MacAgy

CALIFORNIA SCHOOL OF FINE ARTS

MAINTAINED BY THE SAN FRANCISCO ART ASSOCIATION · AFFILIATED WITH THE UNIVERSITY OF CALIFORNIA · DOUGLAS MACAGY, DIRECTOR

800 CHESTNUT STREET
SAN FRANCISCO 11, CALIF.
PHONE ORDWAY 2640

January 26, 1948

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

Dear Mr. Barr:

Enclosed please find the short piece dealing with space questions, about which I wrote some time ago. It was done with the Magazine of Art in mind, after discussions with Rothko and Goldwater. It had been held up for a long time because I kept re-writing the last part, but last week I concluded I was trying to say too much and decided to reserve the rest for another more comprehensive article. Material for the latter will be tried out on my class this term.

I look forward to the publication of the catalogue of your collections which you were completing in November. As I recall, January was the month in which you expected it to appear. At the time you spoke of a restricted sale, but, knowing how useful your statements would be to students here, I wonder if we could arrange to have a small lot on consignment in our school store?

Yours sincerely,

Douglas MacAgy

Douglas MacAgy
Director

DM:C
Enc. (4)

MACAGY

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800 CHESTNUT STREET
SAN FRANCISCO 11, CALIF.
PHONE ORDWAY 3-2640

November 16, 1948

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

Dear Mr. Barr:

I shall be in New York the week of Monday, November 29. Would it be convenient to see you sometime during that week? I shall phone Monday morning.

Yours sincerely,

Douglas MacAgy,
Director

DM:f

MAKE LUNCH DATE?
MON ✓
TUES
WED

THE CALIFORNIA PALACE OF THE LEGION OF HONOR
Lincoln Park
San Francisco 21, California

OFFICE OF THE DIRECTOR

January 21, 1949
Air Mail

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

Dear Mr. Barr:

This museum is planning to hold an exhibition of ILLUSIONISM AND TROMPE L'OEIL this coming May. We are attempting to make the exhibition as complete as possible since we are publishing what we hope will be a relatively definitive catalogue on the subject. This publication will appear, of course, simultaneously with the exhibition, but it actually will be a modest book on the subject rather than a guide to an exhibition.

I should very much like to talk with you in regards to the twentieth century section when I am in New York in February. I will be there for the first and second. Perhaps, you could set aside a little time for me.

5:30

Would you please let me have your answer at the following address since I am leaving for the east shortly:

c/o Miss Jeanne Reynal
240 West 11th Street
New York City

Sincerely yours,

Jermayne MacAgy

Jermayne MacAgy
Curator

JM/m

MacAgy

January 24, 1949

Dear Mrs. MacAgy:

I should like very much to see you during your stay in New York; the catalog on Illusionism and Trompe l'Oeil sounds most interesting. An hour late in the afternoon is usually most convenient for me; could you arrange to come to the museum say at 5:30 on Tuesday the first? Perhaps you would call my secretary when you arrive in the city and you can arrange a definite time then.

Sincerely,

Mrs. Jermayne MacAgy
c/o Miss Jeanne Reynal
240 West 11th Street
New York City

AHB/ob

CALIFORNIA PALACE OF THE LEGION OF HONOR • LINCOLN PARK • SAN FRANCISCO 21

MacAgy

January 9, 1951

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

Dear Mr. Barr:

This letter is a grateful acknowledgement of your cooperation which helped to make our 4th Annual of Contemporary American Painting a successful exhibition. We hope that the catalogue, which has been sent to you, indicated the nature and scope of the show.

The Museum's Board of Trustees joins with me in expressing sincere appreciation for the part your Museum played in the realization of our exhibition.

Sincerely yours,

Jermayne MacAgy

Jermayne MacAgy,
Acting Director.

JM:ER

ABOUT THE PARTICIPANTS (continued)

Darius Milhaud, French-born composer and conductor; compositions include 13 string quartets, 3 symphonic suites, 3 symphonies, 6 chamber orchestra symphonies, 12 operas and 14 ballets; member of Superior Council Conservatory of Music, Paris, 1937-1940; professor of composition at Mills College since 1940.

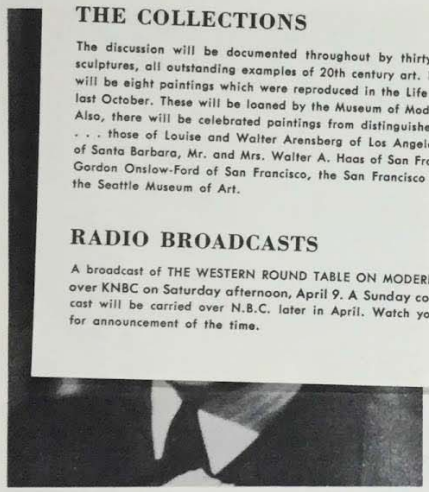
Gregory Bateson, English-born cultural anthropologist; has done field work on anthropology in New Guinea and Bali; author of "Naven," and co-author with wife, Margaret Mead, of "Balinese Character"; taught at New School for Social Research in New York and at Harvard; during World War II worked at Museum of Modern Art in New York in film library analyzing German films; currently lecturing on medical anthropology at the Langley Porter Clinic of University of California Medical School.

THE COLLECTIONS

The discussion will be documented throughout by thirty-eight paintings and sculptures, all outstanding examples of 20th century art. Included among these will be eight paintings which were reproduced in the Life magazine symposium last October. These will be loaned by the Museum of Modern Art in New York. Also, there will be celebrated paintings from distinguished western collections . . . those of Louise and Walter Arensberg of Los Angeles, Wright Ludington of Santa Barbara, Mr. and Mrs. Walter A. Haas of San Francisco, Mr. and Mrs. Gordon Onslow-Ford of San Francisco, the San Francisco Museum of Art, and the Seattle Museum of Art.

RADIO BROADCASTS

A broadcast of THE WESTERN ROUND TABLE ON MODERN ART will be made over KNBC on Saturday afternoon, April 9. A Sunday coast-to-coast broadcast will be carried over N.B.C. later in April. Watch your local newspapers for announcement of the time.



FRANK LLOYD WRIGHT

NORMAN BEL GEDDES

CAGY, DIRECTOR
NUT STREET
SCO 11, CALIF.
DWAY 3-2640

'ERN ROUND TABLE
RN ART

isco Art Association is sponsoring
Round Table on Modern Art to be
ncisco on April 8th and 9th. This
being organized by Douglas Mac-
of the California School of Fine
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ion of our time to bear on perti-
of art today.

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ebrated authorities are coming to
o from widely scattered points
ted States to discuss, compare, and
on the trends and significance of
the art of the twentieth century.

Last fall LIFE *Magazine featured in its October 11th issue a symposium on Modern Art which brought the largest response to the magazine of any feature it had ever published. In it many distinguished individual opinions were expressed and much debate was recorded, thereby stimulating a wide upsurge of discussion throughout the country by artists and laymen alike. It is felt that* The Western Round Table on Modern Art *can add greatly to the sum total of authoritative opinion thus far expressed on today's art and that in it certain conclusions may be reached and new ideas may be stimulated.*

Participants in the round table will be Frank Lloyd Wright, *internationally recognized architect;* Norman Bel Geddes, *one of the foremost designers of our day, as well as author and theatrical producer;* Arnold Schoenberg, *celebrated composer;* Marcel Duchamp, *prominent New York artist;* Andrew C. Ritchie, *newly appointed director of painting and sculpture at the Museum of Modern Art in New York;* Alfred Frankenstein, *San Francisco's distinguished Music and Art editor of the Chronicle and lecturer on art;* Robert Goldwater, *editor Magazine of Art, and*

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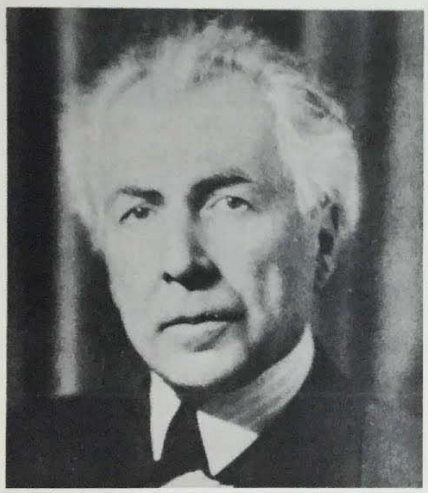
SAN FRANCISCO ART ASSOCIATION BULLETIN

MARCH 1949 · VOL. 15 · NO. 3



FRANK LLOYD WRIGHT

NORMAN BEL GEDDES

THE WESTERN ROUND TABLE ON MODERN ART

The San Francisco Art Association is sponsoring The Western Round Table on Modern Art *to be held in San Francisco on April 8th and 9th. This symposium is being organized by Douglas MacAgy, Director of the California School of Fine Arts, with the object of bringing some of the most informed opinion of our time to bear on pertinent questions of art today.*

At the Association's invitation a number of internationally celebrated authorities are coming to San Francisco from widely scattered points across the United States to discuss, compare, and offer opinion on the trends and significance of the art of the twentieth century.

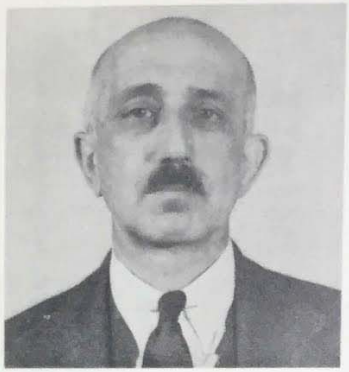
Last fall LIFE *Magazine featured in its October 11th issue a symposium on Modern Art which brought the largest response to the magazine of any feature it had ever published. In it many distinguished individual opinions were expressed and much debate was recorded, thereby stimulating a wide upsurge of discussion throughout the country by artists and laymen alike. It is felt that* The Western Round Table on Modern Art *can add greatly to the sum total of authoritative opinion thus far expressed on today's art and that in it certain conclusions may be reached and new ideas may be stimulated.*

Participants in the round table will be Frank Lloyd Wright, *internationally recognized architect;* Norman Bel Geddes, *one of the foremost designers of our day, as well as author and theatrical producer;* Arnold Schoenberg, *celebrated composer;* Marcel Duchamp, *prominent New York artist;* Andrew C. Ritchie, *newly appointed director of painting and sculpture at the Museum of Modern Art in New York;* Alfred Frankenstein, *San Francisco's distinguished Music and Art editor of the Chronicle and lecturer on art;* Robert Goldwater, *editor Magazine of Art, and*

ARNOLD SCHOENBERG

ALFRED FRANKENSTEIN

ROBERT GOLDWATER



GEORGE BOAS

MARK TOBEY

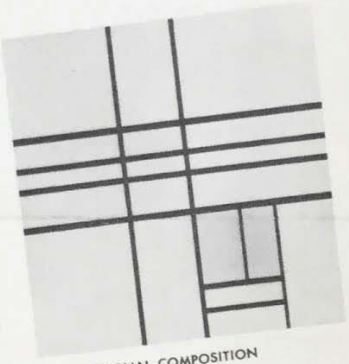
MARCEL DUCHAMP

associate professor of art, Queen's College; Mark Tobey, *nationally known Seattle artist; and* Kenneth Burke, *eminent literary and art critic. Moderator is to be* George Boas, *visiting professor of philosophy at the University of California, trustee of the Baltimore Museum of Art, and author of "A Primer for Critics."*

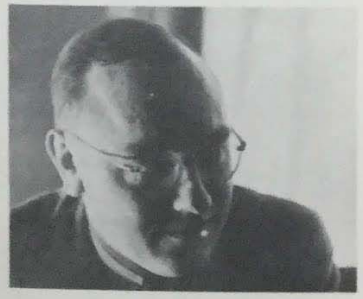
Discussion periods, which will be held at the San Francisco Museum of Art, will be closed except on Friday evening, April 9, at 8 p.m. when members of the San Francisco Art Association will be invited to attend. Admittance by ticket only. These will be issued free of charge to members writing in for them to Mrs. Clarence Lindner, Chairman, Women's Auxiliary, San Francisco Art Association, 800 Chestnut St., San Francisco 11.

ERNST: THE TOTTERING WOMAN

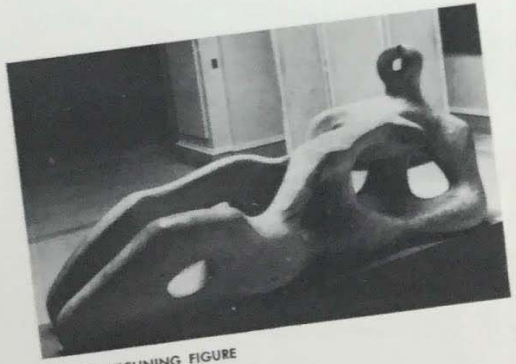
MATISSE: WOMAN WITH A HAT



PIET MONDRIAN: COMPOSITION

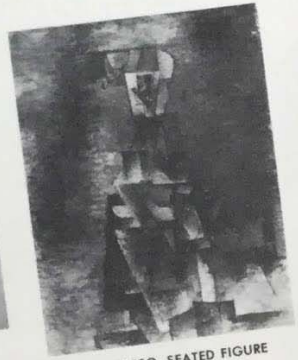


ANDREW C. RITCHIE

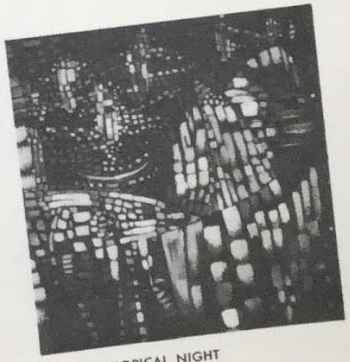


MOORE: RECLINING FIGURE

MAGRITTE: THE PORTRAIT



PABLO PICASSO: SEATED FIGURE



PAALEN: TROPICAL NIGHT

CALIFORNIA SCHOOL OF FINE ARTS

sfsa BULLETIN

800 CHESTNUT · SAN FRANCISCO 11 · CALIFORNIA

ABOUT THE PARTICIPANTS

Frank Lloyd Wright, internationally known architect; designed Imperial Hotel, Tokyo; creator of the Taliesin Foundation.

Norman Bel Geddes, famed industrial, architectural and theatrical designer; has designed 200 theatrical productions since 1916; in 1945 created "Toledo Tomorrow," master city plan for Toledo, Ohio.

Arnold Schoenberg, Austrian-born composer ("Pelleas and Melisande, Symphonic Poem," "Kol Nidre, Chorus and Orchestra," and many other works for piano and for orchestra); compositions introduced a new style of dramatic musical force; has had enormous influence on young American composers.

Marcel Duchamp, widely known French artist; one of the early stylists in modern painting; "Nude Descending a Staircase" (shown at right) has been the subject of endless controversy.

Andrew C. Ritchie, recently appointed Director of Painting and Sculpture at Museum of Modern Art in New York; author of "English Painters, Hogarth to Constable"; contributor to art magazines; lecturer.

Alfred Frankenstein, Music and Art editor of San Francisco Chronicle; discovered pictures by Victor Alexandrovitch Hartmann, Russian artist, on which is based well-known musical composition "Pictures at an Exhibition," by Moussorgsky; lecturer on art.

Robert Goldwater, editor of the Magazine of Art; associate professor of art at Queen's College; author of "Primitivism in Modern Painting," "Artists on Art"; frequent contributor to art magazines.

Mark Tobey, nationally recognized Seattle artist; known as senior painter of the modern group in the Northwest.

Kenneth Burke, professor at Bennington College, Vermont; literary critic; author of "Attitudes Towards History," "Permanence and Change," "A Grammar of Motives."

George Boas, philosopher; professor of history of philosophy at Johns Hopkins since 1921; currently visiting professor of philosophy at University of California; trustee of Baltimore Museum of Art; author of "A Primer for Critics."

MARCEL DUCHAMP: NUDE DESCENDING A STAIRCASE

FOLDER DESIGN · MILTON CAVAGNARO
LITHOGRAPHY · WALLACE KIBBEE & SON

CAGY, DIRECTOR
NUT STREET
SCO 11, CALIF.
DWAY 3-2640

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DORR BOTHWELL
PAUL FORSTER
UGLAS MACAGY
CH DON SHORT
MINOR WHITE

CALIFORNIA SCHOOL OF FINE ARTS

MAINTAINED BY THE SAN FRANCISCO ART ASSOCIATION · AFFILIATED WITH THE UNIVERSITY OF CALIFORNIA · DOUGLAS MACAGY, DIRECTOR

800 CHESTNUT STREET
SAN FRANCISCO 11, CALIF.
PHONE ORDWAY 3-2640

April 18, 1949

Mr. Alfred Barr
The Museum of Modern Art
11 West 53rd Street
New York City, N.Y.

Dear Alfred:

Time not withstanding, the Symposium was a great success. Besides listening to the four sessions, I have since had the opportunity to review most of the proceedings on our wire recording. The result, which will run to some three hundred pages of transcript at the outset of editing, should prove to be not only a valuable anthology of informed opinion, but also the start of new thought on several aspects of the subject.

The whole thing turned out to be a rather adventurous undertaking under the sometimes silly and sometime shrewd gatling fire of our notorious architect, I am convinced, however, that the edited proceedings will make an important contribution to the art literature of this period. Because of this, I should like to place the document in the hands of a dependable publisher. To that end (and this is confidential), I should much prefer to have Goldwater handle it than to have Frankfurter take it over as he has offered ~~often.~~ Perhaps you might find a minute to talk it over with Goldwater.

After I have read the transcript, which is not yet prepared, I shall send you a few concrete details.

Yours sincerely,

Douglas

Douglas MacAgy

DM:C

MacAgy

June 1, 1949

Dear Douglas:

Forgive me for not answering your letter of the 18th. Robert Goldwater has not spoken about the possibility of editing the Symposium, but it does sound ~~like~~ as if it would make a good article.

Congratulations to you on the Illusionism Exhibition. I am writing your wife separately, but can't say too often what a handsome catalog and what an intelligent show I think it is.

Sincerely,

Mr. Douglas MacAgy, Director
California School of Fine Arts
800 Chestnut Street
San Francisco 11, California

AHB:jws

Mrs. MacAgy

CALIFORNIA SCHOOL OF FINE ARTS

November 9, 1949

June 1, 1949

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

Dear Alfred:

Dear Mrs. MacAgy:

Forgive me for not acknowledging receipt of the extremely interesting catalog on Illusionism. It seems to me one of the most brillant and well studied exhibition catalogs I have seen in years. My congratulations to you.

Would it be an imposition to ask whether you could send an extra copy for our library?

Sincerely,

Douglas MacAgy
Director

Mrs. Douglas MacAgy
California Palace of the
Legion of Honor
Lincoln Park 21
San Francisco 21, California

AHB:jws

P.S. If you sent a copy to J. T. Soby, Farmington, Conn. I think he might give it some notice in the Saturday Review of Lit. A.B.

Mac Agy

CALIFORNIA SCHOOL OF FINE ARTS

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800 CHESTNUT STREET
SAN FRANCISCO 11, CALIF.
PHONE ORDWAY 3-2640

November 9, 1949

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

Dear Alfred:

In the hope that you will be interested to run through a digest of the proceedings of the Western Round Table on Modern Art, I am sending you a copy on its receipt from the bindery today.

I shall be in New York next week and the week after, during which I shall give you a ring in the hope that you might have lunch with me during that time.

Yours sincerely,

Douglas

Douglas MacAgy
Director

DM:C

MacAgy

CALIFORNIA SCHOOL OF FINE ARTS

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800 CHESTNUT STREET
SAN FRANCISCO 11, CALIF.
PHONE ORDWAY 3-2640

May 5, 1950

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

Dear Alfred:

Just a note to give you the news that I plan to take on a new job as an executive director of the Board of a film company in July. This job will bring me to New York frequently, when I hope to see you more regularly than heretofore.

Yours,

Douglas MacAgy

DM:C

CALIFORNIA SCHOOL OF FINE ARTS

MAINTAINED BY THE SAN FRANCISCO ART ASSOCIATION · AFFILIATED WITH THE UNIVERSITY OF CALIFORNIA · DOUGLAS MACAGY, DIRECTOR

800 CHESTNUT STREET
SAN FRANCISCO 11, CALIF.
PHONE ORDWAY 3-2640

May 10, 1950

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

Dear Alfred:

Following my resignation last week, the Board of Directors has asked me to help them in the selection of a candidate for my job here.

It is the Board's wish to maintain the curriculum on the basis which has been built up during the past five years. They would like someone who would continue to build the program. This person, they feel, should have had some administrative experience (though not necessarily in the art school field), should be preferably a man who is not a practising artist, and if possible, one who has a reputation in art circles. Alfred Frankenstein, for example, feels that, in view of the School's national stature at this time, a new director of note would lend weight to its continuing reputation. I should consider it a great favor if you could assist us.

Best regards,

Yours,

Douglas MacAgy

DM:C

MacAgy

May 16, 1950

Dear Douglas:

Thank you for your letter of May 10th. I shall let you know if I have any ideas; meanwhile, let me say how happy I am you are coming East.

Sincerely,

Mr. Douglas MacAgy
Director — California School of Fine Arts
800 Chestnut Street
San Francisco 11, California

AHB:hrr

MacAgy

November 7, 1950

Dear Mr. MacAgy:

In cleaning out some files in our office, I came across a group of magazines and brochures which seem to belong to you.

Won't you let us know what you would like us to do with them? If you would like them returned to you, would you please let us have an address.

Sincerely,

Secretary to Mr. Barr

Mr. Douglas MacAgy
c/o Mrs. Douglas MacAgy
California Palace of the Legion
of Honor
Lincoln Park 21
San Francisco 21, California

js

Mr. d'Harnoncourt

please return

CALIFORNIA SCHOOL OF FINE ARTS

MAINTAINED BY THE SAN FRANCISCO ART ASSOCIATION · AFFILIATED WITH THE UNIVERSITY OF CALIFORNIA · DOUGLAS MACAGY, DIRECTOR

800 CHESTNUT STREET
SAN FRANCISCO 11, CALIF.
PHONE ORDWAY 3-2640

June 8, 1950

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

Dear Alfred:

After careful consideration, the Board of Directors decided to appoint my successor from the current faculty. Ernest Mundt was chosen -- a good choice, I think.

I expect to be in New York early in the fall, or possibly sooner, and I look forward to seeing you. Longish stays in New York during the coming year, combined with some travel abroad, should help me to keep in close touch with the art interests which, of course, are most important to me. At this point, it seems probable that I shall have more time to write than this job has allowed. The company with which I shall be associated is concerned with various aspects of twentieth century culture among ourselves and so-called primitive peoples. The films are straight documentaries in some instances and dramatized forms for regular distribution as well. Although I shall not join the firm until July, Jerry and I stole away last week to the Northwest coast, where some pictures involving the Kwakiutl are being taken. You may be astonished, as we were, to learn that much of the old culture still flourishes -- though in secret. I look forward to showing you some of the photographs when I see you. The prevalence of good carvings in masks and poles is also a surprise.

After another visit north this summer, I shall see you. Meanwhile, my best wishes for your summer.

Yours sincerely,

Douglas MacAgy

DM:C

MEASURE is a critical quarterly concerned with the interpretation of significant events and movements of our generation and with the assessment of their importance for man and society. A legislative act, a work of art, a scientific theory, an interpretation of the past - all these affect the outlook and the life of every one of us. Since these are concerns not of scholars and experts alone but of every literate man and woman, MEASURE is addressed to the educated public. MEASURE hopes to achieve a mean between the partisan and the academic, so that its readers may appraise the issues which challenge them from a viewpoint more detached than that of the current affairs commentator. Detachment should be neither insulation nor indifference. MEASURE is conceived as a lighthouse, not an ivory tower. Moral and metaphysical truths must be lived in order to be realized, and MEASURE hopes to lead men toward the living of them.

No journal can claim the attention of the audience which the Editors of MEASURE hope to attract unless it is more than a collection of monologues on a variety of interesting topics. Such a journal must be conceived of as a discourse bringing together intelligent people - readers as well as authors - in order to reconcile and harmonize their thoughts and render them fruitful. The Editor of this journal cannot be a paternal mentor but rather a moderator of the discourse, seeking only to steer it and

hoping that it reaches a goal. The Editors of MEASURE believe this to be the scope and limitation of their responsibility. They consider it to be equally essential to be tolerant and to have convictions. They certainly do not know the answers to all the important questions they hope to raise, but there are values to which they are committed and which they acknowledge. The values to which MEASURE is devoted include the dignity of the person and the idea of a community in which that dignity is actualized. Another is the tolerance which results not from unwillingness or inability to make a choice but from the respect for honest thought which reflects their concept of man.

MEASURE is edited by a group of men, of whom most are members of the faculty of the University of Chicago. They differ in interests and beliefs but share the same basic convictions. They will be assisted by a group of foreign advisors, chosen on the basis of their knowledge of the intellectual horizon of the countries they represent. MEASURE, it is hoped, will thus be able to present that variety of viewpoints and approaches which not only reflects the present condition of our civilization but is one of its more valuable assets. Nevertheless, contributors will be urged to express their ideas in a universal idiom. The abiding concerns of men frequently appear re-

fracted by national cultures and traditions. It is part of MEASURE's task to distinguish the universal from such individual manifestations. To give but one example, Federalism as a political program means different things to the American and the European. But both conceive of Federalism as a bridge to span the widening chasm between the State and the individual, and both should be reminded that this common concern must be the starting point for all political solutions.

MEASURE is addressed to an international audience. It seeks to remind people everywhere of the ideals which they share and which unite them. In this sense, MEASURE seeks to realize, on the intellectual and spiritual level, that world community which must be the paramount goal of our age.

THE UNIVERSITY OF CHICAGO
CHICAGO 37 · ILLINOIS
COMMITTEE ON SOCIAL THOUGHT

October 22, 1948

Mr. Alfred H. Barr, Jr.
11 West 53 Street
New York, New York

Dear Mr. Barr:

I am writing to you as the Managing Editor of a new journal we have just founded. It is to be a quarterly tentatively called MEASURE. Most of the editors are members of the University of Chicago faculty, with Mr. Hutchins as Chairman of the Editorial Board. The enclosed preliminary statement of intentions may give you an idea of what we have in mind.

We would very much like to enlist you as a contributor. I am myself an art historian by training and have long followed with admiration your courageous and constructive work. Unfortunately I missed the lecture which you gave here in recent years (on the arts under the dictatorships, if I understand correctly), and which was greatly admired by everyone I talked to. The subject is one that would interest us greatly, and I wonder whether you could be prevailed upon to write us an essay on it. We have in mind essays of about 5000 words, but of course we hope to receive them from persons and on subjects not profitably held to any rigid limit. Depending on the length of the essay we can offer a fee in the neighborhood of $150.

I hope to hear from you at your earliest convenience.

Very sincerely yours,

Otto G. von Simson

Otto G. von Simson

OS:rk

Barr pers.

MEASURE A CRITICAL JOURNAL Published (Measure)

EDITORIAL OFFICES
1126 East 59th Street
Chicago 37, Illinois

October 29, 1948

September 11, 1950

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

Dear Mr. von Simson:

Thank you for your letter of October 22. I am most honored at your invitation to contribute to Measure. Unfortunately my commitments to the Museum will prevent my writing for outside publication during the coming year.

Measure would seem a most interesting venture. My best wishes for a success.

Sincerely,

Mr. Otto G. von Simson
The University of Chicago

AHB. KG

Dear Mr. [illegible]

I received a short book on the art dictatorship under Hitler by Paul Ortwin Rave, of whom you may [illegible] since he [illegible] Third Reich. This book does not explore Nazi taste or Nazi art but is a brief (72 pages) and illuminating account of the measures taken by the Nazis to suppress art.

I wonder if you might be interested in reviewing this book for us, or in using the book to raise some question concerning the relationship between art, the state, and censorship which you consider significant.

I send you under separate cover the current number of the magazine, which may give you some idea of its character. I am now projecting a number of shorter and more topical features, including book reviews, which are to assess critically some current event of general significance. For Measure, which ought to be 2,000 words or less, we can offer our contributors a small fee of $50.00.

With best wishes,

Very sincerely yours,

Otto G. von Simson

MEASURE A CRITICAL JOURNAL *Published four times a year*

EDITORIAL OFFICES
1126 East 59th Street
Chicago 37, Illinois

September 11, 1950

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

Dear Mr. Barr:

I have received a short book on the art dictatorship under Hitler by Paul Ortwin Rave, of whom you may know since he is one of the best gallery directors in Germany. The book does not explore Nazi taste or Nazi art but is a brief (74 pages) and illuminating account of the measures taken by the Nazis to suppress modern art.

I wonder if you might be interested in reviewing this book for us, or in using the book to raise some question concerning the relationship between art, the state, and censorship which you consider significant.

I am sending you under separate cover the current number of the magazine, which may give you some idea of its character. I am now projecting a number of shorter and more topical features, including book reviews, which are to assess critically some current event of general significance. For such feature, which ought to be 2,000 words or less, we can offer our contributors a small fee of $50.00.

With best wishes,

Very sincerely yours,

Simson

Otto G. von Simson

AHB - Refused
Measure

September 27, 1950

Dear Mr. von Simson:

I am sorry to say that I am so far behind in a book which I am now writing that I cannot take on any other writing at all, much as I should like to do a piece for you on the relation of the Nazis to modern art.

I appreciate your having asked me.

Sincerely,

Mr. Otto G. von Simson
Managing Editor
MEASURE
1126 East 59th Street
Chicago 37, Illinois

P.S. Your request is particularly tantalizing since in 1933 I wrote quite a long and careful article on what the Nazis were doing to modern art in Germany just two months after it had begun to happen. I submitted it to some five or six magazines in this country which were not in the least interested. It was published finally a dozen years later.

Mc Kim

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LIBERAL PARTY newsletter

January 31, 1949.

Dear Charlotte,

Thanks ever so much for the clippings of Mr. Taylor's speeches.*

There is so much nonsense in Taylor's recent remarks that it is hard to know how to criticize them.

His mournfull account of European Art is simply not true. There is little vitality in French Art but that was something that was started long before the War. On the other hand there is much more vitality in Italian painting and sculpture than at any time during the past thirty years. The same is true of Great Britain, Belgium, Switzerland to my knowledge.

I agree however, that the Louvre is in an excellent state - however, one wonders if the health of a Museum of historical art indicates artistic vitality in the nation.

I do agree with Taylor, that if art " is to survive it must have the patronage of those who love and believe in it". Few Americans in recent years have shown such ignorance or contempt for, and malice toward the living artist of his own country.

My best to William.

Sincerely,

[*Francis Henry Taylor RER]

Mrs. William McKim,
420 Hibiscus Avenue,
Palm Beach,
Florida.

Mac Arthur

LIBERAL PARTY newsletter

Issued by the STATE COMMITTEE OF THE LIBERAL PARTY.
MEL MEYERS, *Editor*

VOL. 2, NO. 2
MAY, 1951

PARTY LIFE

By BEN DAVIDSON
Executive Director, Liberal Party

THAT SALES TAX AGAIN!

Impellitteri put it through. This in spite of overwhelming opposition from entire citizenry. Public hearings showed business, labor, consumers, civic organizations as well as Liberal Party, solidly opposed . . . Former Councilman Palestin spoke for the Liberal Party at both the City Council and Board of Estimate hearings. Walter Kirschenbaum at the Mayor's hearings . . . Our Brooklyn organization, Abe Roth, director, stole the limelight with its horse and wagon display in which a Pirate had Father Knickerbocker down and out. Attracted wide attention . . . Central Dressmakers Club had another one touring the Garment Center . . . Liberal Party's action received wide press and radio coverage: Times, Tribune, News, Mirror, Post, Telegram, Journal American, Compass, also over WCBS, WNBC, WJZ, WFDR, WPIX . . . Special leaflets distributed by 24th A.D. Kings, 8th and 10th A.D., Bronx, and by members of Astoria Club, Queens. Neighborhood petition drive by N. 15th A.D., N. Y. County.

We fought this issue through from beginning to end—at the State Capitol in Albany and at City Hall in N. Y. City. Impellitteri and Dewey just disregarded the democratic will of the people.

(Continued on Page Three)

THE MacARTHUR AFFAIR by ADOLF A. BERLE, Jr.

The MacArthur controversy is dangerous mainly because it hides the real peril. The Kremlin is stepping up its war-and-revolution effort, endeavoring to act while this country debates. The Kremlin has: (1) Organized and provided an air force to be used against us by the Chinese in Korea, estimated at 1200 planes. If a May drive is begun, it will be all-out. (2) Activated a front in Iran. The pro-Communist "Tudeh" Party (run by the Soviet Embassy in Tehran) is conducting strike and guerrilla operations in the Persian oil fields. The objective is to take over Iran, but in any case to cut off, as far as possible, the West European oil supply, much of which is Persian. Primarily this is an offensive against Western Europe on the economic front. For the long pull, it is an opening gun in the attempt to control the Persian Gulf, Iraq and Syria, bringing Kremlin force to the eastern shore of the Mediterranean. (3) Stepped up mobilization—and manoeuvres—of satellite and Soviet force around Yugoslavia. Meanwhile, the constant military threat on the German front and in the unnoticed Baltic Sea remains.

These are long moves toward top strategic position in a possible World War III—possibly contemplated by the Soviet Union in a year or two.

The free world must answer by rapid, intense military and economic preparation, organized and directed from the United States. In the face of this, the MacArthur controversy furnishes splendid excuse for not meeting squarely the economic and defense problems which are pressing in Congress.

In the controversy itself, neither side can win. MacArthur as General clearly had no right to make policy, or to appeal to politics. Yet in the six years since 1945 the State Department has repeatedly changed its mind: it was for Chiang Kai-shek; then for marrying him to the Communists; then against him. It was for handing over Formosa; now for holding Formosa. It was for Korea; for not defending Korea; now for all-out Korean defense. It has arrived finally at sound tentative positions; but there is still need for enunciation of a clear-cut comprehensive Far Eastern policy.

Personalities aside, the authority of the Presidency and a smooth-working Executive power of the United States must be the dominant principle. No general, no independent personality, can organize the defense of the free world.

The debate will be whether defense priority in the resist-

(Continued on Page Four)

THEN – *In 1949, the Liberal Party revealed*

OCT. 1949

PART OF THE RECORD OF

THE CASE AGAINST O'DWYER

COSTELLO RETURNS — UNDER O'DWYER. Gangsters and racketeering have come back to New York City. Lucky Luciano drove Costello out of New York. Costello [illegible] a "big shot" under O'Dwyer. Has your only [illegible] approached to bet on the races yet?

CRIME COVERS THE WATERFRONT—UNDER O'DWYER. O'Dwyer's appointee, Deputy Commissioner Brody, leased the valuable city docks to James V. Auditore, a "millionaire stevedore" active in Brooklyn politics and prominent in the Walker administration. Auditore sublet the docks to steamship lines at a handsome profit to himself and at the expense of the citizens. Auditore was convicted. So was Brody.

GRAFT GOES SIGHTSEEING — UNDER O'DWYER. O'Dwyer's friend and travelling companion, former Commissioner of Commerce George Sanders, used his position of influence to compel Sightseeing Yachts, Inc., to "put" Sanders on their business in order to get [illegible] Gerald O'Driscoll, an official [illegible] Yachts, Inc. [illegible] The Mayor [illegible] became [illegible]

NEW YORK POST OCT. 24, 1949

Liberals Ask: Why'd O'D Let Anastasia Go?

OCT. 1949

Murder, Inc. Still Carries On

If we had only known before O'Dwyer was elected!

If we had only known the Grand Jury findings about District Attorney O'Dwyer before he became "Mayor O'Dwyer", before we made the colossal blunder of electing him Mayor four years ago!

Here are the facts. Right out of the official findings of the Grand Jury that investigated the Kings County District Attorney's office under O'Dwyer. Those findings were suppressed for a time. You're getting them now.

There was a certain Albert Anastasia. The Grand Jury describes him as "the leader and most prominent gangster in the Brooklyn underworld . . . not a single murder in organized crime was committed in Brooklyn without Anastasia's permission and approval."

Did O'Dwyer know that? Of course. Did O'Dwyer prosecute Anastasia? No!

Here's the testimony of O'Dwyer himself before the Grand Jury:

"Question (*by the Grand Jury*): Anastasia was not only one of the biggest of the big shots, but you found that he played a hand in every murder committed in Brooklyn and you finally got him in the — case, didn't you?

"O'Dwyer: Yes.

"Question: And you could have gotten an indictment against him, couldn't you?

"O'Dwyer: Yes.

"Question: And sent him to the electric chair?

"O'Dwyer: Yes."

O'Dwyer's own admissions! Amazing!

The question was — and still is — why didn't O'Dwyer prosecute Anastasia?

OCT. 1949

Less than one month after the reject declaring it would be a 'calamity to society' if Anastasia were to escape conviction . . . the following occurred:

"1. There was a release of all the material witnesses in the 'perfect murder case against Anastasia' theretofore held in high bail;

"2. The police-wanted card for the arrest of Anastasia was removed from the police department on May 4, 1942, by direction of the Chief Clerk James J. Moran;

"3. The police-wanted card on a vitally important witness against Anastasia was likewise removed from the Police Department on the same day by direction of James J. Moran;

"The potential witness was taken into police custody at about that time but was released because of the removal of the wanted card, and shortly thereafter was found murdered;

"4. The police-wanted card for Anastasia's triggerman in the 'perfect murder case' was likewise removed from the Police Department on May 4, 1942 at the direction of James J. Moran."

Costello — The Power Behind the Tammany Machine

In O'Dwyer's four years as Brooklyn District Attorney, he did nothing about Anastasia, boss of Murder, Inc. In O'Dwyer's four years as Mayor, he has done nothing about Costello, boss of racketeering.

Just who is this Costello? Frank Costello is described by the New York County District Attorney as the czar of the slot-machine racket and banker of numerous gambling enterprises. That's bad enough, but that's not all there is to Costello.

Resigned Under Fire — Under O'Dwyer

New York City is the greatest harbor in the world. Our docks and piers can bring in needed millions — for schools, hospitals, better subways, playgrounds. Graft on the waterfront hurts us and our kids — hard and direct.

These docks and piers have been the site of repeated scandal under O'Dwyer. A first scandal resulted, to quote the *New York Times* (May 10, 1947), in the "mysterious firing of Charles R. Haffenden, the Commissioner of Marine and Aviation."

Placed in charge of Docks and Piers was James Brody, a Deputy Commissioner, recommended, of course, by Tammany. Brody leased the docks to James V. Auditore, millionaire stevedore, active in Brooklyn politics and prominent in the days of Jimmie Walker. Auditore subleased the docks to steamship lines at a handsome profit to himself and at a loss to the city of hundreds of thousands of dollars. Auditore was convicted. So was O'Dwyer's deputy dock commissioner, Brody.

NOW – *In 1951, the Kefauver Committee corroborated*

EXTRA 5¢ New York Post 7 PM FINAL

UFA Head Tells Probe:

'1 GAVE O'DWYER $10,000'

ONE MAN LIE...

Halley Calls Moran Chief Protector Of 40 Million Annual Policy Racket

New York World-Telegram and The Sun — NIGHT — LATEST NEWS: Civil Service, Page 25; School News, Page 28

O'Dwyer, Costello on Grill In Climax of Crime Probe

Iran Minister Wounded by Student's Shot

Anastasia—and Murder

Ex-Mayor Puts

NEW YORK WORLD-TELEGRAM AND SUN

N.Y. Waterfront Crime Is Next on U.S. Probe Agenda

Senators to Look into Gangsterism And Protection From Police

The New York Times. LATE CITY EDITION

CRANE SWEARS HE GAVE $10,000 TO O'DWYER, $55,000 TO MORAN; BOTH REPEAT DENIALS OF GIFTS

'AND WE GOT ON THE BAND WAGON'

JURY RECORD USED

U. F. A. Leader Accounts for $130,000 Paym...

ew York Times. LATE CITY EDITION

O'DWYER DRAWS INQUIRY'S FIRE ON ANASTASIA; ADMITS HE PLACED GANGSTERS' FRIENDS IN CITY JOBS

NEW YORK Herald Tribune Late City Edition

O'Dwyer Visited Costello, Inquiry Is Told; Brooklyn Jury Also Summons Ex-Mayor

O'Dwyer Saw Gambler on

THE GREATER CRIME

by ALEX ROSE

There is one crime wave the Kefauver Committee hasn't stopped to uncover despite the fact that it is by many odds more widespread and more harmful than those the Senate probers exposed in shocking detail. I call it the Crime of Negligence, the crime of letting things go by default, the crime of failing to protect our interests, the crime of submitting our welfare and the well-being of our families to the machinations of evil, greedy and unprincipled malefactors.

Television sets, the press, the radio have brought the visages of some of these culprits into our homes. We saw and heard them as they squirmed before the Kefauver Committee, blatant in their denials, cagey in their confessions, cynical in their display of power and disregard for law and morality. Many of us were angered, many were amazed that these men, cunning as ferocious animals are cunning, these manicured thugs and their polished associates in politics with their emissaries and mouthpieces in the seats of government, were able to wrest control of our communities from us and to corrupt, divert and thwart the functions of government for their own criminal ends.

Yet knowing all this we still fail to use our knowledge and our good judgment to protect our homes, our interests and our form of society. This is the real crime in all the welter of criminality exposed by the Senate committee hearings,—the Crime of Negligence. I lay that crime at our own doorstep, for it is only by our own neglect, by our own failure to exercise our rights and use our good judgment that criminals are able to infiltrate our governments and dominate the political machinery.

Too many of us fail to vote. Even worse, too many of us fail to think about and consider our vote. Too many of us follow the advice of some self-serving political henchman or the campaign ballyhoo of a political machine which we know lives by chicanery and prospers by corruption. We vote by impulse, if we vote at all, and then we are shocked to see that the corruptionists whom we put into office sell us out.

Our failure to pay heed to political activity and exercise our inherent power makes us easy victims not only for the underworld, but also for the more respectable upper stratum of society composed of unconscionable profiteers and exploiters. The upper stratum of monopolists and sweatshoppers appreciates the power of politics no less than does its counterpart in the nether stratum of the underworld. They are not foolish when they spend millions of dollars to finance the election of their favorites. They know that they will get a full return and manifold profits on their investment.

It seems so obvious that the ordinary citizenry, the working people, the farmers, the storekeepers, the professionals,

(Continued on Page Four)

THEN and NOW—What the Kefauver Committee revealed about crime and corruption in New York a few weeks ago, the Liberal Party exposed almost two years ago. That circular you see in the upper left hand corner, opposite page, was distributed to 600,000 people. To the right of that, you see extracts from a 16-page Liberal Party booklet giving more facts in the "Case Against O'Dwyer." Note the names: O'Dwyer, Costello, Murder, Inc., Anastasia, Moran, dock scandals. Now look at the Kefauver headlines: O'Dwyer, Costello, Murder, Inc., Anastasia, Moran, dock scandals. The same picture of graft and corruption that the Liberal Party drew way back in 1949.

