they have deprived their art of certain traditional values; yet it is their passionate and concentrated investigation of form which has made painting and sculpture valuable to architects as never before in the history of art.

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- 2 -

Historically in the past, architectural forms, ~~both broad~~
~~in~~ compositional ~~forms~~ as well as details, have sprung from a great variety
of sources. A complex program generated the plan of the Roman bath ^{and} ~~or~~ the ~~monks~~
^{medieval monastery} ~~contemporary museum~~. Much simpler functions ^{shaped} ~~produced~~ the apse and the
bastion. The dome ^{or} ~~or~~ pendentives grew out of ^{on} ~~long~~ ^{a long process of} technical trial and
error. Vestigial symbols of religion or magic ^{both} survived in the Ionic
capital. Competitive structural virtuosity helped raise ^{both} the Empire State
Building and the vertiginous vaults of Beauvais, abetted of course by
20th century real estate values on the one hand and on the other by 13th
century municipal rivalry and some concern with the glory of God. Even
sentiment for the past has been an obvious if somewhat superficial
inspiration of architectural form particularly in the 16th and 19th centuries.
But it is only ⁱⁿ the 20th century ^{that} painting and, to some extent, sculpture
have influenced ~~xxx~~ architecture.

How this came about Russell Hitchcock has described ^{authoritative} in detail
on the following pages.

But it may be ^{remarked in this foreword} ~~suggested here~~ that architecture lay open to
^{of a sequence of unhappy circumstances:}
suggestion from painting because of ~~the~~ ^{First} architects had

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revival
 depended for so long upon a ~~variety~~ of past styles that they had been
 reduced too often to a kind of feeble academic mimicry; then, about 1920,
all styles and even
 in revulsion against the idea of style itself, the revolutionary architects, the
dialectical
 functionalists, abandoned architecture as an art, pretending to derive
 their forms only from technical and utilitarian requirements. No wonder
(having argued themselves into an artistic nihilism)
 the functionalists were more or less consciously seduced from their
un-
technological
 anti-artistic materialism by post-cubist painters and sculptors *who had passed through the discipline of cubism and*
artists -
 studying the esthetics of free, asymmetric equilibria by means of inter-
of volume without mass,
 penetrating rectangles (de Stijl) or the esthetics of engineering, and of
 industrial textures and surfaces (the constructivists.)

The direct influence of painting upon modern architecture ~~just~~ *however*
however not be exaggerated. It was shortlived so far as composition and plan were
 concerned and not always salutary. Moreover, *"modernistic"* cubist ornament of the 1920's
 was if anything worse than ~~contemporary~~ Gothic and Greek *of the same decade* detail. (Fortunately, *architectural cosmetics,*
 in the 1940's, the anticubist abstract art of Arp and Miro is not being
 adapted *so much* either for planning or ornament ~~so much~~ as it is for ~~so-called~~
 "free form" details of show cases, lighting fixtures, hung ceilings, and
 garden designs.)

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- 4 -

By 1930 the International Style had assimilated the lessons both of functionalism and abstract art. Spreading throughout the world the new style was modified by national, ^{and} local needs and traditions and, in this country, by an interchange of influences with Frank Lloyd Wright.

Today the painting and sculpture in the Miller Collection may help to illustrate the development of modern style and thereby interest the history-minded. But their main importance to the architects of the mid-20th century ^{should} ~~may~~ be as a source of pleasure and stimulation and thereby ~~of~~ ^{for} education of the eye. In the heyday of ~~Beaux-Arts academic~~ ^{academism} architects ~~used~~ ^{used} ~~had~~ to hang on their walls sketches of picturesque Breton farmhouses, Tuscan villas and Gothic portals. But the chief architects of our time surround themselves with abstract paintings and sculpture. Le Corbusier prefers Léger and his own canvases, Gropius loves Kandinsky and ~~Albers~~ ^{Bayer} ; Mies van der Rohe turns to Klee and Braque, ~~Goodwin to Klee and Mondrian~~ Harrison and Aalto collect Légers and Calder's, Even that respected enemy of painting, Frank Lloyd Wright, acknowledges the virtues if not the influence ^{The abstract design in} of Japanese prints.

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Of course it is to be hoped that both the Miller Collection and this book, though intended primarily for the designer and architect, will interest the more general public too. The present popularity of abstract art in America suggests that ^{the collection} ~~it~~ may even serve as a bridge between the architect and his client. ^{the aesthetics of} For architectural design ~~dealing~~ ^{which generally} ~~employs rectilinear~~ ^{more accessible} ~~as it does with geometrical forms, will be less obscure~~ ^(should) to the layman who is familiar with the art of Mondrian, Sheeler or Pereira.

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Manufacturers of soft drinks,
~~for~~ ~~do~~ medical supplies,
 popular encyclopedias and
 artificial pearls have all used
 miscellaneous collections ~~and~~
~~notion~~ ~~of~~ ~~modern~~ ~~art~~ ~~to~~
 dignify and advertise their
 wares. The Miller Company
 differs from them; for ~~it~~ ~~is~~ ~~not~~ ~~only~~ ~~an~~ ~~enlightened~~ ~~and~~
~~and~~ ~~in~~ ~~the~~ ~~most~~ ~~of~~ ~~these~~ ~~manufacturers~~
~~of~~ ~~lighting~~ ~~fixtures~~ ~~installations~~ ~~which~~
~~resemble~~ ~~works~~ ~~of~~ ~~art~~ ~~and~~ ~~which~~
~~(and~~ ~~has~~ ~~been~~ ~~published)~~
 have a special relevance to
 the problems ~~of~~ not only of their
 own designers but also to
 those of the architects who choose,
 and the builders who use their
 products. The intelligence and courage
~~thoughtfulness~~ ~~and~~ ~~enthusiasm~~
 of the Miller Company is to
 be admired; ~~its~~ ~~enthusiasm~~ ~~may~~ ~~its~~
 prove contagious!

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HRH

96 SO. MAIN ST., MIDDLETOWN, CONN.

January 8, 1948

Mr. Alfred H. Barr,
Museum of Modern Art,
11 West 53rd St.,
New York, N.Y.

Dear Alfred:

The first showing of the Miller Collection was in Hartford in December and it is now en route to Minneapolis. It will not surprise you, however, to hear that the catalogue on which I have been working is not yet done. As a matter of fact, since it is primarily intended for direct distribution rather than as an accompaniment to the show, we never expected it would be out in December, and at least I have a text, so that we hope to begin sending material to the printer in about two weeks. Mrs. Tremaine has decided that rather than approach some architect or other for an introduction, she would much prefer to have a short foreword from you. Would you consent to write some 250 to 300 words to be used to preface my text, of which I am sending you herewith a copy? The Tremaines would pay \$200 for such a foreword. Needless to say, we would like to have it very shortly, if possible by the 21st of the month. But as it is so short, I am hoping that you will consent to do it. I did not like to ask you until I was in a position to send you a fairly clean draft. Needless to say, the hardest chore involved is to ask you to read over my 25-page script. If in reading it over you have suggestions to make, please do indicate them in the margins, for before the text goes to press, I expect to make one more revision. Various items have been added to the collection lately and so for your information I am enclosing an up-to-date list. It is a great relief to report that the LeCorbusier painting, of which we wish to use the color reproduction for a frontispiece, has arrived in this country. It is actually the time it will take to have the color plate made of this which gives us a little leeway with the text. But of course we would like to have everything else ready for the printing when that color plate finally comes through. The book will consist of about two-thirds color plates. The Tremaines have even had Clarence Kennedy take color photographs of the Rivera sculpture and the larger Gallery sculpture, although I have not seen them yet, and he has also taken black and white pictures of them, which we may prefer to use. In addition to the direct distribution to architects, we expect that a certain number of copies will be distributed for regular sale through a publisher.

Beginning in February, I shall be coming to New York every Wednesday for my N.Y.U. lectures, and will look forward to seeing you and Marga then.

If you have any questions about this foreword which I might be able to answer, please do not hesitate to telephone me, reversing the charge - Middletown 5161-J.

Yours sincerely,

HRH/C

Russell

HITCHCOCK

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MILLER Co.