WE FIGHT HIGH PRICES

Over 900 delegates from labor, fraternal, civic, veterans, consumer organizations and from Liberal Party clubs attended April 19th Conference against inflation called by Liberal Party and its Trade Union Council. Speakers included Congressman Javits, Martin Kyne, executive vice-president, Retail & Wholesale Union, CIO, and Party Officer, Harry Uviller, who presided. George Harrison, President of Brotherhood of Railway Clerks, sent greetings. Gus Tyler of the ILGWU reported on Policy; Frances Moran of the Millinery Union on Credentials; and Benjamin McLaurin of the Sleeping Car Porters on Plan of Action.

Main theme was Equality of Sacrifice and Equality of Say. Main action was to call for new Defense Production Act that would establish real control over food prices, over rent, over quality of goods, and put an end to profiteering and inequitable taxation. Decided to print and distribute 200,000 copies of a popular illustrated four-page folder leaflet. All organizations requested to adopt appropriate resolutions and send same to Congressmen and to Wilson, Johnston, DiSalle.

ACTION ON PUBLIC ISSUES

At Albany public hearings on N. Y. Telephone Company's rate increase request, James J. Donnelly, for the Liberal Party, got Commissioner Eddy to rule that phone company must reveal its tax savings under the Hughes-Brees law, the bill which sold out labor to big business . . . Isidore Siegeltuch was Party's spokesman at New York City Board of Estimate hearings on Education Budget . . . Letter to all New York Congressmen and Senators opposing McCarran reactionary revision of the immigration and naturalization law . . . Letter to Mayor and members of Board of Estimate calling for funds to make possible expansion of day care centers.

BIG EVENT COMING

Annual Dinner of the Liberal Party —Wednesday, June 13th, 7:00 P.M., Grand Ballroom, Hotel Commodore. We are happy to announce that Louis Stulberg, chairman of the Party's Annual Dinner Committee for the past several years, will again head this Committee. This alone insures the

Next Election
LIBERAL PARTY
will be on ROW C
Watch for it!

high quality and success of this most important event. Other officers of the Committee are Dr. George S. Counts, treasurer; F. Nathan Wolf, secretary; and Joseph M. Pomarlen, executive secretary. Reservations — $10 each. GET YOURS IN IMMEDIATELY!

CLUB OF THE MONTH

24th A.D. Kings—Wm. Weiss, chairman. For its mobilization of over 100 election district captains to ring doorbells on a Sunday to arouse citizens to action against sales tax; for the excellent leaflet it prepared, printed and distributed on that issue; for the active Women's Committee it has established; for its April 17th conference organizing 75 E.D. captains to visit all the Liberal Party enrollees in the district.

HONORABLE MENTION

6th A.D., New York County—Herman Weinkranz, chairman, for its unusually excellent work in helping to organize the tenants in Cooper Village and Stuyvesant Town. . . . 1st A.D., Bronx—Louis Kalikoff, chairman, for its house-to-house canvassing work for Party recruiting. . . . Upper 6th A.D., Bronx—Isidore Kislar, chairman, for its efforts in trying to secure an escalator at the elevated station. . . . 8th-10th A.D., Bronx—Murray Koenig, chairman for work in neighboring projects. . . . Orchids to the Young Liberals for their successful Spring Social on April 28th and their delightful performance of "H. M. S. Pinafore," headed by Archie Altman. Party club and county organizations would be wise to try to take advantage of the Theatre and Entertainment Division of our Young Liberals now functioning regularly.

NEW CLUBS — WELCOME

Spanish-speaking club of Brooklyn organized on April 2 with 25 present . . . Woodhaven-Ozone Park Club in Queens. Frank Rizzo elected Chairman . . . Riverdale Club, Bronx, just organized.

LIBERAL PARTY NEWSLETTER

Published by
The Liberal Party of New York State
160 W. 44th St., New York 18, N. Y.
Phone: LUxemburg 2-1100

OFFICERS
ADOLF A. BERLE, JR., *State Chairman*
DAVID DUBINSKY, *First Vice-Chairman*

Vice-Chairmen
JOHN L. CHILDS ALEX ROSE
GEORGE S. COUNTS REINHOLD NIEBUHR
JOSEPH V. O'LEARY, *Secretary*
HARRY UVILLER, *Treasurer*
BEN DAVIDSON, *Executive Director*

THE MacARTHUR AFFAIR *(Continued from Page One)*

ance effort should be given to the Far East, or to Europe, the Mediterranean and the Middle East. The evidence indicates that victory in the Far East will not end the Kremlin menace. If the Kremlin war menace is met in Europe, the Far East would become manageable. Balancing the claims of the Far East against those of Europe has to be done in Washington.

The groups lining up behind MacArthur seem to hope that Chiang Kai-shek can solve the Far Eastern problem without great expenditure of American effort. I see no evidence justifying this conclusion.

The MacArthur controversy should be got over with promptly, and we should get back to the grim and basic business of organizing the free world for defense.

Liberals should not contribute to the meaningless noise. There is already agreement on defense policy: liberals can help supply the will that puts it through. As for liberal economic policy, Nelson Rockefeller's Report on Point IV—"Partners in Progress"—is as good a platform as any liberal would want. (ADOLF A. BERLE, JR. is State Chairman of the Liberal Party.)

THE GREATER CRIME *(Continued from Page Three)*

all the decent and hard working folk who comprise the population of our nation are victims of a double-ended conspiracy of outlawed criminality on the bottom and legalized criminality on top. Let no one fool himself about this.

The cure is ready to hand. We the people who foot the bill must become actively interested in politics on a year-round basis and not in the final quarter of a heated campaign. (ALEX ROSE is president of the United Hatters, Cap and Millinery Workers Union.)

CITY HAUL

by HAROLD BAER

What a budget! Teachers' salary increase—a pittance; civil service employees' "cost-of-living increase" far below the increase in the cost of living; no additional funds for day care centers; no additional funds for foster care of children; hospitals still overcrowded; welfare services suffering.

But a sales tax increase saddled on the hard-hit consumer and on business? Sure! Just like that! In utter disregard of outspoken public will. Dewey-Impellitteri taxes by the Dewey-Impellitteri axis.

LIBERAL PARTY
NEWSLETTER
160 West 44th St., N. Y. 18

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LIBERAL PARTY NEWSLETTER is sent free to all Liberal Party enrollees. For all others the subscription price is $1 a year. If you have friends who would like to subscribe, please send us their names and addresses. If you should like to lend your support to the NEWSLETTER by sending a dollar or more on your own, it would be welcome, of course.

ALFRED H BARR JR &
MARGARET BARR
49 E 96TH ST
NEW YORK 28 N Y
NY-9-52

RL's corrections

(2+91)

ALD

3+99
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55

19F—HARPERS
9184—Harper's—11x12x18—Wtd 4-25

After Hours

It is almost always interesting to watch a paradox in operation, and of all the professions the most paradoxical is architecture. The architect is expected to create a four-square reality of stone and brick and glass to protect man from the elements, and at the same time he is supposed to have his head in the clouds, those same clouds that might spill their contents on his clients. He is expected to be a dreamer and a practical man in whose hands a pencil produces aesthetic magic which is also warm, water-tight, and convenient.

If this sounds unreasonable, you should see a group of distinguished architects in the process of judging the work of other architects. I spent an afternoon recently at the Art Alliance in Philadelphia with three distinguished designers of buildings, of whom two are now deans of architecture at Yale (George Howe) and M.I.T. (Pietro Belluschi), and the third is a professor of architecture at Princeton (Jean Labatut). The occasion for their meeting was a competition arranged by the Philadelphia chapter of the American Institute of Architects, an annual affair in which prizes are given for the best work of Philadelphia architects and for "invited buildings" by architects from other parts of the country. An "invited building" is one which the A. I. A. has asked an architect to submit to the competition.

In all there must have been some seventy buildings on exhibition. Some were displayed as models, some were shown in photographs or renderings along with plans. "How long is the judging going to take?" I asked Mr. Theo B. White, a gentleman in tweeds and luxurious mustaches who was the chairman of the committee that arranged the exhibition.

"Last year it took about an hour," he said. "But you can't tell. This is a very distinguished jury."

It was also a very thoughtful and careful jury. They started on their rounds of the exhibits at a little after two and they didn't reach their final decision until nearly six. At one point when my legs got tired, I went out and sat on a bench in Rittenhouse Square which has a couple of architectural monstrosities now being built on its periphery—two apartment hotels, striped in the current vogue like tremendous seven-layer cakes.

There was considerable argument among the jury about each of the buildings to which they gave any serious consideration. It d

a/

guished jury.

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There was considerable argument among the jury about each of the buildings to which they gave any serious consideration. It did not take long for them to narrow their attention down to a few, but they pored over the few at length. It became a matter of finding the things that they didn't like about the buildings they had decided they did like. A matter of scale here, a question of the successful marriage of a wall and roof there, clumsy detail in structure, but most of all a failure of imagination. The jury was looking for originality and ingenuity in the solution of practical problems and for results that were aesthetically pleasing.

THE missing element in the deliberations of the jury was the people who had to live in the buildings that were being judged. They were not overlooked; they just weren't there and no amount of imagination on the part of the jury could have created them. Mr. Howe of Yale said what needed to be said about that in an oblique way as he paused in his duties. "The trouble with being a judge in a competition like this," he said, "is that you continually have to push your personal taste into the background. I like buildings with nice dark courtyards and the smell of damp walls. It was what I was brought up with. Here we have to think not of what we like but what we think is good in its own terms."

If there are any rules for resolving the paradox of the practical and the aesthetic, this jury made no pretense of knowing them. None of them seemed to think he had the ultimate answer; none of them, I believe, was dead sure his opinion was the right one.

The distance between an artist's feet (which are on the ground) and his head (which is supposed to be in the clouds) is a great deal less than most people think it is. I heard very few high-flown ideas even hinted at as I listened to the jurors at work. But these men are at the top of their profession. It is in the anterooms of architecture that you hear the dogma, down among the journeymen who have to overlay their buildings with a varnish of fancy doctrine because their pencils lack the magic of the real artist.

This seemed to me a demonstration that the real artist is distinguished from the second-rater by the simple fact that he never tries to be original. He has a problem and for him it has only one solution, and he solves

20F—HARPERS
9184—Harper's—11x12x18—Wtd 4-25

it in his own way. He never struggles for a new idea; he struggles only to find the right idea, and in the deliberations of the jury this was the quality for which they were searching. The true architect, after all, is the one who declines to recognize that there is a paradox.

The Beater and the Batter

HENRY DREYFUSS, who is an industrial designer, responsible for restyling the telephone among other things, issued a statement the other day which all American women ought to hear.

"The American housewife," he said at a symposium at New York State University, "Is a gadget-conscious mammal."

I have a mammal in my house who is incapable of running any gadget more complicated than a powder puff and who has a healthy scorn for industrial designers. Her scorn dates back a few years to a stream-lined cake mixer that her mother-in-law gave her for Christmas. She was not one to bake cakes before, but this gadget seemed to her a challenge, so she set to with the whirring, buzzing, trembling machine beating the living daylights out of the batter. It was at this point that dark brown oil began to drop methodically from the beater into the batter.

My wife is one of those many women whom machines dislike. They snap their belts and grind their gears to spite her. She stops wrist watches and gives vacuum cleaners spates of hysteria. A broom, on the other hand (have industrial designers done anything about the common broom?), delights her, and a carpet sweeper is just as far down the path of mechanical progress as she goes with any assurance.

Mr. Dreyfuss, the practical man, lives, it seems to me, in a dream world. He dreams of women who love machines. He dreams of clean bright kitchens filled with purring machines and purring mammals, of gleaming bathrooms, and mangles happily mangling the laundry. And in all this he sees a great bright hope for American taste. "The housewife," he said, "having learned to enjoy the honest design and clean beauty of her kitchen, laundry, and bathroom, gradually acquired a marked distaste for fringed lampshades and dropsical sofas." The dream is complete—no more dropsical sofas to support dropsical housewives.

It's a brave dream, all right. Millions of gadget-conscious mammals tenderly polishing their enamel with gadget polishers. But it's not a woman's dream, I'll bet. It's a m[illegible] idea of a woman's dream . . . a profess[illegible] gadget-conscious male mammal who [illegible] recreate woman in [illegible]s own image.

MACDONALD

May 7, 1949

Dear Ranald:

I have been pondering your questions about Henry McIlhenny and Walter Paepcke.

So far as Henry is concerned, I appreciate your position as his recent host. My position is equally awkward as a professional colleague working in another institution. This is further complicated by my having had a conversation with him recently about borrowing two large commissioned paintings for a show here in the Museum - obviously something in which he is interested, but which makes it really awkward to follow up with a request for money.

Actually, I think in his case it would be better to ask Nelson Rockefeller to sign a letter, or maybe Jock Whitney. In this instance, I think a rather impersonal institutional approach would be better.

If you know Walter Paepcke and feel that you can write him, I think it would be an excellent approach. I would say that our common concern with improving the quality of commercial graphic arts in advertising, packaging, etc. would be our best approach. You might also mention our pioneer and long sustained work in promoting the brilliant educational and design ideas of the German Bauhaus. Paepcke is, I think, still Chairman of the Board of Directors of the Chicago Institute of Design, which is the most important continuation of the Bauhaus tradition in this country - unless we accept the Harvard School of Architecture with Walter Gropius as the head of its design faculty, or the Illinois Institute of Technology with Mies van der Rohe as its head. Both Gropius and Mies van der Rohe were formerly Directors of the Bauhaus, and both of them got their positions in this country largely because of their increased reputations as a result of the Museum's exhibitions and publications. (This is literally true. I happen to have been the confidential agent of the Dean of the Harvard School in 1937, and I approached both Gropius and Mies van der Rohe.) Later we put on the large Bauhaus Exhibition here, and the current House in the Garden is by one of the leading Bauhaus architects, Marcel Breuer. These facts are perhaps too complicated

MacDon

FOURTEEN WALL STREET
NEW YORK

to put into a letter, but I give them to you in case you want to make a generalization based upon real evidence.

Sincerely,

April 26, 1949.

Mr. Alfred Barr
Museum of Modern Art

Mr. Ranald H. Macdonald
Fourteen Wall Street
New York, New York

(Phil ?)

Dear Alfred:

AHB:jws

Henry Kallmann dined with us before the Dreams approached for an annual amount. getting one here to the show

P. S. Since dictating the above, I have been able to talk with René d'Harnoncourt who knows Paepke (I don't), and feels that the best approach to him is not through our common interest in design, but rather through his interest as a collector of modern paintings. Perhaps you had better follow this line rather than the one I suggest. As soon as Edgar Kaufmann returns from Pittsburgh, I shall ask him about Paepke too.

Gropius - Chairman of the Department Harvard

van der Rohe - Illinois Institute of

Walter Paepke - Chairman of the Board Directors - Chicago Design

Sincerely yours,

Ranald H. Macdonald.

MACDONALD

FOURTEEN WALL STREET
NEW YORK 16th floor

April 26, 1949.

Gropius - Chairman of the Department of Architecture
Harvard

van der Rohe - Illinois Institute of Technology

Walter Paepcke - Chairman of the Board of
Directors - Chicago Institute of
Design

Sincerely yours,

Ranald H. Macdonald.

RHM:PD

MACDONALD

FOURTEEN WALL STREET
NEW YORK 16th floor

April 26, 1949.

4/5/49 12:30

Mrs. Sloan just asked me to find out for Mr. Macdonald if you had heard from Mr. McIlhenny. (It would seem I misunderstood or she meant 'if you had written to Mr. McIlhenny') Hmmm?

Letter attached

Sincerely yours,

Ranald H. Macdonald.

RHM:PD

MACDONALD

FOURTEEN WALL STREET
NEW YORK 16th floor

April 26, 1949.

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

Dear Alfred:

Henry McIlhenny (Phil) dined with us before the Braque show and I think he should be approached for an annual amount, but not by me, as my motive for getting him here to the show would seem rather obvious. Have you or René any ideas as to how he might best be asked?

I would be glad to write to my friend, Walter Paepcke, of Chicago, unless you know of a better approach. If I am to write, have you any ideas that I might include in my letter?

With kind regards,

Sincerely yours,

Ranald

Ranald H. Macdonald.

RHM:PD

MACDONALD

Dominick & Dominick
14 Wall Street

New York

December 16, 1948

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

Dear Al:

Answering your letter of November 23rd, I have already made my contribution to Yale for the year and can't squeeze out any more because of the multitude of demands for all kinds of things to which I have been asked to contribute. I really feel that I have done all I can.

With best regards,

Sincerely yours,

Ranald

Ranald H. Macdonald

RHM:LJ

MACLEISH

ARCHIBALD MACLEISH, UPHILL FARM CONWAY, MASSACHUSETTS

September 30

Dear Alfred:

Macdonald

TELEPHONE
MAYFAIR 2250

TELEGRAMS
"DRAWINGS" LONDON

ALEX REID & LEFEVRE, LTD Burra?

THE LEFEVRE GALLERIES
PAINTINGS, DRAWINGS AND SCULPTURE

DIRECTOR
DUNCAN MACDONALD

131/134 NEW BOND STREET
LONDON, W.1

6th January, 1949.

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

Dear Mr. Barr,

Thank you very much for your letter of December 20th to Mr. Macdonald, who is unfortunately laid up at the moment.

We were very pleased to see the photographs and the release, and have been glad to hear from various sources that they have aroused interest. All the artists concerned have been equally delighted.

With all our best wishes for the New Year,

Yours sincerely,

Willy Peploe

Willy Peploe

MACLEISH

ARCHIBALD MACLEISH, UPHILL FARM CONWAY, MASSACHUSETTS

September 30

Dear Alfred:

Thanks for the fraulein's letter. Don't know that I can pass the examination but I'll try. It was good to hear from you

best

Archie

Macy

September 12, 1951

Dear Mr. Weil:

On account of the vacation season your letter of August 31, in which you invited Mr. Barr to attend the Official Preview and Opening Ceremonies of "Italy-in-Macy's, U.S.A.", was received only today, and I am sorry we could not answer it earlier.

Mr. Barr is still in Vermont where he is finishing his forthcoming book on Matisse which the Museum is publishing this fall. I know Mr. Barr will regret very much that he was unable to attend the opening ceremonies.

Sincerely,

Secretary to Mr. Barr

Mr. Richard Weil, Jr.
President, Macy's-New York
Executive Offices
New York 1, New York

mh

MADEMOISELLE

cc: Miss Dorothy Miller

January 2, 1948

Wednesday the 31st

Alfred: Miss Hillyer at Mademoiselle Mag. tells me that the Metropolitan Museum wishes to borrow Mad's electros (in order to make color reproductions to sell) of the York Family at Home. Do we have to write a letter of agreement to Mademoiselle or the Met or what? I told Miss Hillyer we would try to call her back this afternoon.

Miss Elinor Hillyer
Design for Living Editor
MADEMOISELLE
122 East 42 Street
New York 17, New York

AHB/ob

MADEMOISELLE

cc: Miss Dorothy Miller

January 2, 1948

Dear Miss Hillyer:

In response to your phone call of Wednesday the 31st, let me explain that the York Family at Home is in the collection of the Museum of Modern Art. Any request for further reproduction of the picture should be addressed directly to Miss Dorothy C. Miller, Curator of the Museum Collections.

Sincerely,

/s/ Alfred H. Barr, Jr.

Miss Elinor Hillyer
Design for Living Editor
MADEMOISELLE
122 East 42 Street
New York 17, New York

AHB/ob

Mademoiselle

WE HITCH OUR WAGONS

June 30, 1947

Dear Miss Hillyer:

It is a pleasure to introduce to you Miss Renee Arb about whom I spoke with you when you came to the Museum to borrow a painting for reproduction in your Design for Living section.

Miss Arb worked here in the Museum three or four years ago but left to do caption writing, and so forth, for OWI. Since the end of the war she has been on the editorial staff of Art News, writing reviews and articles, a job, however, which is not full-time. She has also written frequently for Junior Bazaar filling an art column and doing special art

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Mademoiselle
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Miss
Design
MADEMOISELLE
122 East 42 Street
New York 17, N. Y.

AHB:mc

P.S. Miss Arb will telephone you for an appointment

MADEMOISELLE
122 East 42 Street, New York 17

Dear Mr. Barr:

Here are the tear sheets (marked in blue pencil) of "We Hitch Our Wagons," from our August issue. We do appreciate your giving so much of your time to our guest editor, and think your contribution helped enormously to make the feature both helpful and exciting to our readers. We hope you will like it, too.

With all good wishes,

Jane East

Mademoiselle

WE HITCH OUR WAGONS

June 30, 1947

Dear Miss Hillyer:

It is a pleasure to introduce to your Miss Renee Arb about whom I spoke with you when you came to the Museum to borrow a painting for reproduction in your Design for Living section.

Miss Arb worked here in the Museum three or four years ago but left to do caption writing, and so forth, for OWI. Since the end of the war she has been on the editorial staff of Art News, writing reviews and articles, a job, however, which is not full-time. She has also written frequently for Junior Bazaar filling an art column and doing special articles.

She tells me that she would like to work for Mademoiselle, perhaps in connection with Design for Living. It seems to me that her ideas are original and that she has a real sense for what would interest the younger generation.

Miss Arb graduated from Radcliffe with a magna cum laude degree in history of art so that she has a sound background as well as flare and a good deal of practical experience.

May I add that I think your ideas for Design for Living are most interesting. Good luck to you.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

Miss Elinor Hillyer
Design for Living Editor
MADEMOISELLE
122 East 42 Street
New York 17, N. Y.

AHB:mc

P.S. Miss Arb will telephone you for an appointment

MADEMOISELLE

WE HITCH OUR WAGONS

1 copy sent to Publicity 9/19/47

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Future is a democratic word, for it belongs to each of us. In return, it demands not only determination, flexibility, love for creating, but still another vital fuel for the mind. This fuel is incentive.

MADEMOISELLE's first Jobs and Futures Conference gave us twenty Guest Editors this incentive. MLLE's Conference was a new kind of conference. It wasn't a series of lectures from remote platforms, nor blanks demanding true or false, yes or no. Blessedly absent were heavy phrases like *vocational guidance* and *job planning*, with which we prospective fortune-seekers are usually battered from our junior years on. Rather than

1. Marylou and Arthur Miller

"What Broadway needs is a permanent theatre with room for apprenticeship," Arthur Miller told Marylou Buckley, Radcliffe, '49. "There is no theatre on Broadway that will put on one-act plays." The author of *All My Sons* advised aspiring author Marylou, our Guest Jobs and Futures Co-Ed., to write a novel: it has a much better chance of financial success.

2. Debby and Mrs. Alfred A. Knopf

"Publishing is a business that can be learned only from the inside," Mrs. Knopf, publisher, tells Deborah Newman, Wellesley, '48. "There's no room for people who are just 'interested.' Have something concrete to offer—if only typing or stenography." Debby, budding writer and a Guest Fiction Co-Editor, hopes for a niche in the publishing field.

3. Charlotte and Vera Micheles Dean

"Our suspicion of all things pinkish could become dangerous: Hitler, too, frightened people into being silent," says Mrs. Dean, herself neither right nor left. Research director of the Foreign Policy Association, she tells our Guest College Board Editor Charlotte Woods, University of Rochester, '47, that a college education is the beginning of world exploration.

4. Mary Ann and E. McKnight Kauffer

"Commercial design should have a social educational value," McKnight Kauffer tells Mary Ann Bailey, Skidmore, '49. The well-known illustrator of book jackets and designer of posters advised our Guest Art Director: "Before entering a career in the art world, you should consider the importance of economic pressure and weigh that with the necessity of your idealism."

5. Sue and Christopher Isherwood

"Write, write, write!" says Christopher Isherwood, young English novelist, to Sue Kaufman. "Literally pour yourself out on paper until you are convinced about the positive or negative aspects of your talent." Sue, Vassar, '47, an English major, is one of our Guest Fiction Co-Editors, hopes to be an author and put Isherwood's strenuous advice into effect.

Guest editors preview their jobs and futures...

By Iris Litt, Ohio State, '48

and Marylou Buckley, Radcliffe, '49

6

an institution to which we were asked to adapt, this Conference was custom-made for us by people who helped us with our twenty separate career projects, who learned us by heart.

The whole program of talks and interviews, climaxed by the Conference on June 16 and June 17, was planned to aid in two directions: self-exploration and job exploration. We were expected not to know our own career minds, and most of us didn't. In exploring ourselves, we took batteries of tests which gauged our strengths and limitations, helped uncover our interests and aptitudes; we dug out training and long- [Continued on next page]

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EILEEN DARBY, GRAPHIC HOUSE

6. Betty and June Hamilton Rhodes

"A publicity woman must have a strong constitution and considerable optimism," June Hamilton Rhodes warns Betty Gardner, Syracuse U., '48, Guest Special Projects Editor. Mrs. Rhodes, who has promoted everything from orchids to wool, explains that the stamina and ability to originate and execute new ideas are necessary equipment for success.

7. Barbara and Allen L. Grammer

"Get your foot in the door of the company of your choice," Mr. Grammer advises Barbara Bailey, University of New Mexico, '48. "Your biggest asset is imagination; develop it, and you can multiply your effectiveness a thousandfold," says the president of Street and Smith, publishers of MLLE. Barbara, who hopes to be in publishing, is a Guest Fashion Ed.

8. Marybeth and Louis Untermeyer

"Making a name as a poet takes lots of patience and postage stamps," says Louis Untermeyer, poet, anthologist, Decca editor of spoken records. His dictum on how not to starve in a garret: "Choose wealthy parents." Guest Health and Beauty Ed. Marybeth Little, Agnes Scott, '48, has already postage-stamped her way into print with a book of poems.

9. Beverly and Sally Victor

"Courage—and underline that twice—is a necessity for a young designer. And she must be sensitive to history, past and future," Sally Victor tells Beverly Weihe, Washington U., '47. Mrs. Victor, who designs history-making hats, believes in combined career-marriage, reassures married Guest Fashion Ed. Beverly, who hopes to go on in dress design.

10. Jo and Alfred H. Barr, Jr.

"There's going to be an increasing number of museums throughout the country, and a resulting need for new blood," says Alfred H. Barr, Jr., director of the collections at New York's Museum of Modern Art. For Joan Frintz, U. of Illinois art school, '48, he advises apprentice work, postgraduate study. Guest Design for Living Ed. Jo's main interest is painting.

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Mlle's first Jobs and Futures Conference includes a look at the stars, charts our dreams into positive plans

ago summer jobs we hadn't thought would matter. Mrs. Marion Steel, psychologist and vocational-guidance expert who conducted the tests, balanced aptitude and experience with inclination. She assured us that skill in a field we dislike or only average capabilities in a field we love should not make us desert the latter in favor of the former. Enthusiasm is, truistically, half the battle. And because appearances count too, we appraised our exterior selves. We talked with MLLE's Health and Beauty Editor, Bernice Peck, who turned our voice, posture and our dress into career assets.

We explored job possibilities by talking with people

11. Martha and Dr. Karen Horney

"Unless the diplomat understands his own inner conflicts, he will confuse them tragically with his public mission," Dr. Karen Horney tells Martha Sturm, Denison, '47, and a psychology major. Dr. Horney, an author and leading interpreter of Freud, gives Guest Ed.-in-Chief insight into psychoanalysis as applied to Martha's chief interest, international affairs.

12. Lanie and Edward L. Bernays

"You'll need the broadest possible general knowledge, the ability to deal with everything from fashion to highways—plus imagination and analytical logic." Public relations expert Edward L. Bernays advises Elaine Diamond, U.C.L.A., '47, about a promotion career. Lanie, Guest Merchandise Co-Editor, has already staged department-store fashion shows.

13. June and Joe McCarthy

"Nonfiction requires painstaking research of a high quality and is best developed through discussion between writer and editor," *Cosmopolitan* article editor and former *Yank* editor Joe McCarthy tells June Benefield, U. of Texas, '48. Guest Production Ed. June, who wants to do free-lance writing, is told to study the magazines, know what particular editors want.

14. Iris and Howard Fast

"Have faith in life," Howard Fast says to Iris Litt, Ohio State, '48. "Only belief in progress can produce a lasting and meaningful literature." Iris, Guest Jobs and Futures Co-Editor, listens while the author of *Citizen Tom Paine* and *Freedom Road* remarks: "Without a point of view a writer is not a writer: the young author must develop a social philosophy."

15. Eva and William Laurence

"The science writer is the priest of the new revelation," says William Laurence, Pulitzer Prize winner for his eyewitness account of the A-bombing of Nagasaki. "He must interpret to the people the social implications of scientific development." Mr. Laurence helps Guest Travel Ed. Eva Krafft, Bryn Mawr, '47, to weigh a career in scientific research or journalism.

and listening to others talk. We hitched our wagon to the brightest star in our particular heaven, spun dreams of stardust tempered with facts and advice on how to make them real. We talked with less spectacular and not-so-far-distant stars in the Conference—group interviews with young women who had started out the way we are starting, who now have jobs they love and, let's face it, make the money they had hoped to make. On the first morning of the Conference, ten young women who hold writing jobs sat around a table and talked to us and answered our questions. We heard how they got their jobs and how they hold [Continued on page 392]

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EILEEN DARBY, GRAPHIC HOUSE

16. Helen and Richard Wright

"Learn to write by writing, live responsibly—that's a better background for a writer than more education," Richard Wright, author of *Black Boy* and *Native Son* suggests to Helen Lund, MLLE's Guest Associate Editor. Helen, an English major at the University of Washington, Seattle, was graduated this year, hopes to continue her music and creative writing.

17. Babette and William L. Shirer

"A foreign correspondent works like a dog," William Shirer tells Babette de Bary, Sarah Lawrence, '47. Babs, our Guest Managing Editor, hopes to become a foreign correspondent. "Avoid the woman's angle," Shirer, author of *End of a Berlin Diary*, advises her. "Have a good background in several languages and in the history of the country you are covering."

18. Scotti and William H. Davis

"The present anti-labor fervor is an intellectual looking backward. We must go forward to adjust and support by law the varied interests of all the people." So says former NWLB head William H. Davis to Scotti Philips, Barnard, '48, who looks forward to a career in labor journalism. Scotti's a veteran of three years in the WAVES, and MLLE's Guest Copy Editor.

19. Nancy and Sophie Goode

"Newspaper experience, merchandising, contacts, initiative, enthusiasm, a reputation for integrity." With a strong accent on the last phrase, Sophie Goode keynotes her profession of publicity and public relations for Nancy Wheeler, U. of Wisconsin, '49. Nancy's our Guest Promotion Director, hopes some day to have an agency of her own like Miss Goode's.

20. Mary Lou and Charles James

"Clothes should be made creatively for each individual woman, to suit her personality and disguise her flaws; they should not be chosen haphazardly." So Charles James, American designer, tells Mary Lou Gork, U. of Michigan, '47, and Guest Merchandise Co-Ed. "Go to Paris—a young designer can still learn there techniques necessary to express an idea."

MADEMOISELLE (PUBLICITY)

Director of the Collections at

JO AND ALFRED BARR

"There's going to be an increasing number of museums throughout the country, and a resulting need for new blood," says Alfred Barr, curator of New York's Museum of Modern Art. For Joan Frintz, U. of Illinois Art School, '48, he advises apprentice Design for Living Ed,

MADEMOISELLE
122 East 42 Street, New York 17

Dear Mr. Barr:

This is the caption which will accompany your picture in the Aug. issue of MADEMOISELLE. The rest of the interview will appear in the runover which has a later deadline. We will send this material to you next week for approval, but in the meanwhile will you OK this caption? We would appreciate your phoning us before our pressing Friday deadline.

Sincerely,
MADEMOISELLE
Iris Litt
Iris Litt
Jobs and Futures
Guest Co-Editor

6/12/47

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June 13.

Fay Cartman

MADEMOISELLE (PUBLICITY)

Director of the Collections at

JO AND ALFRED BARR

"There's going to be an increasing number of museums throughout the country, and a resulting need for new blood," says Alfred Barr, curator of New York's Museum of Modern Art. For Joan Frintz, U. of Illinois Art School, '48, he advises apprentice work, postgraduate study. Guest Design for [illegible]

Alfred,

This is what MADEMOISELLE is planning to print:

Joan questioned Alfred Barr on museum work, learned that prerequisites are among other things good historical perspective, an understanding of mankind and a knowledge of the relationship of the public to art.

o.k.?

OK
B

phoned
Mu 3-8940
June 13.

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MADEMOISELLE
(PUBLICITY)

Director of the Collections
at

JO AND ALFRED BARR

"There's going to be an increasing number of museums throughout the country, and a resulting need for new blood," says Alfred Barr, curator of New York's Museum of Modern Art. For Joan Frintz, U. of Illinois Art School, '48, he advises apprentice work, postgraduate study. Guest Design for Living Ed, Jo's main interest is painting.

Phoned
Mu 3-8910
June 13.

Fay Cadman

MADEMOISELLE

MADEMOISELLE

June 8, 1947

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

June 10, 1947

Dear Sir:

I am still enthused by the optomism which you expressed at our meeting la interview was most exhilarating; I am very grateful for having had such an opportunity to speak to you.

I am enclo

Following the instructions of the editors, I have made it strictly f

from our visit; your comments on art are most memorable to me. Nevertheles

appreciate your correcting them. Please keep in mind, however, that very

up, as the editors plan to combine the highlights of each of the twenty

It will be necessary the corrected return as soon as possible, as we must meet our deadline immediately. Thank you again for the time which you af on such a hectic day. It was most rewarding to yours truly, and I am already taking appropriate action toward carving my museum career.

Respectfully yours

Joan Frintz
Mlle Guest Editor, '48

Dear Miss Frintz:

I think you put down the gist of what I had to say. I have made one or two corrections, particularly about my title and position. I am grateful to you for letting me see your copy. I enjoyed very much our chat.

Good luck to you,

Sincerely,

Miss Joan Frintz
MADEMOISELLE
122 East 42 Street
New York 17, N. Y.

AHB/ob
enclosure

MADEMOISELLE

The Magazine for Smart Young Women 122 East 42 Street, New York 17 Telephone Mu 3-8910

June 8, 1947

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

Dear Sir:

I am still enthused by the optomism which you expressed at our meeting last Thursday. The interview was most exhilarating; I am very grateful for having had such an opportunity to speak to you.

I am enclosing, according to your request, a copy of my report. Following the instructions of the editors, I have made it strictly factual. It is in no way a register of what I derived from our visit; your comments on art are most memorable to me. Nevertheless, if any of the statements are erroneous I would appreciate your correcting them. Please keep in mind, however, that very little of the report will appear in the final write-up, as the editors plan to combine the highlights of each of the twenty interviews.

It will be necessary for us to recieve the corrected return as soon as possible, as we must meet our deadline immediately. Thank you again for the time which you afforded me on such a hectic day. It was most rewarding to yours truly, and I am already taking appropriate action toward carving my museum career.

Respectfully yours

Joan Frintz

Joan Frintz
Mlle Guest Editor, '48

AHB's changes

An Interview with Alfred Barr,
Director of the Museum of Modern Art
Jo Frintz

The multiple functions of the modern art museum were enumerated and explained to me by Mr. Alfred Barr, Director of the Museum of Modern Art. Besides its accustomed service as a center of collected and exhibited works of art, the museum of today often acts as a community center, an agent for public education, and should be a source of encouragement for artistic expression. With these principles in mind, the Museum, ~~under the directorship of Mr. Barr~~, has served its community and world well.

Barr is not director of the Museum but curator of the collection

Armed with my newest ambition-to work in a museum, I fired Mr. Barr a multitude of questions about his museum, his work, and the opportunities within his field. The answers were a source of great encouragement.

A quiet, outspoken man, Mr. Barr began by explaining to me the many jobs with which a museum must now be concerned. The best known, of course, is curating, with its many phases. However, there are many less obvious positions available which contribute greatly to correlating the functions of the museum. Education plays a most important part in this, its extension often being world-wide. The writing of media for public distribution and the delivery of gallery talks are included in the duties of this department. The administrative department demands equal recognition, and the department of maintenance cannot be overlooked.

A new phase of museum organization is that of promotion. Rising in importance, it is responsible, among other things, for press releases. A person considering entering this sphere should reveal an interest in the organization of the museum and in journalism. It was pointed out that many of these jobs overlap or come under the jurisdiction of few persons in the smaller museums.

It was surprising to note that the museum's membership is its

register of public interest. The smallest membership if highly important as an indication of this interest.

For preparation for the curating profession, Mr. Barr proferred two alternatives: apprentice yourself to a museum which accepts trainees and begin working at the most humble of jobs (he believes that all professional people ought to begin from the bottom), or for graduate study go to a university which provides training for curating. In presenting these choices he did not exclude the desirability of achieving both backgrounds; on the contrary, he urged that the student fortify himself with as much background as possible before embarking upona career.

There were recommended several qualities desirable to those choosing the museum profession. Those considering such work might well explore their own personalities for the following characteristics: first of all, a knowledge of art. It is, of course, preeminent. A good historical perspective and an understanding of mankind are necessary prerequisites. Still other suggested attributes are an acquaintanceship with methods of teaching, a study of the relationship of the public to art, and an ability to write.

His parting remarks were most optomistic. He predicted an increasing number of museums throughout the country, with the resulting need for new blood. With this in mind, I return to school with a positive goal.

MADEMOISELLE

MADEMOISELLE

The Magazine for Smart Young Women 122 East 42 Street, New York 17 Telephone Mu 3-8910

May 29, 1947

Mr. Alfred Barr
The Museum of Modern Art
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she would like to enter, and at the same time, meet the star, the person she has most hoped to meet. As I have mentioned, the feature this year will have more space, will stress more than ever solid advice and facts; and will be supplimented by other interviews (aside from the ones included in the magazine) with editors of the departments in which the guest editor is most interested, addby meetings with other outstanding leaders in their particular career field.

Joan Frintz, from the University of Illinois, would like so much to talk with you. Other guest editors this year are meeting and

AHB —
Please note mademoiselle need a decision on this today
O.K. B

MADEMOISELLE

MADEMOISELLE

The Magazine for Smart Young Women 122 East 42 Street, New York 17 Telephone MU 3-8910

May 29, 1947

Mr. Alfred Barr
The Museum of Modern Art
New York. N.Y.

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Joan Frintz
U. of Ill.

MADEMOISELLE

MADEMOISELLE

The Magazine for Smart Young Women 122 East 42 Street, New York 17 Telephone MU 3-8910

May 29, 1947

Mr. Alfred Barr
The Museum of Modern Art
New York, N.Y.

Dear Mr. Barr:

I am sending the last August issue of MADEMOISELLE, since that is the only one left in the files. The feature We Hitch Our Wagons, in which we would be honored to have you this year, starts on page 224. However, this is only rudimentary, since this year we are enlarging the feature greatly, leaving more room for the interview and giving it wider scope.

This year, we will have twenty college guest editors. These college juniors and seniors have been sending in prize-winning assignments over a period of months on everything from planning their own issue of the magazine (complete with articles, art-work, fiction and authors) to essays on our May College Forum on Russian-American relations. The guest editors will arrive Monday to stay in New York for a month, to keep regular working hours at MADEMOISELLE, and to put out the August issue.

As you will see after reading We Hitch Our Wagons, the purpose of that feature is two-fold: the guest editor will gain from the interview helpful down-to-earth advice about the career field she would like to enter, and at the same time, meet the star, the person she has most hoped to meet. As I have mentioned, the feature this year will have more space, will stress more than ever solid advice and facts; and will be supplimented by other interviews (aside from the ones included in the magazine) with editors of the departments in which the guest editor is most interested, addby meetings with other outstanding leaders in their particular career field.

Joan Frintz, from the University of Illinois, would like so much to talk with you. Other guest editors this year are meeting and

being photographed with McKnight Kauffer, Vera Micheles Dean, William L. Shirer, Christopher Isherwood and others.

As I explained to your secretary, the photograph and interview would not take more than an hour. We could come anywhere most convenient for you, at almost any time on Thursday. The picture would take possibly a half hour, and then we would leave Miss Frintz to talk with you for another half hour.

Because of pressing deadlines, the pictures must be taken as soon as the girls arrive. Since none of us work tomorrow, and the guest editors come on Monday, I am afraid we could not wait until Monday for your decision, but must have it as soon as possible today. We do hope you will be interested, for it will make Joan Frintz a very happy guest editor and add a great deal to the feature for MADEMOISELLE.

Sincerely,

MADEMOISELLE

Lee Carson

Lee Carson
Assistant to the
Associate Editor

lc

Maddox

September 17, 1946

Dear Miss Maddox,

I am just back from my vacation to find your letter of September 5 and am glad to know that you are working on such an interesting subject.

I am not an expert in modern architecture and fear I cannot give you detailed data. I think you should write to our recent Curator of Architecture, Mrs. Elizabeth Mock, 78 Alexander Street, Princeton, N. J. Not only was Mrs. Mock the acting head of the department during the past three years, but she was herself one of the first to take up the battle for modern architecture on college campuses. That was while she was an undergraduate at Vassar some years ago. I think she could give you information about her campaign which had, I think, to do with a very badly designed laboratory or dormitory. I recall too a protest against Yale's stifling Gothic in an undergraduate magazine call The Harkness Hoot.

I know of no one better equipped to answer your question than Richard Bennett, one of the winners of the Wheaton competition who is now at Yale. You should also write John McAndrew of the Art Department of Wellesley who was, as I recall, the chairman of the jury for your own competition and who is active in and knows the situation at Vassar and Wellesley. Professor Russell Hitchcock of Wesleyan University is just back from England and tells me that both Oxford and Cambridge are actively concerned with modern architecture. A new dormitory is going up at Oxford designed by Frederick Gibberd, a well-known writer and architect whose address is: 25 Grove Terrace, London N. W. 5.

Hitchcock also reports that the very important new Cavendish laboratory (atom splitting etc.) is going up at Cambridge and that shortly before the war a modern dormitory for tutors was erected at St. John's College, Cambridge.

You might write Gibberd who I think would be glad to give you information about other modern university buildings in London.

Of course you know that the Swiss Dormitory of the University of Paris is one of the most beautiful of all modern buildings. It was designed by leCorbusier about 1930.

Good luck to you and if you can, let us have a copy of your article for the files of our department of architecture.

Sincerely,

Alfred H. Barr, Jr.

Miss Jane Maddox
42 Marion Avenue
Norwood, Mass.

AHB/ob

MADRID

42 Marion Ave.
Norwood, Mass.
Sept. 5, 1946.

Mr. Alfred H. Barr, Jr.
Director of Research in Painting and Sculpture
Museum of Modern Art
11 W. 53 St.
New York 19, N.Y.

Dear Mr. Barr:

I am at present engaged in outlining suggested treatment for a possible article on modern architecture and/or functional design in colleges and universities.

I am a student of Wheaton College, and read with interest your letter to the editor, which was published in the Free Speech column of the February 2 issue of the Wheaton News. The controversy existent at that time has, as you probably know, been settled, with a statement from the administration that the college would abide by the terms of the 1938 competition to choose an architect for Wheaton's proposed Art Center. My letter, however, has nothing to do with the controversy.

I am at present competing in a writing contest. The assignment is to suggest a subject for a feature article which would be interesting to my contemporaries. I have, as stated above, chosen modern architecture in institutions of higher learning as a subject vitally interesting to today's college student.