Abstract Art and "Painting"

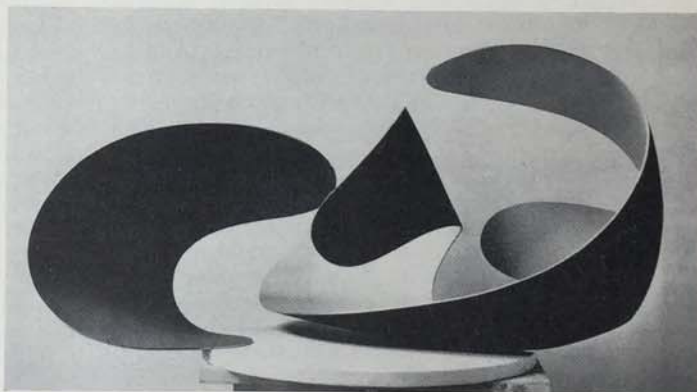
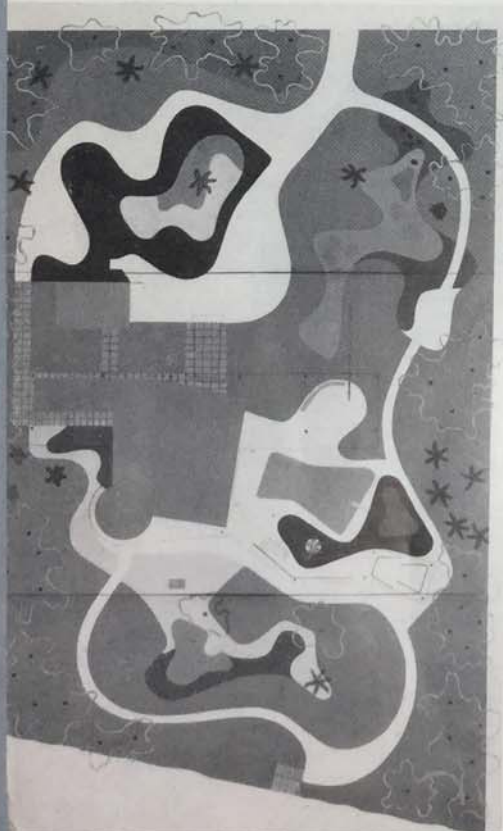
TILTING of planes and arrangement of lines crea



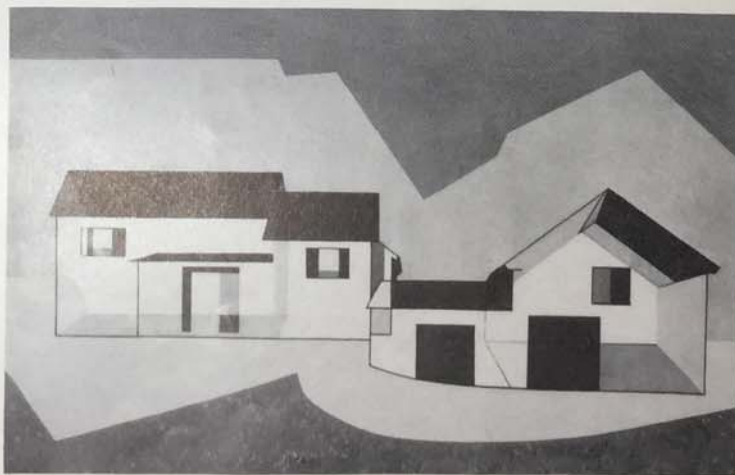
"NEW YORK NIGHT," OIL ON CANVAS BY GEORGIA O'KEEFE.

16 }

"DESIGN FOR GARDEN," GOUACHE BY ROBERTO BURLE-MARX.



"BLACK, YELLOW AND RED," METAL SCULPTURE BY JOSE DE RIVERA. ADAPTED BY LIGHTING ENGINEERS AS SYMBOL FOR "SPIRALATING" OIL BURNER.



"ON A THEME OF FARM BUILDINGS," TEMPERA BY CHARLES SHEELER.

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ing Toward Architecture”

te spatial effects without use of light or shadow.

façades of various materials — concrete, stucco or stone — with glass or steel. In the exhibition are abstractions based on rhythmic relationships and “unmechanical” curves. They were contemporary with the sweeping curves in buildings and bent plywood furniture which appeared in the Thirties.

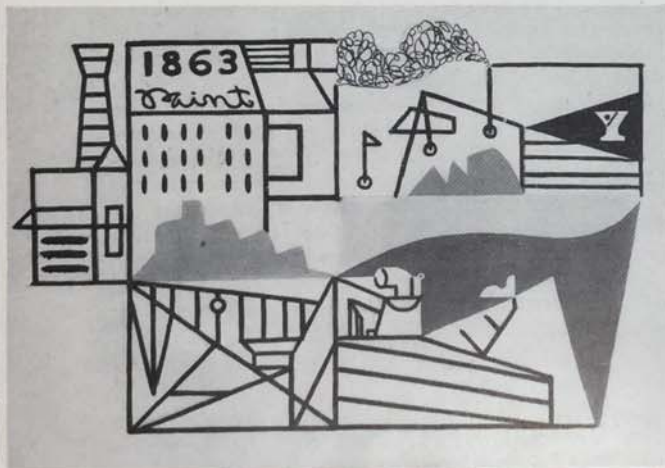
In abstract art the tilting of planes and the arrangement of lines have been employed to create spatial effects without the use of light and shadow, upon which landscape painters have traditionally relied for depth. Picasso’s *Lady With the Fan*, which, strange to say, does not show the lady, is supposed to catch the poetry of space through this device — a synthesis of variously shaped and tilted planes.

This painting and others in the show illustrate the transition from art as a representation of things seen to art which constructs pictures out of abstract shapes, which creates forms and spaces, makes colors seem to recede or advance and lines to move. In its various treatment of space such art may be highly provocative to the modern enterprising architect, particularly, one is led to believe, to the architect who has to meet the needs of crowded communities.

This exhibition, which during the past year has been on a tour of various cities, even to the West Coast, and will continue on tour, was assembled and sponsored by the Miller Company of Meriden, Connecticut, a century-old firm of lighting manufacturers.



“LADY WITH THE FAN,” OIL ON CANVAS BY PABLO PICASSO. SYNTHESIS OF VARIOUSLY SHAPED AND TILTED PLANES.



STUART DAVIS'S “COMPOSITION (1863),” ABOVE, ILLUSTRATES PRINCIPLES OF DESIGN ADAPTED BY LIGHTING ENGINEERS TO TRANSFORM CEILING, RIGHT... FLUORESCENT LIGHTING AND ABSTRACT PATTERNS IN LOWERED CEILING HELP TO MODERNIZE THE ENTIRE INTERIOR.



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MILLER Co.

Abstract Art and "Painting Toward Architecture"

TILTING of planes and arrangement of lines create spatial effects without use of light or shadow.

AN EXHIBITION of forty-one paintings and eight pieces of sculpture, dating from early cubist efforts to contemporary abstractions and bearing the title "Painting Toward Architecture," current at the Knoedler Art Galleries in New York, has as its central purpose an examination of space and its problems, whether it be actual space or illusory. For to the cubist or the surrealist space is not a definite reality. Nor is it always that to an architect, who to meet various situations must sometimes make a small room seem spacious or by other tricks to catch the eye give a feeling of cosiness to space which, if not thus relieved, would appear dreary.

During the first two decades of the present century when artists all over Europe were experimenting with pure design, architects, too, were lured by the possibilities of abstract conceptions. Some of them, for example, turned eagerly to the Dutch modernist painter, Mondrian, a leader in his field, and translated his well-known geometrical designs, which to the average layman meant little more than met the eye, into

façades of various materials — concrete, stucco or stone — with glass or steel. In the exhibition are abstractions based on rhythmic relationships and "unmechanical" curves. They were contemporary with the sweeping curves in buildings and bent plywood furniture which appeared in the Thirties.

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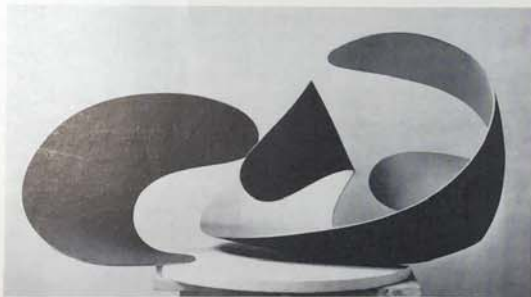
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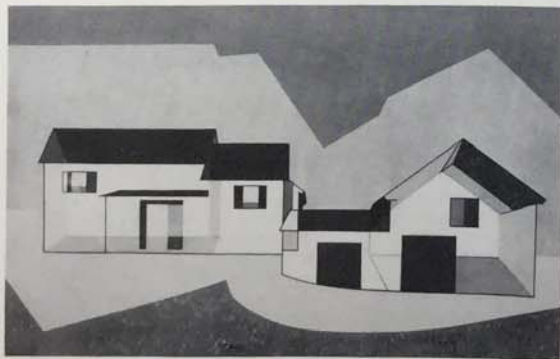


"NEW YORK NIGHT," OIL ON CANVAS BY GEORGIA O'KEEFFE.

16] "DESIGN FOR GARDEN," GOUACHE BY ROBERTO BURLE-MARX.



"BLACK, YELLOW AND RED," METAL SCULPTURE BY JOSE DE RIVERA. ADAPTED BY LIGHTING ENGINEERS AS SYMBOL FOR "SPIRALATING" OIL BURNER.



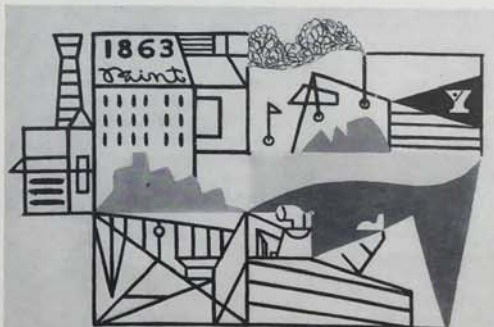
"ON A THEME OF FARM BUILDINGS," TEMPERA BY CHARLES SHEELER.

THINK MAG. Nov. 1948



"LADY WITH THE FAN," OIL ON CANVAS BY PABLO PICASSO. SYNTHESIS OF VARIOUSLY SHAPED AND TILTED PLANES.

[17



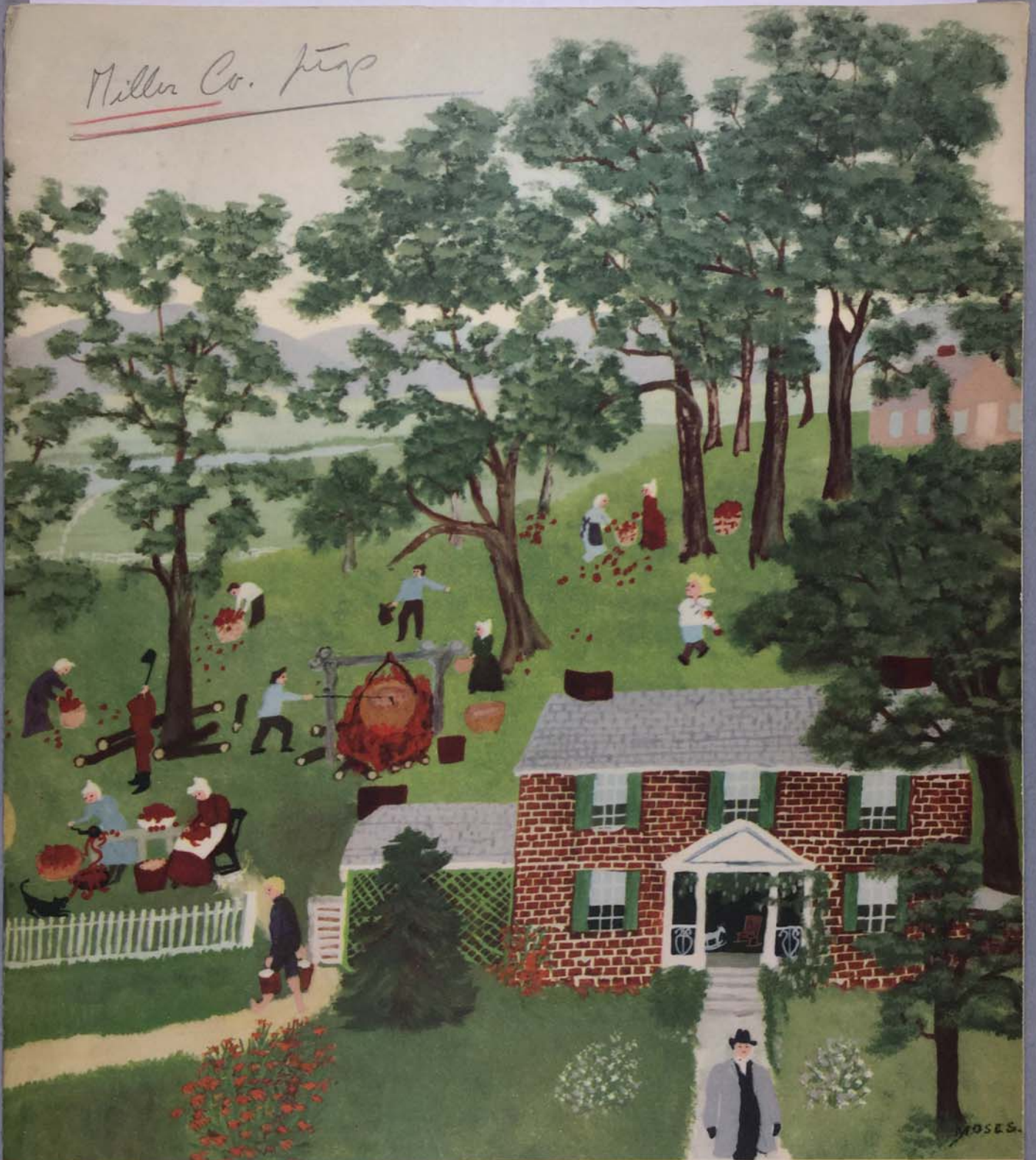
STUART DAVIS' "COMPOSITION (1863)." ABOVE, ILLUSTRATES PRINCIPLES OF DESIGN ADAPTED BY LIGHTING ENGINEERS TO TRANSFORM CEILING, RIGHT... FLUORESCENT LIGHTING AND ABSTRACT PATTERNS IN LOWERED CEILING HELP TO MODERNIZE THE ENTIRE INTERIOR.



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Miller Co. Trip



Apple Butter Making, by Grandma Moses. From the St. Etienne Gallery, New York

West Virginia **Inspirations** for Printers **172**

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7 Inspirations for printing layouts

combining abstract painting and modern type faces
with realistic copy about these ancient topics:

- a** Humor
- b** Appetite
- c** Travel
- d** Thirst
- e** Architecture
- f** Exercise
- g** Decor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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West Virginia Inspirations for Printers 172



Art and humor

are bosom companions.

Rollicking rondos of great music

have counterparts in the

dynamic synthesis of a Miro painting

and in the fresh vigor of Grandma Moses' works.

Call it what you will, wit or whimsy, fun or fantasy,

humor is the spark that touches

off an explosion of joy in the imagination.

In creative design, ideas fashioned of line

and mass flash with cheerful

impact upon the eye, the mind, and the heart.

Fine papers and ink are swift conductors

of the lightning-like graphic

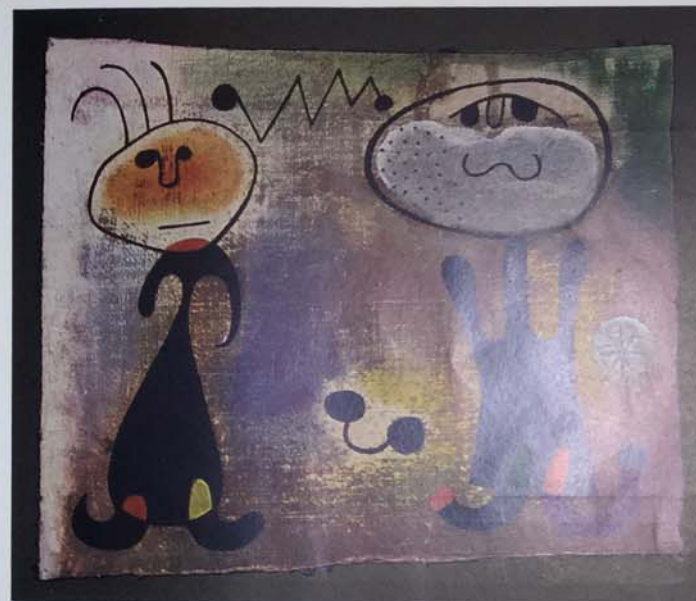
power that puts the consumer in a

good humor for your sales message.



Humor

Printed by letterpress on Sterling Enamel, 25x38-80



Painter Joan Miro. Collection: The Miller Company



Joan Miro was born in 1898 at Montroig, near Barcelona, Spain. In 1918, his first one-man show was held in Barcelona. He left Spain for Paris where his work attracted attention for its new methods in objectivism. In 1925, Miro exhibited with the surrealists in their first group exhibition, Harmonies in color and design, projected with gay spontaneity, distinguish Miro's personalized approach to abstract painting.

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Printed by letterpress on Sterling Enamel, 25x38-80

Appetite



Painter: Georges Braque. Collection: The Miller Company

The famed modernist, Georges Braque, was born at Argenteuil, France in 1882. He spent his youth in Havre, and studied painting at the Academy Julian. In 1905, he joined the Fauves, the self-styled "wild animals," who revolted against academic tendencies as well as in defiance of neo-impressionism. Pioneering in the analytical phases of Cubism, he has faithfully explored this aspect of painting, especially in his abstract still lifes that display a mastery of simplification in color and in form. Braque served as Lieutenant during World War I.

Printed by letterpress on Inspiration Eggshell, 25x38-60



"He was an ingenious man that first found out eating and drinking," said old Jonathan Swift, whose wit was matched by a good appetite. But even after an appetite is satisfied at the table, the human spirit hungers for beauty. An artist, through creative expression, fulfills this need by providing the essence and the savor of life itself. Good taste in art never cloys. Valid design in advertising is always relished with delight. Depend upon fine printing to whet the public's appetite for a product.