In your letter to the editor of News, you spoke of the effect of the Wheaton competition upon other colleges and universities, and mentioned Smith College in particular. If it is not too much trouble, I would be very interested to hear from you about what other colleges and universities specifically have taken or contemplate taking steps in the direction of the use of modern architecture on their campuses. I also wonder what institutions other than Smith College have been directly or indirectly influenced by the Wheaton competition. I wonder, too, if you find that the question of modern vs. traditional design has been, as I gather it has, a raging controversy on other campuses, or whether a swing to functional architecture has evolved smoothly in some institutions of higher learning.

MADRID

Any information you can find time to send me will be greatly appreciated. I am not going to write, but will merely outline, my proposed article, so will not be quoting you directly, neither will I use any information which you request I withold. I wonder also if you might suggest possible sources of illustrated material on the subject.

Thank you very much for your trouble.

Most sincerely yours,

Jane Maddox

(Miss) Jane Maddox

MADRID

ARENAL 18
TELEF. 19437
APART. 611
MADRID

March 14th, 47

May 2, 1947

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

Dear Mr. Seral y Casas:

Thank you for your letter of March 14. Do let me know if you find copies of Arte Joven, with the price you will charge our Library.

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MALLO

THE PLAZA
FIFTH AVENUE AT 59TH STREET
NEW YORK

New York Nov. 4 1948

Mr. Alfred H Barr Jr.
New York -

Dear Mr. Barr,

I called your Secretary Miss Dorothy C. Miller about my exhibition held at the Carstairs last month.

She told me that your surely would be there.

MADRID

ARENAL 18
TELEF. 19457
APART. 611
MADRID

March 14th, 47

May 2, 1947

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

Dear Mr. Seral y Casas:

Thank you for your letter of March 14. Do let me know if you find copies of Arte Joven, with the

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Sincerely Yours

As I have to leave for Buenos Aires very soon, I would like to have the pleasure of hearing your opinion about my paintings. I wish to have it together with the great European museum directors.

Very sincerely yours.

11 am / a 11 a 110

MADRID

ARENAL, 18
TELEF. 13427
APART. 681
MADRID

Seralss

March 14th, 47

May 2, 1947

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

Dear Mr. Seral y Casas:

Dear Alfred,

Can you help me find any remarks that Malevich made (either in an article or an interview) on cinema? SME refers to them (not pleasantly) in an essay, and it would help the reader a lot to have the condemned remarks in front of him.

I'm bothering you only because I remember that you have a mysterious Malevich source tucked away somewhere. I'm praying that the store includes a scrap-book!

Happy New Year to both (all!)ofyou,

Jay (LEYDA)

Eisenstein
MALEVICH

6227½ DeLongpre Avenue, Hollywood 28, California

answered Jan 19. Sorry, has no mysterious sources for Malevich

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locate a set, I shall let you know the price.

Mr. T. Seral y Casas
CLAN
Arenal, 18
Madrid, Spain

u very much for having been kind as to send on the drawings of the Magó to Mr.Arthur Pathé. We are combined exhibition of surrealist and abstract works in May or June: drawings by Chirico and Magó, together with some sculpture by Lopes and Ferrant.

Whenever I can be of any use to you I should be only too glad to be at your disposal.

Very sincerely yours,

T. SERAL Y CASAS

AHB/ob

MADRID

ARENAL, 18
TELEF. 1347
APART. 681
MADRID

March 14th, 47

May 2, 1947

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

THIS SIDE OF CARD IS FOR ADDRESS

Mr. Alfred Barr,
Museum of Modern Art,
11 West 53 Street,
New York City,
N.Y.

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time. But I will make every effort to find them for you. As soon as I have managed to locate a set, I shall let you know the price.

Mr. T. Seral y Casas
CLAN
Arenal, 18
Madrid, Spain

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Very sincerely yours,

T. SERAL Y CASAS

AHB/ob

MADRID

See d55

March 14th, 47

May 2, 1947

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

Dear Mr. Seral y Casas:

Thank you for your letter of March 14. Do let me know if you find copies of Arte Joven, with the price you will charge our Library.

We would appreciate your letting us have catalogs of your exhibitions for our information and Library. It is interesting to note your Chirico exhibition. Just at present we are showing seven Chirico drawings, 1916 - 18, in a special exhibition of drawings from the Museum's Collection.

Sincerely,

AHB/ob

Mr. T. Seral y Casas
CLAN
Arenal, 18
Madrid, Spain

GALERÍA DE ARTE

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Cibri
Books
Bücher
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مؤلفات
ספרים

MAILLOL

ARENAL, 18
TELEF. 11437
APART. 631
MADRID

March 14th, 47

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

CLAN
LIBRERÍA
Y
GALERÍA DE ARTE

LIBROS
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Cibri
Books
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Bøcker
Raamatud
Kirja
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βιβλια
مؤلفات
סְפָרִים

C. C. BANCO H. AMERICANO
MAYOR, 30 - MADRID

Dear Sir:

tank you very much for your kind letter of February 10th. I am very glad indeed to learn that you share my opinion about the quality of certain paintings exhibited in our Gallery.

Concerning your wish to purchase copies of "Arte Joven", I am sorry to say that it will be quite difficult to find a complete series in good condition, and that it may take some time. But I will make every effort to find them for you. As soon as I have managed to locate a set, I shall let you know the price.

I also thank you very much for having been so kind as to send on the drawings of the painter Magó to Mr.Arthur Pathé. We are planning a combined exhibition of surrealist and abstract works in May or June: drawings by Chirico and Magó, together with some sculpture by Yepes and Ferrant.

Whenever I can be of any use to you I should be only too glad to be at your disposal.

Very sincerely yours,

T. SERRAL Y CASAS

MAILLOL

SEE WERTHEIM re his purchase of cast of Ile de France

MALLO

September 21, 1948

Dear Miss Mallo:

Thank you for your letter of August 26.

Rest assured that I shall go to see your exhibition at the Carstairs Gallery.

Sincerely yours,

Miss Maruja Mallo
Santa Fé 2861
Buenos Aires
Argentina

AHB/mw

MARUJA MALLO
SANTA FÉ 2861
BUENOS AIRES

Mr Alfred H. Barr Jr
Director
The Museum of Modern Art
New York.

26 August 1948

8/30

Dear Mr Alfred H. Barr Jr

In this days I will leave to New York and in the next october will be open the exhibition of my works

Among the galleries which wishes to make a show of my works is have choised the Carroll Carstairs Gallery

I carry with me the larges pictures and my best wishes its are that you kindly go to see it. It will be a great pleasure for me.

I am very gealty interested in my future exhibition in New York .... Capital of the world!!

Cordially yours

Maruja Mallo

MALLO

THE PLAZA

June 4, 1947

Dear Miss Mallo:

Thank you for your letter of May 28. As I wrote you I have looked through your book carefully, and both Mr. d'Harnoncourt and Miss Miller of our staff have seen your pictures. I wish that I had time to see them myself, but unfortunately I am very much occupied during the next month with present obligations.

Very sincerely yours,

AHB:OB

28 mayo 1947

Amigo
su atenta carta
lecia en mi carta
me me sería
usciera los
poder. Yo
hasta el martes
me gustaría
con primera

My Friend,

I received your letter of 21 May. As I told you in my previous letter which I sent you, it would please me very much if you saw the pictures which I have here. I shall be here in New York until Tuesday June 3, in the evening and I would like very much for you to see my work before I take the plane that night.

Would you let me know, [illegible] day and the hour you [illegible] with me a person who speaks Enlish in case you do not speak French.

Yesterday René d'Harnoncourt was here to see my works.

My address is 1082 Fifth Avenue.

Cordially,

Miss Maruja Mallo
1082 Fifth Avenue
New York City

MALLO

Sacramento 2-8093.

R. DE GARIBALDI
PERUVIAN GOVERNMENT REPRESENTATIVE
FOR ART AND CULTURE
1082 FIFTH AVENUE

THE PLAZA
FIFTH AVENUE AT 59TH STREET
NEW YORK

My Friend,

I received your letter of 21 May. As I told you in my previous letter which I sent you, it would please me very much if you saw the pictures which I have here. I shall be here in New York until Tuesday June 3, in the evening and I would like very much for you to see my work before I take the plane that night.

Would you let me know, if you can, the day and the hour you choose. I shall have with me a person who speaks Enlish in case you do not speak French.

Yesterday René d'Harnoncourt was here to see my works.

My address is 1082 Fifth Avenue.

Cordially,

1947

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c/o R. De Garibaldi
1082 Fifth Avenue
New York City

AHB/ob

MALLO.

Sacramento 2-5093.

R. DE GARIBALDI
PERUVIAN GOVERNMENT REPRESENTATIVE
FOR ART AND CULTURE
1082 FIFTH AVENUE

THE PLAZA
FIFTH AVENUE AT 59TH STREET
NEW YORK

28 de mayo 1947

Sr Dn Alfred H. Barr
Director del M. A. M.

Amigo mio:

Recibi su atenta carta del 21 de mayo. Yo le decia en mi carta anterior que envie a Ud, que me seria muy grato que Ud conociera los cuadros que tengo en mi poder. Yo estaré aqui en New York hasta el martes 3 por la noche y ~~mucho~~ me gustaria que antes de tomar el avion viniera Ud a ver mi obra

c/o R. De Garibaldi
1082 Fifth Avenue
New York City

AHB/ob

MALLO

Sacramento 2-3093.

R. DE GARIBALDI
PERUVIAN GOVERNMENT REPRESENTATIVE
FOR ART AND CULTURE
1082 FIFTH AVENUE

quiere Ud communicarmelo si puede el dia y hora que Ud elija? tendré conmigo una persona que hable ingles en caso que Ud no hable frances.

Ayer estuvo aqui René D'Harnoncourt para conocer mi obra

Mi direccion es 1082 Fifth Avenue

Con un cordial saludo

Hamfa Hallo

1082 Fifth Avenue
New York City

AHB/ob

MALLO

Sacramento 2-8033.

R. DE GARIBALDI
PERUVIAN GOVERNMENT REPRESENTATIVE
FOR ART AND CULTURE
1082 FIFTH AVENUE
NEW YORK, N.Y.

May 16,1947.

May 21, 1947

Dear Senorita Mallo:

May I express my thanks to you for sending me a copy of the monograph on your work. I appreciate having it very much and the honor of your inscribing it.

Miss Dorothy Miller has told me about her visit to your studio to see your paintings, and Mr. d'Harnoncourt has notified me that you are going to have an exhibition next year in one of the galleries.

May I say that I look forward with interest to seeing this exhibition.

Again with thanks for your courtesy, I am

Very sincerely yours,

Maruja Mallo

Senorita Maruja Mallo
c/o R. De Garibaldi
1082 Fifth Avenue
New York City

AHB/ob

[redacted] Sacramento 2-5093.

R. DE GARIBALDI
PERUVIAN GOVERNMENT REPRESENTATIVE
FOR ART AND CULTURE
1082 [redacted] FIFTH AVENUE
NEW YORK, N.Y.

May 16,1947.

Mr Alfred Barr J.R.
Museo de Arte Moderno.
New York City.

Maruja Mallo saluda al Sr Alfredo Barr,complaciendose en dedicarle su Libro que lleva su nombre conteniendo su obra, juicios críticos,conferencias etc...

Mucho me interesaría que en la corta temporada que estpy acá,viniera á conocer los cuadros que tengo en mi poder de los cuales he vendido ya algunos.

Espero me escriba Utd para verlo,sería en la próxima semana ,fijándome día y hora que le sea conveniente,pues no quisiera marcharme sin que Utd conociera mi Arte.

Muy atentamente en espera de sus gratas noticias.

Maruja Mallo.

Maruja Mallo

MANSFIELD

July 28, 1948

Dear Mrs. Mansfield:

I have just returned from Europe to find your letter presenting the catalog of Mrs. Cornelius J. Sullivan's collection together with a number of clippings.

We are delighted to have these for our archives and greatly appreciate your thoughtfulness.

Library

May I add a personal word of thanks since Mrs. Cornelius Sullivan was one of my dearest and most loyal friends, so that I am especially happy to have this material for future reference.

With very kindest regards to you.

Sincerely,

Mrs. Howard Mansfield
535 Park Avenue
New York 21, New York

AHB:mw

Marian

1, 1948

MRS. HOWARD MANSFIELD
535 PARK AVENUE
NEW YORK 21, N. Y.

Mr Alfred Barr
Museum of Modern Art
East 53rd Street
New York City

My dear Mr Barr:

As Mrs Cornelius Sullivan, who was a dear friend of mine, was one of the founders of your Museum, I thought that you might be interested in adding to your files the clippings in this Catalogue; I am, therefore, sending them to you, though you may already have them. If so, please do not take the trouble to return them.

Sincerely yours,

Helen C. Mansfield

May
tenth
1948

Marin

May 11, 1948

"Moellebeau"
Vessenaz, Geneva
Switzerland

The Museum of Modern Art
New York, N.Y.

Dear Sirs:

At the same time I post this, I am sending a letter addressed to John Marin in care of the museum. I do not know his address, and I am [illegible] enough to forw[illegible]

If for any re[illegible] not bother to [illegible]

Thanking you very much, I am

[illegible] Geneva Mathiesen

Dear Mrs. Mansfield:

May I thank you in Mr. Barr's absence for your thoughtful gesture in sending the Museum a catalog of the auction of Mrs. Cornelius J. Sullivan's collection together with various newspaper clippings. They will complete our Library files, I am sure.

Mr. Barr left for Europe in mid-April and will spend about three months on the Continent. I will bring your letter to his attention when he returns.

With repeated thanks,

Very sincerely yours,

Secretary to Mr. Barr

Sent 10/25/49

Clippings

Mrs. Howard Mansfield
535 Park Avenue
New York 21, N. Y.

mc

MARINI

Marin

"Roellebeau"
Vesenaz, Geneva
Switzerland

The Museum of Modern Art
New York, N.Y.

Dear Sirs:

At the same time I post this, I am sending a letter addressed to John Marin in care of the museum. I do not know his address, and perhaps you would be good enough to forward it to him.

If for any reason you are unable to do this, you need not bother to return the letter,- just destroy it.

Thanking you very much, I am

Sincerely yours,
Geneva Mathiasen
Geneva Mathiasen

Sent JS 10/25/49

Clifford: 24

MARINI

May 2, 1951

Dear Marino:

It is a pleasure to introduce to you two good American friends of our Museum, Mr. and Mrs. Walter A. Haas of San Francisco. They are travelling in Italy and want to call upon you and see your studio. They are collectors and, incidentally, own the famous Matisse Femme au chapeau.

We would appreciate any courtesy Marina and you may be able to show them. They bring our best regards to you both.

Cordially,

Alfred H. Barr, Jr.

Mr. Marino Marini
Piazza Mirabelle 2
Milan, Italy

Marini, Marino

THE OHIO STATE UNIVERSITY

Howard L. Bevis, President

COLUMBUS 10

January 16, 1951

SCHOOL OF FINE AND APPLIED ARTS
Department of Art
Art Education
Painting
Sculpture
Design
Ceramics
Commercial Art

COLLEGE OF EDUCATION

January 19, 1951

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

Dear Mr. Barr:

Do you happen to know if Mario Marini is in this country? We are thinking of him in connection with one of our spring seminars. If he is in this country and his whereabouts are known to you, would you please forward the enclosed letter. If not, I would appreciate a word to the wise.

Incidentally, none of us has heard Marini speak, and I am wondering about his command of English and general effectiveness in this department. If you have doubts on this score, better hold up the enclosed letter.

Sorry that you were unable to contribute to one of these seminar ventures.

In appreciation for your help,

Sincerely,

Frank Seiberling, Jr.
Director

FS:lcs

Dear Mr. Seiberling:

Thank you for your letter about Mario Marini. Actually he is not in this country, and in any case he speaks very little English, although his wife speaks it quite well.

Under the circumstances I am sending your letter back to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Frank Seiberling, Jr.
Director
School of Fine and Applied Arts
Ohio State University
Columbus 10, Ohio

AHB:mh
encl.

THE OHIO STATE UNIVERSITY

HOWARD L. BEVIS, *President*

COLUMBUS 10

SCHOOL OF FINE AND APPLIED ARTS
History of Art
Art Education
Painting
Sculpture
Design
Ceramics
Commercial Art

January 16, 1951

COLLEGE OF EDUCATION

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

Dear Mr. Barr:

Do you happen to know if Mario Marini is in this country? We are thinking of him in connection with one of our spring seminars. If he is in this country and his whereabouts are known to you, would you please forward the enclosed letter. If not, I would appreciate a word to the wise.

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In appreciation for your help,

Sincerely,

Frank Seiberling, Jr.

Frank Seiberling, Jr.
Director

FS les

Marshall

August 28, 1950

Dr. Alfred Barr
Museum of Modern Art
New York, New York

Dear Dr. Barr:

Recently, I have been interested in making a study of Ingres and Picasso. In the course of my research I came upon a self-portrait of Pablo Picasso reproduced in the May, 1923 issue of "The Arts" (p. 315) which is similar in many aspects with the well-known portrait of Ingres at twenty four.

Unfortunately I have not been able to locate and date this drawing by Picasso and thought perhaps that you might be able to furnish me with some further information.

Sincerely yours,

Virginia Marshall

Vol. 3

1272 Amsterdam Avenue
New York, New York
Apt. 7

September 15, 1950

Dear Miss Marshall:

Mr. Barr is at present out of the city working on a book so that I am taking the liberty of acknowledging your recent letter to him.

I do not know just when he will return, but I shall try to show your letter to him as soon as possible.

Sincerely,

Secretary to Mr. Barr

Miss Virginia Marshall
1272 Amsterdam Avenue
New York, New York

js

Marshall

A.C.L.S

See Odegaard letter by AHB
ab Mr. Marshall's suggestion

J. BLANKFARD MARTENET
3333 NORTH CHARLES STREET
BALTIMORE 18, MARYLAND

May 23, 1951

Dear Mr. Martenet:

Many thanks for your letter of May 16 with its interesting reprint "Patron of the Arts."

When I next come to Baltimore I hope that you may let me call on you and see your collection.

Until then may it prosper!

Sincerely,

Alfred H. Barr, Jr.

Mr. J. Blankfard Martenet
3333 North Charles Street
Baltimore 18, Maryland

AHB:mh

J. BLANKFARD MARTENET
3333 NORTH CHARLES STREET
BALTIMORE 18, MARYLAND

Dear Mr. Barr —

Sorry to be so late with my dues. Truth is, I've been (as usual) deep over my financial head — backing out (as I see it) in our home-town.

Would you care to come down, sometime soon, and tell me whether, (as I in often convinced) I'm the craziest man still free in the Free State of Maryland?

He doesn't know it, but my preceptor is Duncan Phillips — at whose gallery, twenty-five years ago, I first realized (because I saw that his taste was tremendous in things that I DID understand) that "modern art" (which I DID NOT understand) must have something to say to me.

In this crazy-crazy world, some of us (and especially those with no orthodox religion) need something to tie to: I've chosen art; and someone to look up to: I've chosen a few like you and Mr. Phillips; and something to hope for: I've chosen the artists — or a few of them — of my home-place.

This city — odd by American standards — and odd-worldly, even to visiting Europeans,

emporary American
a art course at the
'. He still refrained
' creative work.
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Pine Tree—Shining

Unaccustomed to such wholesale buying, Early in his career, he recalled, he started Goldenly."

REPRINTED FROM THE SUN, BALTIMORE, MARYLAND, JANUARY 7, 1950

should be a favorable breeding-ground for the art of our time: which, like all good art (so I think) must add the present to the past — and try to glimpse the future.

You will have forgotten the letter you sent me sixteen months ago. I have not — because of its sincerity and spontaneity: two things I search for in people and in pictures. So, I send a copy of the "Sun" article that prompted you.

Perhaps all I have is a lot of junk — and you can steer me on to better use of my energies. I am quite possibly wrong in the belief that I see a large talent in a few of our Baltimoreans: things worth the time of a man or two, and too steeped in art — as yourself.

Write or phone me (Belmont 8920) if you feel equal to one more wild goose chase — for that is very likely what it will prove to be — but I won't admit it until you gently tell me. That will not be easy for you either, except I assure you I love the truth even better than art.

With respect

John

16 May 1951

temporary American
n art course at the
y. He still refrained
y creative work.
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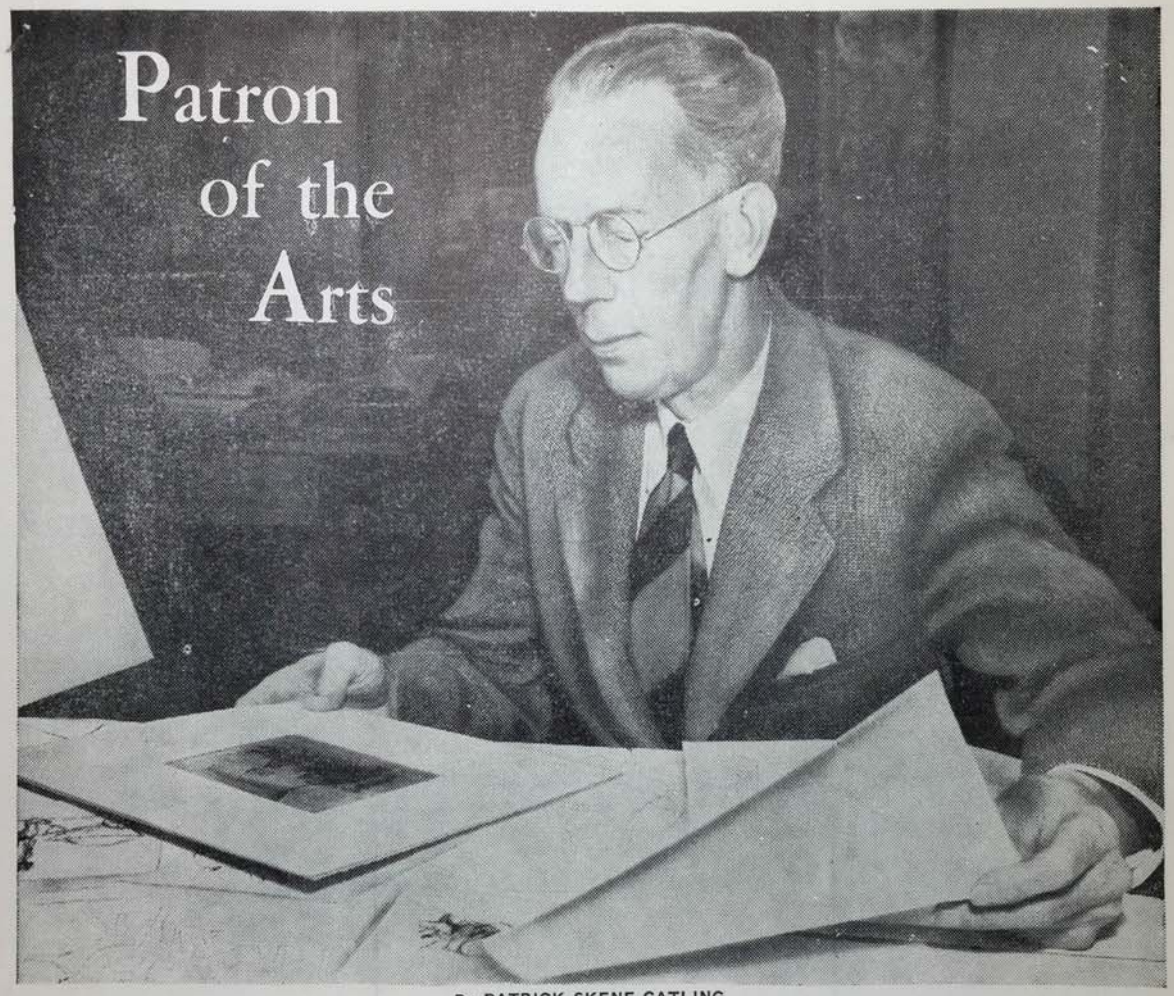
Patron of the Arts



By PATRICK SKENE CATLING

ARTISTS have a hard time making a living in Baltimore, in the opinion of Mrs. Adelyn D. Breeskin, director of the Baltimore Museum of Art.

"We can't expect local artists to flourish and stay here unless they are encouraged by people like Mr. Martenet. He sets a splendid example."

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J. Blankfard Martenet is an amateur of local art. And he buys what he likes. He is the greatest individual patron of local contemporaries who is living here today.

No Simple Explanation

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There is no simple explanation.

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Nevertheless, he said, "art books were always lying around at home, and I have always been aware of pictures and sculpture."

The Army Years

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A civilian again in 1919, he went to work as a junior draftsman for Herman F. Doleman, a consulting structural engineer.

This work proved to be a severe strain on his eyes, already rather weak. He abandoned mechanical drawing for supervisory jobs in construction itself.

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Early in his career, he recalled, he started a small collection of contemporary American ceramics, and he took an art course at the Johns Hopkins University. He still refrained from attempting to do any creative work.

In 1938, when he was chief estimator and construction manager, he took a trip to the Caribbean. There he bought his first pictures—four Puerto Rican water colors.

Work For Money Wasn't Worth It

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His own modesty may have impelled him to fill his apartment with other artists' work rather than producing pictures of his own.

A few weeks ago, however, he overcame his hesitancy to try his hand at painting. He is studying with Matsumi Kanemitsu, whose name means "Bright Pine Tree—Shining Goldenly."

REPRINTED FROM THE SUN, BALTIMORE, MARYLAND, JANUARY 7, 1950

cc: Mr. d'Harnoncourt

J. BLANKFARD MARTENET
3333 NORTH CHARLES STREET
BALTIMORE 18, MARYLAND

February 1, 1950

Dear Mr. Martenet:

Many thanks for your delightful letter of January 24. I am having it copied, not only to give William Antrobus who has charge of our Members' Room on the sixth floor, but also to the members of the Museum staff who would, I know, be delighted at your praise.

We are also much interested in the clipping from the Sun about your activities as a collector. I grew up in Baltimore myself so that I am especially impressed at hearing of a Baltimorian who actually collects the work of his fellow townsmen - while they are still alive.

Cordially,

s/ Alfred Barr

Mr. J. Blankfard Martenet
3333 North Charles Street
Baltimore 18, Maryland

AHB:js

[illegible] Post of Sweden [illegible] with [illegible] best wishes

JBM
1/24/50

J. BLANKFARD MARTENET
3333 NORTH CHARLES STREET
BALTIMORE 18, MARYLAND

24 January 1950

Dear Mr. Barr —

If it is not inappropriate, I'd like to commend the warm-hearted conduct of the Post of the Members' Room on Sunday afternoon, January fifteenth.

Vratsumi Kanemitsu and I came to your museum to see the Paul Klee show after seeing the Van Gogh exhibition at the Metropolitan — and two such tremendous events, in one afternoon, had us pretty well exhausted.

It was a happy experience, therefore, to be welcomed to the Roof by this fellow-human who really seemed to give a damn whether we found things pleasant there.

He was handling a very large crowd. I have never seen a man so good at being three places at once!

Please give him my admiration and best wishes — and the enclosure as a memento of an hour he made perfect — with an assist from Dubonnet! JBM

Copied for:
Outerbridge
d'Harnoncourt
Rockefeller
Ulrich

For your Roof of Sunday afternoon. Lots to with your best wishes

C
O
P
Y

J. BLANKFARD MARTENET
3333 North Charles Street
Baltimore 18, Maryland

24 January 1950

Dear Mr. Barr -

If it is not inappropriate, I'd like to commend the warm-hearted cordiality of the host of the Members' Room on Sunday afternoon, January fifteenth.

Matsumi Kanemitsu and I came to your Museum to see the Paul Klee show - after seeing the van Gogh exhibition at the Metropolitan - and two such tremendous events in one afternoon had us pretty well exhausted.

It was a happy experience, therefore, to be welcomed to the Roof by this fellow-human who really seemed to give a damn whether we found things pleasant there.

He was handling a very large crowd. I have never seen a man so good at being three places at once!

Please give him my admiration and best wishes - and the enclosure as a memento of an hour he made perfect - with an assist from Dubonnet!

s/ J.B.M.

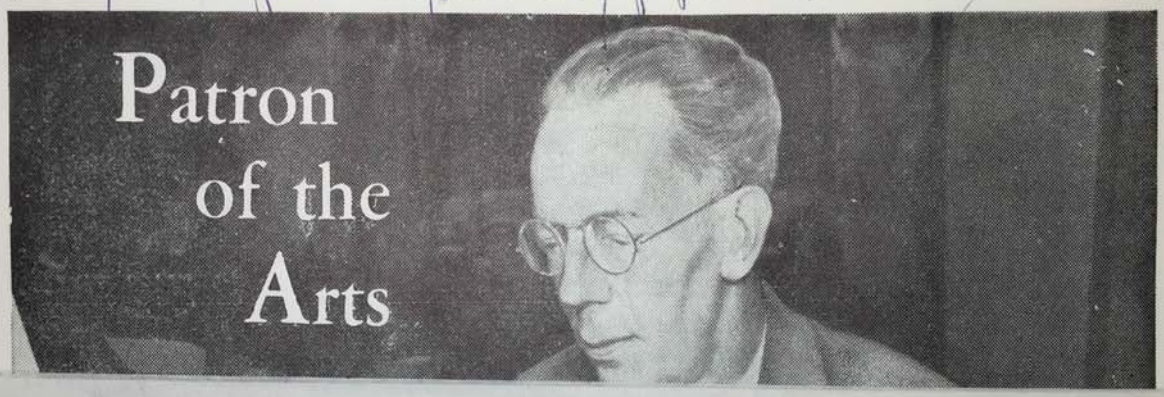
THE MUSEUM OF MODERN ART
MEMBERS' ROOM
Mr. William Alexander
Mr. Alfred Barr
Dear Bill
Here is a copy of a letter we received from J. Blankfard Martenet
May I add that I agree with Mr. Martenet's
MAY 1950

THE SUN BALTIMORE, JANUARY 7TH, 1950.

For very first of Sunday, January fifteenth, with very best wishes!

JBM
1/24/50

Patron of the Arts



MARTENET

THE MUSEUM OF MODERN ART

Date February 2, 1950

To: Mr. William Antrobus

From: Mr. Alfred Barr

Re:

Dear Bill:

Here is a copy of a letter which I think may interest you. I am sending copies to Mr. Rockefeller and Mr. d'Harnoncourt too.

May I add that I agree with Mr. Martenet.

tors, who find it difficult to sell their work to the Baltimore public.

J. Blankfard Martenet is an amateur of local art. And he buys what he likes. He is the greatest individual patron of local contemporaries who is living here today.

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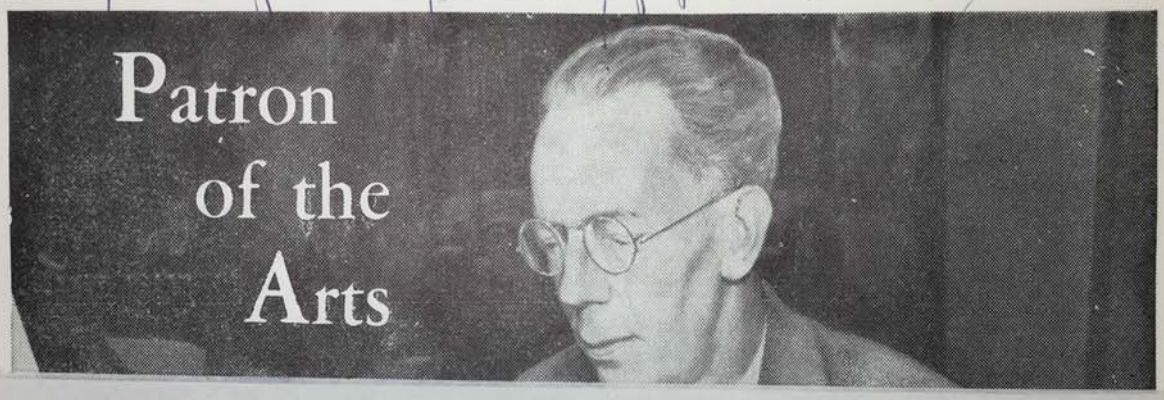
A few weeks ago, however, he overcame his hesitancy to try his hand at painting. He is studying with Matsumi Kanemitsu, whose name means "Bright Pine Tree—Shining Goldenly."

"THE SUN", BALTIMORE, JANUARY 7TH, 1950.

For very first of Sunday, January fifteenth, with very best wishes!

JBM
1/24/50



THE MUSEUM OF MODERN ART

Date February 1, 1950

To: Mr. René d'Harnoncourt

From: Mr. Alfred Barr

Re: Attached

Dear René:

Would you like to have this read at the Coordination Committee meeting and perhaps included in the minutes? I am sending a copy to Nelson since I think it might entertain him.

tors, who find it difficult to sell their work to the Baltimore public.

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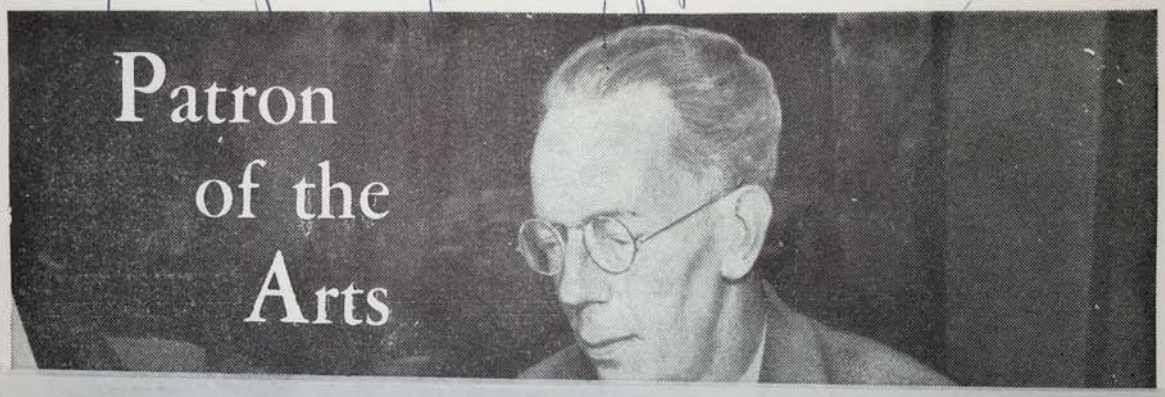
"THE SUN", BALTIMORE, JANUARY 7TH, 1950.

For very first of Sunday, January fifteenth, with very best wishes!

JRH
1/24/50



THE MUSEUM OF MODERN ART

Date February 6, 1950

To: Mr. Nelson Rockefeller

From: Mr. Alfred Barr

Re: Attac hed

Dear Nelson:

Here is an enthusiastic letter about our Tea Room personnel. I thought you'd like to see it.

the city's experimental painters [illegible] tors, who find it difficult to sell their work to the Baltimore public.

J. Blankfard Martenet is an amateur of local art. And he buys what he likes. He is the greatest individual patron of local contemporaries who is living here today.

No Simple Explanation

His collection to date (which he has willed in its entirety to the Baltimore Museum) includes about 1,000 drawings by Aaron Sopher, hundreds by Ralph McGuire and 60 by Matsumi M. Kanemitsu; nine pieces of sculpture by Reuben Kramer, and paintings by Herman Maril, Esau Lake, Jacob Glushakow, Eddie Rosenfeld, Betty Cooke, Perna Krick and Mr. Kanemitsu.

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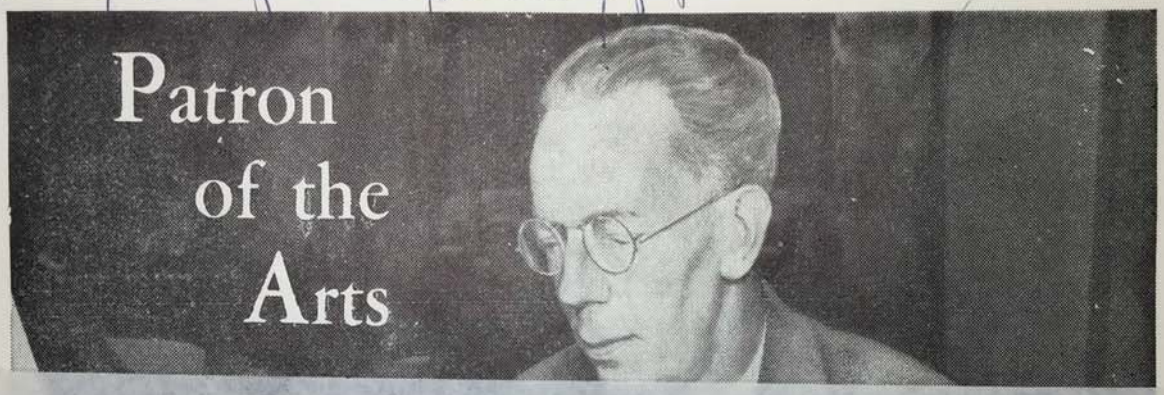
"THE SUN", BALTIMORE, JANUARY 7TH, 1950.

For very first of Sunday, January fifteenth, with very best wishes!

JSPh
1/24/50

Patron of the Arts



THE MUSEUM OF MODERN ART

Date: February 3, 1950

To: Miss Ione Ulrich

From: Mr. Alfred Barr

Re: Attached

Dear Ione:

I thought you would like to see how much your protégé's work is appreciated.

ARTISTS have a hard time making a living in Baltimore, in the opinion of Mrs. Adelyn D. Breeskin, director of the Baltimore Museum of Art.

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Unaccustomed to such wholesale buying, the artists are hesitant to choose how Mr. Martenet developes his taste.

"Here is one and no explanation.

Mr. Martenet was born in New York avenue on March 19, 1890. Educated in the local schools where he was [illegible] nothing to stimulate his [illegible]

Nevertheless, he said, he always was lying around at home [illegible] been aware of pictures and sculpture.

The Army Years

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"THE SUN", BALTIMORE, JANUARY 7TH, 1950.

For my part of Sunday, January fifteenth, with my best wishes!
JSPh
1/24/50

Patron of the Arts

By PATRICK SKENE CATLING

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"THE SUN", BALTIMORE, JANUARY 7TH, 1950.

MARTENET

J. BLANKFARD MARTENET
3333 NORTH CHARLES STREET
BALTIMORE 18, MARYLAND

February 20, 1948

Dear Mr. Martenet:

We have some information in reply to your inquiry of February 9, but there has been relatively little published about Karl Knaths. I shall list various sources which you might check in your local public library:

Exhibition Catalog, Baltimore Museum of Art. 1939
" " Phillips Memorial Gallery, Washington. 1942
" " Chicago Art Institute. 1942 (This contains two short articles on Knaths' work, by Duncan Phillips and E. M. Benson)
"Note on Color", Karl Knaths, American Abstract Artists, New York, Ram Press, 1946
American Magazine of Art, E. M. Benson, No.XXIX, 1936, pp.364-375
Art News, January 1, 1946)
Art Digest, October 15, 1946) These issues contain notes on
Art News, November 1947) various Knaths exhibitions
Art Digest, April 15, 1947)

Possibly Mr. Knaths' dealer, Paul Rosenberg Galleries, 16 East 57 Street, New York 22, could give you further information if you care to write them.

I hope the above information will be of some use to you; if we can do anything further, please let us know.

Sincerely yours,

Museum Collections
(for Mr. Barr)

Mr. J. Blankfard Martenet
3333 North Charles Street
Baltimore 18, Maryland

ob

Martin, Alex

J. BLANKFARD MARTENET
3333 NORTH CHARLES STREET
BALTIMORE 18, MARYLAND

, 1951

Dear Mr Barr —

I shall be grateful if you will tell me how best to inform myself fully on Carl Kraths — the man and his work.

If you cannot find time to answer personally, I know that you will refer this to members of your staff competent to send me adequate information — bibliography, and so on.

Yours sincerely,
J Blankford Martenet

9 February 1948

Alfred H Barr, Jr., Director
Museum of Modern Art
New York

Martin, Alastair

January 10, 1951

Dear Mr. Martin:

You were most kind to let me see the little German picture. I enjoyed looking at it, but I am not quite sure just what it was you wanted to ask me about. I called your office a couple of times and found that you had gone to Florida until the end of this month. Perhaps you will give me a ring when you come back.

Sincerely,

Alfred H. Barr, Jr., Director
of the Museum Collections

Mr. Alastair Martin
Guennol
Glen Head, Long Island

AHB:mh

Martin

April 12, 1949

May 16, 1949
Martin

MM

D

to

w

M

co

I

Ship for the coming year!
I am sorry to have been so
slow in letting you know
this good news, particularly

Martin

22 Dec 50

GUENNOL,
GLEN HEAD,
LONG ISLAND.

Dear Sir,

I would very much like to obtain your opinion on a small painting which I recently bought. I could bring it to your museum almost any time next week at your convenience.

Very Respectfully
Alastair Martin

Eldorado 5-7070.

Martin

May 16, 1949
Martin

MM

Dear Mr. Barr –

You were very kind to write such a fine letter with such flattery to Bryn Mawr College. And it certainly had results, for I was given an assistantship for the coming year! I am sorry to have been so slow in letting you know this good news, particularly

Martin

since you and Dorothy Miller were so material in this award.

I am working at present at the University Museum and enjoy the interesting people and the quiet atmosphere. But there still is no place like the Museum of Modern art. It was a joy to greet the beautiful Marini here in Philadelphia yesterday. Perhaps you will come to see the exhibition?

Martin

MM

-2-

We hope to be in New York at the end of the school year and look forward to seeing you then.

With many thanks and warm regards to you and Mrs. Barr,

as always

Marianne

R M Martin
238 Buckingham Pl. - Fla. 4

Martin

April 12, 1949

Dear Joe:

I have just had a letter from Marianne Winter (Mrs. Richard M. Martin) saying that she has applied for an assistantship in the Art Department at Bryn Mawr, a position she describes as more curatorial than teaching.

Mrs. Martin was secretary to Miss Dorothy Miller, our Curator of the Museum Collections. I know that Miss Miller would confirm my opinion that Mrs. Martin was altogether exceptionally proficient in her work; she is intelligent, quick-witted, very well educated, very good-natured, multilingual, able to stand by in a pinch, orderly, and loyal - in other words, practically every virtue one could hope for in an assistant. I would recommend her wholeheartedly.

Sincerely,

Professor Joseph C. Sloane, Jr.
Department of the History of Art
Bryn Mawr College
Bryn Mawr, Pennsylvania

AHB:jws

MARTINI

Vado Ligure 22-3-5-

Gentile Sig A. Barr -

MRS. RICHARD M. MARTIN
238 BUCKINGHAM PLACE
PHILADELPHIA 4, PENNSYLVANIA

April 9, 1949

Dear Mr. Barr,

I have been meaning to write you for several weeks. I have made an application to Bryn Mawr for a possible assistantship in the Art Department for next year, and should very much appreciate any support you might feel able to give me. The work I would do there would not be teaching at first, but would be somewhat curatorial in character.

You are of course very busy these days and it is a shame to bother you with this.

With best regards to all of you at the Museum, whom I miss very much.

Yours cordially,

Marianne

Brigida Martini
Via Sabazia 9
Vado Ligure
(Savona) Italia

MARTINI

March 27, 1950

Dear Mrs. Martini:

Many thanks for your letter. Unfortunately, I shall not come to Italy this year, but believe me, shall make every effort to visit the home of Arturo Martini in the future.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mrs. Arturo Martini
Via Sabasia 9
Vado Ligure
Savona, Italy

AHB:js

Vado ligure 22-3-5-

Gentile Sig. A. Barr -

Già l'anno scorso, dietro mia richiesta, ebbi da Lei l'assicurazione che, alla sua venuta in Italia avrei avuto l'onore di accoglierla e farle ammirare la mia raccolta di opere del mio grande scomparso Arturo Martini -

Sarò lieta se, in occasione della sua visita alla Biennale che si riaprirà quest'anno, l'avrò gradito ospite e così salutarla di persona e ringraziarla -

In caso che questa visita si avverasse gradirei un suo gentile cenno di conferma -

Cordiali saluti

Brigida Brigida Martini.

Brigida Martini
Via Sabazia 9
Vado ligure
(Savona) Italia

MARTINS

April 12, 1948

Dear Maria:

I phoned Washington twice and your apartment here several times, first to ask how you are and then later to say good-bye. I have been sick for ten days but now really expect to sail tomorrow if I can drag myself to the boat.

MARTINS

THE MUSEUM OF MODERN ART

Date July 8, 1948

To: Miss Dudley, Membership, Miss Keech
Mrs. Catlin
Miss Miller

Re:

From:

This is the new address as of the present day of Mme. Carlos Martins, (Maria Martins): Ambassade du Brésil
45, avenue Montaigne
Paris, France

noted in card file

MARTINS

April 13, 1948

Dear Maria:

I phoned Washington twice and your apartment here several times, first to ask how you are and then later to say good-bye. I have been sick for ten days but now really expect to sail tomorrow if I can drag myself to the boat.

We have gone ahead with the list of possible loans to Rio de Janeiro but still have no definite confirmation of the exact time of the exhibition or any formal letter requesting the loans. I am leaving the negotiations in René d'Harnoncourt's hands since I believe he is also expected to go to Rio at the time of the opening.

Dorothy Miller has the list and will be glad to show it to you. Both René and I understood that you wished to have only European works so we have limited the tentative selections to these.

I do hope you are well and recovered and am very sorry indeed not to see you before I sail.

Sincerely and affectionately,

Mme. Carlos Martins
Brazilian Embassy
Washington, D. C.

MARIA
(X/IMP)

June 19, 1947

Dear Maria:

You have made such wonderful use of several copies of What is Modern Painting? that I have persuaded our Fund Raising Committee to let me send you ten more copies, five for Washington and five for New York. Perhaps you will distribute them where they will have the most effect.

Needless to say I was delighted to hear of Walter Lippmann's interest.

Sincerely yours,

Mme Maria Martins
Brazilian Embassy
Washington, D. C.

AHB/ob

Wary

MARTINS

MARTINS

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

QDY-3-15-PD.-MAR 10 =

STRAIGHT TELEGRAM

March 10, 1948

Carlos
Mme. [redacted] Martins =
Brazilian Embassy
Washington, D. C. =

VERY MUCH DISTRESSED TO HEAR OF YOUR ILLNESS HOPE YOU WILL BE BETTER SOON

AFFECTIONATELY =

ALFRED

(Barr, charge to Museum Collections)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mary

MARTINS

June 5, 1947

My dear Alfred:

Enclosed I am sending a clipping and a caricature which I think are both very interesting.

The letter is even better than that which I received.

I expect to be in New York soon at which time I shall call you. Meanwhile, please accept best personal regards of

Sincerely,

Mary

Mr. Alfred Barr, Director
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Marx

Marx
rec'd April 28, 1952

MRS. SAMUEL MARX
1325 ASTOR STREET - CHICAGO 10 - ILLINOIS

Will you please forward this to Mr. Barr at once, as we are very anxious to have some information which we request in our note.

Thank you –

Florene M. Marx

AHB:mh

Mary

March 26, 1952

Dear Sam:

My secretary gave me your message with its kind invitation for the evening of April 1st. Unfortunately I shan't arrive in Chicago until after 9 P.M. so that I am afraid I shant come, much as I should like to.

You will find a letter waiting for you in Chicago explaining that I would be free on the 2nd and 3rd and hope very much to come to see you then.

My best to you both -- sorry not to have seen you here.

Sincerely,

Alfred H. Barr, Jr.

Mr. Sam A. Marx
1325 Astor Street
Chicago, Illinois

AHB:mh

WESTERN UNION STRAIGHT TELEGRAM

March 27, 1952

Mr. SAM A. MARX
1325 ASTOR STREET
CHICAGO, ILLINOIS

THURSDAY NIGHT AT 645 IS FINE REGARDS

ALFRED BARR

CHARGE TO MUSEUM COLLECTIONS

WESTERN UNION

March 21, 1952

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CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

CTA186

1952 MR 27 AM 5 52

CT.CA170 NL PD=CHICAGO ILL 26=
ALFRED BARR, MUSEUM OF MODERN ART=
=WEST 53 ST NYK=

April 3

CAN YOU CHANGE OUR DATE FROM WEDNESDAY TO THURSDAY NIGHT.
DINNER AT 645 AND OPENING OF MATISSEE SHOW AFTER INFORMAL.
REGARDS=
=SAMUEL MARX=..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

March 21, 1952

Dear Florene and Sam:

I expect to be in Chicago at the Palmer House on the Momentum exhibition jury on April 4 and 5. I intend to arrive late Tuesday night so that I will have Wednesday and Thursday, the 2nd and 3rd, to see collec - tions. Of course the first one I want to see is your own. I don't know where anyone lives in Chicago geographically, but I hope that it may be convenient for you to let me come some time during those two days.

I can't tell you how curious I am to see all those wonderful things you both together.

My very best to you,

Sincerely,

Mr. and Mrs. Sam A. Marx
1325 Astor Street
Chicago, Illinois

cc: Nelson Rockefeller
René d'Harnoncourt
Monroe Wheeler
Ione Ulrich w/check &
new orig. ltr.

~~OM - info~~
MH - file
MARX

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

W. P. MARSHALL, PRESIDENT

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

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MARX

MR. AND MRS. SAMUEL A. MARX
HOTEL PIERRE
NEW YORK CITY

MAY 4, 1951

CAN'T TELL YOU HOW TOUCHED AND DELIGHTED I AM BY WHAT MONROE TOLD ME.

THIS IS WONDERFUL NEWS. BON VOYAGE.

ALFRED BARR

Charge: Mus Collections

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Chicago 1, Illinois
New York 20, New York

AHB:lh

cc: Nelson Rockefeller
René d'Harnoncourt
Monroe Wheeler
Ione Ulrich w/check

Marx' orig. ltr.

~~OM-INFO~~
MH-file
MARX

January 24, 1951

Dear Mr. and Mrs. Marx:

I can't tell you how happy I am to be able to pass on to our treasurer your check for $2,000. I shan't pretend that the money is not extremely welcome considering the state of our budget, but I am even more happy to think that your check comes with such handsome remarks about the Museum's work. I am going to take the liberty of sending a copy of your letter to our president Nelson Rockefeller, as well as to René d'Harnoncourt, the director, and Monroe Wheeler.

Edgar Kaufmann tells me that you have recently completed a very handsome house in Chicago for your sister. I wish that I could see it.

My very best to you both, and again many thanks.

Sincerely,

Mr. and Mrs. Samuel A. Marx
333 North Michigan Avenue
Chicago 1, Illinois

AHB:lh

SAMUEL A. MARX

331 No Mich. Ave
Chi (1)

January 24, 1951

January 18, 1951

Dear Nelson:

Here is a copy of a very encouraging letter from Mr. and Mrs. Samuel A. Marx of Chicago. Thanks, I think, largely to Monroe's good works, Sam Marx is now very fond of our Museum. (It is just possible that he may also like us at a distance better than the Art Institute nearby.)

In any case, he has made a handsome contribution, some of which, I think, is to go toward Matisse color plates, though Ione and Monroe will straighten this out.

If you could, I think they would very much appreciate a note of thanks from you too.

Sincerely,

Alfred H. Barr, Jr.

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

Floss and Sam Marx

AHB:lh
Encl

Mary

SAMUEL A. MARX

333 No. Mich. Ave.
Chi (1)

January 18, 1951

250

Mr. Alfred Barr
Museum of Modern Art
New York, N. Y.

Dear Alfred:

Enclosed you will find the Maymar Corporation's check for $2,000.00 - $1,000.00 of which was promised for January 1951, and an extra $1,000.00 which we find available.

We know of no better purpose to which this money can be put, and I trust that you will use it to best advantage. We both feel that the Museum of Modern Art is almost unique in its objectives and the manner in which it is administered.

We hope to return from California in time to go East to see the Modigliani show.

Warmest regards to you, Monroe and the others on your staff.

Sincerely,

Flora and Samuel A. Marx

Masciotta

THE MUSEUM OF MODERN ART DATE 1950

REQ NS

Kindly se
paper
~~cloth~~

To: Mr.
Pie
Flo

For: Co

Requested by Alfred H. Barr, Jr.

NO. DELIVERED

cc: Mr. Soby

1/10

Q. These lists are ~~[illegible]~~ for Mr. Masciotta. Do you want to mail them in any way?

A. No - and thing in the envelope for this listing with catalogs

cc: Mr. Soby

Masciotta

THE MUSEUM OF MODERN ART

DATE January 10, 1950

REQUEST FOR PUBLICATIONS

Kindly send 1 *copies of the following publications:*

paper

~~*cloth*~~

PAINTING AND SCULPTURE IN THE MUSEUM OF MODERN ART

To: Mr. Michelangelo Masciotta
Piazza SS. Annunziata 5
Florence, Italy

sent Registered

For: Complimentary copy - review purposes

Requested by Alfred H. Barr, Jr.

NO. _____ DELIVERED _____

Director of the Museum Collections

so I have been cooped up in the infirmary, but now Catherine is back safe and sound and we are all settl ce, which you have never

Mr. Michelangelo Masciotta
Piazza SS. Annunziata 5
Florence, Italy

I miss the monthly meetings of the Advisory Board alth was right for us to resign in a body as it was wasteful of time and energy for us to hang on at the fringe when the governing board of the Museum obviously didn't want us. Never a word from the president to any of us. I would say that the Museum had well nigh the perfect record for alienating people and destroying loyalty. This last business of Philips' airily dismissing a committee which had been appointed by the president

AHB:js

cc: Mr. Soby

January 10, 1950

returned 1/12/50

Dear Mr. Masciotta:

Mr. Soby has sent me your letter of December 1st together with a copy of your interesting broadcast reviewing 20th century Italian art. I am glad to send you a copy of PAINTING AND SCULPTURE IN THE MUSEUM OF MODERN ART for review purposes. Please send me a copy of the review whether published or broadcast on the radio.

I am sending you with the catalog some lists (3) of recent Italian acquisitions to the collection which, I believe, make it one of the best collections of modern Italian painting and sculpture in the world.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. Michelangelo Masciotta
Piazza SS. Annunziata 5
Florence, Italy

AHB:js

from Wurster

Wurster

145

OFFICE OF THE DEAN OF ARCHITECTURE AND PLANNING

2 December 1946

PERSONAL

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

Dear Alfred:

It is too bad that our paths don't cross more often. Our budget seems to get scantier and scantier so that we no longer run to New York without thought. I miss the pleasant visits we had with you and Margaret.

We went to California in June, crowded a year's social life into two months and came back so that I might teach during the last half of the summer term. Before we could catch our breath, it seemed like a good idea for Catherine to go to Europe for a quick trip, so from October 1 to November 11 she was a lady tourist (so she says) in London, Stockholm, Copenhagen, Amsterdam and Paris. I have been having a miserable bout with asthmatic bronchitis so I have been cooped up in the infirmary, but now Catherine is back safe and sound and we are all settled in at 14 Farwell Place, which you have never seen.

I miss the monthly meetings of the Advisory Board although it was right for us to resign in a body as it was wasteful of time and energy for us to hang on at the fringe when the governing board of the Museum obviously didn't want us. Never a word from the president to any of us. I would say that the Museum had well nigh the perfect record for alienating people and destroying loyalty. This last business of Philips' airily dismissing a committee which had been appointed by the president

from Wurster

possibly reached a peak of rudeness which I have never seen equalled. But it is not of this at all I am writing--rather to ask a favor--so it is in poor taste for me to rail at you for the sins of others.

I spoke to you of a course in Fine Arts, which is a senior, one-term course. We have a compulsory Humanities Program which runs as follows:

1st year - English (two terms)
2nd year - Modern History (two terms)
3rd year - Social Sciences
First term - Economic Principles
Second term (choice of one)
Industrial Economics
Labor Relations
Psychology, Introduction
4th year -Choice of one
(First term - Fine Arts
(Second term - Music, Introduction
Two terms - International Relations
Two terms - History of Thought
Two terms - Western World Literature

A technical school such as this, when it speaks of the "Fine Arts," approaches a sentimentality which is fierce. They love to have the students do a little etching--or a little wood block printing, etc., etc. I tell them it is all very well to have the students do these as a hobby, but a fine arts course must be a critique of what the world has done and is doing. So much for that.

There is no one I would rather have give the course than you, Alfred Barr. On the other hand, as per our conversation, we could not pay enough salary even if you were not involved in something which you want to do. So what to do about it? My next idea comes from the fact that Russell is here giving our architectural history course. He is doing a superb job for our fifth year people--only about ~~sixteen~~ 8 students (if I recall aright), and it is in seminar form, two hours on Mondays. In confidence on both

our part and yours, I ask if you feel Russell could do the Fine Arts? It would mean we would offer a four-year contract at somewhere between $5000 and $6000, and this would mean he would cut loose from Wesleyan. I am very impressed and pleased with what he is doing for the architects. Could he do the Fine Arts for the larger groups? Does he follow the arts as he does architecture?

Don't bother to answer by letter--I'll be in New York next Friday to be a judge at some sort of a decorators' show and can come to the Museum at one o'clock (or shortly after). Could you have lunch with me? Just drop me a card if you can't; otherwise I'll come along.

Best to you and yours from us.

Cheerio,

Bill.

William W. Wurster
Dean

WWW/mcd

from Wurster

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
SCHOOL OF ARCHITECTURE AND PLANNING
77 MASSACHUSETTS AVENUE, CAMBRIDGE 39, MASSACHUSETTS

DEAN OF ARCHITECTURE AND PLANNING

31 May 1946

MEMO TO: Mr. Philip L. Goodwin
32 East 57th Street
New York City 22

Mr. Alfred H. Barr, Jr.
Director of Research in Painting and Sculpture
The Museum of Modern Art

Mrs. Elizabeth B. Mock, Curator
Department of Architecture
The Museum of Modern Art

Miss Marian Willard
Marian Willard Art Gallery
32 East 57th Street
New York City

FROM: William W. Wurster

SUBJECT: Advisory Committee of The Museum of Modern Art

The Advisory Committee has had two meetings this month - one on 8 May, the other on 22 May.

We are resigning as a body, for we feel we have no place in which we can function with the present Museum organization. Furthermore, we deplore the present headlessness of the Museum, the lack of known and stated policy, and the general demoralization which takes place when the head of any department, such as this proposed Steichen move, might well diminish honest research by naming a prima donna head, which shadows the department purpose. This demoralization is already felt with the resignation of the head of the Industrial Design Department.

This is a sad commentary on the road the Museum is travelling. The Museum has been so brilliant in the life it has given to the exhibition world - it has forced many museums over the country into being a part of the community - witness your own Metropolitan or, in San Francisco, the Legion of Honor and the De Young.

TELEPHONE KIRKLAND 6900

If somehow the Museum could recapture the singleness of its original purpose, it would be a wonderful thing.

I sometimes wonder if the Museum actually realizes what a focal point it has become to all of us from the far corners of the country? How it stands for the open door for the showing of progressive architecture, when all other exhibitions were embalmed past performances?

Forgive this outpouring, but I believe it to be a true feeling on the part of the members of the Advisory Committee.

Sincerely yours,

William W. Wurster

William W. Wurster
Dean

WWW/h

Masterpieces

185 NORTH WABASH AVENUE

CHICAGO 1, ILLINOIS • TELEPHONE ANDOVER 3-5200

July 24, 1950

No reply ever sent - Rene + B.C. decided against it -

Mr. Alfred H. Barr, Jr.
Director of Collections
Museum of Modern Art
11 W. 53rd St.
New York 19, New York

Dear Mr. Barr:

In mid-October the Ziff-Davis Publishing Company will present its first issue of MASTERPIECES, the biggest art "bargain" that has ever been offered to the American public. This periodical will be 9-3/4x12-3/4 in size--approximately that of Vogue Magazine--and will contain 156 pages overall, including a four-color cover and 24 full color plates. In addition, it will include about 150 reproductions in black and white of the outstanding masterpieces of Western painting as available in the great public collections in the U.S.A. The price will be $1.00.

We have already secured the enthusiastic cooperation of the leading museums and galleries in the country. Indeed, without such cooperation MASTERPIECES would not have been possible. To support the selections, which range from the Italian Renaissance through the Flemish and Dutch, Spanish, German, English, French, and American schools, we have had written a variety of articles which will enhance the reader's appreciation of the illustrations.

Our lead article, "What Is a Masterpiece?" by Bartlett Hayes, sounds the keynote. To explain the newer techniques Emily Genauer has contributed "How to Look at Modern Art." C. J. Bulliet has set forth the American side of the story in an article entitled "A Half-Century of Art in the U.S.A.". We are also preparing, especially for this issue, a handsome two-color "Art Map of the U.S.A." locating all the important public museums and galleries in the land.

Our aim is to make MASTERPIECES the first of a series of "Home Guides to Art." From our experience distributing periodicals via selected newsstands across the continent we know that the public eagerly desires all the information it can get on cultural matters. For that reason we are anxious to offer two special features that will present authoritative listings of (a) The World's Greatest Masterpieces and (b) The Outstanding Modern Masterpieces.

Alfred H. Barr, Jr. July 24, 1950

We should, therefore, welcome your cooperation. Will you nominate your own selections on the forms attached herewith? You may list your choices on the form, or in a letter, if you prefer, and return the same to us in the postage prepaid envelope enclosed. We would, of course, want your permission to quote you on your choices, but that is entirely optional. We would not publish your nominations individually without your express permission to do so.

On publication you will, of course, receive a copy of MASTERPIECES for your personal pleasure.

Sincerely yours,

Louis Zara

Louis Zara
Vice-President

NOMINATIONS FOR MASTERPIECES

(The figure "ten" is merely a suggestion. You may, of course, list more, or less, as you prefer)

1. I nominate the following as the 10 outstanding masterpieces of painting available in any museum or public collection throughout the world:

   1. _____
   2. _____
   3. _____
   4. _____
   5. _____
   6. _____
   7. _____
   8. _____
   9. _____
   10. _____

2. I nominate the following as the 10 outstanding masterpieces of painting available in the public collections of the U.S.A.:

   1. _____
   2. _____
   3. _____
   4. _____
   5. _____
   6. _____
   7. _____
   8. _____
   9. _____
   10. _____

3. The following are the most outstanding masterpieces of painting in our museum:

   1. _____
   2. _____
   3. _____
   4. _____
   5. _____

4. Judging from the reaction to pictures we have exhibited, the following have received the greatest public approbation:

   1. _____
   2. _____
   3. _____
   4. _____
   5. _____

5. I nominate the following as the 10 most outstanding modern works of painting available anywhere in any museum or public collection throughout the world:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

6. I nominate the following as the 10 most outstanding modern works of painting in the public collections of the U.S.A.:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

7. Here is my list of painters living today who are most likely to be the "old masters" of the future:

1. _____
2. _____
3. _____
4. _____
5. _____

*Name _____

Institution _____

Position _____

*Optional

MATHER

June 30, 1949

Dear Mr. Mather:

Forgive me for not answering your letter before this, but as you know I have been overwhelmed with work on the Italian exhibition.

done 6/30

Actually, it is to Monroe Wheeler that you should have written about Wilder Bentley. Perhaps indeed you have already spoken to him. I shall pass your letter on to him in any case.

You are most kind to have spoken about my degree. I was indeed very happy to have it, especially as I have felt something of a black sheep for the past quarter century. You speak of yourself as conservative, which I suppose is true, yet I must tell you that in my own academic education none of my teachers was nearly so open to new ideas and so tolerant of contemporary art they didn't like, as you were. Furthermore, I always felt that you had, and passed on to your students, a real sense of the importance of first-hand contact with a work of art and of qualitative judgments. This was valuable especially with an education overwhelmingly based on photographs. However conservative you may feel yourself to be, you will always have the philosophical objectivity - or, better, the common sense - to admit the things you don't like might yet have virtue. Some of your distinguished contemporaries - why not mention their names - Cortissoz and Berenson, seem to me sadly lacking in this humility which I should think, indeed I now feel, might come with age rather than its intolerant opposite.

It was good to see you, and my very best to Mrs. Mather and to Peggy.

Sincerely,

Mr. Frank Jewett Mather, Jr.
Three Evelyn Place
Princeton, New Jersey

AHB/ob

Matisse Paul

Matisse Paul

January 16, 1952

Dear Mr. Barr,

Enclosed is the photostat of the Stein-Apollinaire-Matisse manuscript which you lent me a few weeks ago. I have had a positive photostat made which I am using in my paper as you suggested.

The paper itself is progressing but the more I write, (which still hasn't amounted to very much) the more I am sure that you wouldn't be very interested in the result. The biggest thing that I learned from undertaking this job was the experience of doing research. Unfortunately that is something that one cannot write down. At any rate, despite the final outcome, I appreciate all your help very much.

Sincerely,

Paul M. Matisse

Matisse Paul

January 9, 1952

Dear Mr. Barr,

I am very grateful for everything that you did for me over Christmas. In the short time that I was able to work in the museum I went through many books, periodicals, and references. But now, all my findings seem to boil down to a smaller and smaller distillate. It's disappointing to have so little in the end to show for all that I gained in knowledge and experience. My paper is not completed as yet but when I type the final draft I will send you a copy. As to the photostat, I am getting it copied tomorrow. As soon as the process is finished I shall send it back. Your suggestion that I write my grandfather for additional details on his relationship with Apollinaire would be extremely valid were there not the element of time in my work. The paper is due in two weeks and I'm afraid that by the time he would get around to answering my queries my time limit would be long exhausted.

Again let me repeat that I am very grateful for your help.

Sincerely,

Paul Matisse

January 2, 1952

Dear Tini:

It was a pleasure to have a chat with Paul about Appolinaire. I am enclosing a brief follow-up note which I have written to him.

I appreciate what you said about the photographs which I shall return to Pierre.

With best wishes for the New Year, I am

Sincerely,

Alfred H. Barr, Jr.

Mrs. Alexina Matisse
R. F. D. Lebanon, N. J.

AHB:mh
encl.

Matisse, Paul

cc: Mrs. Alexina Matisse

January 2, 1952

Dear Paul:

Here is the photostat from the Appolinaire Médaillon -- Un Fauve. The original is in the Yale University Library so that it cannot be published without their permission. However I am sure you can include it in your thesis. If you want to keep a print you may have a positive made from this negative, but please be sure to take care of this negative and return it to me here for our library.

It occurs to me that you ought to take advantage of your unique relationship to Matisse and write him for his recollections of Appolinaire which ought to be most interesting and would provide brand new and interesting material for your paper.

Now I have to ask you a favor. When you type your paper, please make a carbon and send it to me for my files. I shall be most interested to see it.

It was a pleasure to talk with you. I hope that you found our library useful and our librarian helpful.

Sincerely,

Alfred H. Barr, Jr.

Mr. Paul Matisse
Eliot House
Harvard University
Cambridge, Mass.

AHB:mh
encl.

Matisse Henri

STRAIGHT CABLE

December 31, 1951

MATISSE
REGINA
CIMIEZ NICE (France)

MEILLEURS SOUHAITS POUR VOTRE ANNIVERSAIRE ET LE NOUVEL AN

ALFRED BARR

CHARGE TO MUSEUM COLLECTION

June 25, 1951

MATISSE
HOTEL REGINA
NICE (France)

FELICITATIONS POUR VENCE VIVE MATISSE ET LAUS DEI

ALFRED BARR

SEND STRAIGHT CABLE

CHARGE MUSEUM COLLECTIONS

Matisse Etching, Cat.

CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

December 21, 1950

Dear Mrs. Bush:

We have received the two boxes of photographs of works of Henri Matisse and Mr. Barr thanks you were much for sending them to him.

Sincerely,

Secretary to Mr. Barr

Mrs. J. I. Bush
Museum Registrar
The Art Institute of Chicago
Michigan Ave at Adams Street
Chicago 3, Illinois

~~O'Connor~~
MATISSE

CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

HOMER · SAINT-GAUDENS
DIRECTOR

August 17, 1950

8/21/50

Miss Olive L. Bragazzi
The Museum of Modern Art

THE ART INSTITUTE OF CHICAGO Matisse

December 15, 1950

We have shipped the following to you on December 14;

Two boxes of photographs - works of Henri Matisse.

Margaret L Bush

Mrs. J. L. Bush,
Museum Registrar
THE ART INSTITUTE OF CHICAGO

John O'Connor, Jr.
Associate Director

O'C D

~~O'Connor~~
MATISSE

CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

HOMER · SAINT-GAUDENS
DIRECTOR

August 17, 1950

8/21/50

Miss Olive L. Bragazzi
The Museum of Modern Art
11 West 53rd Street

John O'Connor, Jr.
Associate Director

O'C D

~~O'Connor~~
MATISSE

CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

HOMER · SAINT-GAUDENS
DIRECTOR

August 17, 1950

8/21/50

Miss Olive L. Bragazzi
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Bragazzi:

Thanks for your reply to my wire to Mr. Barr. You were very kind to answer so promptly.

Your suggestion about the Matisse in the Cone Collection led us to Mrs. Breeskin, who led us to Duncan Phillips, and he is going to lend us a recent Matisse.

!

Please tell Mr. Barr when he returns how helpful you were.

Faithfully yours,

John O'Connor, Jr.
Associate Director

O'C D

MATISSE

August 11, 1950

Dear Mr. O'Connor:

Your wire has just arrived; Mr. Barr is out of New York for some time so that I reply in his absence. I hope, since it is so late on a Friday, that airmail will be as helpful as a wire.

I have no idea how likely it is that any of the following fairly recent Matisses are available for the International, but at least one should be:

La Musique. 1939. 45" square. Albright Gallery, Buffalo

Dancer Resting. 1940. 25 x 32". Toledo Museum

Still Life with a Pineapple. 1940. Mr. Joseph Lasker, New York

Two Girls with Red & Green Background. 1947. Cone Collection, Baltimore Museum

I hope that these titles will be of some help to you.

Sincerely yours,

Mr. John O'Connor, Jr.
Assistant Director
Department of Fine Arts
Carnegie Institute
4400 Forbes Street
Pittsburgh 13, Pa.

ob/b

Matisse

cc Jean ✓

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

WUD007 PD=PITTSBURGH PENN AUG 11 206P=

ALFRED H BARR JR=

MUSEUM OF MODERN ART=!

DO YOU KNOW OF A FAIRLY RECENT MATISSE IN THIS COUNTRY WE MIGHT BORROW FOR THE INTERNATIONAL; YOUR ASSISTANCE WILL BE APPRECIATED GLAD TO HAVE REPLY BY COLLECT TELEGRAM= JOHN OCONNOR JR=

306PM;; R D007

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

the likelihood is that he will not be available and would not be able to see it unless it were left here for, say, about twenty-four hours.

Sincerely,

Dorothy C. Miller

Mrs. John H. Morris
Harriman Road
Irvington on Hudson, New York

Matisse

la Musique 1939 Buffalo
45" sq.
Dancer [illegible] 1940 Toledo
(28 x 32)

Two Girls .. 1941 - Cone Coll.

2 Asher pts - 1940
(8 ~ c 18)

Mrs. John H. Morris
Harriman Road
Irvington on Hudson, New York

Matisse

cc Jean ✓

Oct. 10, 1949

returned Pierlo Dec 4, 1951

Dear Mrs. Norris:

In answer to your phone call, I should have said in my previous letter that Mr. Barr will not be able to see you personally, but if you can leave the painting by Matisse with me or with my assistant I shall show it to him as soon as possible.

Paintings left in this way are left at the owner's risk but we give them every care. If you prefer not to leave the picture I suggest that you show it first to Mr. Pierre Matisse for authentication, which I believe you wish to secure. If you have a photograph of the paintingsor if it is reproduced in any of the books on Matisse, it would not be necessary for you to bring it to the Museum at all.

I am sorry my first letter was not as specific as it might have been. If you do bring the picture in Wednesday, ask for me or for Miss Paula Sampson. If possible we will show the painting to Mr. Barr immediately but the likelihood is that he will not be available and would not be able to see it unless it were left here for, say, about twenty-four hours.

Sincerely,

Dorothy C. Miller

Mrs. John H. Norris
Harriman Road
Irvington on Hudson, New York

November 23, 1951

returned photos Dec 4, 1951

MERLE E. MAUPIN
5815 KENSINGTON AVE
RICHMOND 26 Va

Dear Jacky:

Here are the Cartier Bresson photographs which I promised to send you. There are eight of them which I must be very careful to return. So would you please send them back or drop them in my name here at the Museum.

Don't fail to read the captions on the back, especially the one of your father looking into the future!

I want to thank you again for your taking part in that madhouse on Saturday. From what I hear you were the real star of the telecast. Many, many thanks!

Sincerely,

Alfred H. Barr, Jr.

Miss Jacqueline Matisse
1070 Park Avenue
New York 28, N. Y.

AHB:mh
encl.

Dear Alfred,

My note

News of

me to

An idea

48th St. Theatre in

its message is vitally real. The people are living it and demonstrating it.

The music is

personally

Oxford

the libert

you to

Feb 6th.

a

me, Dr. Will Reel,

ity. I have taken to ask him to escort

play. I hope that you will accept.

This is more than a play. It is a world-message.

Very truly,

Merle Maupin.

MAY

MERLE E. MAUPIN
5815 KENSINGTON AVE
RICHMOND 26 VA

MAUPIN

Feb. 1951

Richmond 26. Va.

Dear Alfred Barr:-

My notes are few and widely spaced as in Molto Largamente.

News of profound importance causes me to intercept a long pause.

An ideological play opens at the 48th St. Theatre in N.Y. on Feb 6th. Its message is vital & real. The people are living it and demonstrating it.

The music is orchestrated by a personal friend of mine, Dr. Will Reed, of Oxford University. I have taken the liberty to ask him to escort you to the play. I hope that you will accept.

This is more than a play. It is a world-message.

Very Truly,
Merle Maupin.

MAY

May

April 28, 1950

THE SHERATON HOTEL

PITTSFIELD MASS

June 1st 1950

Dear Mr Barr.

Dear Mrs. May:

I am sorry to say that I find I have a previous engagement for Wednesday which I unfortunately cannot break. Could you and Mr. Janson come for tea on Tuesday at 5:30 instead?

Sincerely,

You perhaps thought we came and stayed and drank up all your tea inside. Thank you. And I'm so glad you won't have the same wrong with Miss Bons.

All good wishes

from Saidie May

Mrs. Saidie A. May
Park Sheraton Hotel
Seventh Avenue and 55 Street
New York, New York

CI 7-8000

Mayo

Mayo

May

THE SHERATON HOTEL

PITTSFIELD, MASS.

June 1st 1950

Dear Mr Barr.

Your greatly appreciated wire came and certainly did warm me inside. Thank you. And I'm so glad you went thro' the new wing with Miss Boas.

All good wishes

from Saidie May

Mag 6

OF SERVICE

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

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June 1

Mrs. SAIDIE A. MAY
Sheraton Hotel
Pittsfield, Massachusetts

MUCH IMPRESSED BY THE AGREEABLE AND SKILLFULLY PLANNED YOUNG PEOPLES ~~XXXXXX~~ WING WHICH YOU HAVE SO GENEROUSLY GIVEN THE BALTIMORE MUSEUM. GREATLY ENJOYED GOING THROUGH IT WITH MRS. BOAZ. CONGRATULATIONS TO BALTIMORE AND THANKS TO YOU FOR SETTING SO WONDERFUL EXAMPLE FOR OTHER MUSEUMS TO FOLLOW.

ALFRED BARR

Charge: Good will for the Museum
Day letter

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mrs. Saidie May stopped by to leave her address because you are going to write to her. It is:
Sheraton Hotel
Pittsfield, Mass.

Mays
Mays

MAY

FRANCIS MARION HOTEL

Charleston, South Carolina

H. OLIVER RILEY
General Manager

Dec 30 '49

The Museum of Modern Art

Dear Sir.

Kindly

518

Mrs. Saidie May stopped by to leave her address because you are going to write to her. It is:

Sheraton Hotel
Pittsfield, Mass.

(Mrs) Saidie A May

Please notify Mr Alfred Barr -
of this abov address.

S.A.M.

AHB/ob

MAY

Mayo
Mayo

FRANCIS MARION HOTEL

Charleston, South Carolina

H. OLIVER RILEY
General Manager

Dec 30. '49

The Museum of Modern Art
Dear Sirs

Kindly send me to the above address books + pamphlets held by you for me since October '49 and all further mail until notice of change.

O.K.

And oblige
yours truly
(Mrs) Saidie A May

Please notify Mr Alfred Barr of this abov address.
S.A.M.

AHB/ob

Mag'o

May

THE MUSEUM OF MODERN ART

Date August 29, 1949

To: Mr. Gary Murtha

From: Jean Stepanian

Re: Mail for Mrs. Saidie A. May

Dear Gary:

Please send all mail addressed to Mrs. Saidie A. May - c/o of the Museum to Mr. Barr's office. We are to hold it for her pending her arrival from California September 10.

Thanks.

Dr. Arthur Pathé
129 No. Crescent Heights Blvd.
Los Angeles 36, California

AHB/ob

May 5

May 5

Imig Manor
SAN DIEGO

Aug 25. '49

The Museum of Modern Art
Warling Sept
Dear Sirs:

I am leaving here Sept. 7th arriving in New York, Sat. Sept 10th. - Kindly hold all mail + books for me on receipt of this

Kind oblige

Yours truly
(Mrs) Sadie A. May

Please notify Mr Alfred Barr.

AHB/ob

Mago
Mago

ARTHUR RAINE, PH.D.
[illegible]
LOS ANGELES 36, CALIFORNIA
TELEPHONE WALNUT 4784
February 24,1947

The Museum of Modern Art
attention Mr.Alfred H. Barr, Jr.
Director of Research in Painting and Sculpture
New York,19 N.Y.

March 4, 1947

129 No. [illegible]
Los Angeles 36, California

AHB/ob

Mag 5
May 5

ARTHUR RATHE, PH.D.
[illegible]
LOS ANGELES 36, CALIFORNIA
TELEPHONE WALNUT 8[illegible]
February 24, 1947

The Museum of Modern Art
attention Mr. Alfred H. Barr, Jr.
Director of Research in Painting and Sculpture
New York, 19 N.Y.

March 4, 1947

Barcelona Hotel, 326 Juniper St
San Diego. Calif.

MEMBERS' ROOM for MODERN ART,
BALTIMORE MUSEUM of ART
~~Given in memory of Mrs. Blanche Adler~~
by her sister, Saidie A. May

MAY

PLACE
STAMP
HERE

Post Card

P.S. I wonder if I'd find the situation in Paris very different.

Dear Mr Barr:
Thank you for letting me know ~~the~~ you are lending the Arc de Triomphe. I gave you to the Bonnard Exhibition at Cleveland. I'm lending them my Bonnard painting from my Balto Museum exh. Also. Are you going to Paris this summer. I'd like to go + to tell Kahnweiler my admiration for his [illegible] Fair.
Kind greetings Saidie May

Mr Alfred Barr
The Museum of
Modern Art
11 West 53rd Street
New York City

[illegible] Crescent Heights Blvd.
Los Angeles 36, California

AHB/ob

Mayo
Mayo

March 4, 1947

Dear Dr. Pathé:

I am glad to have your letter of February 24 and hope the Mayo show is a success. Thank you for writing me.

Sincerely,

Dr. Arthur Pathé
129 No. Crescent Heights Blvd.
Los Angeles 36, California

AHB/ob

ARTHUR PATHÉ, PH. D.
129 NORTH CRESCENT ~~BOULEVARD~~ Heights
LOS ANGELES 36, CALIFORNIA
TELEPHONE WALNUT 8784

February 24,1947

The Museum of Modern Art
attention Mr.Alfred H. Barr,jr.
Director of Research in Painting and Sculptur
New York,19 N.Y.

Dear Sir:

I have pleasure to confirm you the arrival of a number of water colour and sketches by Mayo.

I have received directly from Madrid about 25 water colours pictures made in another technique and probably we will have an exposition by a good Art Gallerie of these works under the sponsorship of Dr.Valentiner of the County Museum of Los Angeles,Calif.

Very truly Yours

Arthur Pathé

Arthur Pathé

Magó

February 10, 1947

Dear Mr. Pathé:

I am sending you under another cover a number of watercolors and sketches by the Spanish painter Magó, following the instructions of Senor T. Seral y Casas who requested that these works be sent on to you.

I would appreciate your letting me know if they arrive safely.

A list of the nine works is attached.

Very truly yours,

Mr. Arthur Pathé
129 North Crescent Heights Blvd.
Los Angeles 36,
California

AHB/ob
enclosure

CLAN

GALERIA DE ARTE

Alfred H. Barr, jr., Esqu.
Museum of Modern Art
New York (USA)

February 10, 1947

Dear Sir,

I have had the pleasure of showing your letter and the work of the painter Magó to several of our friends here. Although the abstract work seems to bear a certain relation to Klee, Miro and Masson, they seem on the whole quite personal and original. We are very glad indeed to keep the photographs and send the original works as you ask to Mr. Arthur Pathé in Los Angeles.

May I say that it is most interesting to us to know that such works are being exhibited in Madrid in spite of the conservative atmosphere that we understand surrounds the arts in Spain. Congratulations to you.

I note from your stationery that you are the director of a book shop as well as the gallery. Our Museum is interested in acquiring for its library a copy of a magazine Arte Joben published, I think, by the group of Ninety-eight in Madrid, with reproductions of the drawings by Picasso including portraits of Baroja and others.

We should like to have a complete series; will you let me know what the price would be if you can find one?

Thank you again for bringing the work of Magó to our attention.

Very sincerely yours,

Sr. T. Seral Y Casas
Galeria de Arte CLAN
Arenal 18
Madrid (Apartado 631)

AHB/ob

CLAN

GALERÍA DE ARTE

Alfred H. Barr, jr., Esqu.
Museum of Modern Art
New York (USA)

Sept.19th,1946
Certificado!

Dear Sir,

having just returned from a long absence I find your kind letter of July 4th.- Thank you very much for it as well as for the interest you have taken in the catalogue of the painter Magó's exhibition. Taking advantage of this I send you, enclosed, for the Museum's library 18 fotos of paintings by this young artist.

The public reaction to the above mentioned exhibition has been very diverse, either absolutely negative or very positive. In any case, the exhibition has caused remarkable interest and the most lively controversies. (Two of the criticisms in the local papers you will find also enclosed in this letter.)

In my opinion the strange talent of Magó merits special interest. Those paintings of Magó which I exhibited in my gallery were painted, more or less, in former years, his more recent works, since 1945, being almost completely abstract. Of these later ones I have only a few fotos at my disposal. Therefore I am adding to this letter several small coloured drawings, giving you an impression of Magó's new tendency.

I should be extremely grateful if you would be so kind as to let me know your opinion of these much discussed paintings. I should appreciate very highly your impartial judgement, in order that I may know if I am right in my opinion, which is contrary to the local tradition of art.

If it is not inconvenient to do so, would you please send on the originals to:
Mr. Arthur Pathé
129, North Crescent Heights Blvd.
Los Angeles 36 (California) USA -

otherwise will you be so kind as to return them direct to me.

Thanking you in advance, I am

Yours truly

Henry Cuas

T. SERAL Y CASAS

Enclosed the list of the
nine coloured drawings of Magó,
which accompany this letter.

ARENAL, 18 · MADRID · APARTADO 631 · TELÉFONO 11437

LIBRERIA CLAN
GALERIA DE ARTE

LIBROS
Livres
Cibri
Books
Bücher
KHUZAŬ
Böcker
Bøcker
Raamatud
Sanomat
Libroj
βιβλια
الكتب
סְפָרִים
リブロス

ARENAL, 18
TELEFONO 11437
APARTADO 631

MADRID. Sept. 19th, 1946

List of drawings by Magó:

1) multicoloured landscape	gouache on wood		1945
2) sea and arabesca	gouache on paper		1945
3) bullfight II	china ink, watercol.		1945
4) alhambra III	"	"	1946
5) gibraltar VI	"	"	1946
6) landscape festivally dressed	"	"	1946
7) dreamdancer III	"	"	1946
8) yearning composition	"	"	1946
9) tender composition	"	"	1946

Accompanying:
1 letter
9 drawings
18 fotos
2 news-paper cuttings
1 catalogue

Cic. BANCO H. AMERICANO
MAYOR, 30-MADRID

McAUSLAND

AMERICAN PHILOSOPHICAL SOCIETY
held at Philadelphia
for Promoting Useful Knowledge

104 South Fifth Street
Philadelphia 6, Pa.

September 30, 1947

Dear Mr. Eisenhart:

It is true that Elizabeth McCausland has earned her living as an art critic on the Springfield Republican for a good many years. However, she is also an excellent research scholar, serious, intelligent, and so far as I know, thorough. I think that her subject is important too.

However, for a really authoritative opinion of her and her work I think you should write to:

Mr. Lloyd Goodrich, Associate Curator
Whitney Museum of American Art
10 West Eighth Street
New York City

I am glad that you are considering Miss McCausland's proposal.

Sincerely,

Mr. Luther Eisenhart
American Philosophical Society
104 South Fifth Ave.
Philadelphia 6, Pa.

AHB/ob

AMERICAN PHILOSOPHICAL SOCIETY
held at Philadelphia
for Promoting Useful Knowledge

104 South Fifth Street
Philadelphia 6, Pa.

September 23, 1947

Mr. Alfred Barr
Museum of Modern Art
11 W. 53rd Street
New York, N.Y.

Dear Alfred:

The American Philosophical Society has received a request for a considerable grant from Miss Elizabeth McCausland to continue her study in connection with the social history on The Artist in America, 1641-1919 I note that she states that she is a member of the Advisory Committee for the Department of Photography, Museum of Modern Art, so that you no doubt know her. It is my impression, which may be incorrect, that her work is of the journalistic type rather than of the research and scholarly type. I am writing to get your views on this matter.