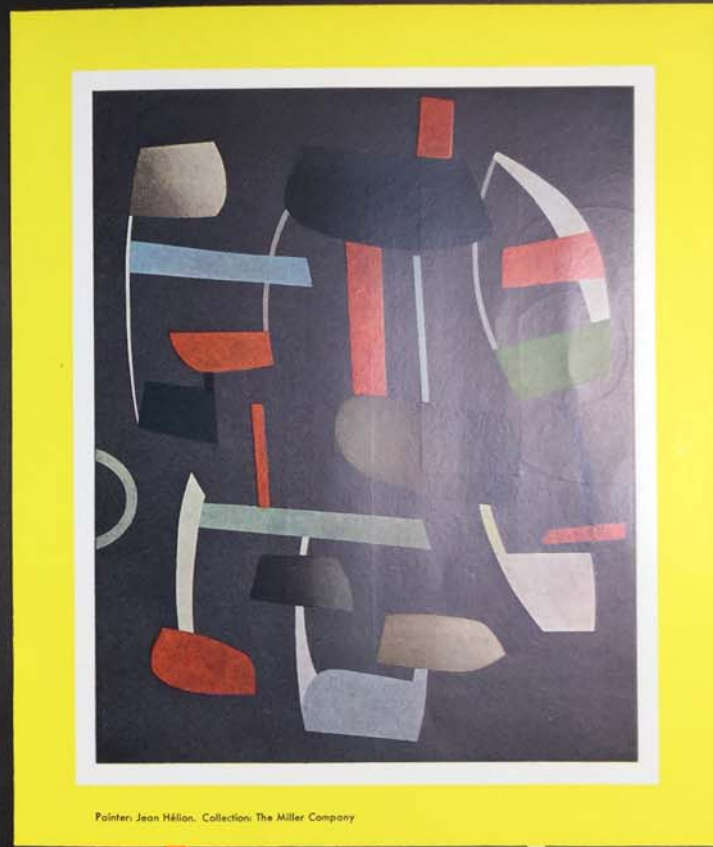
West Virginia Inspirations for Printers 172

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Your eye travels in a voyage of discovery over this spread of ink and paper. Note the ship-shape symbols. Observe the nautical nuance in the arrangement of text, designed with mast and rudder. These surging, prow-like patterns are suggested by the parabolic forms and inherent mobility of Hélión's abstract painting. Contemporary art embarks the imagination upon a cruise of adventure in design. Take a holiday from the commonplace. Tour the galleries of modern art, escorted by your practical insight for applying design to good printing.

3428



Painter: Jean Hélión. Collection: The Miller Company

Jean Hélión, born at Couverne, Normandy, in 1904, established himself in Paris as an architectural draughtsman at the age of seventeen. He studied architecture and devoted his spare time to art. His early work, created within the tradition of Cubism, revealed the influence of the Dutch painters. His recent abstract paintings have drawn attention because of the movement and buoyancy of their composition, linking elements of design in a dynamic interplay.

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Internationally renowned as an architect, Le Corbusier (Charles-Edouard Jeanneret) ranks also as an artist of stature among the abstractionists. Born at Le Chaux-de-Fonds, Switzerland in 1887, he entered art school at thirteen and was apprenticed to a watch-case engraver. He built his first house at the age of seventeen. Le Corbusier did not paint his first picture until he was thirty-one. His paintings from 1918, when he held his first exhibition, until 1928, were all signed "Jeanneret," but since 1928, they have been signed "Le Corbusier." In painting, he organizes his elements with the exactitude of a mathematician. An innate sense of architecture is revealed in the precision and unity of his works of art.



Painter: Le Corbusier. Collection: The Miller Company

Thirst



Advertising is the distillate of many talents. The printer, designer and engraver offer reserves of experience and abilities to slake the advertiser's thirst for new ideas. Tap these fluid stores of know-how for your selling campaign. Break the bottleneck of sales resistance by using good papers. To relieve a drought on the market, wet it well with printing ink. The sales message is tasty and refreshing when stirred with imagination.

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Palitren: John Tunnard, Collection: The Miller Company

John Tunnard was born in 1900 at Caesar's Camp, Sandy, England. He graduated from the Royal College of Art in 1921. After serving as a consultant in design for leading British textile manufacturers, Tunnard retired to Cornwall, devoting his entire time to painting. His first one-man show, composed of still lifes and landscapes, was presented in 1931. In recent years, his abstract paintings, suggesting mechanical objects in an interplay of transparent planes, have won acclaim in London and New York. Critics have praised his abstractions for an architectonic atmosphere. To many, his compositions suggest engineering calculations expressed in plastic form. Thoroughly English in temperament, his recreations include boating and bird-watching.

Architecture is more than "frozen music" of great monumental facades. The architect is an artist whose practical genius is concerned with designs for living. He employs modern technology in the creation of "living space" that is comfortable, efficient, and graceful. And printing, like architecture, is a system of structure. Fine papers are the foundation stones which support fine printing.

Architecture

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Exercise

Looking for exercises in graphic design? Take a few sheets of colored paper. Cut out a random batch of geometric designs: circles, rectangles, zigzags, lozenges. Place these on white paper and move them around until the total effect pleases the eye. What's this, a kid's game or a pattern for Aunt Lucy's crazy quilt? Nothing of the sort. It's intellectual gymnastics in basic design. Laying out the elements of form is a primary step in producing eye-filling advertising. Another important step is the selection of appropriate papers and good inks for the right printing process.

Printed by letterpress on Inspiration Eggshell, 25 x 38 - 60



Painter Fernand Léger. Collection The Miller Company

Fernand Léger was born in Argentan, France in 1881. He entered École des Beaux-Arts in 1901. He began his career as an architectural draughtsman and, later, was employed as a photographic retoucher. His early work reveals the influence produced upon him by the famous master, Paul Cézanne. In 1908, he became interested in cubism and, subsequently, introduced many of these new principles into his film "Ballet Mécanique." This pioneering cinema translated fundamental concepts of design into moving images. In Léger's work, functional symbols and staccato rhythms of color provide stimulating interpretations of the machine age.



Printed by letterpress on Sterling Enamel, 25 x 38 - 80

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Decor



Painter: Juan Gris. Collection: The Miller Company

Juan Gris was born at Madrid in 1887.
His family was of Castilian and Andalusian origin.
He studied engineering until the death of his father when he came to Paris
in 1906 and met Picasso, Braque, and Derain, who were exploring
the new theories and methods of painting.
With Picasso and Braque, he was one of the founders of the
Cubist movement. Gris, a master of plastic relations,
held that it made no difference how elements
appeared in shape, color, and perspective as long as a harmonious
whole was effected. "My art," he said, "is the art
of syntheses, a deductive art."

West Virginia Inspirations for Printers 172

Decor is design applied to your
personal life. Your home and motor-car, even your
necktie, are expressions of You in terms of
eye-appeal. Similarly, the decor
of your packaging mirrors the personality
of your product. Originality in
printed design personalizes
your sales message. Printing and
papers always reflect the individual
character of the advertiser and
the merchandiser.

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**West Virginia
Mill Brand Papers**

Clear Spring Hgloss Litho
Clear Spring Offset
Clear Spring Plate
Clear Spring Super Plate
Clear Spring Text Laid
Clear Spring Text Wave
Cormant Tablet
Inspiration Bond
Inspiration Eggshell
Inspiration English Finish
Inspiration Envelope
Inspiration Index Bristol
Inspiration M. F. Poster
Inspiration Map Bond
Inspiration Offset
Inspiration Super
Inspiration Tablet
Marva Satin Finish
Marva Satin Finish Super
Marva Super Rotogravure
Perink Mimeograph Wave
Sterling Enamel
Vac-Cup-Boc Poster
West Virginia Bond
West Virginia Drawing
West Virginia English Finish Music
West Virginia English Finish Rotogravure
West Virginia English Finish School Book
West Virginia Extra Strong End Paper
West Virginia Hibulk
West Virginia M. F. Antique Laid
West Virginia M. F. Antique Wave
West Virginia M. F. Gunning
West Virginia M. F. Lining
West Virginia M. F. Litho
West Virginia Machine Finish
West Virginia Playing Card
West Virginia Post Card
West Virginia Super Litho
West Virginia Super Rotogravure
West Virginia Super School Book
West Virginia White Writing
West Virginia Machine Coated
West Virginia Bleached Cup and Container Stock
West Virginia White Converting
West Virginia File Folder
West Virginia Ivory Tag

Asphalting Kraft
Bag Kraft
Converting Kraft
Envelope Kraft
Gunning Kraft
Impregnating Kraft
Multi-Wall Sack Kraft
Wasing Kraft
Wet Strength Kraft
Counter Board
Insulating Board
Cylinder and Foordriner Container Board

Design and typography of this issue: Bradbury Thompson

Paintings

The seven paintings reproduced in this issue are from the collection of the Miller Company of Meriden, Conn., manufacturers of industrial and commercial lighting equipment. They appear in the book just published, "Painting Toward Architecture," that includes text by Henry-Russell Hitchcock. The collection of painting and sculpture was made by Mrs. Burton G. Thompson, Jr., art director of the Miller Company and the wife of the president.

West Virginia Papers

Inspiration Eggshell, 25x38-60, 3427, 3428, 3431, 3434
Inspiration Offset, 25x38-120, Cover
Inspiration Super, 25x38-60, 3422, 3424, 3437, 3438
Sterling Enamel, 25x38-80, 3425, 3426, 3429, 3430, 3431, 3435, 3435, 3436

Engravings

Four color process, 133 line screen
3425, 3426, 3429, 3430, 3432, 3435, 3436
Line engravings throughout
Offset lithography in Mill color Cover
Typelures Futura, Spartan, Twentieth Century

Artists

Georges Braque, 3426
Juan Gris, 3436
Jean Hillon, 3429
Le Corbusier, 3430
Fernand Legu, 3435
Joan Miró, 3425
Grandma Moses, Cover
John Tunnard, 3432
Marvin Warsaw, Layout assistant

Cover artist

Grandma Moses (Anna Mary Robertson Moses) was born in Washington County, New York, September 7, 1860. A primitive artist, she began painting about ten years ago the pictures which have since been bought by museums and important private collections. She was discovered by an art collector who saw her paintings displayed in a drug store window near her home in Hoosick Falls, New York. Her first one-man exhibition was held in November 1940 at the St. Etienne Gallery.

West Virginia Pulp and Paper Company



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Distributors of West Virginia Mill Brand Papers

<p>Akron 8, Ohio Atlanta 3, Georgia Augusta, Maine Baltimore 1, Maryland Birmingham 1, Alabama Boston 27, Massachusetts Buffalo 2, New York Canton 3, Ohio Chicago 1, Illinois Cincinnati 25, Ohio Cleveland 1, Ohio Columbus 15, Ohio Dallas 2, Texas Denver 17, Colorado Des Moines 7, Iowa Detroit 26, Michigan El Paso, Texas Erie, Pennsylvania Grand Rapids 2, Michigan Honolulu, Territory of Hawaii Houston 1, Texas Lima, Ohio Lincoln 8, Nebraska Los Angeles 1, California Louisville 1, Kentucky Memphis 1, Tennessee Milwaukee 2, Wisconsin Minneapolis 1, Minnesota Montgomery 2, Alabama Nashville 3, Tennessee New Haven 8, Connecticut New Orleans 12, Louisiana New York 17, New York North Kansas City 16, Missouri Oklahoma City 2, Oklahoma Omaha 8, Nebraska Philadelphia 6, Pennsylvania Phoenix 2, Arizona Pittsburgh 30, Pennsylvania Providence, Rhode Island Richmond 9, Virginia St. Louis 2, Missouri San Antonio 6, Texas San Francisco 5, California Sioux City 4, Iowa Toledo 2, Ohio Washington 3, Dist. of Columbia Wichita 2, Kansas Export Agents</p>	<p>The Union Paper & Twine Co., 31 No. Summit Street S. P. Richards Paper Company, 166-170 Central Avenue, S.W. The Arnold-Roberts Company Bradley-Reese Co., 308 West Pratt Street Graham Paper Company, 2329 First Avenue, North The Arnold-Roberts Co., 78 West 2nd Street, So. Boston The Union Paper & Twine Co., 108 Pearl Street The Union Paper & Twine Co., 500 Columbus Avenue, N.W. West Virginia Pulp and Paper Co., 35 East Wacker Drive The Chatfield Paper Corp., 3265 Colerain Avenue The Union Paper & Twine Co., 1614 East 40th Street The Scioto Paper Company, 142-144 North Third Street Graham Paper Company, 302-306 North Market Street Graham Paper Company, 1625-31 Blake Street Carpenter Paper Company, 106-112 So. W. 7th Street Viaduct The Union Paper & Twine Co., 551 East Fort Street Graham Paper Company, 201-203 Anthony Street The Union Paper & Twine Co., 816 Cascade Street The Grand Rapids Paper Co., 455-9 Ionia Avenue, S.W. Theo. H. Davies & Co., Ltd., Hilo Graham Paper Company, 1401 Sterrett Street The Union Paper & Twine Co., 1223 W. Market Street Carpenter Paper Company, 800 "O" Street Carpenter Paper Company, 6809 Stanford Avenue Graham Paper Company, 711-719 Brent Street Graham Paper Company, 345 South Front Street Moser Paper Company, 118 North Jefferson Street Graham Paper Company, 724-728 First Street, North S. P. Richards Paper Co., 531 North Lawrence Street Graham Paper Company, 10 Cummins Station The Arnold-Roberts Company, 303 Wooster Street Graham Paper Company, 228 South Peters Street West Virginia Pulp and Paper Co., 230 Park Avenue Graham Paper Company, 100 East 14th Street Graham Paper Company, 106-108 E. California Avenue Carpenter Paper Company, 815-823 Harney Street West Virginia Pulp and Paper Co., Public Ledger Bldg. Graham Paper Company, 326 South Second Avenue The Chatfield & Woods Co. of Pa., Second and Liberty Avenues The Arnold-Roberts Company, 840 Hospital Trust Bldg. Richmond Paper Co., Inc., 201 Governor Street Graham Paper Company, 1014-1030 Spruce Street Graham Paper Company, 130 Graham Street West Virginia Pulp and Paper Co., 503 Market Street Carpenter Paper Company, 205-209 Pearl Street The Union Paper & Twine Co., 15 South Ontario Street R.P. Andrews Paper Co., First and H Streets, S.E. Graham Paper Company, 124-126 North Rock Island Street American Paper Exports, Inc., 75 West Street, New York 6</p>
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Paper: Inspiration Offset, 25x38-120
 Process: Offset Lithography

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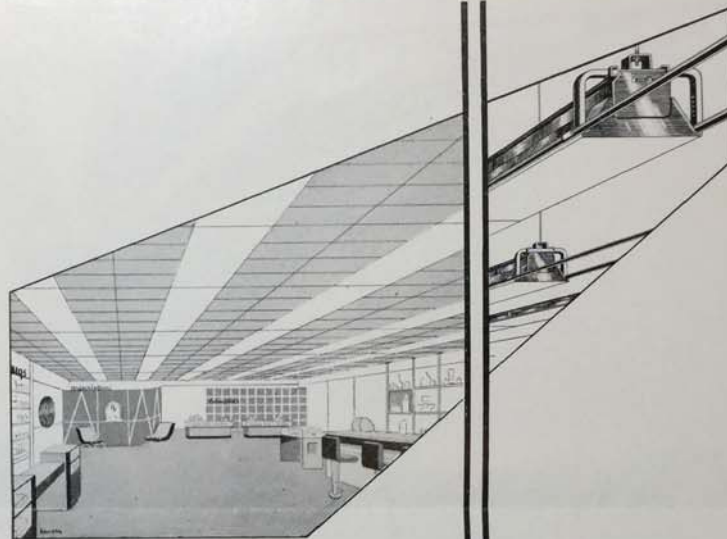
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IF NOT DELIVERED IN FIVE DAYS RETURN TO

THE **Miller** COMPANY
SINCE 1944
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**you get good lighting
plus ceilings unlimited
with miller fluorescent
lighting systems**

For new construction or relighting of stores, offices, schools, factories, and public buildings, MILLER Fluorescent Troffer Lighting Systems offer new flexibility of application. The MILLER Furring Hanger (patented) makes possible the arranging of Troffer light units in blocks, light strips, or geometric patterns, to form any ceiling pattern desired . . . CEILINGS UNLIMITED. FURTHER . . . installation is simplified . . . 50 to 75% fewer supports from structural ceiling are needed . . . wiring costs are cut up to 50% . . . and conduit and conduit fitting costs cut up to 80%.

miller lighting service is all-inclusive

MILLER 50 and 100 FOOT CANDLERS (Continuous Wireway Fluorescent Lighting Systems) have been established as standard for general factory lighting. And MILLER incandescent and mercury vapor reflector equipment has broad factory and commercial application.

MILLER field engineers and distributors, conveniently located, are at your call.