Sincerely yours,

M. P. Ennenbach
Executive Officer.

E/N

McBRIDE

654 MADISON AVENUE
SUITE 907
NEW YORK 21, N. Y.

January 21, 1950

Mr. Rene d'Harnoncourt
Museum of Modern Art
11 West 53rd Street

MEMORANDUM

To: Mr. Barr

From: RENE D'HARNONCOURT

Date: Jan. 31,1950

Subject: Henry McBride

letter from Mr. Wood of World-Telegram to Mr. Goodyear, and Mr. Goodyear's forwarding letter which I have acknowledged.

of getting
ld-Telegram-
r which I

RdH

McBRIDE

654 MADISON AVENUE
SUITE 907
NEW YORK 21, N. Y.

January 21, 1950

Mr. Rene d'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Rene:

Apparently there is no chance of getting Henry McBride back on the World-Telegram-Sun. I enclose copy of letter which I have just received.

Sincerely,

Enclosure

New York World-Telegram

SCRIPPS-HOWARD

LEE B. WOOD
EXECUTIVE EDITOR

New York 15, N.Y.

January 19, 1950

Mr. A. Conger Goodyear
654 Madison Avenue
Suite 907
New York 21, New York

Dear Mr. Goodyear:

Please accept my thanks for your letter to Mr. Roy W. Howard which has been referred to me in his absence.

Before we decided not to take over the art page and Mr. Henry McBride as an art critic, we gave considerable consideration to the matter. For some years we had had an art page of our own under a critic who was able and generally accepted. We found that page to be uneconomic both from a circulation and a revenue standpoint. Consequently, we discontinued it.

At some future date, we may revive the art page. However, at this time, with the many demands made upon our space, we are going to cover art developments on a spot news basis rather than devoting a special page to it.

Again thanking you for writing,

Sincerely yours,

Lee B. Wood

LBW:dk

New York World-Telegram

Lee B. Wood
EXECUTIVE EDITOR

New York 36, N.Y.

January 31, 1950

January 13, 1950

Dear Conger:

Thank you very much for your good note of January 21 and the enclosed letter from Mr. Wood of the World-Telegram. It was very thoughtful of you to write to the World-Telegram in behalf of Henry McBride and I am very sorry that so far all efforts to find a place with the daily press for his art criticism have failed.

I understand that he has made an arrangement with Art News, at least, but believe that no magazine can do the job that a weekly column in the daily press can accomplish. I will continue to be on the lookout for any new opening that may occur and hope you won't mind if I call on you again should a possibility turn up to find a place on a newspaper for Henry McBride.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Lee B. Wood

Mr. A. Conger Goodyear
654 Madison Avenue
Suite 907
New York 21, New York

New York World-Telegram

SCRIPPS-HOWARD

LEE B. WOOD
EXECUTIVE EDITOR

New York 15, N.Y.

January 13, 1950

Mr. A. Barr, Jr.
49 East 96th Street
New York City, N.Y.

Dear Mr. Barr:

Please accept my thanks for your recent letter to Mr. Howard which was referred to me in his absence.

We are not continuing the art page as we found from our own experience that it was uneconomic both from a revenue and reader interest standpoint. It was these factors which determined our decision rather than a disregard for persons interested in art.

We do plan, however, to have spot news stories about developments in the art world. While this may not satisfy those who wish a more extensive coverage of art, it does evidence that we are not ignoring art.

Sincerely yours,

Lee B. Wood

LBW:hs

McBRIDE

cc: Mr. d'Harnoncourt
Mr. Wheeler

January 12, 1950

Dear Mrs. Boyer:

Enclosed herewith are two copies of the draft of a letter to Roy Howard concerning Henry McBride which Mr. Barr has drawn up for Mr. Nelson.

Sincerely,

Secretary to Mr. Barr

Mrs. Louise Boyer
Room 5600
30 Rockefeller Plaza
New York 20, New York

DRAFT

DRAFT

Dear Roy:

A few days ago I had the pleasure of writing you to congratulate you on the merger of the World-Telegram and The Sun. I venture now to ask you about a related matter.

I understand that there is serious doubt as to whether the Sun's art critic, Henry McBride, will be kept on your staff following the recent merger. May I say that I hope very much that he will?

I realize of course that Mr. McBride is now well on in years, yet it seems to me that he has not lost his skill as a writer. Indeed he now stands as the most distinguished art critic writing in this country, a man who is remarkable for his brillant and witty style as well as for his discernment in painting and sculpture.

Those of us who are interested in art frankly look with alarm on the possibility of there being two less art columns in the metropolitan press than there were six months ago. Indeed I think giving up the art column, first on the World-Telegram and now on your new paper, might be regretable not only from the point of view of those interested in the cultural life of our city, but also from that of the newspaper itself. As a trustee of two major art museums in New York I can testify that the popular interest in art is growing to an extraordinary degree. My guess is that this year the Metropolitan and the Museum of Modern Art will have well over two million visitors, about half of whom will have paid an admission charge.

However, should you decide not to maintain any regular column of art reviews, wouldn't it be possible to have Henry McBride to a weekly piece of a more general nature? I think that such a column would be welcomed by tens of thousands of New Yorkers. I trust you won't mind my suggestion.

With renewed wishes for your success in your new venture, I am

Sincerely yours,

ART STUDENTS LEAGUE news

JANUARY 16, 1950 VOLUME 3, NUMBER 3

not only from the point of view of ~~the newspaper as well as that~~ of those interested in the cultural life of the city but also from that of the newspaper itself.

DRAFT

Dear Roy ~~(Mr. Howard)~~:

I understand that there is serious doubt as to whether the Sun's art critic, Henry McBride, will be kept on your staff following the recent merger. May I say that I hope very much that he will?

I realize of course that Mr. McBride is now well on in years, yet it seems to me that he has not lost his skill as a writer. Indeed he now stands as the most distinguished art critic writing in this country, a man who is remarkable for his brillant and witty style as well as for his discernment in painting and sculpture.

Those of us who are interested in art frankly look with alarm on the possibility of there being two less art columns in the metropolitan press than there were six months ago. Indeed I think ~~abandoning your~~ giving up the art column first on the World Telegram and now on your new paper ~~may~~ might be a mistake, ~~both from a~~ as well as newspaper's point of view and from the point of view of those interested in the cultural life of the city. As a tructee of two major art museums in New York I can testify that the popular interest in art is growing to an extraordinary degree. My guess is that this year the Metropolitan and the Museum of Modern Art will have well over two million visitors, about half of whom will have paid an admission charge.

However, should you decide not to maintain any regular column of art reviewing, I think that a weekly piece by Henry McBride would be welcomed by tens of thousands of New Yorkers. Would it be possible to have him do a weekly piece for the Sun?

May I take this chance to congratulate you on your new venture and to wish you every success.

Sincerely,

STUDENT CONCOURS EXHIBITIONS

The first student concours of 1950 was held during the week of Jan. 16-21 with 131 paintings by [illegible] Julian Levi, John Carroll, [illegible] Kuniyoshi on display [illegible] gallery. The following [illegible] paintings by students of [illegible] John McPherson, and [illegible] were also [illegible] exhibition is listed under "Concours [illegible]," as all others [illegible] addition to being adver[illegible] Sunday editions of the [illegible] Times and Herald Tribune.

The concours, or "[illegible]," is an event as old as [illegible] itself. Patterned after [illegible] of art schools in France [illegible] years it has changed [illegible] to conform to changing [illegible] Originally the exhibition [illegible] consisting of student work chosen by the instructors, as it is for today's series of exhibitions, which are hung by the students themselves to [illegible] experience in the importance [illegible] exhibiting art. Originally [illegible] chase prize of $100, called the "Instructors' Prize," was awarded to the work voted most outstanding [illegible] ballot of all the instructors, and the work became the property of the League. Eugene S[illegible] Portrait of Georgia O'Keeffe [illegible] hung in the Red Room, [illegible] Instructors' [illegible] 1937.

[illegible] League's enrollment increased, [illegible] one-of-a-year exhibition proved inadequate, [illegible] the system of weekly exhibitions was adopted, with a committee of the Board of Control appointed [illegible] options on outstanding work and [illegible] signate its choices by [illegible] At the time the option is taken, the student is offered $5.00, which he may, of course, refuse by withdrawing his work from the competition. The [illegible]

"Female Nude," oil by Doris Seeley (Leech); "Female Nude," oil by [illegible] (Lamotte); "Colored Print" by R. G. Kane (Barnett); "The Ocean Cometh," colored print by Robert Bruce (Sternberg); "Interior," by Earl Alan Angell (Dunning); [illegible] by Charles Illing (Lamotte); "Colored Print" by Gillies Rowe (Barnett); "Lettering," by Frank Vosko (Fonk); "Reclining Nude," sculpture by Margot Harris (Gynock); "Bob Johnson," [illegible] by Leslie Brooks (Fleming).

THE LEAGUE [illegible] NEED COVER DESIGNS [illegible] and are also drawings only FOR THE SPRING AND SUMMER ISSUES. PLEASE SUBMIT TO BARBARA [illegible] HARNETT [illegible]

DORMS

MOVIES

[illegible] Campus dormitories [illegible] to non-veterans [illegible] an announcement [illegible] Commissioners [illegible] on North Brother Island in the East River [illegible] 138th Street, the [illegible] Division of Housing [illegible] vacancies [illegible] plant fills an emergency congress for single and married veterans attending over 20 colleges and schools in the [illegible] Art Students League. (Apply at 270 Broadway)

A drop in enrollments under the GI Bill has made a number of the 323 accommodations available. These will be rented to unmarried non-veteran students at $14 to $26 a week including meals and laundry, linens, and blankets.

[illegible] than 300 students [illegible] for all residents, including group shows movies several times a week in the recreation hall.

ART STUDENTS LEAGUE **news**

JANUARY 16, 1950 VOLUME 3, NUMBER 3

STUDENT CONCOURS EXHIBITIONS BEGIN

The first student concours of 1950 was held during the week of Jan. 16-21 with 131 paintings by students of Julian Levi, John Carroll, and Yasuo Kuniyoshi on display in the League gallery. The following week 154 paintings by students of Jean Liberte, John McPherson, and Harry Sternberg were shown. The current concours exhibition is listed under "Coming Events," as all others will be, in addition to being advertised in the Sunday editions of the *New York Times* and *Herald Tribune*.

The concours, or "competition," is an event as old as the League itself. Patterned after the practice of art schools in France, through the years it has changed its character to conform to changing conditions. Originally one exhibition was held in May, consisting of outstanding student work chosen by the instructors, as it is for today's series of exhibitions, which are hung by the students themselves to give them experience in the important art of exhibiting art. Originally, one purchase prize of $100, called the "Instructors' Prize," was awarded to the work voted most outstanding by ballot of all the instructors, and the work became the property of the League. Eugene Speicher's portrait of Georgia O'Keeffe, which hangs in the Board Room, won the Instructors' Prize in 1907.

As the League's enrollment increased, the one end-of-year exhibition proved inadequate, and so the present system of weekly exhibitions was adopted, with a committee of the Board of Control appointed to take options on outstanding work and designate its choices by red seals. At the time the option is taken, the student is offered $5.00, which he may, of course, refuse by withdrawing his work from the competition. Then, at the end of the year the succeeding Board of Control reviews the options, and votes on which works of art it will offer to buy for the League Collection out of the general fund.

North wall of the first student concours of 1950. Shown are Mr. Kuniyoshi speaking with Pliny Smith Hill. At right are Pat Fountain and William L. Clark.

Last year, for example, the Board of Control took options on 111 works of art during the term. This number was reduced to eleven by majority vote, and these it offered to purchase at prices arrived at by general agreement with reference to the funds available for the purpose. Students, of course, are under no obligation to sell their work, and offers of purchase are often refused. Last year, however, all offers were accepted, and, at prices ranging from $10 for a print to $35 for an oil, the League collection was enlarged by the following works of art (instructors in italics):

"Female Nude," oil by Doris Szalay *(Levi)*; "Female Nude," oil by I. Botti *(Lamotte)*; "Colored Print" by R. W. Kane *(Barnet)*; "The Iceman Cometh," colored print by Robert Bruce *(Sternberg)*; "Etching" by Bert Alper *(Landeck)*; "Dancer," drawing by Charles Rigg *(Lamotte)*; "Colored Print" by William Rose *(Barnet)*; "Lettering" by Frank Voska *(Bank)*; "Reclining Nude," sculpture by Margot Harris *(Zorach)*; "Bob Johnson," oil by Ernest Meyer *(DuMond)*; "Design" by Leslie Brooks *(Piening)*.

THE *LEAGUE QUARTERLY* NEEDS COVER DESIGNS (Black and White line drawings only) FOR THE SPRING AND SUMMER ISSUES. PLEASE SUBMIT TO BARBARA WILK, BARNET, A. M.

RIVERSIDE DORMS OPENED TO NON-VETS

The Riverside Campus dormitories have been opened to non-veteran students, according to an announcement by Housing Commissioner Herman T. Stichman.

Riverside Campus is on North Brother Island in the East River, a short ferry ride from 134th Street, the Bronx. The State Division of Housing has operated the project since 1946 when it converted a vacant hospital plant into an emergency campus for single and married veterans attending over 30 colleges and schools in the City, including the Art Students League. *(Apply at 270 Broadway)*

A drop in enrollments under the GI Bill has made a number of the 323 accommodations available. These will be rented to unmarried non-veteran students at $14 to $16 a month including maid service, linens, and blankets.

More than 500 students now live on the Island, which has become a little self-sufficient community. There is a church, a cafeteria, a grocery store and a nursery school on the Island. Soft ball fields and tennis courts are available, and the State has provided automatic washing machines and ironing facilities for all residents. A student group shows movies several times a week in the recreation hall.

AHB

McBride

THE ART STUDENTS LEAGUE NEWS
Official publication of
The Art Students League of New York
215 West 57th Street, New York 10, N. Y.

WORLD TELEGRAM & SUN REPLIES TO PETITION

In response to the petition signed by 45 instructors and members of the Board of Control, at the Instructors' Dinner on Jan. 9th, in which they expressed the hope that the new World-Telegram and Sun "will adequately report and review the news of the art world," executive editor Lee B. Wood has replied as follows:

"Dear Mr. Waid:

"Please accept my thanks for your telegram of January 9th to Mr. Howard which was referred to me in his absence.

"We are not continuing the art page as we found from our own experience that it was uneconomic both from a revenue and reader interest standpoint. It was these factors which determined our decision rather than a disregard for persons interested in art.

"We do plan, however, to have spot news stories about developments in the art world. While this may not satisfy those who wish a more extensive coverage of art, it does evidence that we are not ignoring art.

Sincerely yours,
Lee B. Wood"

Renee George, member

5 H.S. STUDENTS WIN SCHOLASHIPS

Five New York high school art students who will graduate in mid-term have been awarded tuition scholarships totaling approximately $1,000 for one year beginning Feb. 1. These annual scholarships, open to all high school students in the metropolitan area who have not previously studied at the League, entitle each winner to enroll free in any class of his choice for the full term of eight and one-half months. Chosen on the basis of work submitted to a jury consisting of instructors Byron Browne, Alice Murphy and William Zorach, were the following:

Harold Auerbach, Steven Gilbert and Phyllis Gross of the High School of Music and Art; Jae Lyle and Mary Zanoni of Washington Irving High School.

BARBARA WILK IS NEW QUARTERLY ED.

An emphasis on the practical rather than the theoretical aspects of art will be the new policy of the *Quarterly*, according to Barbara Wilk, who was elected editor of the League's student publication at a meeting of class delegates held on Jan. 20 in the Gallery.

"We shall continue to use the work of both students and outside authors," her statement of policy reads. "There will be some changes, of course. The *Quarterly* always has changed as the school has changed, and we believe that it should continue to do so We want the magazine to cover as wide a field of opinion as possible, but at the same time to follow closely the line we have chosen. This is to make the *League Quarterly* more of an informative organ than a critical one. The emphasis shall be on the practical rather than the theoretical aspects of art. We plan to publish information on how and where to exhibit, advice from museums, gallery owners, agencies and editors, and other articles on the problems of the working artist. Above all, we feel that the *League Quarterly* should not try to compete with other art magazines, but should reflect the wishes and needs of the school."

The new editor is uniquely qualified for her job. Born in New York City, she was graduated from Smith College in 1944, and for the next three years worked as a reporter for the United Press. In June, 1947, she decided to continue with the art study she began in college, and enrolled in the Barnet painting class, where she is still studying. Her ambition is to become a painter.

As editor, Miss Wilk was given authority to choose her own staff and to call a meeting of permanent delegates elected in each class. On Feb. 3 these delegates will hold their first regular meeting as an advisory board to suggest article ideas and to work with the staff for the efficientpublica- of the magazine.

PERSONALS

Adams Garrett's graphics class was well represented in shows during the month of January. Jenny L. Franklin had a one man show of paintings at the Regional Arts Gallery. Donald Rothenberg had two prints exhibited at the Albany Print Exhibition, and Monitor Anthony P. Purtell had one print at the Philadelphia Print Club.

• •

Elise Anderson, who checked the veterans attendance for four years, has resigned. Her plans are indefinite at present, but she says she is anxious for a "change of scenery."

• •

Charlotte Betts, life member, had a showing of landscapes, flower studies and portraits at the Stamford, Conn. Woman's Club during the month of January.

• •

The Buehr class in working on two interesting and profitable projects as a result of letters written by Mr. Buehr to Columbia Records, Inc. and RCA Victor. For the best cover design for Leonard Bernstein's "The Age of Anxiety" album, Columbia will award $50 worth of records and in the event it is used will purchase the design from the artist. RCA Victor offers a 45 rpm automatic record player for the best record dealer mailing piece produced by the class.

• •

Dorothy Trumm, former student, has joined the arts and crafts staff of the American Home magazine.

• •

Tom Fogarty, Board member, is recovering from the indignity of chicken pox.

Mary Ann Gazetta, life member, of Springfield Gardens, L.I., has announced her engagement to James R. Scannella, of Kew Gardens.

• •

Kit Ling Loo, Johnson student, will attend the opening of her one-man show at the Art Club of Washington, D.C., on Feb. 5 and will give a demonstration on the following day. Madame Wellington Ku, wife of the Chinese ambassador will formally open the exhibition.

• •

Richard Solar, 13, Murphy student, won an honorable mention recently for a subway cleanup poster.

• •

Betty Mae Barnthouse, member, was married on Jan. 3 to Wallace R. Chateauvert, who is affiliated with the Young and Rubicam advertising agency.

• •

Virginia Heffernan, member, is studying at the Louvain Library on a Fullbright scholarship.

• •

Elizabeth S. Ridley, member, was married to Richard Charles Caspar on Jan. 2 in the St. James Episcopal Church of Upper Montclair, N.J.

• •

Kenneth A. Marantz, Zorach student, has become engaged to Sylvia Suchoff, of 308 Hayward St., Yonkers.

• •

Howard Trafton, instructor, has recovered from a recent illness and is back on his regular criticism schedule.

• •

Gayle Kauffman, Bosa student has announced her engagement to Christain H. Helbig, and engineer in Orange, Fla.

• •

Robert Roche, former student, has been named director of the Old Greenwich Art Society.

• •

Ed Curran former Hale and DuMond student, and currently studying with Trafton, has executed pencil portraits of three prominent citizens of Darien, Conn: W.B. Armstrong, Mary Renehan, and Cathy Keller.

ROBERT JOHNSON

One day in 1944, when Robert Johnson was teaching the Bridgman class during Mr. Bridgman's illness, in walked Robert Beverly Hale, then a member of the Board of Control. He had come to announce that, after 42 years of teaching at the League, Mr. Bridgman had reluctantly accepted his doctor's order to retire and that the Board had selected Mr. Johnson to take his class. Should the new instructor tell the class, or Mr. Hale? The instructor thought it would sound more official coming from a Board member. So Mr. Hale addressed the students:

"Ladies and gentlemen, I have some very bad news for you. Mr. Bridgman is not coming back and Mr. Johnson is taking his class."

To know something of the character of Johnson, one has only to hear him tell this story on himself, chuckling as he anticipates the point, and then bursting into a special kind of restrained but infectious laughter at the end. Most of his students, friends, and critics take Mr. Johnson far more seriously than he does.

"All I do in class," he says modestly, "is pass on what I learned from Bridgman and Nicolaides."

"You might say that my life began in October, 1912, in Bridgman's life class. I was born in San Francisco, but all the family records were burned in the fire, so I can actually choose my own birth place and date. And the League is it."

The records *since* 1912 (including the present waiting list for the Johnson class) have fortunately been preserved, the majority of them written in Paris journals from 1918 to 1934, when Johnson was spending most of his time in Europe. Caught in Munich at the outbreak of World War I, (he says he would gladly have relinquished his place at the Academy to that unsuccessful aspirant, Adolph Hitler, had he known it might change the face of the earth), he returned to the League in 1915 as a student, and again in 1924-25 as Bridgman's assistant. He left Paris finally in 1934, taught at the League during the summer of 1937, and in 1944 assumed his present instructorship.

It is not true, according to Johnson, that Paris supports its artists more generously than New York. Nor is it any longer true that its art schools offer more than our own.

Robert Johnson, By T. Brophy, student

"Get all the training you can here," he tells his Paris-bound students, "because you can't get it there. What you *do* get, however, is a wonderful feeling that you are an important person, and not a social aberation. The artist in Paris enjoys the deference we in America give to doctors, and occasionally to professors. In any gathering of people you don't have to be ashamed of the fact that you are an artist. Everybody seems to have painted at one time or another, and everybody is an expert. It's fine for the ego, and it takes the sharp edge off the financial insecurity."

Family business brought Johnson back to America in 1934, in time to enjoy the publication of a book he had illustrated for the Limited Editions Club. It is "The Way of All Flesh" (the Samuel Butler version, not the Emil Janings), of which Edward Laroque Tinker wrote in the New York Times Book Review:

"It would be difficult to imagine any illustrations more sympathetic and truly delightful than Robert Ward Johnson's. His line drawings, done with a Wolf pencil which gives a rich granular texture, are superimposed on a cream-yellow ground. Mr. Johnson is a faultless draftsman, and has humor and a fine feeling for decoration."

With this record behind him, Robert Johnson still says, in a metaphor as magnificently mixed as it is characteristically modest:

"I have tried to make a better mouse trap under a bushel, and the world, busy beating paths, never saw my candle brightly burning at both ends."

Betty Chamberlain
Museum of Modern Art
9 W. 53rd St.
New York, N. Y.

"Two Girls," signed original etching by Reginald Marsh, one of ten in a new print series by and for League artists only. On sale at the desk or postpaid by mail. $5.00.

BUY A LEAGUE PRINT FOR $5.00

$250 OFFERED FOR ESSAYS ON ART

The *Magazine of Art* will award a first prize of $150, a second of $100, and will publish at its usual rates two other essays by writers under 35 on "Any aspect of American painting or sculpture of the past quarter century." The essays should be from 2000 to 3000 words and must be accompanied by suitable photographs for illustration. They must reach the offices of the magazine at 22 E. 60th St., N.Y. 22, not later than March 1, 1950. Judges of the contest will be Alfred H. Barr, Jr., director of collections, Museum of Modern Art; Lloyd Goodrich, associate director, Whitney Museum of American Art; Henry R. Hope Jr., chairman of the art department at Indiana University; and Robert Goldwater, editor of the *Magazine of Art*.

DO YOU WANT THE CROSSWORD PUZZLE?

A FLOOD OF POSTCARDS OR PHONE CALLS WILL RESTORE IT.

COMING EVENTS
EXHIBITIONS

Student Concours – paintings by students of Kantor and Browne, League Gallery, Jan. 30 thru Feb. 4.

Student Concours – paintings by students of DuMond, Corbino and Laufman, League Gallery, Feb. 6 thru 11.

Student Concours – graphics by students of Sternberg, Barnet, Garrett and Lewis, League Gallery, Feb. 13 thru 18.

Dorothy Block, life member, paintings at Northside Center, N.Y.C. To Feb. 13.

Maxwell Gordon member, paintings at ACA. To Feb. 4.

Mary Turlay Robinson, former student, French Prints & Watercolors at Binet. To Feb. 10.

Gerrit Hondius, former student, paintings at Luyber. To Feb. 4.

Frederic Taubes, lecturer, exhibition at Associated American Artists. Feb. 13 to Mar. 4.

Barnett B. Newman, former student, exhibition at Parsons. To Feb. 11.

Joseph Glasco, member, paintings at Perls. To Feb. 25.

Ary Stillman, life member, paintings at Bertha Schaefer. To Feb. 11.

Helen Fitzgerald, former student, exhibition at Barzansky. To Feb. 8.

Frank Tenney Johnson, former student, paintings at Grand Central. To Feb. 11.

Selig Morgenrath, former student, filages at Contemporary Arts. To Feb. 10.

Will Barnet, instructor, prints at Dallas (Texas) Museum of Fine Arts. Thru Feb.

Eleanor Mellon, Betti Richard, Katherine Hobson, Harriet Frishmuth, Marion Sanford, Ruth Gates & Marjorie Dangerfield, members, sculpture at Pen & Brush. Feb. 9 to 25.

Albert Staehle, former student, illustrations at Friedman. Thru Feb.

Any Freeman Lee, former student, watercolors at Parsons. To Feb. 11.

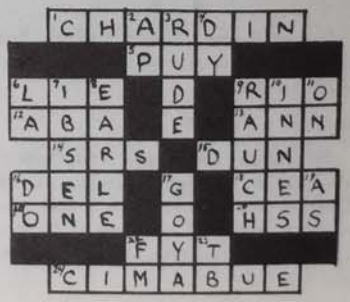
Lillian Cotton & Gretchen Richardson, members, exhibition at Pen & Brush. To Feb. 8.

FEBRUARY LECTURES

1, Robert Beverly Hale lecture, Anatomy.. "The Features." – 8:00 P.M.
2, Nathaniel Dirk lecture, Color for the Artist. "Color Harmony – Practice".–8:00 PM
3, Lincoln Rothschild lecture, Art As a Medium of Social Expression. "The Academic High Renaissance:" –8:00 P.M.

8, Robert Beverly Hale lecture, Anatomy. "The Vertebral Column." – 8:00 P.M.
9, Nathaniel Dirk lecture, Color for the Artist. "Esthetics of Color." – 8:00 P.M.
10, Lincoln Rothschild lecture, Art as a Medium of Social Expression. "Luxury and the Baroque." – 8:00 P.M.
15, Robert Beverly Hale lecture, Anatomy. "The Gluteal Region and the Thigh." –8:00 P.M.
17, Lincoln Rothschild lecture, Art as a Medium of Social Expression. "From Humanism to Aristocracy in Flanders." – 8:00 P.M.

Solution to last puzzle



McCausland

February 4, 1947

Dear Miss McCausland:

Many thanks for your letter. I shall certainly keep you in mind if I hear of any teaching or writing jobs.

The Penguin monographs are going extremely slowly because of difficulty in getting engravings done. After a year and a half only one is nearing completion, and that only because we took the bull by the horns and sent 16 pictures to England to get them reproduced in color. Four other books have been commissioned, but progress on them is extremely slow. When we are in sight of finishing them I shall certainly consider you among the first candidates for later monographs.

Do not hesitate to give my name as a reference. You must know that I admire your writing and research ability a great deal.

Thank you for writing me.

Sincerely yours,

Miss Elizabeth McCausland
50 Commerce Street
New York 14, N. Y.

AHB/ob

ELIZABETH McCAUSLAND 50 COMMERCE STREET NEW YORK 14, N. Y.

JANUARY 30, 1947

MR. ALFRED H. BARR, JR.
DIRECTOR OF RESEARCH IN PAINTING AND SCULPTURE
MUSEUM OF MODERN ART
11 WEST 53D STREET
NEW YORK 19, N. Y.

DEAR MR. BARR:

I HAVE MEANT FOR A LONG TIME TO WRITE AND TELL YOU HOW MUCH I LIKE THE PICASSO. PERSONALLY I REGRET THAT AT THE MOMENT I HAVE NO PLACE TO WRITE ABOUT IT. I'M GLAD YOU WERE ABLE FINALLY, AFTER ALL THE PUBLICATION DELAYS, TO BRING IT OUT. THANKS FOR THE KIND REFERENCES TO MY SMALL OPUS.

HOLGER CAHILL AND LLOYD GOODRICH HAVE BEEN TELLING ME ABOUT THE SERIES ON AMERICAN ART WHICHPENGUIN PRESS IS PLANNING, BUT FOR SOME REASON I DIDN'T KNOW YOU WERE EDITING IT. NOW I LEARN FROM VICTOR WEYBRIGHT THAT YOU ARE AND AM WRITING TO ASK IF THERE ARE UNASSIGNED TITLES IN THE FIELDS I AM BEST QUALIFIED IN.

I DON'T KNOW IF YOU HAVE HEARD THAT THE REPUBLICAN IS AT THE MOMENT IN A STATE OF SUSPENDED ANIMATION, DUE TO THE PUBLISHER'S REFUSAL TO NEGOTIATE WITH THE UNIONS. FOR THE FIRST TIME SINCE 1824, THE PAPER HAS NOT BEEN APPEARING.

THIS LEAVES ME WITH MORE FREE TIME THAN I HAVE HAD, AND I AM EAGER TO GET MORE WRITING DONE, AS WELL AS (OF COURSE) EARN A LIVING.

WALKER 5-4818

I DON'T KNOW IF YOU HAVE SEEN MY INNESS AND HENRY MONOGRAPHS WHICH CAME OUT LAST YEAR. BOTH JIM SOBY AND LINCOLN KIRSTEIN HAVE WRITTEN ME TO SAY THEY LIKE THEM BOTH. NO DOUBT, YOU'VE SEEN THE BIBLIOGRAPHY IN THE ALL-AMERICAN ISSUE OF THE MAGAZINE OF ART. THIS IS A BY-PRODUCT OF THE SOCIAL HISTORY ON WHICH I HAVE BEEN WORKING FOR SEVERAL YEARS NOW. IT'S BEEN EXPANDED AND REVISED FOR THE FORTHCOMING ISSUE OF WHO'S WHO IN AMERICAN ART.

ALL THIS IS A SORT OF CONDENSED CURRICULUM VITAE.

I MIGHT ADD THAT FROM A HISTORICAL POINT OF VIEW THE NINETEENTH CENTURY AND EARLY TWENTIETH CENTURY HAVE INTERESTED ME MOST.

HOWEVER I HAVE SPENT ALMOST TWENTY YEARS IN DAILY JOURNALISM WORKING FOR THE CAUSE OF THE LIVING ARTIST, AMERICAN AND OTHERWISE, AND BELIEVE THAT I AM WELL VERSED IN THIS FIELD, TOO.

FOR A NUMBER OF YEARS, I WAS IN CLOSE CONTACT WITH MEMBERS OF THE STIEGLITZ "FAMILY" AND FEEL WELL GROUNDED IN THIS AREA, ESPECIALLY.

WITHOUT WANTING TO BE CALLED A JACK-OF-ALL-TRADES, I AM PROUD TO SAY THAT IN MY CRITICAL WORK I HAVE CONSCIOUSLY TRIED TO BE BROAD AND TO INTEGRATE A VARIETY OF CULTURAL EXPRESSIONS.

SO, HERE'S HOPING THERE'S A SUBJECT OR TWO STILL LEFT.

I MUST ADD THAT I OWE YOU AN APOLOGY FOR HAVING GIVEN YOUR NAME AS REFERENCE ONCE OR TWICE WITHOUT HAVING CONSULTED YOU. YOUR KINDLY INTEREST IN MY WORK IN THE PAST WAS THE REASON.

WITH CORDIAL REGARDS,

SINCERELY YOURS

Elizabeth McCausland

McCULLOCH
SEE
"AUSTRALIA"

February 27, 1948

Dear Mr. McCullough:

I phoned you today on my return from Buffalo but did not find you in.

I suspect you telephoned to ask me about the article which I agreed to write for the Australian Artist.

Since lunching with you my plans for the near future have changed radically. I find that I must go to Italy within a month to help organize an exhibition of Italian art for our museum. Unfortunately because of this I shall have to be excused from writing the piece we spoke about, at least in the near future. Should you wish me to later on, next fall perhaps, I would be glad to do it if you will write me about it at that time.

I do hope you will forgive my having to withdraw.

Sincerely,

Mr. Alan McCullough
314 West 103 Street
New York 25, New York

AHB/ob

McDowell

April 2, 1947

Dear Mr. McDowell:

I must ask you to forgive me for not answering your letter before this. I cannot give this the thought it deserves until after the middle of the month - though meanwhile, all the proposals which you outline seem to me worthy.

Sincerely,

Mr. Tremaine McDowell
University of Minnesota
Minneapolis 14, Minn.

AHB/ob

UNIVERSITY OF MINNESOTA
COLLEGE OF SCIENCE, LITERATURE, AND THE ARTS
MINNEAPOLIS 14

PROGRAM IN AMERICAN STUDIES

ANSWER ?
FILE

March 17, 1947

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

Dear Mr. Barr:

At the suggestion of Lawrence Schmeckebier, formerly a member of the Committee on American Studies at the University of Minnesota, I am writing to Professor F. B. Deknatel, President of the College Art Association, to Rensselaer W. Lee, Institute of Advanced Studies, Princeton University, and yourself for criticism and, I hope, informal approval of three projects. These undertakings are of interest particularly to those members of the C.A.A. who are concerned with American art.

1. In December, 1942, the American Literature Group of the Modern Language Association appointed a committee to gather data on courses and curricula in American Civilization in American colleges and universities. That committee presented a report (six mimeographed pages) in 1943 and has since issued a brief annual supplement. These reports have been digested; a copy of the results goes to you today.

As chairman of this committee, I recommended in December, 1946, that the American Literature Group invite similar groups in the humanities and the social sciences to cooperate informally in an extensive survey of courses and curricula in American Civilization. This proposal was accepted by the American Literature Group, and referred to a committee composed of Napier Wilt (Chicago), Randall Stewart (Brown), Willard Thorp (Princeton), Guy S. Cardwell (Maryland), Dixon Wecter (Huntington), and myself.

2. The Group is also inquiring into the practicability of national or regional inter-departmental conferences on American Civilization, such as are now conducted in the Mid-Atlantic States. This undertaking was placed in the hands of a committed headed by Professor Roy Basler of Peabody College for Teachers, who has since resigned from the chairmanship. The committee, however, will be continued.

3. A third project, now under consideration by the Program in American Studies at this University, is an exhaustive printed bibliography of audio-visual aids (prints, slides, motion pictures, recordings, etc.) for teaching the various aspects of American Civilization (as it is presented in departmental courses in history, English, fine arts, and social sciences, as well as interdepartmental courses in American civilization). Such a bibliography, incidentally, would be useful not only to teachers

Mr. Alfred H. Barr, Jr. March 17, 1947

of American Civilization in American colleges and universities but to foreign scholars who are organizing such courses for foreign institutions and to secondary-school teachers in this country.

The members of the American Literature Group of the Modern Language Association who are active in courses or programs in American civilization would welcome a more active exchange of ideas with men in other departments. If our colleagues in history, the social sciences, philosophy, and the fine arts have any interest in such undertakings, they and we can perhaps set up an informal interdepartmental committee to act as a general clearing house, or ask such an organization as the American Council of Learned Societies to act in this capacity.

We shall be grateful if you will comment on these proposals and, if possible, indicate whether you look at them with favor or disfavor.

Sincerely yours,

Tremaine McDowell

Tremaine McDowell
Chairman

TM:shm

McEACHERN
see also
~~Fut AA~~

cc: Miss D. Miller
Miss Dudley
Miss Ulrich
Mr. Kaufmann

August 2, 1949

AA - Australia

Dear Mr. McEachern:

Ever since he returned from Australia, our mutual friend, Edgar Kaufmann, has spoken from time to time of your collection of Australian pictures which I gather he thinks the best so far assembled.

We have often talked together about the possibility of building up our collection of Australian art from the very small nucleus we now have - an oil of no great quality, Kangaroo Hunt, by Peter Purves Smith and a theatre design by William Constable.

Unfortunately, there is as yet very little interest in Australian painting in this country. There was an exhibition during the war, but only a few paintings were bought here. And now that the Caseys are no longer in Washington, Americans have very little chance of seeing distinguished work produced "down under."

Recently Edgar has suggested that very possibly you might be willing to donate two or three paintings to our collection. Once this idea was born, we looked eagerly through your handsome catalog, Contemporary Australian Art, giving ourselves the pleasure of picking out certain pictures which seemed to us both to be the most desirable.

Here is our list:

Dobell - we both like The Strapper, plate 24, and The Fortune Teller, plate 25. Though I don't know the color, plate 20, Coster Girl, seems to be a very good picture, too.

Drysdale - Edgar thinks Back Verandah, plate 14, is a very good early picture. From the half tone cut, I would agree with him. I have always liked plate 27, Bush Fire, ever since I saw it reproduced in color years ago.

Annand - I like very much Domestic Architecture, plate 40.

I do hope our suggestion that you may be willing to forward the cause of Australian art by presenting our collection with several pictures will not seem importunate. Please consider our boldness to be evidence of our real interest.

Sincerely,

s/ Alfred H. Barr, Jr. (js)

Alfred H. Barr, Jr.
Director of the Museum Collections

P. S. I am sending you under separate cover a copy of the catalog of our collection, Painting and Sculpture in the Museum of Modern Art, so that you may see the company any gift you might make would keep.

Mr. Neil McEacharn
Villa Taranto
Pallanza-Verbania
Como, Italy

AHB:jws
(dictated by Mr. Barr, but signed in his absence)

McILHENNY

November 20, 1950

Dear Henry:

Can you ask your secretary to send to me the name and address of that nice Mrs. Biddle whom I sat next to at your dinner party? I had tea with her here in New York last week but didn't remember to ask her full name. I want to send her one of the Museum Bulltins. Thank you.

Sincerely yours,

Mr. Henry P. McIlhenny
Lincoln Drive and Johnson Street
Germantown, Penna.

AHB/ob

McILHENNY

Mr. Ranald H. Macdonald
May 7, 1949
Page 2

to put into a letter, but I give them to you in case you want to make a generalization based upon real evidence.

Sincerely,

May 7, 1949

Dear Ranald:

I have been pondering your questions about Henry McIlhenny and Walter Paepcke.

So far as Henry is concerned, I appreciate your position as his recent host. My position is equally awkward as a professional colleague working in another institution. This is further complicated by my having had a conversation with him recently about borrowing two large commissioned paintings for a show here in the Museum - obviously something in which he is interested, but which makes it really awkward to follow up with a request for money.

Actually, I think in his case it would be better to ask Nelson Rockefeller to sign a letter, or maybe Jock Whitney. In this instance, I think a rather impersonal institutional approach would be better.

If you know Walter Paepcke and feel that you can write him, I think it would be an excellent approach. I would say that our common concern with improving the quality of commercial graphic arts in advertising, packaging, etc. would be our best approach. You might also mention our pioneer and long sustained work in promoting the brillant educational and design ideas of the German Bauhaus. Paepcke is, I think, still Chairman of the Board of Directors of the Chicago Institute of Design, which is the most important continuation of the Bauhaus tradition in this country - unless we accept the Harvard School of Architecture with Walter Gropius as the head of its design faculty, or the Illinois Institute of Technology with Mies van der Rohe as its head. Both Gropius and Mies van der Rohe were formerly Directors of the Bauhaus, and both of them got their positions in this country largely because of their increased reputations as a result of the Museum's exhibitions and publications. (This is literally true. I happen to have been the confidential agent of the Dean of the Harvard School in 1937, and I approached both Gropius and Mies van der Rohe.) Later we put on the large Bauhaus Exhibition here, and the current House in the Garden is by one of the leading Bauhaus architects, Marcel Breuer. These facts are perhaps too complicated

to put into a letter, but I give them to you in case you want to make a generalization based upon real evidence.

Sincerely,

Mr. Ranald H. Macdonald
Fourteen Wall Street
New York, New York

AHB:jws

P. S. Since dictating the above, I have been able to talk with René d'Harnoncourt who knows Paepcke (I don't), and feels that the best approach to him is not through our common interest in design, but rather through his interest as a collector of modern paintings. Perhaps you had better follow this line rather than the one I suggest. As soon as Edgar Kaufmann returns from Pittsburgh, I shall ask him about Paepcke too.

January 21, 1949

McKIM

420 Hibiscus Avenue
Palm Beach, Florida

Dear Alfred,
This is what
Mr. Taylor said at the
end of his visit here.
Best wishes,
Charlotte McKim.

January 24, 1949.

McKIM

50 EAST FIFTY-EIGHTH STREET

November 20, 1948

Mr. Barr
McKim

Alfred - to read

THE MUSEUM OF MODERN ART

Date Friday November 18, 1949

To: Mr. Andrew Ritchie
Miss Dorothy Miller

Re:

From: Olive Bragazzi

Mr. William McKim (Chairman of the Painting and Sculpture Committee of the Four Arts Society in Palm Beach Florida) will bring in to the museum this afternoon a Mr. Chancellor, head of the Hill School in Pottstown (?). They had wanted to see Mr. Barr, who will be away, and Mr. McKim said they would try either Mr. Ritchie or Miss Miller.

(letter sent to Miss Dudley (re Picasso loan)

William.

McKim

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

McKIM

50 EAST FIFTY-EIGHTH STREET

November 20, 1948

McKim

THE MUSEUM OF MODERN ART

Date January 5, 1948

To: Mr. Alfred H. Barr

Re:

From: Lavinia Sloan

Excerpt from letter of 12/18/48 to AHB from William L. McKim:

"Gertrude Mellon wanted so much to have tea with you and Mrs. J.D.R. 3rd on December 15th. Possibly you both might meet her between January 9th and 29th when she returns to Greenwich. She and Matt and their two boys are now down in the Keys on their house boat till after Christmas."

organize a meeting at the time indicated.

1/18 – Mrs. Sloan going to mention this to Mrs. Rock III tomorrow

(LETTER RETURNED)

(letter sent to Miss Dudley (re Picasso loan)

As ever yours,

William.

McKim

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

McKIM

50 EAST FIFTY-EIGHTH STREET

November 20, 1948

THE MUSEUM OF MODERN ART

Date January 3, 1948

To: Mr. Alfred H. Barr

Re:

From: Lavinia Sloan

I am returning to you Mr. McKim's letter of December 18th.

I have noted these dates and am looking forward to helping organize a meeting at the time indicated.

LS

(LETTER RETURNED)

As ever yours,

William.

McKim

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

McKIM

50 EAST FIFTY-EIGHTH STREET

November 20, 1948

Dear Alfred,

Just want to let you know how much Gertrud Mellon, Charlotte and I enjoyed seeing the Lewisohn collection. Mr. and Mrs. Lewisohn were both very agreeable and Mr. Lewisohn presented us with incribed copies of his book, No luck on borrowing the freize of Tahitian girls.

Yesterday Charlotte saw Mr. Steichen about a Brancusi sculpture. He was extremely kind and offered to lend his "Bird in Space" and also arranged to let us borrow his daughter's smaller piece ,"Bird", which is here in town. "The Bird in Space" presents a packing problem out in Ridgefield but we hope to overcome it. So relieved to be sure of one or two Brancusis and are very grateful to you and Mr. Steichen.

John Rewald has agreed to write the preface to the catalogue for our transition show of post-impressionist to early modern.

After reaching Palm Beach I'll write Mr. Goodyear to see if he will lend Gauguin's "Tahitian Landscape" 1899.

We appreciated our tea party with you so much.

Charlotte joins in very best to you and Mrs. Barr.

As ever yours,

William.

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

McKim

McKim

November 13, 1948

Dear William:

I did phone Sam Lewisohn and found him most cordial, but he said he had to consult his wife about the time. He was leaving in five minutes for a long weekend and promised to let me know Monday. The moment I hear from him I will phone you at the Blackstone.

Sincerely,

Mr. William McKim
Hotel Blackstone
50 East 58 Street
New York City

AHB/ob

Mrs Knight
see Berliner Ausstellung Komitee

cc: Mr. d'Harnoncourt

January 22, 1951

Dear Mrs. McKnight:

Many thanks for your most interesting letter of January 11 with its enclosure of a letter of November 21 sent to Mr. Whitney. I am passing both on to the Director of our Museum, René d'Harnoncourt. You should hear shortly if we can help your Ausstellungskomitee. Meanwhile give my kindest regards to Carl Hofer and Karl Schmidt-Rottluff -- though they may not remember my meeting them over twenty years ago. Shortly I shall send you a photograph of two paintings recently acquired by our Museum -- one by Hofer, one by Schmidt-Rottluff.

Cordially,

Alfred H. Barr, Jr., Director
of the Museum Collections

Mrs. Maxwell S. McKnight
Office of Executive Secretary
Hicoq. Berlin Element
A.P.O. 742, c/o Postmaster
New York, N. Y.
AHB:mh

[illegible] Interview with Philip Andrew by Hansa Bam
3/3/78

[illegible] 3, 1978

Dear Hansa,

[illegible] John Donald O'Connell (20[illegible]-[illegible]-[illegible]) [illegible] Jones Andrew's assistant - I am giving you his number in case you should want to interview him. John has been [illegible] at least [illegible] hours or total amount of [illegible]. Alfred Barr [illegible] came to the Museum in 1937 and remained there till Jan. 1941. [illegible] for his leaving I could only [illegible]. The new building i.e. No. II was in the [illegible] of construction (Goodwin & Stone). John [illegible] steel [illegible]. He personally designed [illegible] the entrance [illegible] the penthouse terrace on 53rd St., he designed the [illegible] double-curved film over the old entrance ramp. He designed the first garden in sculpture where [illegible] stones in free form - there was of course no money. He did the Small Design [illegible] DOLLARS shows. With the Architectural Forum he set up the program for the first competition in modern design for the art Center of Houston College Campus. In 1938 he did the Alvar Aalto show. In architecture he stood for a greater study and use of the American vernacular and the use of wood rather than for the re-awakened interest in Frank Lloyd Wright and stern Bauhaus standards. It is he who mounted the architecture section of [illegible]'s exhibition at the Jeu de Paume in 1937. This architecture section awakened greater interest in Paris than the painting and sculpture section. We showed continuously a film that John had put together with Francis Lemaire in the evolution of the skyscraper and a sort of documentary of the interwoven with farms, farms etc. (in other words the use of stone and wood). He wrote the guide to MODERN ARCHITECTURE IN NEW YORK. In 1940 he did the [illegible] FAMILIES OF MODERN ART. He was very much a part of the [illegible] of the Museum of Modern Art of that time. After that he lived in [illegible] for many years. Alfred found him a job at Wellesley.

Love

To Tom Hess at home

March 3, 1978

Dear Tome,

Last night I spoke twice with Mrs. C.P. O'Connell (298-6725-6951) ex Janet Henrich who was John McAndrew's assistant - I am giving you her number in case you should what more detailed information. John had been teaching at Vassar where he had tenure or total assurance of permanence. Alfred asked him to come to the Museum in 1937 and remained there till June 1941. Reasons for his leaving I would only tell you viva voce. The new building i.e. No. 11 was in the course of construction (Goodwin and Stone). John became staff representative. He personally designed the holes in the canopy that shields the penthouse terrace on 53rd St., he designed the graceful double-curved rim over the old entrance door. and he designed the first garden in assorted sands and stones in free form - there was of course no money. He did the USEFUL OBJECTS UNDER $ DOLLARS shows. With the Architectural Forum he set down the program for the first competition in modern design for the art Center of Wheaton College Campus. In 1938 he did the Alvar Aalto show. In architecture he stood for a greater study and use of the American vernacular and the use of wood rather than for the He reawkened interest in Frank Lloyd Wright eastern Bauhaus standards. It is he who mounted the architecture section of MoMA's exhibition at the Jeu de Paume in 1938 . This architecture section awakened greater interest in Paris than the painting and sculpture section. We showed continuously a film that John had put together with Francis Thompson in the evolution of the skyscraper and a sort of documentary of the Am. vernacular with barns, farms etc. (in other words the use of stone and wood). He wrote the guide to MODERN ARCHITECTURE IN THE EAST. In 1940 he did the great TWENTY CENTURIES OF MEXICAN ART. He was very much a part of the equipe of the Museum of Modern Art of that time. After that he lived in Mex. for many years. Alfred found him the job at Wellesley.

Love

McANDREW

PERSONAL

November 20, 1947

AHB - to AR

John McAndrew, S.B.

Associate Professor 1935-36 - $3200
" " 1936-37 - $2700
Visiting Fellow " 1937-38 - $800

4-19-79 Please fix records that's possible in this

To:

FROM

Mexico D.F., Mexico

Wellesley
Farnsworth House

AHB/ob
enclosure

McANDREW

PERSONAL

November 20, 1947

Dear J

self.

Now do

don't

think

racy.

Mr. Jo
Liverp
Mexico

AHB/ob
enclosure

Room 5600
30 Rockefeller Plaza

_____ 19____

To:

From: _____

4-17-79 There's to much that's sensitive in this corresp. to try to violate open letters which are not — re Latin Americans, Roma Coll, Selections, personalities, etc.
OB

McAndrew

PERSONAL

November 20, 1947

Dear John:

I enclose a copy of a letter which speaks for itself. Now don't be indiscreet and show this letter around, for I don't think our candidates will benefit from any rumor of conspiracy.

Sincerely yours,

Mr. John McAndrew
Liverpool 86
Mexico D.F., Mexico

Wellesley Farnsworth Innes

AHB/ob
enclosure

McANDREW

October 6, 1947

Dear John:

Here is a review which you may not have seen. It seems to be a considerable book. I hope it doesn't encroach seriously on your magnum opus. Your friends are making hypothetical bets as to whether your history will ever be published. I think it will, what is your opinion?

I should have answered your extremely interesting letter of early in the summer before this, but hope we will see you in the not too distant future here in New York.

Among other things I want to show you is a fantastic letter from a crook or a crank now residing, he says, in a Mexican prison. He offers me a third of $300,000 if I will put up $8,000 to get him out of jail. I am forming a corporation. Have you heard of such a thing before?

Best to you from us both.

Sincerely yours,

Mr. John McAndrew
Liverpool 88
Mexico, D. F., Mexico

AHB/ob
enclosure

Liverpool 88
Mexico, d f
August 5, 1947

Dear Alfred,

Your wire was very much appreciated by the Castellanos. Julio died very suddenly of angina. When he felt the attack, he was on the street, but managed to get into a little shop and say "Carlos Chavez, Bellas Artes". The shopkeeper thought he was Chavez, and called up Bellas Artes to get some one to come for him. Two officials of Bellas Artes came, and were astonished to see Julio, and alarmed to see how badly off he was. They could not find a doctor for quite a while, but at last managed to get Julio to the clinic of the son-in-law of Ceferino Palencia w/o, no diagnostician, gave him an injection to bring down his pulse. The Bellas Artes men started to take him home, but he got worse, and they took him to the Red Cross where he died before they could get him out of the car.

Luckily he was heavily insured, and had quite a lot more money than one would have guessed, and therefore the wife and children are taken care of. He seems to have suspected that he might die quite suddenly and quite soon.

The funeral was the most impressive gathering of Mexicans I have ever seen, all the painters, all the poets, all the intellectuals of any distinction at all. Only Diego Rivera was not there, and he had been at the house several hours the night before. Our totally ineffective Association for Cultural Relations, characteristically, did not even know he was being buried, and I was the only gringo there.

He left a self-portrait, just finished the week before. There is talk of having a memorial exhibition and trying to get all his pictures (there seem to be about thirty) but I have heard plans from Bellas Artes before.

His job has been given to Fernando Gamboa, who will turn down his Latin-American Guggenheim because of it. I mayhave told you before how dissapointingly I think Fernando hasturned out. Others do not agree with me, and hand in hand with Miguel Covarrubias, he is getting more and more successful and important all the time. Fernando is to put on a big "National Retrospective Exhibition" of Tamayo in February. (Ines says his project is lifted cold from mine for the Picasso show, whole sentences, parts of the plan, and the whole general scheme).

Rivera and Covarrubias are both busy painting murals ina huge new hotel which is supposed to open in time for the UNESCO (it has been building or in litigation for the last 6 yrs). Orozco has a big new wall somewhere (he is cagy and wont say where) where he will do his biggest mural. (I came back from Julio's funeral with him). After that he and Siqueiros may go to Rome to do more murals, anti-fascist ones, in the Foro Mussolini. I do not believe that this will ever happen. Siqueiros seems to have abandoned his big staircase fresco in the Aduana downtown. Diego has said for the press that when he finishes the patio of the National Palace, he will retouch the damaged walls of the Secretaria de Educacion, and then give up mural ptg. None beleives him.

Best John

Mr. Barr

C
O
P
Y

McA - file

Mc Andrew

April 2, 1945

Dear John:

I talked last Friday with Dr. Waldo Leland, Director of the American Council of Learned Societies, and told him about your forthcoming book and its importance. I stressed the fact that without a grant that would enable you to give all your time to the book, it would be impossible for you to finish it in the immediate future and asked him what chances there were to get such a grant. Dr. Leland seemed very much interested and mentioned the American Philosophical Society as an agency that has funds for such purposes. He also said that his own Council might be able to contribute some of the funds. He suggested that you write to him directly, outlining the present status of the manuscript, the type of work that still has to be done and the amount needed for its completion. It also would be helpful if you could let him know what the chances are of finding a publisher.

Dr. Leland's address is: Director, American Council of Learned Societies, 1219 Sixteenth Street, N.W., Washington 6, D.C.

I was terribly sorry that I did not return in time to come to your lecture and to have missed you while you were in New York. Everybody in Mexico sends you abrazos in which Sarah and I join con carino.

With very best regards,

Rene d'Harnoncourt

Professor John McAndrew
Wellesley College
Wellesley, Massachusetts

March 29, 1945

Dear John:

Let me say again how sorry I was that you had so few people at your lecture after I may have raised your expectations. I know of one theatre party that took six of your loyal supporters. There was Jean Charlot's lecture, the symphony and the Chrysler sale. I thought the lecture excellent, though the slides were very poor, both black and white and color. I do not suppose there were better ones available, but surely there should be for such a magnificent subject. Two or three people spoke of this.

Rene is back full of reports on South America, not all encouraging.

We spoke of getting some money from foundations for you and after talking it over quite carefully we decided to make the following urgent recommendations to you:

1. As soon as you can, make a precise report on the present status of the book, how much is done, what illustrations are in hand, etc., including not only quantity but proportion.

2. What is your future program in relation to the book? How much research have you to do here, how much, if any, in Mexico, how much final writing, rewriting? Put this in terms of time as well as pages, etc.

3. Why do you feel you have to go back to Mexico? (I ask this because I gather that Stevens thinks you should carry the book through here.

4. How much money would you need to carry it through here from June to December with necessary expenses of travel, material, etc.?

5. What different possibilities of publishing are there so far as you know?

We feel a bit discouraged about Stevens but Rene has other sources of money in mind though it is far from in the bag. Please let us have an answer to these questions as soon as you can, perhaps in two or three copies.

Sincerely,

Prof. John McAndrew
Wellesley College
Wellesley, Massachusetts

AHB:bk

March 19, 1945

Dear Walter:

A line to tell you how much I enjoyed the Institute's hospitality on Wednesday night. I am not sure that the argument got us very far one way or another but I thought a great deal of interest was shown.

I hope you won't think me impertinent if I make one suggestion in view of the McAndrew lecture. Would it not be possible to have a little better ventilation? Both speakers and audience are under such a disadvantage, although I realize in a former private house the problem may present real difficulties.

Sincerely and thank you again,

Prof. Walter W. S. Cook
Institute of Fine Arts
17 East 80 Street
New York 21, New York

AHB:bk

March 12, 1945

Dear Walter:

Here are a few more names of people who might be invited to the McAndrew lecture. Some of them are Mexican officials, others are architects from various parts of Latin-America who would, we believe, be interested. I assume that you are asking the two Warburgs who are also listed. May I add to the list Sr. Jorge A. Losada, Editor, Norte Magazine, 101 Fifth Avenue, New York, and Mr. and Mrs. Edgar Kaufmann, 500 Fifth Avenue, Pittsburgh, Pa.

Should you wish additional names, Mrs. Edward Warburg could give them to you. She is, you know, officially connected with the Coordinator's office.

Sincerely,

Prof. Walter W. S. Cook
New York University
17 East 80 Street
New York 21, New York

AHB:bk

March 5, 1945

Dear Walter:

I am asking Rene d'Harnoncourt and Luis Zulueta, our two Latin-American experts, to give us some names for the McAndrew lecture.

Meanwhile here are a few which occur to me. Doubtless most of them are already on your list.

Mr. and Mrs. Rene d'Harnoncourt, 333 Central Parl West, New York 25, N. Y.

Philip Goodwin, 32 East 57 Street, New York 22, New York

Mme. Carlos Martins, 471 Park Avenue, New York 22, New York

Luis de Zulueta, Jr., 414 West 120 Street, New York 27, New York

Mr. and Mrs. James Thrall Soby, 66 East 79 Street, New York 21

Mr. and Mrs. James Johnson Sweeney, 120 East End Avenue, New York 28, New York

Dr. and Mrs. David Stevens, 24 West 55 Street, New York 19

Mr. and Mrs. Henry Allen Moe, 4655 Fieldston Road, Riverdale, New York

Mr. and Mrs. Joseph H. Louchheim, 1150 Fifth Avenue, New York 28

Mrs. Simon Guggenheim, 630 Park Avenue, New York 21, New York

Dr. William Berrien, Harvard University, Cambridge, Massachusetts

Prof. and Mrs. Talbot Hamlin, 310 East 44 Street, New York 17

Sincerely,

P.S. Have written Dr. Chase and enclose a copy.

Prof. Walter W. S. Cook
New York University
17 East 80th Street

New York, New York

AHB:bk

NEW YORK UNIVERSITY
INSTITUTE OF FINE ARTS
17 EAST 80TH STREET
NEW YORK

TELEPHONE: BUTTERFIELD 8-2810

March 1, 1945

Dear Al:

Many thanks for your suggestions about names of persons to be invited to McAndrew's lecture. I have written him for a list and Mrs. Crane sent me about a dozen. If you could obtain some names of people who came to the Mexican exhibition held at the Museum, I would appreciate it.

I enclose copies of some of the letters which have been sent to Chancellor Chase. If you feel you can write some sort of a letter emphasizing the work we have done in Modern Art, it would be helpful. Several years ago, a half course was given here by Agnes Rindge, Russell Hitchcock and others. I have asked you, but you have been too busy; however, you suggested that we invite Sweeney who gave a course on "Modern Aspects in Painting". We have also had Robert Goldwater and Dr. Tselos has for many years given courses on Modern Architecture and Sculpture, and now is giving Painting. If you feel you can, you might stress the fact that we have done as much, if not more than any other institution in the field of Modern Painting.

In any case, many thanks for your trouble on our behalf.

Sincerely yours,

Walter

WALTER W.S.COOK

Mr. Alfred H. Barr,
11 West 53rd St., City

cc: W.W. Cook

March 5, 1945

Dear Dr. Chase:

As a Director of the College Art Association I have recently had occasion to visit the Institute of Fine Arts at New York University where I was reminded again of the very valuable and even unique place which the Institute holds in the world of art history. Not only has it one of the more active graduate schools of art history in the world but it has shown an unusual awareness of the importance of the contemporary arts.

I shall never forget - if I may speak personally - that as long ago as 1929 I was awarded the very handsome fellowship to complete a thesis on Cubism and abstract art which I had to resign to take the Directorship of the Museum of Modern Art. The fact that at that time such a very advanced subject was acceptable to the academic authorities of the Institute is evidence of an alert and progressive attitude. Since then the lecture courses of such modern minded people as Agnes Rindge, Russell Hitchcock, James Johnson Sweeney and the regular staff members such as Professor Goldwater and Dr. Tselos have given continuous evidence of the Institute's responsible concern for relating the arts of the present with the arts of the past.

May I add that our Museum has frequently turned to the Institute for expert staff members who have worked as lecturers here at the Museum.

I hope therefore that the fund raising which I understand the Institute is about to undertake will be successful.

With kindest regards, I am

Sincerely yours,

Dr. Harry Woodburn Chase
Chancellor's Office
100 Washington Square
New York 3, New York

AHB:bk

NEW YORK UNIVERSITY

THE MUSEUM OF MODERN ART

Date March 9, 1945

To: Mr. Barr

Re:

From: Mr. Zulueta

Dear Alfred:

Attached are a few names and addresses of people who should be invited to John McAndrew's lecture. Unfortunately, the list is not too long, but I couldn't obtain more names, although I called the Coordinator's Office, the Mexican Tourist Office, etc.

Mary Warburg was going to give me some additional names, but is now sick in bed. If you call her in a few days I am sure she will be glad to give you some more names.

Luis

Harry Woolman Chase

Chancellor

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

NEW YORK UNIVERSITY
OFFICE OF THE CHANCELLOR
WASHINGTON SQUARE, NEW YORK

6 March, 1945

My dear Mr. Barr:

Your letter of March 5th about our Institute of Fine Arts is very gratifying and I want to thank you for writing it. It is heartening to know that the Institute has so many loyal friends and well-wishers, and I sincerely hope that the appropriate support may be found to enbale it to continue its contribution to art scholars the nation over.

Cordially yours,

Harry Woodburn Chase

Chancellor

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

March 3, 1945

Prof. John McAndrew
Wellesley College
Wellesley, Massachusetts

Dear John:

Walter Cook tells me that you are going to lecture on Mexican architecture at the Institute. I am delighted to hear this because it will bring you to New York so that we can see you again and also because this will give you a chance to speak before a quite distinguished group. Perhaps you have attended some of these lectures which Walter Cook has arranged in past years. They are in one sense promotion lectures for the Institute. The audience, as I remember it, is mixed, that is it includes a number of wealthy people interested in the arts and who it is hoped may help support the Institute. With them are asked scholars from various universities and museums in the city. In other words it is a rather difficult group to speak to, but I think a challenging and worth while group.

The scholars will, of course, be completely sympathetic and will understand that you are lecturing to a layman's group, but I think the laymen themselves should not be underestimated. You know the kind of people who will come; Mrs. Crane, for instance, who is much interested and, I think, plans to send or bring friends with her. She won't know much about Mexican architecture but she and many of the other dowagers are connoisseurs of lectures. They will appreciate a sense of form and precission of thought and will certainly notice their opposites. I think it is extremely important also to rehearse the lecture sufficiently so that you finish within 50 minutes. I have been present at some disastrous affairs when the lecturer, obviously taking his task rather lightly, meandered on for one hour and a half.

I hope you won't think what I have said gratuitous and officious. I am extremely eager to have you do a superbly fine job. I want to get Stevens there, d'Harnoncourt and others and I'd like to have them come away impressed and enthusiastic.

Sincerely,

AHB:bk

P.S. I am not asking about how Wellesley is going because I hope I will have a chance to hear viva voce.

(3-5-80 copied for Mrs. McAndrew at her Son's Daughter by M. Roots)

McAndrew

December 1, 1944

Dear John:

Your letter and a note of two days before from Bernard Heyl bring good news. I really think that under the circumstances you have made the right decision. I am glad that the conditions are really better than first proposed.

Actually my part was not of very great importance. Sometime ago I'd spoken with enthusiasm about you to Myrtilla Avery as a teacher. But it was actually she who proposed you to Heyle some weeks ago. I sang your praises and he said he would get in touch with you. A day or so later in talking with Myrtilla Avery I discovered that she greatly underestimated your ability and training so I wrote Heyl enclosing a list of your achievements and experience. He replied that he had already written you but hoped that he would be able to adjust time and salary to your satisfaction. He seems to have done this quite modestly in money but one less course is certainly to great advantage. However the importance of impressing Heyl has to do with the future in case you should wish to stay at Wellesley.

I know that you are conscientious and the three courses may alarm you. Why he hasn't asked you to do architecture I cannot say, but I can offer you help in the Italian and Northern courses since I invented the Northern course myself and considerably revised the Italian. I believe I have cards, notes, reading lists, etc. which might be of some use to you.

I needn't tell you how eager all your friends are to see you. Such people as Kirk Askew and others have really been touching in their interest.

Please keep us informed as to exactly when you expect to get here. I am putting off saying anything about your plans after next term until we can talk them over.

If it isn't too much trouble, could you bring up some photographs of the new works - of the last two years - of the Mexican painters for our Library and also for possible purchase. If this takes too much time during your last hurried weeks, please do not trouble.

All our best to you.

Sincerely,

Mr. John McAndrew
Liverpool, 88
Mexico, D. F.

AHB:bk

December 13, 1944

Dear Bernard:

McAndrew mentioned the 17th of December as the probable date of his arrival but that was several weeks ago and I have had no word from him since. You could address him c/o Barr, 49 East 96 Street, New York.

In his letter he mentioned the need for finding a place to live in Wellesley. If you have already a place in mind, why don't you telegraph him the details? I am sure he would be willing to repay you, and since he plans to come by plane, he may be delayed and thus miss entirely a room.

Sincerely,

Professor Bernard C. Heyl
Department of Art
Farnsworth Museum
Wellesley, Massachusetts

AHB:bk

WELLESLEY COLLEGE
WELLESLEY, MASSACHUSETTS

DEPARTMENT OF ART
FARNSWORTH MUSEUM

December 11, 1944

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

Dear Alfred:

I am anxious to communicate with McAndrew as soon as possible in regard to his living accommodations at Wellesley, since the difficulty of finding an apartment or rooms is considerable. Do you know when he is arriving in New York and what his address there will be? I should greatly appreciate having this information.

Cordially,

Bernard

Bernard C. Heyl

BCH:MLM

THE MUSEUM OF MODERN ART

Date Nov 27,1944

To: Alfred

Re:

From: Agnes

Just had postcard from John saying he was definitely booked for Wellesley and I want to congratulate you both because it is a very good looking proposition, all parties benefiting, I should say. I cdnt tell from the card how soon he will be here, but I do look forward to seeing him and hearing all the details.

This very minute the students are doing up 3 hrs of comprehensives and I had to lecture on Cezanne this morning with quite inadequate preparation- feel pretty thoroughly delapidated by the Sturm und Drang of academic life. It will be quite a relief to get back to the city and worry over large scale long time organization problems instead of the alembic of the undergraduate mind.

WELLESLEY COLLEGE
WELLESLEY, MASSACHUSETTS

DEPARTMENT OF ART
FARNSWORTH MUSEUM

November 29, 1944

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

Dear Alfred:

Thank you for your note of November 25th. Certainly the appointment of McAndrew is not confidential. We are only too pleased to talk about it.

Sincerely,

Bernard

Bernard C. Heyl

BCH:MLM

November 25, 1944

Dear Bernard:

Many thanks for your letter of November 22. I am delighted to hear that John McAndrew has accepted the Wellesley position. I do think it wise not to have him give four courses which would be almost impossible right off the bat. I think he is worth more money and I am glad you were able to find more.

Sincerely,

Professor Bernard Heyl
Department of Art
Farnsworth Museum
Wellesley, Massachusetts

AH :bk

WELLESLEY COLLEGE
WELLESLEY, MASSACHUSETTS

DEPARTMENT OF ART
FARNSWORTH MUSEUM

November 22, 1944

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

Dear Alfred:

I have heard from John McAndrew who has accepted the position here for the next semester. We are all very happy about this.

He is going to give only three instead of four courses and he is receiving more money than we at first supposed we could offer him. Again thank you very much for the help you have given me in regard to McAndrew.

Sincerely,

Bernard

Bernard C. Heyl

BCH:MLM

November 4, 1944

Dear John:

Yours of October 24 has come. I am sorry I did not specifically acknowledge receipt of your Mexican extra-book activities. The list is very useful.

I enclose my letter to Heyl and his answer received this morning. I would say your bargaining position is very good if you are interested in the Wellesley job.

René is back from Washington without certain news. We both feel there is a grant in "them thar hills," but nothing specific has yet come through so that it might be good to take a few months out teaching at Wellesley with security, etc. Please write me your state of mind.

DO NOT TAKE ON MORE "ACTIVITIES" IF THESE INTERFERE WITH YOUR BOOK - UNLESS YOU ARE PAID VERY WELL FOR THEM. (Gratuitous advice!)

Sincerely,

Bernard Heyl

Mr. John McAndrew
Liverpool 88
Mexico, D. F.

AHB:bk

WELLESLEY COLLEGE
WELLESLEY, MASSACHUSETTS

DEPARTMENT OF ART
FARNSWORTH MUSEUM

November 2, 1944

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

Dear Alfred:

Thank you extremely for your letter and for the enclosed data about John McAndrew.

Frankly I did not fully realize how experienced a person he is. Had I done so I would have tried my best to persuade the college to offer him more money. If he refuses the appointment on the basis of the salary offered, or indeed even if he accepts the position I shall certainly try to have his salary increased.

I assure you we are most anxious to have him here either on full or part time. And we greatly appreciate your interest in the matter.

If you wish me to return the data about him, please let me know.

Sincerely,

Bernard Heyl

Bernard C. Heyl
Chairman

BCH:MLM

McAndrew

Wheaton

Mrs. A.
Confid.

June '20

Dear Alfred,

Sorry not to have written sooner. As you can only too easily guess, things have been humming, everyone has been busy, and there is never any time. This letter will give a roughly chronological account of activities since leaving Paris.

The trip back was uneventful. I drank beer in third with an Englishman who was coming to America to buy tear gas for the London police. [illegible] out of twenty games of chess with a friend in first class. [illegible] my back I was dismayed (and still am) at the architect[illegible] by inexperience and lack of [illegible] final effort. I am [illegible] have learned enough from this [illegible] to avoid many major pitfalls next time, but am distressed that the Museum had to be the one to suffer while I was getting the experience. I was glad to get your letter this morning. [illegible] had been time in New York to bother you oftener while putting the show together; it would have helped. I shall have to write about circulating the show in a postscript, for Tom is still away [illegible] sister's Commencement. I think he will be in in the morning in time to talk it over before the [illegible] talks of showing the entire Paris Exhibition in New York [illegible] thinks that two of the trustees are insistent; this is [illegible]). If it is all to be shown here, it might be possible to circulate the architectural section to one city [illegible] it is [illegible] in New York, but whether it would be wise to give up free transportation back for just one showing would have to be decided. I'll talk with Tom and add upshot to end of letter.

WHEATON

As far as we can make out, the Competition has been a great success. Publicity has been excellent, and we have all heard from outsiders a great deal of favorable comment, and have seen only a few eyebrows raised at the award to an employee of one of the juror[illegible].

The Remington Hotel [illegible] compact, econ[illegible] a copy of the program. [illegible] it) that the problem has not [illegible] that the functional requirements have been satisfied but that the working-out has not resulted in a disciplined architectural form. The outside of the building appears to be the wrong side of the inside. Even without looking at the lamentable elevations one feels the lack of any kind of aesthetic conviction (or so it seems to me). For example, the glass room by the library does not seem to have been absorbed into the design at all but rather just added on at that point. That point is the [illegible] as far as use of the building [illegible] it, but having stuck a room on where it was needed, the designers did not seem to feel that there was anything else necessary to do.

The preliminary report of the Jury (already accepted by Lyre, whom we have yet heard from) and the photographs coming separately [illegible] pretty well about the Hopkins and Prewer scheme. [illegible]

21 Dec. 1944: letter from AHB → John McA. (in Mex.)
Re: the latter's going to teach at Wellesley

Wheaton

MoA
Confidential

June 20

Dear Alfred,

Sorry not to have written sooner. As you can only too easily guess, things have been humming, everyone has been busy, and there is never any time. This letter will give a roughly chronological account of activities since leaving Paris.

The trip back was uneventful. I drank beer in third with an Englishman who was coming to America to buy tear gas for the London police, and lost nineteen out of twenty games of chess with a friend in first class. All the way back I was dismayed (and still am) at the architecture section in the Jeu de Paume - at my inexperience and lack of judgement, particularly as regards cost and final effect. I am sure I have learned enough from this show to avoid many major pitfalls next time, but am distressed that the Museum had to be the one to suffer while I was getting the experience. I was glad to get your letter this morning. I wish there had been time in New York to bother you oftener while putting the show together; it would have helped. I shall have to write about circulating the show in a postscript, for Tom is still away at his sister's Commencement. I think he will be in in the morning in time to talk it over before the Queen Mary mails close. He talks of showing the entire Paris Exhibition in New York (Miss Dudley thinks that two of the trustees are insistent; this is only hearsay). If it is all to be shown here, it might be possible to circulate the architectural section to one city BEFORE it is shown in New York, but whether it would be wise to give up free transportation back for just one showing would have to be decided. I'll talk with Tom and add upshot to end of letter.

WHEATON

As far as we can make out, the Competition has been a great success. Publicity has been excellent, and we have all heard from outsiders a great deal of favorable comment, and have seen only a few eyebrows raised at the award to an employee of one of the jurors.

The Bennett-Hornbostel scheme is certainly an easily workable one compact, economical, unforced. I am sending a photograph, and a copy of the program. It seems to me (I did not vote for it) that the problem has not been entirely solved, that the functional requirements have been satisfied, but that the working-out has not resulted in a disciplined architectural form. The outside of the building appears to be the wrong side of the inside. Even without looking at the lamentable elevations one feels the lack of any kind of aesthetic conviction (or so it seems to me). For example, the class room by the library does not seem to have been absorbed into the design at all but rather just added on at that point. That point is the ideal one as far as use of the building determines it, but having stuck a room on where it was needed, the designers did not seem to feel that there was anything else necessary to do.

The preliminary report of the Jury (already accepted by five, others not yet heard from) and the photographs coming separately explain pretty well about the Gropius and Breuer scheme. Some of

The other prize schemes were worthy, fairly ingenious, and in general fairly respectable. Neutra sent in two, both full of ideas, neither workable in that climate. I hope John Brown's house is less Californian. Lyndon & Smith's was beautifully worked out, practical, hard-headed, and perhaps a little dry. George Howe's was in two buildings, a disadvantage, but otherwise practical, and quite full of ideas. It seemed much fresher than poor Lescaze's unrewarded efforts (he is not angry). Stonorov's should have had at least a mention, I thought. Harrison & Fouilhoux began with an egg-shaped auditorium, and finished with an undented egg-shaped whole. Papadaki got it all into an unmarred Q-shape. Moholy & Keck contrived the most amoeboid.

The variety was surprising. All the jury except Behrendt thought that the quality was too. There were three out-and-out Colonial schemes, and about five "stripped-classic", genre Tengbom. All of the others were meant for modern, though more than half were fundamentally Beaux-Arts, tricked out with ribbon windows, glass brick, and other conceits believed to make a building Modern.

The JURY. Howard Myers had been strong-arming poor Janet Henrich unmercifully during the period when she was sending me cables daily. He had realized the importance of the competition rather suddenly, and was stepping in to play an important role. He is always interested in prestige, and in what his subscribers and advertisers will think. The prestige-value of the Museum would appear to fluctuate. When he found out the size and importance of the competition, he wanted an imposing jury that would please everyone (i e subscribers, advertisers, big-shots in the A I A, etc). Janet tells me that he fought to keep me off, thinking that the Museum ought not to presume to any active role. Seaver stood for no highhandedness from him, and sent an ultimatum which must have come close to telling him to go to hell. As a result I stayed on without question. Myers suggested Cret, as you know, and I blocked that by cable. Embury, though blackballed by cable was asked to serve by Myers, but he, God bless him, after asking who was already on the jury, and who had been invited to compete, explained to Myers that in a competition where a real preference for "modernistic" (he always calls it that) had been frankly implied, it was not suitable to ask anyone to serve on the jury who had shown by his work and by his published statements that he was not in sympathy with it. "Mumford and I have argued before" he said, "and neither of us got anywhere". At this time, Mumford had been asked to serve (as inststed on in ultimatum cable), and had not yet declined, with polite regret. He sais that he was too busy.

Myers has since tried to get Janet to work on his Forum

Root and McCandless were asked while I was on the boat. Wheaton was anxious to have a theatre expert. Theoretically it seems all right. Really, I do not think that it worked out well, for two reasons. 1) Wheaton's Drama Department already has more than its share of the proposed building because its needs were exaggerated in the Program. 2) McCandless proved a thoroughly incompetant juror. His sole interest was in talking himself into a job as technical consultant to Wheaton when the building got under way. Happily, in the long run, but unhappily for the peace of mind of the jurors, he talked so much too much that he talked himself right out of a job.

Root, to whom I should have objected, had I known that Myers was inviting him, on the bad quality of his Forest Products Laboratory and many weak designs standing in Chicago, to my surprise and real gratification turned out to be one of the best on the jury. Being a juror calls into play a special set of qualifications for which a man's executed work does not seem to be an accurate index. Ed Stone is a similar phenomenon. He was an excellent juror.

Behrendt was so ebullient that, had the other jurors been less tough-minded (exception always of McCandless) they would have been swept along to a series of unanimous decisions. He was invaluable, for he always stated the problem clearly, and his opinions almost too persuasively, but separate from his statement of the problem. Wank was the most tough-minded of all, really unassimilable, but as one of seven quite valuable, for in trying to justify an opinion to him, some jurors were forced revise their ideas. Wank was consistently hard-headed, realistic, and, perhaps, unimaginative. He would allow almost nothing for aesthetic quality in his choices, insisting on practicality. Myers must have got over his objections, for he took my election as chairman with very good grace.

The big argument was between the first two places. Behrendt and Seaver were both strongly against the Gropius scheme for several reasons. 1) They knew that it was Gropius'. To Behrendt that meant that the design represented the style of fifteen years ago, that it was old-fashioned International Style, that it depended on the past and not the immediate present. This seemed to me negativistic and too inferential. Seaver was afraid of Gropius. She felt very strongly and not entirely consciously that he was a dominating personality who would prescribe a building for Wheaton such as he thought it ought to have, and that Wheaton would have to take it and like it, without having been able to state its needs and insist on having them fulfilled. 2) They found it too formal, too grand for small Wheaton. 3) They thought that it would be expensive to heat and keep clean because of the large glass areas. This is an important point, but they exaggerated it, for the glass areas are not nearly so large as one might at first guess. The first floor gallery is only ten feet high. They objected to the inconvenient location of the library and small auditorium. Here there was considerable debate too, for the Program never made clear any reason why the library should be near the Art and Music Departments, or that the small auditorium would be used for class lectures.

All this is in strictest confidence. You are the only person outside the jury who is being told any of this.

Anxious for a job with Wheaton, and swayed by Behrendt's eloquence, McCandless voted with Seaver and Behrendt.

Root, Stone and I were all in the same dilemma. We agreed that the Gropius scheme was a little palatial, but thought it less so that the others maintained. We agreed that it would cost a little more to heat and clean, but thought that it could be built with less glass. We thought also that the library could be moved to the other end of the second storey with no trouble, and that the remoteness of the small auditorium was a very minor flaw, for who would mind walking fifty extra feet to class who had already walked fifteen hundred feet across campus from her last class?

We found Bennett's plan probably more workable, but not as simple, and we could not swallow his elevations at all. We were usually willing to give it second place. Wank could not honestly vote for either one. He thought, a little inconsistently, that Bennett's bad elevations ruled it out, and that Root, Stone and I had been seduced by the handsomeness of the Gropius & Breuer scheme. We maintained that neither of the [redacted] schemes ought to be built as they were, but that Gropius and Breuer's scheme showed functional conscience, clarity and simplicity, and real quality aesthetically. We thought that it would be easy for them to remove the objections. Behrendt, Seaver and McCandless did not think so, although they admitted the simplicity and handsomeness. They felt that the Bennett scheme showed such an understanding of the problem that it deserved first prize, and tended to dismiss the inept elevations by saying that he had not spent enough time on them, We felt that he should have spent more, that his neglect of them could not be overlooked, that it showed an attitude we could not approve of.

If we voted for first place alone, the result was always a tie. We were not willing to bargain, or substitute a dark horse, or do anything except argue. If we voted for the first two or first four places, Bennett's always won, because some of the Root-Stone-McAndrew faction would give it second place, usually two of us. Never more than one of them gave Gropius and Breuer a second place. After endless votings, in most of which Bennet came out first and in none of which did Gropius more than tie him, we gave the award to Bennett. Ed was flabbergasted when the envelope containing Dick's name was opened, mostly genuinely pleased, quite a lot embarrassed (because of being his boss) and perhaps a little jealous (not very much).

Exhausted, and pressed for time, we made the other awards. I do not think we gave them the attention they deserved. One or two might have received mentions that didn't; one or two that did might not have; and the lower prizes might have come out in slightly different order.

Public reception of the verdict has been very good, Many are pleased that two fine young Americans won, Nearly everyone thinks that the award to unknowns shows irreproachable fairness in the conduct of the competitions; a few raise eyebrows at award to Bennett as employee of Stone, but do no more than raise eyebrows.

The Williamsburg Theatre Competition has been put off until fall for many reasons, such as similarity to Wheaton (Cheek rewrote the Wheaton Program), lack of free time during summer on part of invited architects (Stone & Goodwin, Gropius & Breuer, Harrison & Fouilhoux Neutra, Hare. The last had been asked while I was still on the boat. Wright was asked, but declined in a friendly way, glad to have been asked.) Nothing will be done on this for some time. I am lunching with Stowell tomorrow.

Preliminary - sent to all Jurors who comment add or delete.

REPORT of the JURY for the COMPETITION for an ART CENTER for WHEATON COLLEGE

In making its awards, the Jury kept certain criteria in mind:

1) Use of site: relation to topography
to existing trees
to the lake
orientation for view
for light, etc
accessibility from College
from the road (for service)
condition of land not used (as natural park
or for future building)

2) Suitability of the building in size and in character to a small college in a rural community

3) Relation of the principal parts of the building to access
to the library
to each other

4) Ease of Circulation and control

5) Provision for the needs of each department, as indicated in the Program

The majority of the Jury did not find a complete solution in any one of the designs submitted, but it recognized that with the simplified Program and without consultation with the client, it was perhaps impossible for a competitor to achieve a full solution.

As the competition was held for the selection of an architect and not for the selection of a design to be built, the majority of the Jury believed that it should give the awards to designs which 1) showed the best understanding of the problems involved, and 2) showed proof of the designer's ability to solve these problems. Therefore, the plan was considered to be of prime importance, and the elevations a somewhat subordinate essential for the purposes of this competition.

The complicated nature of the problem excluded a strict point-by-point comparison between all entries. Inevitably some were stronger in some aspects, weaker in others. Judgement had to be based on composite indices.

this was only too true

A minor ity of the Jury disagreed with some of the awards and with the reasons of the majority for making them. None of the decisions was ~~unanous~~ - unanimous - many were closely contested.

FIRST PRIZE: Richard M BENNETT and Caleb HORNBOSTEL, New York

This well studied and practical plan was awarded first prize despite the serious handicap of unorganized elevations (seemingly the result of last minute rush).

The building is so adjusted to its site that little grading will be needed, and only one large tree will have to be cut. Most of the rooms command a pleasant view. College and service access are both easy, the latter well concentrated, with one entrance for all heavy deliveries.

Library: This, the most used room in the building is closest to the College, and immediately adjacent to the Art and Music Departments which will use its books, photographs, and records constantly. It can be shut off from the rest of the building for use at night. ~~Sound from the music practice rooms~~ An unpierced wall excludes sounds from the music practice rooms.

Art Department: The Studios have necessary north light on the long side. The layout of the exhibition galleries allows variety in the arrangement of exhibitions; the long gallery opens out agreeably to the terrace and view, and its use as foyer to the auditorium not only saves space, but displays the exhibitions where they will be seen by a large public.

Music Department: All provisions seem adequate - practice rooms reasonably isolated, but the necessary sound insulation of the floor may be expensive.

Drama Department: The shape of the large auditorium assures good visibility and acoustics. The relation of the two stages and workshop is ingeniously economical, A few minor adjustments are needed, for the stage is perhaps too large, the stage-house low, and the space for equipment at the sides of the stage opening inadequate. There is not a sufficient number of exits. Very economically, the back wall forms a cyclorama, most important single item in permanent stage equipment.

General: Space is handled economically throughout, and the building is fairly compact; the total volume is considerably less than that of most of the entries. The building can readily be subdivided for partial use by different departments, making control for evening work simple. The small auditorium is conveniently placed for use either for small College functions or for the class-lectures of the Music and Art Departments, and is well shaped for the showing of slides or films.

As a whole, the scheme shows a real grasp of the essential problem, and presents a simple arrangement which would be easy and pleasant to use. Not all of the details have been worked out, and the elevations need further study, but the majority of the Jury was convinced that the designers could carry out a building which would well fulfill the complex needs of the three departments.

SECOND PRIZE: Walter GROPIUS and Marcel BREUER, Cambridge, Mass.

The simple authoritative clarity of this scheme, and the brilliant aesthetic discipline ~~under which it was worked out~~ of its working out, made it place a close second to the winner.

The location of the building saves the maximum of the natural setting intact, uncut by roads. The service drive is short. Little grading would be needed, and only a few good trees would be lost.

The provisions for the Music and Art Departments are compact and convenient, well oriented for light and sound insulation, handy to the main Block, but less so to the frequently used library and small lecture room. The large, well lit and handsome galleries are one of the most attractive features of the scheme, but expensive to heat and keep clean. The theatre arrangement is workable, but, as in a majority of the designs submitted, the stage-house is low. (The Jury felt that this should have been specified in the Program).

The whole has been well thought out from the practical point of view except, perhaps, some of the circulation (remoteness of library, access to small auditorium through long glazed passage, service access under passage ten feet high). Some jurors questioned the suitability of the unquestionably handsome facades to the rigorous New England climate and the informal character of the College.

There is great variety in the designs given the other awards. None seemed to the majority of the Jury to show ~~the~~ as complete a grasp of the problem as the first two, although some surpassed them in the treatement of individual features. The level of quality was unusually high for a competition of such size (252 designs submitted) and the Jury regrets that more awards could not be made to the many excellent projects submitted.

The Jury praises Wheaton's clear common sense in holding an open competition for its new building, and its acceptance of contemporary architecture for the solution of contemporary problems, and it sincerely hopes that other institutions may follow its intelligent example, and give up their extravagant flirtations with the past.

THE MUSEUM OF MODERN ART
14 WEST 49TH STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

38531 20

FOR IMMEDIATE RELEASE

The Museum of Modern Art, in cooperation with the Architectural Forum, announces that the Wheaton College (Norton, Mass.) competition for designs for a half-million-dollar art center will be judged by a jury composed of the following:

Dr. Walter Curt Behrendt, architect. Taught architecture at Dartmouth, 1933-37. Director Research Station of Buffalo (N.Y.) City Planning Association. Formerly State Architect of Prussia. Author of "Modern Building."