THE miller COMPANY
SINCE 1844

ILLUMINATING DIVISION • MERIDEN, CONNECTICUT

ILLUMINATING DIVISION: Fluorescent, Incandescent, Mercury Lighting Equipment
HEATING PRODUCTS DIVISION: Domestic Oil Burners and Liquid Fuel Devices
ROLLING MILL DIVISION: Phosphor Bronze and Brass in Sheet, Strip and Roll

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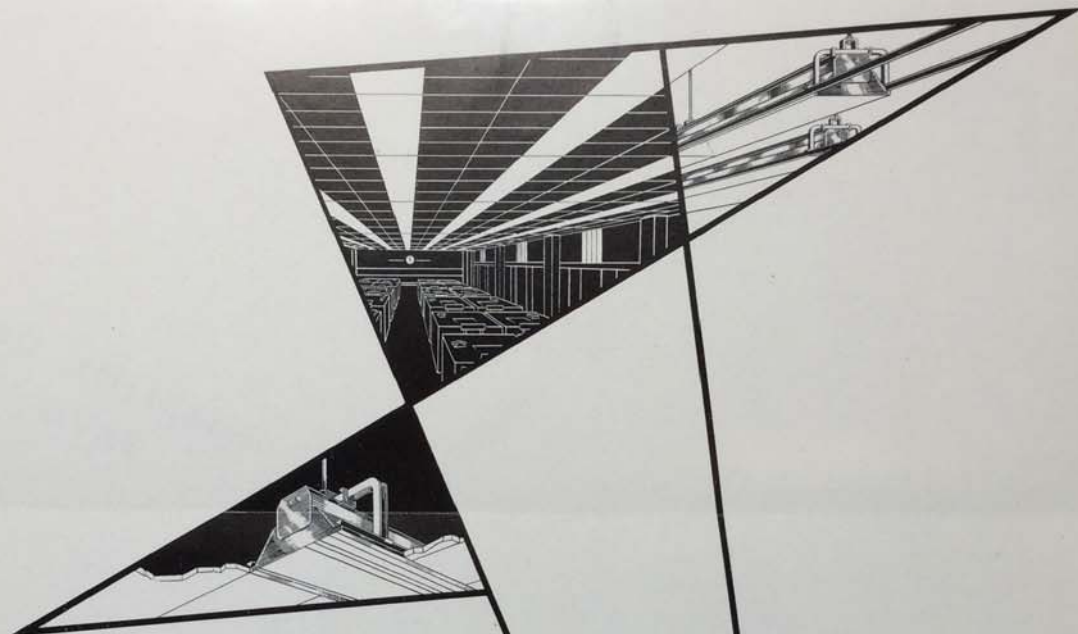
Lighting today—especially a complete Fluorescent lighting installation—is a capital investment. Two factors are given first consideration: (1) accepted reputation of the lighting equipment manufacturer; (2) the practical benefits to be derived from the money invested. The reputation of MILLER is established. Continuous advertising over the years, in trade and business publications, has given us high standing in industrial and commercial circles. And the benefits to be derived from the installation of MILLER FLUORESCENT TROFFER SYSTEMS—consistently stressed in our advertising (see our September-October ad inside)—are outstandingly PLUS. The MILLER name assures you of a hearing. And the proven QUALITY and PERFORMANCE of MILLER FLUORESCENT TROFFER LIGHTING SYSTEMS—with their CEILINGS UNLIMITED “PLUS” benefits, will enable you to close good, profitable sales.

Sec. 562, P. L. & R.

“PLUS!”

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lighting with a new versatility of application . . . ceilings unlimited

You get "good lighting" from MILLER FLUORESCENT TROFFER LIGHTING SYSTEMS — you get, in addition, the opportunity to plan the lighting to form any ceiling pattern desired — CEILINGS UNLIMITED! Interiors of stores, schools, offices, factories, and public buildings are thereby modernized as well as lighted by the use of this one basic lighting system. Installation is simplified. Wiring costs are cut up to 50%, conduit and conduit fitting costs up to 80%. Supports from structural ceiling reduced 50 to 75%.

Miller lighting service, developed over 103 years pioneering in good lighting, is all-inclusive. Its 50 and 100 FOOT CANDLERS (Continuous Wireway Fluorescent Lighting Systems) have been established as standard for general factory lighting. Miller also makes Incandescent and Mercury reflector equipment for factory and commercial application.

MILLER field engineers and distributors are conveniently located.

THE miller COMPANY
SINCE 1844
ILLUMINATING DIVISION, MERIDEN, CONNECTICUT
ILLUMINATING DIVISION: Fluorescent, Incandescent, Mercury Lighting Equipment
HEATING PRODUCTS DIVISION: Domestic Oil Burners and Liquid Fuel Devices
ROLLING MILL DIVISION: Phosphate, Pottery and Glass in Ovens, Trains and Rails

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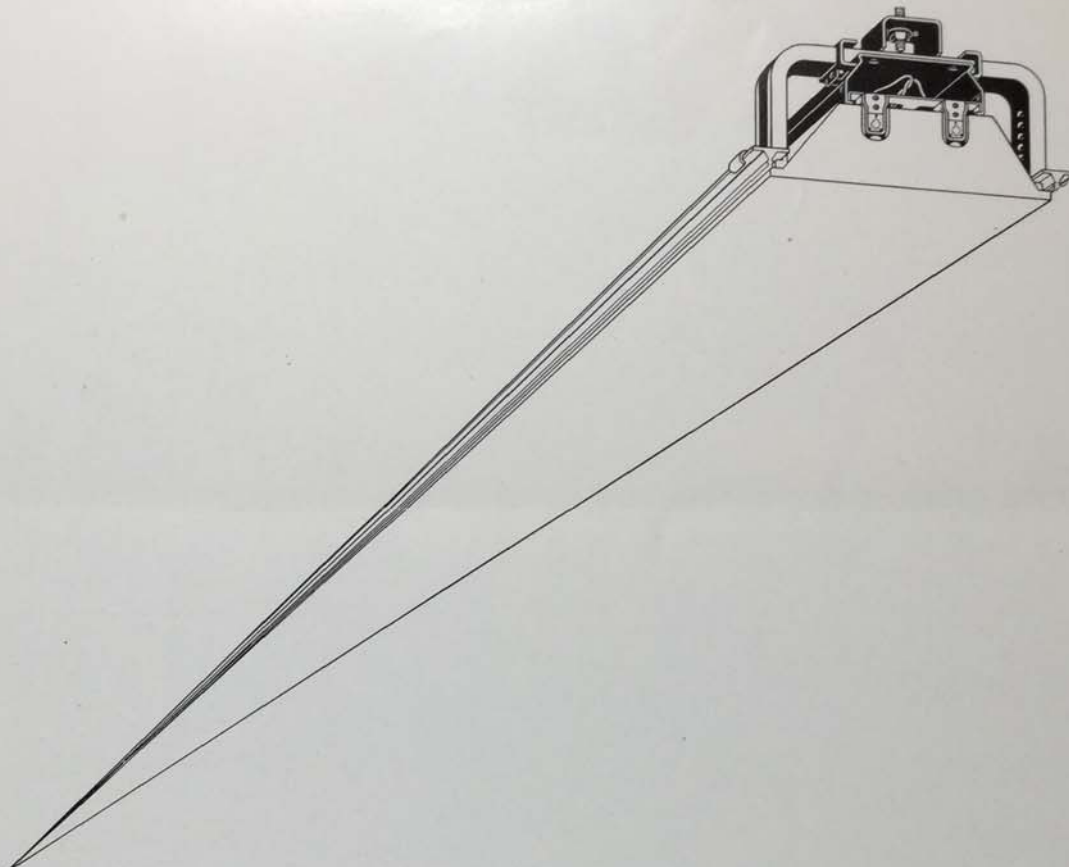
Have you noticed the good preferred position MILLER ads are receiving in trade publications? Our new, fresh, modern layouts have attracted the attention of publishers! And the fine position they are being accorded increase their effectiveness as is testified to by the very substantial inquiries we are receiving. That means that the MILLER name and MILLER Fluorescent Lighting Systems—already widely and favorably known from our advertising over the years—are becoming even better KNOWN. And that means—a very important point in a competitive market—you can count on a welcome and a hearing when you approach prospects with the story of MILLER FLUORESCENT LIGHTING. See our current ad (inside). It will appear during July and August in trade and business publications with nationwide coverage.

**HAVE
YOU NOTICED?**

Sec. 562, P. L. & R.

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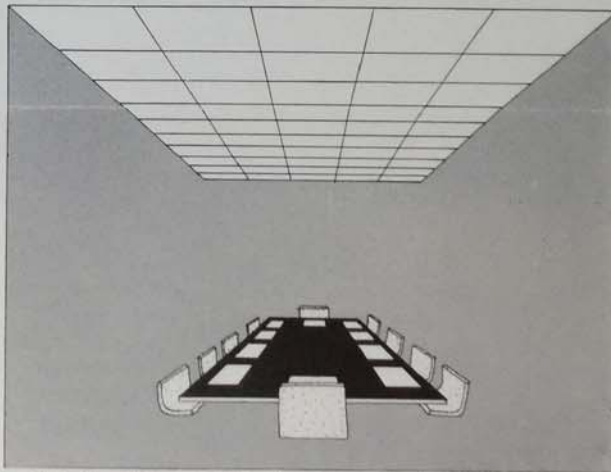


EASY-SEEING LIGHT . . . plus CEILINGS UNLIMITED

MILLER FLUORESCENT TROFFER LIGHTING SYSTEMS not only provide light for "easy seeing" . . . they make it possible for the interiors of stores, offices, schools, factories and public buildings to be planned around the lighting — to use the lighting as a structural aid to form any ceiling pattern desired — CEILINGS UNLIMITED! The MILLER CEILING FURRING HANGER (patented), hung from structural ceiling, supports both furred ceiling and lighting system and makes possible a boundless versatility of lighting application. Simplified installation. 50 to 80% cut in wiring, conduit and conduit fitting costs. More "above ceiling space" for piping and air-conditioning ducts.

Miller lighting service, developed over 103 years' pioneering in good lighting, is all-inclusive. Its 50 and 100 FOOT CANDLERS (Continuous Wireway Fluorescent Lighting Systems) have been established as standard for general factory lighting. And its Incandescent and Mercury Vapor reflector equipment have broad factory and commercial application.

MILLER field engineers and distributors are conveniently located.



THE MILLER COMPANY

Illuminating Division, Meriden, Connecticut

ILLUMINATING DIVISION
Fluorescent, Incandescent
Mercury Vapor Lighting Equipment

HEATING PRODUCTS DIVISION
Domestic Oil Burners
and Liquid Fuel Devices

ROLLING MILL DIVISION
Punching Brakes and Benders
in Sheet, Strip and Roll

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A NAME THAT IS KNOWN is the best door-opener to lighting sales. Modern lighting—especially the installation of a complete Fluorescent lighting system—involves a large capital investment, and with large expenditures involved KNOWN makers of lighting equipment are looked to. MILLER is one. Hundreds of thousands of messages, over the years, in trade and business publications, have made MILLER lighting equipment KNOWN. Inquiries from every section of America prove that they have been read. The name "MILLER" gets you in. MILLER reputation is a definite help to sales in a competitive market, particularly to sales of MILLER FLUORESCENT TROFFER LIGHTING SYSTEMS, with their versatility of application which permits the good light they provide to be used, also, for interior improvement—CEILINGS UNLIMITED. See our current advertisement inside, which will reach industrial and commercial executives in every section of the country.

Sec. 562, P. L. & R.

**THE BEST
DOOR-OPENER TO
LIGHTING SALES**

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a
spiralating
heat
wave

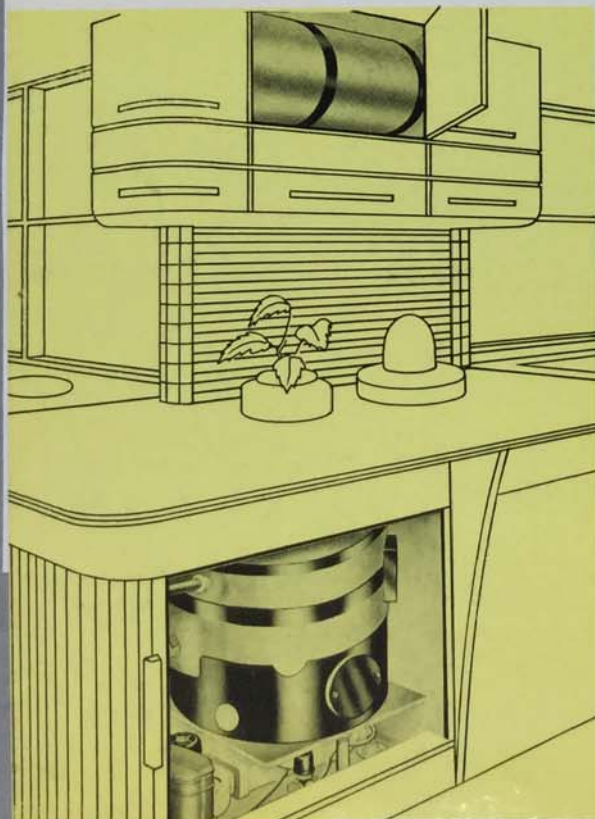
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the complete, compact, economical, automatic heating unit small homes have waited for

It fits the small-home budget. Its compactness and its high uniform efficiency are primarily due to a new heating principle—the Miller-developed Heat Spiralator—which builds up a pressure instead of a draft in the firing zone (fires under positive pressure in the firebox), resulting in a new high heat transmission per square foot of boiler surface. It provides hot water radiation for the heating of small homes of three to five rooms, plus a year-round supply of domestic hot water from the faucet. It can be used with stand-

ard hot water radiators, new type base-board radiators or radiant heat panels.

Its operating cost is low. The burner used (an integral part of this new boiler-burner unit) is a modification of the Miller conversion burner and has a combination gas-electric ignition instead of a pilot flame. Burning No. 1, 2 or 3 oil, it consumes a maximum of 8/10ths of a gallon per hour at high fire. Complete combustion of carbon on each operating cycle.



greater convenience . . .

the miller unit may be placed in an ordinary kitchen cabinet

This new heating unit is so small, so compact, it can be located in an ordinary kitchen cabinet. It is only 23 inches wide, 34½ inches long, and 34 inches high.

An important contribution to the convenience of those who live in a small home without a basement.

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the miller company · meriden · connecticut

HITCHCOCK

illuminating division

fluorescent, incandescent
mercury lighting equipment

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York

millier
SINCE 1844

September 18, 1947

Dear Alfred:

This letter is on one of the new Miller Company letterheads which I mentioned to you the other day, and with it goes the pamphlet about their oil heater with the silk screen print made from the Rivera sculpture on the cover, also one or two proofs of their newest advertisements.

I thought it would interest you to see some of the reproductions of the Miller Company collection as adapted to their promotional material.

Yours sincerely,

Russell

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the miller company · meriden · connecticut

illuminating division

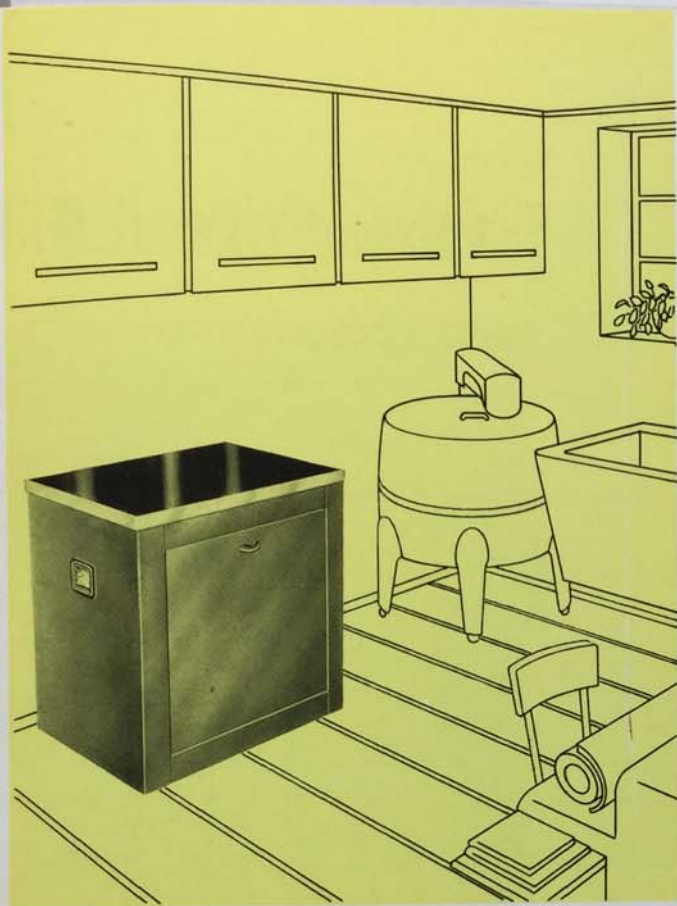
fluorescent, incandescent
mercury lighting equipment

||
miller
SINCE 1844

HEATING PRODUCTS DIVISION: domestic oil burners and liquid fuel devices; ROLLING MILL DIVISION: phosphor bronze and brass in sheets, strips and rolls

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**for basement, utility room or
recreation room**

For installation in basement, utility room or recreation room, the Miller unit is available enclosed in a steel jacket, with attractive overall metallic green finish with chrome trim. Work-table height—36 inches. Width, 24 inches. Length, 36 inches— with linoleum-covered top. Takes up little space.