John Wellborn Root, architect, Chicago. Member of Holabird and Root, one of the best known architectural firms in the United States, which has been responsible for a number of very distinguished buildings, such as the Forest Products Laboratory in Madison, Wis., the Chrysler Building at the Chicago World's Fair, the Palmolive Building, Chicago, and many other commercial and government structures.

surprised he was very good

Edward Stone, architect, New York. Noted modern architect, associated with Philip Goodwin on design of new building for the Museum of Modern Art. Known for his modern residences. Member faculty School of Architecture, New York University.

Roland Wank, architect. Principal Architect, Department of Regional Planning Studies, Tennessee Valley Authority. In this capacity Mr. Wank has designed or supervised the design of a tremendous variety of structures, from small houses to schools, other institutional and industrial buildings.

-tough-minded + difficult - but intelligent

Stanley R. McCandless, lighting and theater consultant. Professor Department of Drama, Yale University. Consultant on much important theater work of recent years, including Rockefeller Center theaters. At present engaged on New York World's Fair work.

n.g.

John McAndrew, Curator of Architecture, Museum of Modern Art. Assistant Professor of Art, Vassar College.

Esther Isabel Seaver, Ph. D., Professor of Art, Wheaton College, Norton, Mass.

George Nelson, Associate Editor, Architectural Forum. Professional Adviser in the competition.

The competition closed at midnight Tuesday, May 34. Of the 460 architects who signified their intention of entering the contest, 243 submitted designs.

Only the outer wrapping of each entry has been removed. The

entry itself, with its inner wrapping, has been submitted anonymously. Each entry has been given an identifying number, and the names of the contestants will not be known to the jury until after the judging is completed. The judging will take several days and the awards will be announced early in June.

The commission will be awarded to the winning architect. In addition there will be the following cash prizes: first award $400; two awards of $100 each; eight awards of $50 each. All prize payments will be made within ten days following the jury's award.

Wheaton College, at Norton, Massachusetts, established in 1834, is the oldest institution in this country for "advanced education of females." From the beginning it has paid particular attention to the arts. Departments of music and art were established in 1870, and departments for drama and the dance have been added more recently. All of these departments are housed inadequately and are seriously overcrowded.

In accordance with the provisions of the contest the new art center may be either one large building or a group of buildings to be erected on a pleasantly wooded part of the college grounds separated by a pond from the present buildings, which are chiefly Colonial-Georgian, of red brick with white trim. It is felt that the architectural expression of the new art center should be contemporary and yet blend harmoniously with the older buildings on the campus.

THE MUSEUM OF MODERN ART
14 WEST 49TH STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR IMMEDIATE RELEASE

Two young draughtsmen in New York offices have just won the most important architectural competition held in America during the last fifteen years. Richard M. Bennett and Caleb Hornbostel have received the commission for the half-million-dollar art center to be erected at Wheaton College, Norton, Mass. Conducted by the Museum of Modern Art and the Architectural Forum, the competition was on a strictly anonymous basis with 253 unsigned designs submitted by 243 individuals and firms throughout the United States. The contest closed May 24 and judging began June 2 by seven jurors whose names were not announced until the last entry had been received. The jurors had no means of knowing who the individuals were until the contest's Professional Adviser, George Nelson, of the Architectural Forum, had checked through the sealed envelopes which contained the contestants' names. This was done only after the awards had been made.

The jurors were Dr. Walter Curt Behrendt, former state architect of Prussia, now Director of Research Station of Buffalo (N.Y.) City Planning Association; John Wellborn Root, Chicago architect; Edward Stone, New York architect; Roland Wank, chief architect, TVA; Stanley R. McCandless, Professor in the Yale Drama School; Dr. Esther Isabel Seaver, Wheaton College; John McAndrew, Chairman of the jury, Curator of architecture, Museum of Modern Art.

Specifications for the art center, which might be either a single building or a related group of buildings, required an auditorium seating five hundred, a smaller theater for concerts, lectures, etc., a library, exhibition galleries, studios for music and art, workshops, and classrooms. The winning design was selected because of its suitability to the needs and informal character of a small college in a small New England community; its attractive and practical adjustment to the rolling, wooded terrain and nearby pond; and above all, its ingenious and economical arrangement in one

building of the many varied units required by the departments of music, art, drama, and the dance--convenient not only for each department in itself but in their relation with one another and to the library which serves them all.

The commission was awarded to Richard M. Bennett and Caleb Hornbostel on the basis of the plan which brilliantly solved this complex and difficult problem. The elevations, considered less important, had obviously received less study by the young architects.

A very close second was the brilliant and handsome design submitted by the famous architects, Walter Gropius and Marcel Breuer, formerly of the Bauhaus, and now professors of architecture at Harvard University.

The other awards were as follows:

3rd: Paul Wiener, John W. Stedman, Jr., Pierre Bézy, NEW YORK

4th: Alexis Dukelski, NEW YORK

5th: Percival Goodman, NEW YORK
Lyndon & Smith, DETROIT
Eero Saarinen, BLOOMFIELD HILLS, MICH.

Honorable Mention
Robert Green & Gordon Bunshaft, NEW YORK
Robert T. Handron, NEW YORK
Carter Edmund Hewitt, PEORIA, ILL.
George Howe, PHILADELPHIA
Richard J. Neutra, LOS ANGELES
G. Holmes Perkins & Frances W. Hartwell, BOSTON
John B. Rodgers, William T. Priestley, Jr., and Carl F. Brauer, NEW YORK.

An interesting feature of the competition was the youth of the winners and of most of those who placed, an encouraging sign for the future of architecture in this country.

Biographical Notes:

RICHARD MARSH BENNETT, 232 East 40 Street, New York City. Born February 4, 1907, Braddock, Pa. Went to school in Youngstown, Ohio. Was graduated from Harvard in 1928; from Harvard School of Architecture in 1931. Travelled and studied architecture, on a fellowship, for a year and a half in Europe. His first job in this country was with a sign company in Boston, where he designed posters, neon signs, etc. At present employed as an architectural draughtsman in office of Edward Stone, New York. Also lectures on architecture at Vassar College and Columbia University.

CALEB HORNBOSTEL, 263A West 12 Street, New York City. Born September 23, 1904, Bay Shore, Long Island. Went to Collegiate School, Broadway and 77 Street, New York City. Was graduated from Carnegie Institute of Technology in 1929; from l'Ecole des Beaux Arts 1933. He set up practice for himself and built sixteen houses in France and in this country before the recession put him out of business. At present employed as an architectural draughtsman in the office of Norman Bel Geddes.

Mr. Hornbostel is the son of the famous architect, Henry Hornbostel, who has won more architectural competitions than anyone else in this country. At his son's present age he produced the winning plan for the Carnegie Institute of Technology. In addition to many other architectural commissions for important structures, Mr. Hornbostel Sr. was the architect for Hell Gate Bridge, New York. He told his son that it was easy to win architectural competitions. "All you have to do," he said, "is to put in more columns than anybody else."

As a matter of record, however, it may be stated that the winning design for the Wheaton art center has not one single column.

Wheaton College, at Norton, Mass., established in 1834, is the oldest institution in this country for "advanced education of females." From the beginning it has paid particular attention to the arts. Departments of music and art were established in 1870, and departments for drama and the dance have been added more recently. Wheaton limits its number of students to 500, the majority drawn from New England and the Atlantic seaboard states, although all parts of the country are represented.

THE MUSEUM OF MODERN ART
14 WEST 49TH STREET, NEW YORK
TELEPHONE: CIRCLE 7-7470

FOR IMMEDIATE RELEASE

NOTE

The prize winning architectural design for the Wheaton College half-million-dollar art center competition, referred to in the attached release, will be put on exhibition at the Museum of Modern Art, 14 West 49 Street, Tuesday, June 28, together with the designs that received awards and those honorably mentioned.

November 20, 1944

Dear Bernard:

I have just learned from Agnes Rindge that John McAndrew during his last four years at Vassar held the position of Associate Professor.

I have not heard from McAndrew, have you? Mails are slow and sometimes letters are lost. Let me know how things stand.

Sincerely,

Professor Bernard Hewett
Wellesley College
Wellesley, Massachusetts

AHB:bk

October 30, 1944

Dear Bernard:

In going through my file on John McAndrew I have found the enclosed data which I think might be of some use to you in estimating his value. Miss Avery has told me that you have offered him $1500 for the second term. This seems to me rather little considering his age and experience. At Vassar in his last year there his salary as a teacher was $3000 and $3500 although he made additional money as consulting architect for the college. Here at the Museum his salary was $5000.

Since leaving Vassar he has greatly widened his experience and knowledge, lecturing in literally dozens of museums and universities throughout the country. In Mexico, as you see, he also has lectured at universities and so forth. Also, it is only since leaving Vassar that he published his books and articles on modern and Mexican architecture.

I do not know what your finances are but mention these factors.

He made a brilliant reputation as a teacher and lecturer at Vassar. I think you'd be extremely lucky to get him even on part time.

Sincerely,

Professor Bernard Hoyl
Wellesley College
Wellesley, Massachusetts

AHB:bk

Dr. David Stevens
Rockefeller Foundation
49 West 49 Street
New York 19, N. Y.

October 25, 1944

Dear Dr. Stevens:

Here is some information about the recent activities and plans of John McAndrew, about whom Mr. D'Harnoncourt and I are coming to see you.

Some months ago I wrote Mr. McAndrew to ask about the present state of his book on Mexican Colonial Architecture. On August 11 he replied:

> "The book will be substantially finished about Christmas time. Quite a lot of bibliographical checking will have to be done in the States. I shall have to do some work there on Spanish architecture (no one has the books for that here). There will be a few gaps which can be filled only when I have made a few more trips. But the manuscript ought to be long and solid enough to show anyone interested pretty clearly what the book will be.
>
> "I could submit the manuscript as described above. A fully completed manuscript would not be ready until later in the spring."

Mr. McAndrew would be in a position to come to New York at the end of December with all his Mexican research done. On October 5 he wrote that his book was going well.

Although his major occupation in Mexico has been the history of Colonial architecture, he has also carried on a great variety of useful activities which I believe have contributed quite importantly both to Mexican-American cultural relations and also to the general cultural activities of the Mexicans themselves. I have asked him to write a list of what he has done outside of the book. You will find a copy attached.

I hope we shall have a chance to discuss other problems when we meet.

Sincerely,

AHB:mo

1st October 1944

Also informally in charge of [illegible] and [illegible] to [illegible] on [illegible], [illegible] etc. to train [illegible] [illegible] personnel.

(C) Also served on committees for Chinese, Dutch and Russian Relief [illegible] benefits, etc.

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Articles delivered to the Sociedad de Arquitectos Mexicanos, & to a new magazine to be published by the students of the Architectural School of the Academid de San Carlos (neither published yet)

(B)

Articles requested by Art Bulletin, Journal of the American Society of Architectural Historians, Gazette des Beaux-Arts, Magazine of Art, El Hijo Pródigo, Arquitectura, Construcción, most of which I hope to be able to deliver.

* already started

Translations:

Unofficially and informally I have translated numerous articles, etc, for Manuel Toussaint, José Moreno Villa, David Alfaro Siqueiros, Inés Amor, Henry Clifford, Rafael Sánchez Ventura.

I have also read, for criticism, large parts of Arte Precolombino de Mexico y Centroamérica by Salvador Toscano (just printed), articles by Rafael Sánchez Ventura and others.

(C) Miscellaneous

John McAndrew Mexico, 1941-44 5th October 1944

Courses:
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Modern Architecture "
XVI century monasteries "
Picasso - Sociedad de Arte Moderno
(Arte Moderno en los EE UU - next month - Workers' University)

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& other minor shows at this gallery
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(C) Miscellaneous

please return soon

Liverpool 88
Mexico D F

August 11, 1944

Dear Alfred

Thank you for your duplicate letter. The two copies came on the same day, about two weeks after Grace Morley's (she did not send it air mail). I have answered her to San Francisco, and will now answer your questions in order.

1) The book will be substantially finished about Christmastime. Quite a lot of bibliographical checking will have to be done in the States. I shall have to do some work there on Spanish architecture (no one has the books for that here). There will be a few gaps which can be filled only when I have made a few more trips, but no one will notice the gaps except me. But the manuscript ought to be long and solid enough to show anyone interested pretty clearly what the book will be.

2) I could submit the manuscript as described above. A fully completed manuscript would not be ready until later in the spring.

3) If there is little chance of scaring up a job in December, I probably shall not come up. As you know, I have not very much money. If there is much of a chance of getting money for the book and of getting additional funds for further work in South or Central America, I would come up to see about that, and to finish the details of the book.

I did not talk to René as much as you suggested, for your letters came after he had left. He was extremely friendly the first couple of days he was here, and then seemed to cool off a bit. This I lay to the influence of the Covarrubiases, who have quite inexplicably thrown their weight (more important physically than intellectually) into the MoMA factional wars, very pro NR and anti Barr, and because anti Barr, anti McA. This must sound absurd to you, but it is none the less true. Also, I think René wanted me to take over the installation of the Indian Show which the National Museum is going to put on in the fall, and Miguel did not want anyone else in on it. He had gone so far as to design an installation himself, of which I know only from talk, but the talk is vivid about the Eskimo Room which was to be done in crumpled canvas painted to trompe the oeil as icebergs. The Museum seems to have wanted my class to carry out the installation from René's sketches. I kept out of the way as much as possible. Then, towards the end of René's visit, I was asked to lunch with him and Borbolla (Inst de Arqueología & head of school), and begged to take charge of the installation. René seemed pleased.

The last week of the Picasso pre-opening labors, he came to the Sociedad two or three times a day, and was most friendly, quite like his old self. The last couple of days he pitched in and helped us work, again more like his old self than like the Eminence Grise he had seemed two weeks before. He made, I am told, very flattering remarks about my work in Mexico to Isabel Roberts and Henry Clifford, and said that it did not matter whether I ever published a book or not

because I had already done so much for the local cultural life. I do not know his exact words, but believe that he said something about bringing professional seriousness and standards to Mexican museum and gallery work. But you have probably already heard his opinion, whatever it may be. I hope it is good. He never seemed to be very much interested in my book. I hope it is true that he became disillusioned about the Covarrubiases. He is an old friend of Miguel's, but ought not to be taken in by him in anything professional. (For some reason, I now seem to be beloved by the C's. Saw Miguel after the Symphony last night, and he was going out of his way to be agreeable.)

You will sympathize, I know very well, with my wishes to have nothing at all to do with museum- or art-world politics.

I have been hard up, and bothered with stomach, sinus and eye troubles, none of them serious but often pesky. Neverthless, I have been really pretty busy since February. My course at the Escuela de Antropología is a fair amount of work, and, I feel, entirely worth it. We have not yet begun actual work on any of the galleries promised us, but I have used our willingness to do the dirty work of René's Indian installation to extract a solemn promise that we can start reinstalling the Teotihuacan collections first. Once we have done an installation, it ought to be fairly easy to use it as a sample or as bait to get authority to do other galleries. If it does not persuade the inert top men to give us more, the fault will be mine for not having made a good enough installation. (You see I am not entirely free of museum politics, but I do keep out as far as is in my power)

The architectural competition for the new museum building is temporarily stalled. I do not know why. Inertia, probably. It will get going again fairly soon, I believe. Although I am desperately anxious to compete (as partner either with Juan O'Gorman or Jorge Rubio - both have asked me), I suppose that I shall have to work as Technical Adviser instead. The site has already been approved by the President, and it is a good one.

I am serving on a committee for the Instituto de Relaciones Culturales (between Mex & US) to suggest, coordinate and put into effect a program of exhibitions backed by the Instituto. It started out as a little program for the bad gallery of the Biblioteca Franklin, but I have persuaded the Instituto (I think) to undertake a larger program, and to sponsor exhibitions at Bellas Artes, the Sociedad de Arte Moderno, the School of Architecture, etc,etc. When the list of proposed ~~and/semi-accepted~~ exhibitions (semi-accepted list, - nothing is final until it happens) is complete, I will send you a copy, and hope for some ideas.

I was called to Puebla by the Governor three weeks ago with a small commission to study the new Bello Museum (mostly colonial crafts - formerly a very important private collection) and make suggestions for installation. (This grew into a scheme for the coordination of the activities of the three museums there, and the eventual creation of a fourth in a really magnificent colonial palace.) I am going down to see the principal surviving Bello about it in a few weeks,

(A)

(3)

(B) I have just finished a 42 page article on La Estética de la Arquitectura Moderna for the Sociedad de Arquitectos Mexicanos (they made me an honorary member after the Brazilian Show), which they are going to publish shortly.

The Allied Information Center has asked me to put on Britain at War (a lot of the show has been here for several years) I am going to cut it down to about 25 paintings and get it into Eduardo Méndez' gallery downtown (I hope). Alas, the Henry Moores are not here; the best we can manage is Revilious. I am also to do some articles for a propaganda magazine they are getting out. I have been working on a few charity parties as well - two weeks ago I was on my feet all night as bartender for the Dutch, and helped make 8000 pesos.

The weekly art column in Novedades fell through. Two days before I was to appear, the paper went on strike and suspended publication (opportunity for many friendly cracks). Soon after it came out again, the editor was shot. Then control of the English page changed hands. It is possible that the same group will take over the English page of El Universal, in which case I may do the column. (This week I am being music critic for Novedades, thus getting free seats to the Symphony with Golschmann as guest conductor, Don Pasquale with Baccaloni, and both Don Giovanni and Figaro in Sir Thomas Beecham's Mozart Festival)

But of course, for the last ten weeks, the big job has been the Sociedad de Arte Moderno. No one on the organization except Inés has had any sort of professional experience closely related to the sort of work we had to do, and most of the work landed on us. We had been the ones to make the Sociedad something bigger than a new Galería Espiral in the first place, and were the principal pushers of the Picasso show (the Gamboas opposed it at first, though they are now denying it).

There is no point in going into the details; if you will morbidly imagine how a show of its size and importance was sold, organized, imported and installed by a new and innocent organization as its very first effort, in wartime, in Mexico - if you imagine that and then multiply by three, you will be within hailing distance of the truth. Inés and I collapsed for ten days after the show, super-pooped and very happy. I do not know how many of the difficulties René knew about - we kept as many from him as we could, fearing that he might take back a hostile report to New York - but he has probably told you a few hair-raising samples.

The show is a great success, and the Sociedad is really established as something important in the cultural life of the city. You know the pictures sent, and know that it is a good though not brilliant group of pictures. Here, where there has never been a similar show, thay all look wonderful, so well that one wants to start working on many more shows at once.

The ceiling of the gallery is low (8'6"), and the space is cruelly small for so many pictures, but we managed to fit them all in except the standing wooden gray bather (1929) which we never wanted for the show anyway (Fernando wanted it and Susana kept it on the list I think)

It is hanging in her office now, which alarms those who think you grow to look like what you live with.

The first room is the best, with the Woman with Crow, Lewisohn Harlequin family, Woman w bread, Boy w horse, La Toilette - a little crowded, but not badly. The bluer pictures have a very soft dull tan-pink wall, and the rosier ones a super-soft medium gray (with quite a lot of umber in it). Boy w Horse and Toilette each have a wall to themselves. The partitions which subdivide the gallery from here on are a natural tan-pink cedar from Yucatan with definite but not insistent grain. It was the only plywood we could get in sufficient quantity, but by a lucky accident, it has turned out to be a really handsome background for nearly everything we hung on it. The fixed walls, of plaster, we have painted in very MoMA grays, gray-greens and white. Drawings and prints are usually on low inclined tables in front of the windows. The Guernica sketches I put in a big multiple frame which you will see in the pictures we will send you in a couple of days, a device which could have been good, but which was not quite well enough worked out, I thought.

We have quite a few plants, some of them extraordinarily handsome. We can be sure that we are the first to show Picassos with boughs of xacalatzuchil, I think.

The most popular pictures are, of course, the Woman in White and the Boy w Horse, followed, surprisingly enough by the little oval cubist still life (it is quite prominently hung) and even more surprisingly by the bone Woman in Red Chair (is this so admired by women bacause it is so phallic? They say they like the "coloring". It seems a poor picture to me. It is hung around a corner, but still they see it and admire it, Very strange.) Attendance is 600 on Sundays when the show is free, and just under 200 on other days (entrance 1 peso, first time anyone has ever charged for a show in Mex) unless it rains between 4 and 7 which keeps attendance down to about 120. We are open from 11 AM to 9 PM, also an innovation, and a very successful one. The catalogue (which, as you have probably noted, is not very good) sells 20-25 copies a day, and the reprint of Picasso's poems about 15. Though they may look small from where you are, these figures look big and strong down here.

The opening, from all reports, was a solid success. I was so bushed that I fell asleep while dressing for it. C thus starting rumors that I was in a fit of rage or of exquisite reticence. The three cabinet ministers who came to stay 15 minutes stayed 2 hours and seem to have kept their enthusiasm fortissimo since. There were some unpleasantnesses. For example, a number of invitations (about 15) were never delivered, among them those to some very important supporters and some people whose feelings are neurotically anxious to be hurt. This has been patched up now, we think. Susana told the Minister of Education that the whole Sociedad and exhibition were an idea of hers and Fernando's, and Fernando gave the personal representative of General Cardenas to believe that he had done the installation. Luckily the Minister of E was immediately set right by Marte Gómez (Min of Agriculture & a collector) & Inés' sister Carito, and Cardenas' secretary by his sister (who is Jorge Rubio's wife and one of my best friends) There was a lot more of this sort of credit and publicity grabbing by the Gamboas, at the opening and in the press, but Inés has had it out with them and we do not expect more of it.

Fernando has kept himself completely invisible while any real work was going on. At first he said his feelings were hurt, but now I understand he has been saying that he was called in at the last minute to fix things up. He has said that he fixed up everything for us with the Museum of Modern Art. Whenever he actually gets down to work on one of his shows, he does not install badly at all, but the horn-blowing and extravagant claims which prededе and follow the actual work are pretty outrageous. He has made himself rather despised around here, and, I gather from Henry & Isabel Roberts, he has queered himself with many he has worked with in the States. Too bad, because he could have been valuable.

Susana has worked hard, but is such an innate slob that the office she has been supposed to be managing has not functioned at all well. Publicity releases rarely go out, and when they do are already four days late (and so dated, killing their interest to newspapermen). Accounts got so scrambled that Inés had to take them over. Letters and wires would turn up unsent among the piles of papers on her desk several days after they had been written. Etc, etc, etc - all pretty unpleasant. We are hiring a new office manager soon (it has been promised, but it has not happened yet).

Jorge Enciso is as nice a man as one could find, and just now as happy as can be over the success of the Sociedad. He will not argue with anyone, and certainly would never oppose anyone. But he is liked and respected throughout the city, and, uniquely, has no known enemies. René is a great admirer of his, and is inclined, it seems to me, to exaggerate his activity. He is really more like the President of France than like Teddy Roosevelt.

María Luisa Gurza and Fito Best have both been amazing at raising money; they have raised far more than anyone else and have not yet come to the end of their resources. Fito is brother-in-law of Jorge Enciso.

Meza, Soriano & Ricardo Martínez helped us unpack, ~~gve~~ and clean (glass) the pictures. Inés thought they would be safer than untrained carpenters, and was quite right. Now and then they would be so overcome by emotion to find that what they had uncrated was the Bow w Horse or other loved but hitherto unseen favorite, that they would have to stop working for a few minutes to get over the trembles.

Henry and Isabel cleaned glasses, washed windows, took paint spots off the floor, etc. René was a life-saver the last few days; he fixed up my not very good Guernica installation and helped with lights.

All our labor was very high class. There was one monent a few hours before the opening when two important museum officials were scrubbing the floor (Henry & Isabel), a count was scrubbing the windows (René) and a marquise was sweeping out shavings (Florence de Montferrier a niece of Jules Bache's).

Your ears must have burned as Inés and I kept wishing out loud that you were there, and above all at the opening when many people said that it was a pity you were not there. I miss you often, but never, I think, as much as that last week.

The catalogue was a disproportionately large headache. No one seemed to care much what went into it. Chávez Morado, who has been chairman of publications since I resigned (it seemed absurd to have publications under anyone not born speaking Spanish, so I pulled out as soon as I found I had been elected) seemed to think that

it

was not fitting to question the content of any aticle. When questioned about the influence of Moorish calligraphy in cubism (a passage in Lazo's article, later suppressed) he said "that is what he means; we have no right to interfere". Finally I got a big piece of the Lazo cut out; it was mianly an amazing passage where he confused the Rose and Neóclassic Periods, and traced their inspiration back to Greece, Rome, Etruria, Poussin, Fragonard (sic) and XIX cent academic nudes.

The catalogue seems to me to be quite weak. The articles do not say much, and the reproductions are not good. The cover is pretty bad (we never saw proof of it. Julio Prieto went ahead and had it printed without showing us a finished sketch). I hope you will forgive the shameless plagiarizing from you in my cronology I had to write it in Spanish at the last minute, and could not make it at all what it ought to have been.

Our next show is of preconquest maska. This may not sound very exciting, but the material is really pretty fine. Most of it will come from private collections, and most of it will be being shown for the first time. Miguel Covarrubias is titular director, but Jorge Enciso will probably have to do most of the work. Miguel & Rose were among those who did not get their invitation to the opening, & giving him this show is a way of muzzling the nasty attacks he and Rose were beginning to make. Also, he knows quite a lot about masks. For myself, I am not happy to have him directing a show, for I think there are athers who know more about masks, and who will sound off less and do more work. The installation will be by Mérida and Fernando (It was thought that Fernando could be shut up by giving him some work) It looks to me as though the whole thing were being handed over to those not really interested in the Sociedad, but interested in promoting themselves by means of it, and as though one of the reasons for handing it over were fear. But I am keeping quiet about it, as I think that, being a foreigner, I should keep in the background. I had been elected to do the installation, but withdrew because I had too much other work to do, catching up on the book, etc. Inés, too, has withdrawn quite a lot for this show,

Have you seen the Van Gogh show now in Brooklyn? I think it is travelling under the auspices of Dutch Relief. Would it be good for us? If it is not good enough, would borrowing 3 or 4 really fine pictures and adding them to it make a good enough show? I think I can raise some money here from the Dutch colony to help us put it on. Our finances are still wobbly. The $25,000 pesos promised in November has never come through. Is there anyone in the States who would like to give us money? René promised to ask Mrs Morrow. We wrote Mrs Rock but she never even answered.

Leslie Switzer has been here, squired principally by Justino. She was much too taken in by him at first, and is now a little too hard on him. She seems like a nice girl; I hope to see more of her when she passes through on her way back.

My camera has been stolen. I have had to sell what was left of my car.

This is an unpleasant and egotistical letter. Forgive it and I will send a much better one soon.

Best
Jo

John McAndrew Mexico, 1941-44 5 October 1944

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Translations:

Unofficially and informally I have translated numerous articles, etc., for Manuel Toussaint, Jose Moreno Villa, David Alfaro Siqueiros, Ines Amor, Henry Clifford, Rafael Sanchez Ventura.

I have also read, for criticism, large parts of Arte Precolombino de Mexico y Centroamerica by Salvador Toscano (just printed), articles by Rafael Sanchez Ventura and others.

Miscellaneous:

Also served on committees for Chinese, Dutch and Russian relief benefits, etc.

October 30, 1944

Dear John:

By the time you get this you will have received a letter, I think, from Bernard Heyl of Wellesley offering you a position there for a term beginning in the middle of January.

It seems to me you should consider this offer carefully. Wellesley is a good place to teach. I think the Department has exceptionally high standards for a college which does not give advance degrees. It is near Harvard and M.I.T. which, I believe, is advantageous in view of recent changes in both places.

As I understand it Heyl wants you for one term on trial, but I know that he is very much interested in getting you permanently at Wellesley. Miss Avery tells me he is offering $1500, which is rather low. Perhaps you could jack him up. (See enclosed copy of letter to Heyl - I sent him your old data sheet of 1942 as well as the recent Mexican biography.)

I went to see Stevens with Rene. This is very confidential. Stevens is much interested in you personally, but because of a shift of funds (confidential!) he advises us to apply at the Library of Congress for funds enabling you to finish your book. Rene is in Washington investigating this possibility. On Monday he will return with possibly more information.

A possible solution might be as follows: accept the Wellesley job, if possible at a higher salary, making no agreement for the following year at present. Then if we can get a subsidy, take next summer and the following term to complete the book with the possibility of returning to Wellesley or to some other position in January, 1946.

This would involve an interruption of the book but would give you security for the near future with time to renew contacts and afforge a respectable academic connection.

Rene and I should have a much clearer idea of possible grants within the next two weeks. I would advise writing Wellesley that you are definitely interested but that you have other obligations which complicate your decision so that you will have to ask for a few weeks grace. At the same time make clear to them that you think $1500 rather little in view of your experience and would like to know whether they would be willing to raise their offer. Please write the letter so that the matter is not closed because I think that in the end Wellesley will be the most advantageous solution. Meanwhile we shall let you know as soon as possible.

I have not had a copy of Heyl's letter to you so that I do not know whether he gives you a deadline or not. I shall expect to write you again soon.

Sincerely,

Alfred H. Barr, Jr.

Mr. John McAndrew
Liverpool 88
Mexico, D. F.

AHB:bk

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1206

A. N. WILLIAMS
PRESIDENT

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ACCOUNTING INFORMATION

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Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

FOR VICTORY BUY WAR BONDS TODAY

OCTOBER 28, 1944

JOHN MCANDREW
LIVERPOOL 88
MEXICO, D.F.

AM WRITING YOU ABOUT WELLESLEY OFFER WITHIN THREE DAYS.

ALFRED H. BARR, JR.

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work mainly in the history of architecture and elementary architectural design, but also assisted regularly in large survey course and gave lectures not only on

JOHN MCANDREW

Born May 4, 1904, New York City

Education: Riverdale Country School

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Graduate School of Architecture, 1924-27

Graduate School of Design, Master of Architecture, 1941

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"Laurence E. Schmekebier, MODERN MEXICAN ART", book review, The Art Bulletin, Vol XXIII, #1
"Design in Modern Architecture", in ART EDUCATION TODAY, Teachers College, New York, 1941
WHAT IS MODERN ARCHITECTURE, Museum of Modern Art, 1942

Scholarships and Fellowships:

John Harvard Scholarships, 1925-6, 1926-7
Fogg Museum Fellowship in Modern Art, awarded 1941 as of 1942 (for preparation of manuscript on "Modern Architecture in the United States: The Last Ten Years")

References

Jere Abbott, Director, Smith College Museum of Art, Northampton, Massachusetts
Ines Amor, Director, Galeria de Arte Mexicana, Milan 18, Mexico City
A. Everett Austin, Jr., Director, Wadsworth Atheneum and Avery Memorial, Hartford, Connecticut
Alfred H. Barr, Jr., Director of Research in Painting and Sculpture, Museum of Modern Art, New York
Pfof. Catherine Bauer (Wurster), University of California, Berkeley
Holger Cahill, former Director of the Federal Art Projects, WPA, Washington, D. C.
Dr. Alfonso Caso, Director, Instituto de Antropologia y Arqueologia, Zacatecas 199, Mexico City
Prof. Kenneth J. Conant, Robinson Hall, Harvard University, Cambridge, Massachusetts
Miguel Covarrubias, Reforma 5, Tizapan, D. F. Mexico
Dean George H. Chase, Harvard University, Cambridge, Massachusetts
Dr. George Harold Edgell, Director, Museum of Fine Arts, Boston, Massachusetts
Prof. Justino Fernandez, Assistant Director, Instituto de Investigaciones Esteticas, San Ildefonso 28, Mexico City
Henry S. Francis, Curator of Paintings, Cleveland Museum of Art, Cleveland
Prof. Walter Friedlaender, Institute of Fine Arts, New York University, 17 East 80 Street, New York
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Prof. Henry-Russell Hitchcock, Jr., Wesleyan University, Middletown, Conn.
Philip L. Goodwin, A. I. A., 32 East 57 Street, New York
Rene D'Harnoncourt, Director of Manual Industry, Museum of Modern Art, New York
Dean Joseph Hudnut, Graduate School of Design, Harvard University, Cambridge, Mass.
Prof. Richard Krautheimer, Vassar, Poughkeepsie, New York
Prof. Karl Lehmann-Hartleben, Institute of Fine Arts, New York University, 17 East 80 Street, New York
President Henry Noble MacCracken, Vassar College, Poughkeepsie, N. Y.
Laszlo Moholy-Nagy, Director, The School of Design, 247 East Ontario Street, Chicago
Dr. Grace L. McCann Morley, Director, San Francisco Museum of Art, San Francisco
Prof. Agnes Rindge, Vassar College, Poughkeepsie, N. Y.
Professor Paul J. Sachs, Director, The Fogg Museum, Harvard University, Cambridge, Mass.
Prof. Meyer Schapiro, Columbia University, New York
Dean C. Mildred Thompson, Vassar College, Poughkeepsie, N. Y.
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Salvador Toscano, Instituto de Investigaciones Esteticas, Sal Ildefonso 28, Mexico city
Dr. George C. Vaillant, Director, University Museum, Philadelphia, Pa.
John Walker III, Chief Curator, National Gallery, Washington D. C.
George Howe, Chief Architect, Treasury Department, Washington, D. C.
Prof. Lewis Mumford, Lesland Stanford University, Palo Alto, California

McAndrew

November 6, 1942

Dear John:

It is very good to hear from you. I guess the wire and letter which Elodie sent to you never arrived, nor has Edgar's letter, nor perhaps has the letter which you may have written your mother, who came in a couple of days ago to ask about you, not having heard since September. I don't know whether she was really anxious or not. If she was she concealed it well. I told her about the uncertainty of mail to and from Mexico.

Thanks for the very interesting news about the lectures in Mexico. I am sure yours will be a great success. Can we help you with them in any way? I am glad you now see something of the Gamboas, I think they are really good people. I would appreciate your letting me know your opinion of his work. I had no opportunity to judge it.

I am very much interested in the new Castellanos. I hope you can keep me informed about it. Our Anguiano is having a great success. I am not surprised at Martinez' success, but I still am not convinced by his painting. Perhaps you are right about the Castellanos "Tias," it is rather a dull picture, but as we got it on a trade for pictures which we do not need I thought it well to pick it up; perhaps later we can make some exchange.

Thanks for writing,

Sincerely,

Mr. John McAndrew
Liverpool 88
Mexico, D.F.

AHB:ljs

November 1 1942
All Saints'

11/5

Dear Alfred,

I was distressed to get your letter of October 28 about Elodie and photographs of modern architecture. Long ago I received a letter saying that she might be going to need something, but I have received no definite request nor any telegram. If she still wants any photographs, of course I shall be delighted to get them for her as soon as I can. I am writing her and Betty Mock in this same mail. As today is Sunday and tomorrow a holiday, I cannot make up list of schools, architects and addresses until offices open Tuesday. Please write Betty again then.

I wrote Edgar, to his New York address I think, two or three weeks after you both left here, asking for his army address. No answer has come. I'll write him again, to Pittsburgh this time.

Henry Clifford has just come down here again to collect a show of about 75 pictures for Philadelphia. He wants particularly to find good work by the younger painters, and may have the courage to leave out Montenegro and Rodriguez Lozano ~~entirely~~ except drawings (a decision of which I would quite approve). He is very enthusiastic about the big Velasco show, and has begun to reconsider taking it to the States. I think it would be a great shame for the show to be dispersed without exhibition elsewhere (and without catalogue in English). I have seen it about a dozen times now, and am beginning to wonder if Velasco isn't the finest Mexican painter, living or dead.

Walter Pach has given a series of lectures here in Spanish. They seemed to me embarrassingly thin, but were well attended and politely received. Kenneth Conant has given two of a series of lectures on Great Christian Sanctuaries before the Gothic Period. The first was in Spanish so stammered, so strangled, so agonized that four fifths of the audience stayed away from the second, which was in English (understood by University audience anyway) and very good. I am to give five lectures on Arte Norteamericano in Spanish in January. As you know, there is a widespread conviction here among intellectuals that the U S is a cultural Sahara with occasional oases of clever technicians. It is a pity that some really good lecturer has not been sent down to give lively and informative lectures, cast in such forma as would be intelligible and stimulating to Mexican audiences.

The Gamboas speak of you often, and wish you would come back, as do I.

Castellanos is finishing a new picture, but no one has seen it. Ruiz had a show of five pictures of very good quality along with thirteen blank Rodriguez Lozanos. Anguiano and Chavez Morado are both painting street scenes so alike that few can tell which is by which. Martínez has painted two more pictures and has "arrived" as a known coming man. Diego R is reconstructing his own past (ideally rather than accurately) in a series of interviews in Excelsior. Orozco has painted two more religious pictures, but spends most of his time on the vaults of the Templo de Jésus. Diego is covering plaster even more rapidly in the National Palace.

Best
Esther

P.S. The big Castellanos "Tias" is at Inés' now. I have not seen it in a good light, but was, I hate to say, very much disappointed in seeing it again.

c. Miss Courter

October 28, 1942

Dear John:

Elodie tells me that she has written you twice and telegraphed you once about photographs of modern Mexican architecture, and that she has had no reply. Very possibly you do not feel you can take the time to get them together, but perhaps you could write me in answer to the following question. Betty Mock has recently prepared an exhibition on the modern school which may be sent to Mexico. Because we have no photographs of Mexican schools, no Mexican architects were represented. Could you give me the names of the schools you think best and perhaps the names and addresses of the architects, and we will try to write directly?

I hope this won't be too much trouble.

Sincerely,

Alfred H. Barr, Jr.
Director

Mr. John McAndrew
Liverpool 88
Mexico, D.F.

AHB:ljs

P.S. anyway the way - Elizabeth asks for news of your wife. We haven't heard from you since we left Mex.

A.

~~Wire Writer~~
~~Please return~~

Dear Alfred

Thank you for your letter and wire. I had had no idea about the Pittsburgh job, as neither you nor Edgar had spoken of it while you were here (probably each thought that the other had), and from your letter I stupidly had not rightly judged of the immediate need of writing before anyone from Pittsburgh wrote me. I still do not know when the job is to begin, but suppose from the urgency that it must be September. You said that the Bryn Mawr job would probably be for February. I have sent my curriculum vitae both places.

If anything were to turn up for September at this late date, I should not feel justified in taking it, for I feel under real obligations to finish my Mexican manuscript, or at least to carry a large part of it to completion before undertaking anything else. Four months of illness and the decision to make the manuscript longer and fuller than the little handbook originally planned have not brought the end any nearer. The book I would like to write would take until next spring. If I had to, of course I could finish earlier. If I had the opportunity, I could take even longer and produce a better book.

The Department of Education has obtained the funds needed for the pan-American exhibition of which I spoke to you, and seems to want me to work on the show, though nothing is really definite yet. I am probably being asked to give five lectures (in Spanish) for the Dep't of Ed in Guanajuato in October. Much as I should like to do both, neither seems as binding an obligation as the colonial ms. If I stay on here, I can do all of them, and they are all things which I want very much to do, because, like everyone else, I want at this time to be useful in some way, and I think that I can be most useful in doing works of cultural good will in Latin America. Grace Morley, Mrs Wally Harrison and Francis Taylor have all quite emphatically urged me to stay on here. Francis T on his own is even going to try to get me more money to stay, and even to have me sent on to South America later for similar work on colonial architecture there. (You can imagine how this surprised me from him!) If nothing works out for me to do in Latin America, I will wind up my ms. and come back to the States to read air maps or do camouflage or check over blueprints for barracks or something like that I suppose.

Please, therefore, do not think me an ingrate for not having thrown myself harder into trying to get the Pittsburgh job, nor for having wired Jere Abbott that I could not begin work this fall at Smith (in answer to a surprise telegram offering a job. I suppose you knew of it, and had a hand in promoting my candidacy). I am more grateful to you than I can ever tell you for all the things you have done to help me since that black December 15, 1940, and I hope you understand and approve my present feelings. and that I can still count on your help.

After you left I got sicker, went to the country, and then recovered. But twice since I have been felled by internal mutinies. Millard has been after me for my article for the Bulletin, and for emendations to it, but as he laconically trusts normal air-mail speed, and I sometimes receive his letters later than telegrams he sends ten days after he has mailed the letters, I have been going crazy trying to keep near his deadlines (and probably driving poor Millard crazy too). I'll send you and Daisy a copy with small size illustrations in about a week.

Francis Taylor wants me to assemble a collection of c4000 photos of Mexican architecture for the Metropolitan. As half of them will be my own, I will earn enough to keep me in film for some time, and also to buy a camera for color work.

No word of package left at Hotel Montejo.

John

Wc A
9/21

Dear Alfred

I am sick in bed (nothing serious) and swamped with work, etc etc ad nauseam

letter follows in a few days.

Ben

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"Laurence E Schmekebier, MODERN MEXICAN ART", book review, The Art Bulletin, Vol XXIII, #1
"Design in Modern Architecture", in ART EDUCATION TODAY Teachers College, New York, 1941

to be published during the winter of 1942
"Tecali, Zacatlán and the Renacimiento Purista in Mexico in the XVI century" in the Art Bulletin
WHAT IS MODERN ARCHITECTURE? by the Museum of Modern Art

Unpublished:
Space in the Architecture of Frank Lloyd Wright

In Preparation:
Mexican Architecture 1521-1821 (with Prof. Manuel Toussaint of the University of Mexico)

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Philip L. Goodwin. A. I. A. 32 East 57 Street, New York

René d'Harnoncourt, Director of Art Projects, Office of the Coordinator of Inter-American Affairs, Washington, D C or General Manager, Indian Arts and Crafts Board, Department of the Interior, Washington, D C

Dean Joseph Hudnut, Graduate School of Design, Harvard University, Cambridge, Mass.

Prof. Richard Krautheimer, Vassar College, Poughkeepsie, N Y

Prof. Karl Lehmann-Hartleben, Institute of Fine Arts, New York University
17 East 80 Street, New York

President Henry Noble MacCracken, Vassar College, Poughkeepsie, N Y

László Mŏholy-Nagy, Director, The School of Design, 247 East Ontario Street
Chicago, Illinois

Dr Grace L McCann Morley, Director, San Francisco Museum of Art,
San Francisco, California

Prof. Agnes Rindge, Vassar College, Poughkeepsie, N Y

Professor Paul J Sachs, Assistant Director, The Fogg Museum, Harvard Univ.
Cambridge, Mass

Prof. Meyer Shapiro, Columbia University, New York

Dean C. Mildred Thompson, Vassar College, Poughkeepsie, N Y

Prof. Oliver Samuel Tonks, Vassar College, Poughkeepsie, N Y

Salvador Toscano, Instituto de Investigaciones Estéticas
San Ildefonso 28, Mexico City

Prof, Manuel Toussaint, Director, Instituto de Investigaciones Estéticas
Universidad Nacional de México
San Ildefonso 28, Mexico,City

Dr George C Vaillant, Director, University Museum, Philadelphia, Pa.