sculpture in aluminum by José de Rivera from the Miller collection

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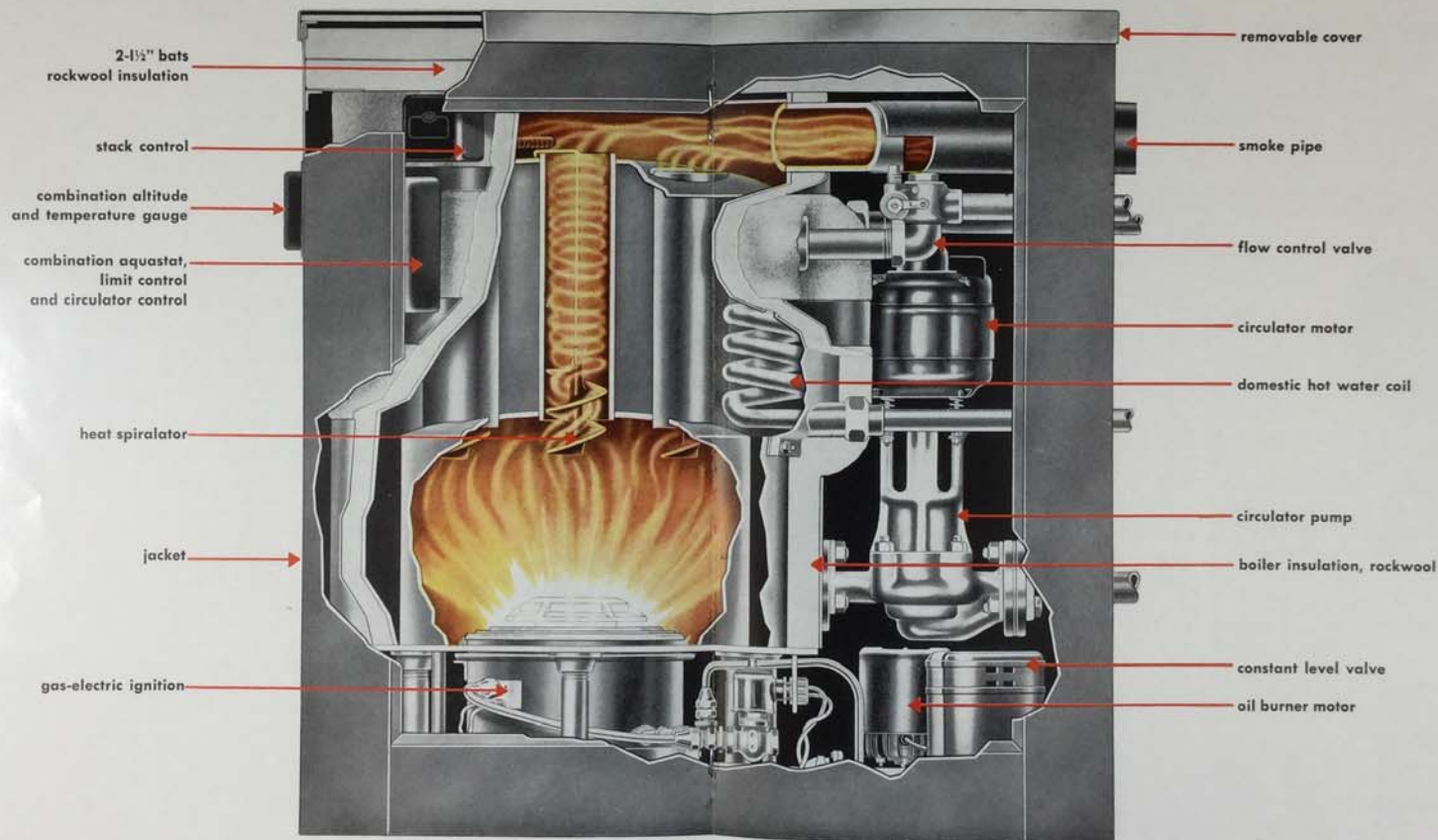
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cutaway view of Miller boiler-burner unit



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the Miller boiler-burner unit comes complete with all controls

cycle of operation

The Controls on Miller Boiler-Burner units go through a definite cycle. They are precision-built to operate automatically, and are ruggedly constructed to withstand constant use. The cycle begins when the ROOM THERMOSTAT calls for heat, starting the TIMING CONTROL, and oil flow from the Constant Level Oil Control Valve. Then the HEATING COIL for the gas ignition is turned on, and, after a predetermined time, the solenoid, controlling the gas flow, opens and the gas is ignited by the HEATING COIL—this flame ignites the pool of oil in the burner, after which the motor is started and the burner is in complete operation. When the thermostat is satisfied, the contacts open, and the Constant Level Valve shuts off the flow of oil to the burner. Upon a drop in temperature of the flue gases, the STACK CONTROL makes contact, which starts the timing control operating to the reset position. Just before the timing control reaches the end of its cycle, it turns off the motor. Upon reaching the reset point, the timing control stops, and is now in position for the next start.



draft regulator

Finely engineered, designed to regulate the draft with a minimum of variation. Can be installed in either a vertical or horizontal position. Hinges and bearings are of heat-resisting steel, accurately machined to close tolerances. They will not corrode or bind, and will not be affected by dampness.



room thermostat

A 2-wire, positive-acting, slow make, slow break control. Accurately calibrated in air-conditioned rooms. Top adjusting dial permits low mounting for living-room comfort. Small differential (less than 1 degree Fahrenheit) assures even temperature at all times.



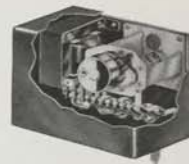
aqua-stat, limit control, circulator control

These are all combined in one unit, actuated by one bellows assembly. This control acts as an AQUASTAT, and maintains a minimum boiler water temperature, assuring an adequate supply of hot water to the faucets at all times. It also acts as a HIGH LIMIT CONTROL, and turns off the burner in case of overheating. In addition, it serves as a WATER CIRCULATOR switch, operating from water temperature only. When the water temperature in the boiler reaches a predetermined temperature, the Circulator starts. When the temperature drops to a predetermined temperature, the Circulator stops. This Start and Stop cycle is the most economical, as it permits only HOT water to circulate through the radiators. The amount of hot water circulating through the radiators is determined by the Room Thermostat setting, thus preventing overheating in mild weather. The only time that all the water in the system is heated and circulated through the radiators is in extreme cold weather.



gas-electric ignition

The combination gas-electric ignition is the most successful and reliable automatic ignition means for vaporizing burners. A small heating coil, located in the cool zone between the perforated sleeve and the outer housing, ignites the illuminating gas coming from a small orifice. The burning gas is then directed against the pool of oil in the burner, igniting it, the gas is then turned off.



timing control

This is the heart of the Miller Boiler-Burner unit with gas-electric ignition. It controls the sequence of operation, and the time interval of operation of all component parts. The timing motor operates on 20 volts, and makes one complete cycle in approximately 15 minutes... 6 for starting, 7 for stopping. The control cannot be stopped once the starting or stopping cycle is started.



oil control valve

The Miller Safety Constant Level Oil Control Float Valve is a precision-built control especially designed for the Miller Unit, to ensure the accurate and safe regulation of fuel to the burner. It has a solid plastic float which overcomes any possibility of leakage or failure in service. It is impervious to oil and chemical action. It will not corrode... will not "grow"... will not "lose" its shape. Anti-flood mechanism automatically resets itself.



stack control

The primary function of the Stack Control is to start the timing control, and re-cycle it to the starting position after the Room Thermostat is satisfied. It is installed in the breeching of the boiler, and is actuated by flue gas temperature, opening or closing a set of contact points through a friction clutch.



sculpture in aluminum by José de Rivera from the Miller collection

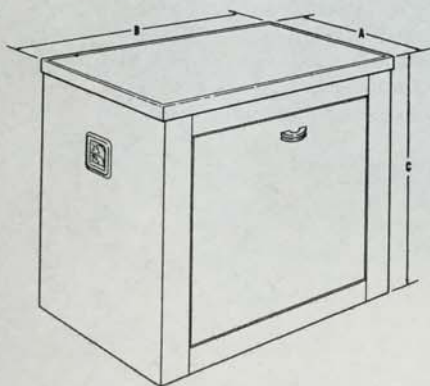
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specifications

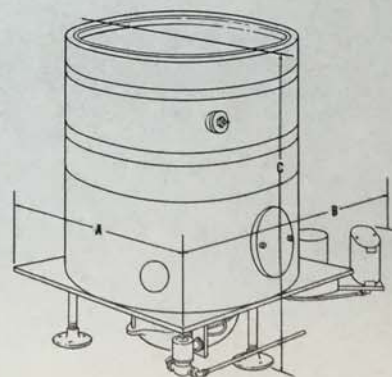
Model No. PB-8-C (With Jacket)

External Dimension A	24"
External Dimension B	36"
External Dimension C	36"
Rating BTU/hr. output	86,500
Burner	Miller Vaporizing
Maximum Capacity GPH	8/10
Ignition	Gas-Electric
Controls	Constant Level Valve Timing Control Combination Aquastat, High Limit and Circulator Control Room Thermostat Draft Regulator Stack Control
Accessories	Flow Control Valve Circulator Indirect Hot Water Coils Combination altitude and pressure gauge
Size Supply Connection	1" IPS
Size Return Connection	1" IPS
Size Domestic Hot Water Connection	1" IPS
Rating Domestic Hot Water Coil	30/40 gallon Biltin at 160-190°F Boiler Water
Approximate Shipping Weight	450 pounds



Model No. PB-8 (Without Jacket)

External Dimension A	23"
External Dimension B	34½"
External Dimension C	34"
Rating BTU/hr. output	86,500
Burner	Miller Vaporizing
Maximum Capacity GPH	8/10
Ignition	Gas-Electric
Controls	Constant Level Valve Timing Control Combination Aquastat, High Limit and Circulator Control Room Thermostat Draft Regulator Stack Control
Accessories	Flow Control Valve Circulator Indirect Hot Water Coils Combination altitude and pressure gauge
Size Supply Connection	1" IPS
Size Return Connection	1" IPS
Size Domestic Hot Water Connection	1" IPS
Rating Domestic Hot Water Coil	30/40 gallon Biltin at 160-190°F Boiler Water
Approximate Shipping Weight	400 pounds



THE MILLER COMPANY Heating Products Division

Meriden, Connecticut

since 1844

Form 956 Printed in U.S.A.