John Walker III, Director, The National Gallery of Art, Smithsonian
Institution, Washington, D C

George Howe, Chief Architect, Treasury Department, Washington. D C

Prof. Lewis Mumford, Leland Stanford University, Palo Alto, California

McAndrew

September 22, 1942

Dear John:

Thank you for your good letter and the vital statistics. If you can hold out financially and feel that your draft status is OK, I think there is nothing more important than finishing the book.

I am delighted to hear of your talks with Mrs. Harrison and Francis Taylor. That is most encouraging.

I did not speak about the Pittsburgh job because nothing seemed to be developing after the conversations with Muller Munk last spring. The whole business started up again a day or so before I wrote you, through Aline. The job would be interesting I think and pretty well paid, but I don't know how you would like Pittsburgh and there would probably be diplomatic problems within the department. I think for the future it would be well if you would write to Pittsburgh as soon as you get this letter, simply explaining the situation and saying that it is too late in the season for you to have considered it. I think it would be well to say that you would have been interested if approached several weeks before, for I suspect that Muller Munk had not reported your candidacy to Keeble. I think his hand was forced at the last moment. You should write to Keeble.

Flannagan asked Dorothy Miller for advice about Smith and both Dorothy and I plugged for you by phone and telegram, though I am glad that the invitation came from Jere.

I am sorry about the Art Bulletin too, but it is hard for people to realize how long it takes even for air mail.

Marga comes from Vermont in a couple of days and I know will be much interested in

your letter.

Please keep writing us your news. It is very good to hear from you.

Sincerely,

Mr. John McAndrew
Liverpool 88
Mexico, D.F.

AHB:ljs

P.S. Philip and Geks came back from Brazil with really marvellous photographs of the most exciting modern architecture in this hemisphere.

Charge to the account of _____ $ _____

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SPECIAL SERVICE		SHIP RADIOGRAM	

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WESTERN UNION

1206-B

R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

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TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

SEPTEMBER 15, 1942

MRS. HALLIE FLANNAGAN
OFFICE OF THE DEAN
SMITH COLLEGE
NORTHAMPTON
MASS

LETTERS TO MEXICO OFTEN DELAYED SUGGEST YOU WIRE OR PHONE

KAR IF INTERESTED.

ALFRED H. BARR, JR.

can do much at this end you will have to clear up your draft status. I know that your heart, and added to that, your dysentery rule you out, at least for the time being, but I think you ought to get some kind of official opinion or papers from the Consulate or Embassy if you are at all interested in securing a job here, for if your health made you liable to the draft, you and the rest of us would be pretty foolish if you secured a position with the understanding that your physical condition would prevent your going into the Army.

This is a bother, but I think it is important.

Can you let me know, too, the exact status of your book? How much of it is really done in the final draft? If you do not secure a position, it is even more important that this book be completed and published and I must say that I am very vague as to how far on you are.

McAndrew

September 14, 1942

Dear John:

This is a bulletin in timestyle. Sloane has failed in two applications for a commission and expects to stay at Bryn Mawr indefinitely. The Indiana job which Coolidge gave up seems questionable now because they may abandon the professorship for the duration.

Very confidential: it seems that both Abbott and the Dutch fellow at Smith have been drafted, so something may open there by way of a professor's job. Flannagan, who is now the new dean at Smith is very much interested in the possibility of having you, but nothing concrete has developed.

I look forward to getting some detailed news of you. It seems to me that before we can do much at this end you will have to clear up your draft status. I know that your heart, and added to that, your dysentery rule you out, at least for the time being, but I think you ought to get some kind of official opinion or papers from the Consulate or Embassy if you are at all interested in securing a job here, for if your health made you liable to the draft, you and the rest of us would be pretty foolish if you secured a position with the understanding that your physical condition would prevent your going into the Army.

This is a bother, but I think it is important.

Can you let me know, too, the exact status of your book? How much of it is really done in the final draft? If you do not secure a position, it is even more important that this book be completed and published and I must say that I am very vague as to how far on you are.

CARNEGIE INSTITUTE OF TECHNOLOGY
SCHENLEY PARK
PITTSBURGH, PENNSYLVANIA

September 1, 1942

Krautheimer was in and sends you his best. Edgar goes into the Army on Tuesday with a commission.

Send me news of Mexico, if you can, as well as of yourself.

Sincerely,

Mr. Alfred H. Barr

Dear Dr. Barr:

Thank you for your letter of August 20. I telephoned your office in New York last week and regretted that I was unable to see you. Would you be kind enough to ask Mr. John McAndrews to send Mr. Keeble a complete outline of his qualifications, background and experience together with such references as he may want to give us. Your secretary told me that you had already asked Mr. McAndrews to do this but upon checking here I find that no communication has been received from him. If Mr. McAndrews wants to be considered for our opening it is important that this material be in Mr. Keeble's hands as soon as possible. With many thanks for your cooperation and kindest personal regards, I am

Cordially yours,

Peter Müller-Munk
Associate Professor
Painting and Design

Mr. John McAndrew
Liverpool, 88
Mexico, D.F.

AHB:ljs

pem-t

McAndrews

CARNEGIE INSTITUTE OF TECHNOLOGY
SCHENLEY PARK
PITTSBURGH, PENNSYLVANIA

September 1, 1942

Mr. Alfred H. Barr
Greensboro, Vermont

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Cordially yours,

Peter Müller-Munk

Peter Müller-Munk
Associate Professor
Painting and Design

pmm-t

MCA

ANDARD TIME INDICATED
ECEIVED AT

TELEPHONE YOUR TELEGRAMS TO POSTAL TELEGRAPH

Form 16

Postal Telegraph

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MA 9/9. 1030 Aug

ALFRED BARR

MUSEUM OF MODERN ART 11 W 53RD ST NYCITY

HAVE BEEN HERE SINCE BEFORE REGISTRATION AND THEREFORE HAVE NO DRAFT STATUS LETTER FOLLOWS ABRAZOS

JOHN MC ANDREW

first. Other interesting job emerging we urgently need copies your dossier ~~status~~ exact draft status wire me New York ~~confirming receipt~~ love from Margaret

88 Liverpool Night letter Sept 5
Mexico D.F.

Repeating my letter
three weeks ago send
qualifications references
etcetera Prof Keeble
Carnegie Tech ~~[illegible]~~
~~job~~ Keeble reports no
word from you September
first. Other interesting
job emerging we urgently
need copies your dossier
~~stat~~ exact draft status
wire me New York ~~confirming~~
~~receipt~~ love from Margaret

Mr. Andrew

THE MUSEUM OF MODERN ART
NEW YORK

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

ALFRED H. BARR, JR., DIRECTOR

August 27, 1942

Dear Mr. Barr:

I forwarded to you today a telegram from MacKinley Helm in Mexico about Ruiz. I showed the telegram to Edgar Kaufmann before sending it on, and he asked me to tell you that Ruiz had definitely given Kaufmann his word that he would accept 2500 instead of 3000. He also asked me to remind you that "Ruiz hates Ines Amor's guts!"

Also Muller-Munk phoned, having not got your letter saying you would be out of town. He says that Carnegie Tech will not hire McAndrew without an interview, nor would it take the responsibility of asking him to come for an interview all the way from Mexico. He asked that McA. send in his qualifications, and I told him that you had already written McA. to do so. I asked Muller-Munk to phone you, giving your address, and he said that he would do so if he had time today. I do hope that he did, for I feel that if you could talk to him yourself it would be a good thing. He was in danger of dying of extreme ennui over the phone! He added, by the way, that McA's qualifications were undoubtedly OK, and that it would be a question of personalities, as he would have to work rather closely with several other departments.

Sincerely, Lesley Swingler.

Motwiers

August 18, 1942

Dear John:

I meant to write you before this an eloquent letter of thanks for all your help and guidance and interest during my stay in Mexico, but Cuba allowed no time for any writing and returning to New York has been the usual thing. I do want to say though that your counsel, and the trips we made with you put me in real debt to you. I am most grateful.

I have sent the beautiful jacket from Guatemala on to Marga. I am sure you will hear from her shortly.

Now a word or two about jobs. I have had no word from Joe Sloane of Bryn Mawr as yet, though it is possible you may hear from him directly.

The Carnegie Institute job is still open. Aline Louckheim just phoned me from Pittsburgh to ask me to phone Professor Keeble, who seems to be in general charge, in order to recommend you, for it seems that in spite of my enthusiastic recommendation to Muller-Munk, who is working on the job of finding someone, your name had not made an impression on Keeble. Aline was phoning at the suggestion of Edgar and I assumed that Keeble would be au courant about you, but my call aroused only the vaguest response, apparently because he had no dossier about you, and Aline thinks Muller-Munk does not like you, and has therefore not recommended you. Aline said that Millard Meiss was writing to Keeble, putting your name first.

I would suggest that if you have not already done so you ought to prepare some data about yourself, your experience, biography, references, etc. I think you did this for Moe, but I cannot find a copy here. Send one to Keeble and send one to Sloane, and let us have one here, or better, several.

Edgar has gone to Pittsburgh and has no definite word about his application for a commission. I just saw Philip Stapp, who seems OK.

Now let me know what I can do to be of use to you. Did Grace Morley have any suggestions?

Sincerely,

Mr. John McAndrew
Liverpool 88
Mexico, D.F.

AHB:ljs

P.S. In the letter to Keeble you had better mention your heart.

P.P.S. Russell is in the Navy, with his beard.

Professor Keeble's name and title are:

Professor Glendinning Keeble, Director
College of Fine Arts
Carnegie Institute of Technology
Pittsburgh, Pa.

Keeble, Mr
Carnegie Inst.

Charge to the account of _____ $ _____

THE MUSEUM OF MODERN ART

Date July 6, 1942

To: Mr. McAndrew

Re: Book

From: Mr. Barr

Dear John: This is just a memo to say that I spoke on the phone at some length with Philip Vaudrin of the Oxford University Press, 114 Fifth Avenue.

Mr. Vaudrin seemed to be seriously interested in your book on Mexican baroque architecture, and asked for further details, particularly about its probable length and the number of illustrations, and when it would be ready.

I said that I would get in touch with you, and that's that.

but I would also welcome any suggestions.

There is some chance that I will come to Mexico this summer, but this is not certain. In this connection, however, you could do me a real service, if you can do it with complete discretion. You recall I think that when Inez was here I sounded her out on the possibility of our turning in certain of our Riveras, Orozcos and Sequeiros for credits for cash with which we could buy the work of younger Mexicans. Do you think you could sound her out again as to whether this would be a bad time to try this? The Riveras are two big decorations, oil on canvas, both reproduced in our Rivera catalog, numbers 45 and 47. The Orozcos, you memember that Clark gave them to us, we might want to part with two of the four canvases, keeping the Zapatistas and one other. They are all four of very good quality. Both Sequeiros are heads, one about life size of the bust of an

McAndrew

Charge to the account of _____ $ _____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		ORDINARY	X
DAY LETTER		URGENT RATE	
SERIAL		DEFERRED	
NIGHT LETTER		NIGHT LETTER	
SPECIAL SERVICE		SHIP RADIOGRAM	

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION

1206-B

R. B. WHITE, PRESIDENT
NEWCOMB CARLTON, CHAIRMAN OF THE BOARD
J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCOUNTING INFORMATION

TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

June 24, 1942

JOHN MCANDREW
LIVERPOOL 88
MEXICO CITY, D.F.

SUGGEST HOLDING LETTER RESIGNING HARVARD FELLOWSHIP WRITING.

ALFRED H. BARR

... suggestions from you as to what I can do.

There is some chance that I will come to Mexico this summer, but this is not certain. In this connection, however, you could do me a real service, if you can do it with complete discretion. You recall I think that when Ines was here I sounded her out on the possibility of our turning in certain of our Riveras, Orozcos and Sequeiros for credits for cash with which we could buy the work of younger Mexicans. Do you think you could souhd her out again as to whether this would be a bad time to try this? The Riveras are two big decorations, oil on canvas, both reproduced in our Rivera catalog, numbers 45 and 47. The Orozcos, you remember that Clark gave them to us, we might want to part with two of the four canvases, keeping the Zapatistas and one other. They are all four of very good quality. Both Sequeiros are heads, one about life size of the bust of an

Mr. McAndrew

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		ORDINARY	
DAY LETTER	X	URGENT RATE	
SERIAL		DEFERRED	
NIGHT LETTER		NIGHT LETTER	
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J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

JULY 6, 1942

JOHN MCANDREW
LIVERPOOL 88
MEXICO CITY D.F.

ARRIVING MEXICO CITY 5:15 PM WEDNESDAY JULY 8 STAYING MAJESTIC HOTEL

ALFRED AND EDGAR

There is some chance that I will come to Mexico this summer, but this is not certain. In this connection, however, you could do me a real service, if you can do it with complete discretion. You recall I think that when Inez was here I sounded her out on the possibility of our turning in certain of our Riveras, Orozcos and Sequeiros for credits for cash with which we could buy the work of younger Mexicans. Do you think you could sound her out again as to whether this would be a bad time to try this? The Riveras are two big decorations, oil on canvas, both reproduced in our Rivera catalog, numbers 45 and 47. The Orozcos, you remember that Clark gave them to us, we might want to part with two of the four canvases, keeping the Zapatistas and one other. They are all four of very good quality. Both Sequeiros are heads, one about life size of the bust of an

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DOMESTIC		CABLE	
TELEGRAM		ORDINARY	
DAY LETTER		URGENT RATE	
SERIAL		DEFERRED	
NIGHT LETTER	X	NIGHT LETTER	
SPECIAL SERVICE		SHIP RADIOGRAM	

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

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1206-B

R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

$

CHECK

ACCOUNTING INFORMATION

TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 8, 1942

JOHN MCANDREW
LIVERPOOL 88
MEXICO CITY, D. F.

TO AVOID BOTHERING YOU AND FURTHER DELAY, WOULD YOU PERMIT BETTY MOCK AND MYSELF TO OK THE TEXT OF WHAT IS MODERN ARCHITECTURE? BOTH SHE AND I HAVE WORKED OVER IT CAREFULLY AND BELIEVE YOU WOULD BE SATTSFIED. PLEASE WIRE COLLECT.

ALFRED BARR

There is some chance that I will come to Mexico this summer, but this is not certain. In this connection, however, you could do me a real service, if you can do it with complete discretion. You recall I think that when Ines was here I sounded her out on the possibility of our turning in certain of our Riveras, Orozcos and Sequeiros for credits for cash with which we could buy the work of younger Mexicans. Do you think you could souhd her out again as to whether this would be a bad time to try this? The Riveras are two big decorations, oil on canvas, both reproduced in our Rivera catalog, numbers 45 and 47. The Orozcos, you memember that Clark gave them to us, we might want to part with two of the four canvases, keeping the Zapatistas and one other. They are all four of very good quality. Both Sequeiros are heads, one about life size of the bust of an

McAndrew

AIR MAIL

June 9, 1942

Dear John:

Would you let me know what your news is and your state of mind?

I am afraid you are right to be concerned about the gasoline shortage, although there is a present rebellion in the House against a national rationing. I think it will probably go through to save tires, though this is by no means certain.

I have seen Pepper again in order to see if he had any news, in fact took him to luncheon, and while he still has you definitely in mind as a number one candidate, he thinks nothing can be done before the Fall of 1943.

Let me know frankly how you are off financially, and also what communications you have had with Moe or Stevens in the past two months. What is the exact status of the short book? Have you been in touch with Norton? All this is simply for my information, but I would also welcome any suggestions from you as to what I can do.

There is some chance that I will come to Mexico this summer, but this is not certain. In this connection, however, you could do me a real service, if you can do it with complete discretion. You recall I think that when Inez was here I sounded her out on the possibility of our turning in certain of our Riveras, Orozcos and Sequeiros for credits for cash with which we could buy the work of younger Mexicans. Do you think you could souhd her out again as to whether this would be a bad time to try this? The Riveras are two big decorations, oil on canvas, both reproduced in our Rivera catalog, numbers 45 and 47. The Orozcos, you remember that Clark gave them to us, we might want to part with two of the four canvases, keeping the Zapatistas and one other. They are all four of very good quality. Both Sequeiros are heads, one about life size of the bust of an

Indian, the other triple life size, the head of a woman on burlap. I would much appreciate it if you could sound her out and let me know.

Sincerely,

Mr. John McAndrew
Liverpool 88
Mexico, D.F.

AHB;ljs

McAndrew

April 2, 1942

Dear John:

Your marvelous long letter came today and makes me feel remiss indeed. When you sent me a copy of your letter to Stevens, I should have acknowledged it, but did not do so, assuming that he would. I phoned him this morning and found that he received your report, and sent it over to Moe, assuming that Moe's secretary would acknowledge it, which she didn't. He was apologetic and very regretful that he had not written you to reassure you. I asked him if everything was in order and he said yes.

I should have written you anyway, to tell you two things: I ran into Moe and asked him about you. He seemed very pleased indeed and thought that you were getting on very well with your work. Please don't let his present confidence diminish your efforts to get finished whatever you feel you have agreed to do. I am now rather vague on just what your obligations are. Would you mind writing me just how things stand and what your plans are, both in relation to Moe and Harvard. If, for instance, you need more money from Moe to extend your Mexican work, shouldn't that be got under way?

I have seen Pepper, who did not mention, so far as I can recall, that Horn was leaving. This was three or four weeks ago. But he did speak with real interest of his hopes of getting you. He said you were definitely at the top of the list.

I was really moved by your letter. You have so many talents, but among

The Cambrian

February 18, 1942

your unequalled abilities is the capacity for enjoying Mexico.

Yours with love and envy,

Dear John:

It is wonderful to read such long letters from you with all their picturesque detail. We had guessed that you might be in a depressed area, but the letters suggest that you have come out of it.

I have been meaning to write you for the past month or so to find out how your work has been going. You scarcely mention it, except for visits to churches.

Today I find on my desk a copy of a letter from David Stevens with the news that you have had a second fellowship from the Fund, which delights me and at the same time surprises me. He also wants some kind of report from you which I think is fully justified, since, if I recall our understanding, you were to submit some sort of report or even to prepare a manuscript by about this time.

Anyway, could you possibly let me have a copy of the report, in case Stevens or Moe get in touch with me, for Moe holds me responsible to some extent for what you do, since before he O'kayed your fellowship he made me promise to keep after you to get the job done.

I think we are lucky that Stevens has been appointed to keep an eye on you. He is by far the most sympathetic of the three.

Sincerely,

Mr. John Weipdrew
Liverpool 88
Mexico, D. F.

ahbjvs

McAndrew

February 18, 1942

Dear John:

It is wonderful to read such long letters from you with all their picturesque detail. We had guessed that you might be in a depressed area, but the letters suggest that you have come out of it.

I have been meaning to write you for the past month or so to find out how your work has been going. You scarcely mention it, except for visits to churches.

Today I find on my desk a copy of a letter from David Stevens with the news that you have had a second fellowship from the Fogg, which delights me and at the same time surprises me. He also wants some kind of report from you which I think is fully justified, since, if I recall our understanding, you were to submit some sort of report or even to prepare a manuscript by about this time.

Anyway, could you possibly let me have a copy of the report, in case Stevens or Moe get in touch with me, for Moe holds me responsible to some extent for what you do, since before he Okayed your fellowship he made me promise to keep after you to get the job done.

I think we are lucky that Stevens has been appointed to keep an eye on you. He is by far the most sympathetic of the three.

Sincerely,

Mr. John McAndrew
Liverpool 88
Mexico, D. F.

ahb;vs

COPY FOR MR. BARR

113

49 West 49th Street
New York City

February 11, 1942

Dear Mr. McAndrew:

I not only am interested to learn that you have secured a second fellowship through the Fogg Museum, but also that you have the year of accomplishment behind you under the grant of the Moe Committee for the Coordinator. I was the Committee member given your material for development. I should like, therefore, to get soon a fairly complete report on what you have done during the year. This is important for our records as well as for any further action on similar requests in the field of art history.

A narrative of travel kind may serve certain purposes. I should like to know what travel and what periods of residence lie within the year. I should like also to know what collaborators have helped you, how much material you have in script, how many photographs, and the names of any published work. It would be helpful, too, to get your evaluation of the significance of what you have accomplished, both in editing old fact and in uncovering new material significant to the history of your field.

With best wishes,

Cordially yours,

DAVID H. STEVENS

Mr. John McAndrew
c/o Museum of Modern Art
11 West 53rd Street
New York City

DHS:EHH

September 10

McAndrew

Dear Alfred,

I have, of course, been meaning to write you for a long time. First it was going to be a long declaration of gratitude for everything you have done for me for the past year, and of regret for the trouble and distress I have caused. But that was too difficult to write, and you must know it very well anyway. Besides, I am pushing last year further out of sight every day, and hope you are too.

This letter is really to ask you another favor. Professor Whyte of Brooklyn College has sent me application blanks for an Assistant or Associate Professorship there, and has asked for letters of endorsement. You probably know this, for you probably gave him my name. Could you write him and give me a "character"? Anything you could say that would suggest that I knew some art history other than architecture would be helpful. Also, as the job seems to be head of the department, he might like to be reminded that I have had experience running a department at the Museum. His address is

Professor John Whyte
Brooklyn College
Bedford Ave & Ave H
Brooklyn, N Y

Thank you 10,000 times.

Pepper has sent two rather encouraging letters from Berkeley. The first said that the State Legislature had not voted funds for a new member of the Art Department, but that he hoped that this might happen in the early summer of 1943. The second said that he was glad that I was writing and had not signed any teaching contract elsewhere, for he and Horn still wanted to get me in 1943. He is on sabbatical this year, and will be in New York; he probably will come to see you.

As Daisy may have told you, things are going very well with Toussaint. He is very easy to work with, perhaps because he leaves most of the work to me. So far we have agreed miraculously well on almost everything. This is quite surprising, becuase quite independently we had often reached the same unorthodox conclusions. What pleases me most is the extent of his knowledge. He knows far more than anyone else, - more than anyone realizes he knows (including himself). Right now I am wrestling with the Renaissance and transition to the baroque, a particularly difficult chore.

I executed a pretty fancy fall in the shower a couple of weeks ago, and stove in my side. Nothing broke, but lots of things stretched. It is meant to be healed in two weeks. It means that I have to work at home, and cannot go out to the Library or Archives. Otherwise I am full of health, thriving on Mexican food. (Do not believe Daisy's slanders of the national cuisine. She wanted to dislike it in order to make reducing less of a renunciation).

Besides the Toussaints, I have been seeing the Paalens, Chavez, Montenegro, Best-Maugard, Rose Covarrubias, several architects and, of course, Ines. I am very glad that I did not see Tod's American show, for they all want to talk about it, politely and disapprovingly, and I can usually stop them by explaining that I unfortunately missed seeing it. The next big show here will be the pictures from the French Pavillion at the New York Fair. Ines has to hang it, and

plans not to have room for half of the pictures. She is getting new lights and new paint job for three galleries in the Palace of Fine Arts, and that is perhaps the best thing about the show.

Music is the only modern art that has caused any lively interest in the last year, as far as I can make out. The principal news in painting is either gossip about Siqueiros' politics, or half-hearted praise or obloquy of Orozco's newest and most unintelligible murals in the Supreme Court Building. To me they seem to have become so mannered and arbitrary as to seem like something in a secret angry language of Orozco's, and at the same time so stylized that they are happier as architectural decoration than any of his better work. Rivera had the commission originally, but Cardenas slipped Orozco in while Rivera was in the States. Rivera has been given, in compensation an even larger commission, the piano nobile of a large court in the National Palace, where the new painting will be contiguous with the huge staircase mural he has already done. Diego speaks of doing the whole thing on canvas, presumably to be put up like wallpaper, though some say that it is to hang in folds like tapestry. Juan O'Gorman is painting the history of the State of Michoacan on the flat apse-wall of an ex-church now library in Patzcuaro. The Kaufmanns gave the money for it when his big Pittsburgh comission fell through. The gift is a secret; the funds were slipped quietly to the Ministry of Education which gives them publically to Juan.

Modern building goes on furiously. By hunting, respectable buildings can be found. The level, however, is pathetically below Stockholm or Zürich. Everything, even the best work, is so badly built of such easily damagable materials, that I shudder to think how much worse the city will look in fifteen years. I am very glad I saw it in 1934 when there were only a dozen modern buildings. There is just about enough decent modern building to make an interesting s small travelling show, if one should ever be wanted. There are also several very agreeable architects who would be glad to get material together. They usually speak English or French.

The political situation is very difficult for a foreigner to understand, and the newspapers, while surprisingly good on foreign news are not much help on local news. There used to be a number of open pro-Nazis, but they have become invisible since the closing of the consulates. Popular opinion, from what one can see, is very much on the other side. The workmen are pro-Russian and keep recalling how both Mexico and Russia helped Spain. People with money are cool to Russia (they were apt to have been pro-Franco before) but warm to England. Many people seem still to be suspicious of the U S, and suspect something sinister in the proposed loan. Of joint air bases they are openly frightened.

Why don't you come down here for a vacation before I leave? I will have a car, and will soon be an accomplished guide to the best monuments of architecture and cookery. I think you could have a very peaceful and refreshing time. Think it over.

June 6, 1941

CONFIDENTIAL

Dear Mr. Stevens:

I forgot to speak of one thing in our conversation this afternoon. This is the question of the amount which might be allocated for McAndrew's undertaking.

He made out what seemed to him a minimum. I think, too, that it is really modest, since he would have to get a car and would have a good deal of travelling to do in Mexico and furthermore he would have no other source of income.

Though it may be improper to burden you with the problem, perhaps you and Moe really know more than he does about what would be a proper amount. If it could be increased, so much the better.

I can't thank you enough for giving me the opportunity to talk the matter over in such a free and confidential way.

Sincerely,

Mr. David M. Stevens
Rockefeller Foundation
30 Rockefeller Plaza
New York, N.Y.

AHB:vs

talked DS about affiliation with Vassar and Col.

Chicago, ILL.

McLANATHAN

MUSEUM OF FINE ARTS
Department of Paintings

April 6, 1948 Boston Massachusetts

Alfred H. Barr, Jr., Director
Museum of Modern Art
11 West Fifty-third Street
New York, New York

April 8, 1948

Dear Mr. McLanathan:

We have received your letter of April 6; since Mr. Barr is away from the office I hope you won't mind if I answer it before he sees it.

The painting Libby Prison by David G. Blythe was shown in our American Battle Painting 1776-1918 exhibition from September 26 - November 12, 1944. The picture was reproduced in the catalog of the same name, plate 25. The catalog is still in print if you need to order a copy.

If there is any further information we can get for you just let us know.

Ex # 261
261 ill.
Pl. 25
1944
Am. Battle Pt. 1776-1918
Sept 26 - Nov 12 1944

Very Sincerely,

Richard B. K. McLanathan

Secretary to Mr. Barr

McL:rb

Mr. Richard B. K. McLanathan
Assistant Curator of Paintings
Museum of Fine Arts
Boston, Massachusetts

ob

Chicago, Ill.

MUSEUM OF FINE ARTS

Department of Paintings

April 6, 1948

BOSTON MASSACHUSETTS

Alfred H. Barr, Jr., Director
Museum of Modern Art
11 West Fifty-third Street
New York, New York

Dear Mr. Barr:

I am sorry to trouble you with such a trivial problem as this, but as you know, I am now in the process of completing the Karolik catalogue, the manuscript of which is to be handed in to the publishers early next week, and I need information regarding the history of one picture, Libby Prison by David G. Blythe. This painting was, I believe, exhibited at your museum a few years ago, lent, according to our records, by Alfred E. Meyer, Sr., of Carnegie, Pennsylvania. Would it be possible for you to let me know the date and the title of the exhibition in which it appeared and also its number in the catalogue, if there was one? I hope that without trouble to yourself it may be possible for you to hand on this request to one of your assistants who might be able to let us have this data in time for us to include it in the catalogue.

Ex H. 261
* 261 ill. pl. 25
1944
Am. Battle Pts
1776-1918
Sept 26 - Nov 12 '44

With all kindest regards,

Very sincerely,

Richard B. K. McLanathan

R. B. K. McLanathan
Assistant Curator of Paintings

McL:rh

Chicago, Ill.

McLOUGHLIN

THE MUSEUM OF MODERN ART

Date July 20 '48

To:

Re:

From:

July 28, 1948

Dear Sir:

Three years ago my dear friend L. Moholy-Nagy asked that I try to meet my first trip to New York. I [illegible] for my hand [illegible] knowing that it would be the most interesting. It was indeed.

Sorry I missed you, the next [illegible] fortune [illegible]

Very Sincerely

Dear Mr. McLoughlin:

I am sorry to have missed you on your visit to New York. I am very glad you found our Museum interesting. I wish I had been able to show you the very beautiful construction by Moholy-Nagy which we bought last year.

Sincerely,

Mr. James McLoughlin, Advertising Director
Meyrocord Decalcomania Co.
5223- West Lake Street
Chicago, Illinois

AHB:mw

James McLoughlin,
Advertising Director
Meyercord Decalcomania Co.
5223-14 Lake St.
Chicago, Ill.

THE MUSEUM OF MODERN ART

Date July 20 '48

To:

Re:

From:

Dear Sir!

Three years ago my dear friend L. Moholy-Nagy asked that I try to meet you on my first trip to New York.

I saved this visit for my last day in New York — knowing that it would be the most interesting. It was indeed.

Sorry I missed you; the next trip I hope to be more fortunate.

Very sincerely

James McLoughlin,
Advertising Director
Meyercord Decalcomania Co.
5223-W. Lake St.,
Chicago, ILL.

McMahon

September 12, 1945

Dear Philip:

I am just back from vacation and find your letter about the Athenaeum. I have a slight sense of guilt in proposing subjects for other speakers since I cannot take the time to accept your invitation to speak myself. I do not know much about the history of art but I know what I would like to hear either as a series of papers or perhaps as a series of open discussions introduced by an informal twenty minute talk.

Having lived for some fifteen years very much on the margin of the work of art historians I would like to hear two or three discussions of the revisions of terminology and theory concerning the major historic periods. In the late 20's the baroque field was new and exciting; was in short on the make. During the 30's mannerism became the imperialist period driving the "high Renaissance" back into the 15th Century and the baroque forward into the 17th. I mean simply that an evening spent discussing the character, limitations, terms and so forth of the Medieval or Renaissance or Mannerist Periods <u>in light of most recent art historic thought</u> would be for me instructive and exciting.

Doubtless this will seem naive to you.

I would like to propose two new members for the Athenaeum if your membership is not limited to strictly academic scholars. These are James Thrall Soby, formerly on the staff of this Museum but now a free lance scholar and writer in the field of modern and 19th Century art; and Rene D'Harnoncourt, a specialist in primitive or "ethnographical" art.

Sincerely,

Mr. A. Philip McMahon
New York University
Department of Fine Arts
Washington Square
New York 3, New York

NEW YORK UNIVERSITY
WASHINGTON SQUARE COLLEGE OF ARTS AND SCIENCE
WASHINGTON SQUARE, NEW YORK 3, N. Y.

DEPARTMENT OF FINE ARTS

TELEPHONE: SPRING 7-2000

August 20, 1945

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

Dear Alfred:

Now that most of the shooting is over, it would seem a good time to think about what the Athenaeum ought to do next year, and I should very much like to have your advice on several matters, after you have had an opportunity to think them over.

As you know, beginning with the season of 1937-38, we had four meetings a year, but during the war we have had only two. Do you think we should return to the original schedule at once?

Next, about speakers. Charles de Tolnay has promised to speak for us this year, but other than his talk, nothing is definite. Have you somebody in mind who would have something interesting to say? Do not be shy about yourself, if you have a topic on which you would feel like speaking. Even if we have four meetings during the season, you would have several months to get ready.

Then, about finances. We still have a modest nest egg in the treasury. We originally intended to collect a small sum as dues each year, but, instead, we collected fifty cents from each member who attended a meeting, and that sufficed to cover refreshments, notices and incidentals. What is your suggestion? Should we collect twenty-five cents from each member attending, and then, when the treasury is in need, should we ask each member to remit a dollar or two? We have made very effort to keep the meetings informal and inexpensive, and it would probably be best to continue that way.

Finally, what could be done to make the meetings more interesting and valuable to the members? I should very much like to have any practical suggestion that occurs to you. Symposia have been suggested but it is not easy to arrange a convenient date for a single speaker, and three or four would be rather hard to assemble.

If, as appears probable, our members will not be burdened with so much work outside their regular duties as they have been during the emergency, it is hoped that members will find it possible to attend regularly. The number of meetings is kept small, with that hope in mind.

Please let me have your advice and suggestions. I am sure they will help, and remember, if there is some topic on which you would like to speak, let me know, so that we can arrange for the date that is most convenient to you.

Faithfully yours,

A. Philip McMahon

APMcM:ts

McMahon

McMahon

A. PHILIP McMAHON
27 WASHINGTON SQUARE NORTH
NEW YORK CITY

Feb. 1, 1945.

Dear Alfred:

The lack of serious graduate studies in American art is certainly something that ought to be remedied.

The staff at the Institute, because of its Central European background, is mainly concerned with other fields. A few years ago we were drawing up a list of fields in which candidates for the Ph.D. might select their principal and subordinate subjects. One of them thought that the whole staff of the Institute should teach subjects connected with his very specialized subject. I had a hard time to get American art admitted. Most of them seemed to think that there was no American art and one frankly said so.

From time to time I have made efforts, partially and temporarily successful at best, to get good courses in modern and in American art given.

It seems to me that the minimum basis would be to appoint two part-time lecturers, one for each term, at no less than $ 750 a term, together with two scholarships for the year of not less than $ 500 each. To make sure of success, a pledge of support for at least three years ought to be given. At the same time, measures should be taken to see that, if no suitable lecturer in this field, or competent students were available, the funds should not be diverted to any other purpose, but should be available only when the original plan could be fulfilled.

We have had several promising graduate students who have nevertheless concentrated in some aspect of American art, but unfortunately at least two of them saw in it merely an opportunity to illustrate Marxian doctrines. One left us and went to Columbia where he failed his examination and had his thesis rejected; the other has not yet had his thesis accepted. I doubt if this is a proper or profitable way to develop such studies. It ought to be possible to develop serious studies in American art in an unprejudiced, scholarly way, and I believe that it is.

Sincerely yours,

Philip

McMahon

January 30, 1945

Dear Philip:

Thanks for your letter. I am glad you noted my reference to Parnassus and the traveling exhibitions. Although I am really an outsider, I feel very much concerned over the lack of serious studies within the American field in all graduate schools. I think this is not only a missed opportunity but may even become a minor scandal in the post-war period which is likely to be characterized by strong nationalism. I wish that New York University might take the lead in promoting serious studies in recent American art.

If you have any suggestions about this problem, I'd very much like to have them.

Sincerely,

Mr. Philip McMahon
27 Washington Square North
New York, New York

AHB:bk

A. PHILIP McMAHON
27 WASHINGTON SQUARE NORTH
NEW YORK CITY

Jan. 19, 1945.

Dear Alfred:

It was too bad that you could not attend the meeting of the Athenaeum at which Panofsky spoke. His address was lively and interesting. It showed how close philological study of the documents can help to keep archaeology on the right track.

I have just finished reading your article in the College Art Journal, and particularly noted your remarks about Parnassus and the circulating exhibitions. As you may remember, both of these very successful enterprises were liquidated apparently because such activities were considered unworthy of a venerable academic organization, and in addition it distracted attention from early mediaeval studies where many seemed to think that academic studies properly centered.

At the same time I am glad to see the statement by a committee on the practice of art courses. But I do not find the names of any of the signers listed among the present officers and directors of the Association. I never could see any necessary contradiction between an interest in archaeology and an interest in art as a contemporary activity, but unfortunately too many archaeologists seem to do so. In determining the policy of the Association, those who cultivate only archaeology still dominate. When the situation on the board became intolerable, I resigned. About the same time I was invited to become a member of the executive committee of the Mediaeval Academy, and accepted. But I am glad that you still remember Parnassus and the exhibitions.

The speaker for the next meeting has not been definitely decided, but I hope we shall be able to get out the announcements well in advance so that you will be free to attend.

Cordially yours,

Philip

Medallic

cc: Miss Olive Bragazzi
Miss Christl Ritter
Miss Dorothy Dudley

June 14, 1950

Dear Mr. Trees:

In Mr. Barr's absence from town I want to acknowledge with thanks your courtesy in sending to him the bronze medal commemorating the Fiftieth Anniversary of the Medallic Art Company. I also send on to you Mr. d'Harnoncourt's thanks for the smaller version of the medal which you sent to him recently.

Please accept our heartiest congratulations on your Anniversary.

Sincerely,
s/ Dorothy c. Miller

Mr. Clyde C. Trees
President
Medallic Art Company
325 East 45th Street
New York 17, New York

DCM:hrr

Medals given to Dudley to keep for a while

MELFORD

cc: Monroe Wheeler
Dorothy Miller

February 6, 1948

Dear Mr. Melford:

May I answer your letter of January 26 and confirm our telephone conversation.

Providing the artists are in agreement I think your plan is a good one. When the time comes I would be glad to suggest the names of sculptors.

Sincerely yours,

/s/ Alfred H. Barr, Jr.

Mr. Maurice A. Melford
SCULPTURE-IN-REPLICA
333 North Michigan Avenue
Chicago 1, Illinois

AHB/ob

Names suggested to Mr Melford by DCM (with AHB's OK) 2/13/48

LIPCHITZ
LUIS CAPADA
HARRY SOLOMON
GALLERY
CASHWAN
EMMA LU DAVIS
CONCETTA SCARAVAGLIONE
NOGUCHI
HEINZ WARNECKE

2/10/48
Stanley J Casey Hoac
Rm 335 CIT-0300

THE MUSEUM OF MODERN ART

January 28, 1948

ched letter from
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eight or ten pieces

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, 1948

Alfred Ba
Museum of
New York,

Dear Mr.

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Names suggested to Mr. Melford by DCM (with AHB's OK) 2/13/48

LIPCHITZ
RHYS CAPARN
MITZI SOLOMON
MARY CALLERY
SAM'L CASHWAN
EMMA LU DAVIS
CONCETTA SCARAVAGLIONE
NOGUCHI
HEINZ WARNEKE

Sincerely yours,

Maurice A. Melford

MAM:JC

SCULPTURE - IN - REPLICA
333 N. Michigan Ave.
Chicago 1, Illinois
DEArborn 3238

January 26, 1948

Alfred Barr
Museum of Modern Art

THE MUSEUM OF MODERN ART

Date January 28, 1948

To: Mr. Barr

From: Mr. Wheeler

Re: Attached letter from Mr. Melford on Sculpture in Replica

I certainly approve of works by good sculptors being made available through reproductions at low prices. This letter is asking you to serve as a juror to suggest the names of sculptors whose work should be considered and then to make a final choice of eight or ten pieces to initiate the program.

I certainly would have no objection to your serving on this jury on condition that the jury must also approve the fidelity of the reproduction before it is placed on sale.

Thomas.

program of lectures fo[illegible] us channels of publicity to stimul[illegible] chitecture and sculpture.

answer?

I hope you will j[illegible] tly believe, could well start a renaissance of interest in sculpture. May I hear from you at your earliest convenience? I plan to be in New York within the next couple of weeks and would be happy to discuss this with you at greater length.

Sincerely yours,

Maurice A. Melford

MAM:JC

SCULPTURE - IN - REPLICA
333 N. Michigan Ave.
Chicago 1, Illinois
DEArborn 3238

January 26, 1948

Alfred Barr
Museum of Modern Art
New York, New York

Dear Mr. Barr:

At the suggestion of Dan Rich and Katharine Kuh I am writing to solicit your cooperation in a ... within the reach of moderate inc...

I have long felt ... en taken into the home and made a p... e cost. Now, through a remarkable p... g to make available replicas of ... s to be sold for about $75.

Since this entire ... l, Mr. Rich has assured me of his ... hat the work to be reproduced will ... Mrs. Kuh will serve as a juror ... you as a second juror, with pos... Jurors would each submit a li... The artists would then be invited ... ten pieces would be chosen to ini... pre-Columbian, Etruscan, A... we will employ wood, marble, m...

Sculptors would b... xceed their returns if the work ha...

As I view this op... increasing public interest in thi... go all-out in publicity and adver... larships with the leading museu... , and seek out new talent in the ... ion-wide program of lectures fo... us channels of publicity to stimul... chitecture and sculpture.

I hope you will j... tly believe, could well start a renaissance of interest in sculpture. May I hear from you at your earliest convenience? I plan to be in New York within the next couple of weeks and would be happy to discuss this with you at greater length.

Sincerely yours,

Maurice A. Melford

Maurice A. Melford

MAM:JC

Mr. Wheeler

Think this is up your street.

A —

would you please answer?

SCULPTURE - IN - REPLICA
333 N. Michigan Ave.
Chicago 1, Illinois
DEArborn 3238

January 26, 1948

Alfred Barr
Museum of Modern Art
New York, New York

Dear Mr. Barr:

At the suggestion of Dan Rich and Katharine Kuh, I am writing to solicit your cooperation in a plan to reproduce fine sculpture at a price within the reach of moderate income families.

I have long felt that the only reason sculpture has never been taken into the home and made a part of family living has been its prohibitive cost. Now, through a remarkable process of casting in stone, we are preparing to make available replicas of the finest sculpture of our foremost artists to be sold for about $75.

Since this entire plan will be conducted on the highest level, Mr. Rich has assured me of his wholehearted cooperation. Toward the end that the work to be reproduced will be of the highest order, either Mr. Rich or Mrs. Kuh will serve as a juror to select the models. They have suggested you as a second juror, with possibly a third to be agreed upon between you. Jurors would each submit a list of 15 or 20 names of ranking sculptors. The artists would then be invited to submit their work for judging. Eight or ten pieces would be chosen to initiate the program. Later, we will reproduce pre-Columbian, Etruscan, African Negro and other works. Also, later, we will employ wood, marble, metal and acrylic materials.

Sculptors would be paid a generous royalty, one which would exceed their returns if the work had remained an original.

As I view this operation, it is one primarily of widening and increasing public interest in this art form. Accordingly, we are prepared to go all-out in publicity and advertising. For example, we will establish scholarships with the leading museums and schools, award prizes in competitions, and seek out new talent in the field of plastic art. We will conduct a nation-wide program of lectures for clubs and public schools and use our various channels of publicity to stimulate interest among architects to re-marry architecture and sculpture.

I hope you will join with us in the movement, which, I earnestly believe, could well start a renaissance of interest in sculpture. May I hear from you at your earliest convenience? I plan to be in New York within the next couple of weeks and would be happy to discuss this with you at greater length.

Sincerely yours,

Maurice A. Melford

MAM:JC

MELVILLE (HANOVER)

THE MUSEUM OF MODERN ART

THE HANOVER GALLERY

can't do this until Thursday

Tuesday 11:45 AM

Alfred:

Mr. Melford called to say that Mr. Rich has suggested the following sculptors residing in New York: Noguchi, Chaim Gross, Faggi, Archipenko, Zorach, deCreeft. He would like very much to have 5 or 6 more suggestions from you, and as soon as possible, please. Also he has a sample of stone casting which he would like to show you. He is at the Essex House, room 335.

Olive

FRI AM - Mr. Melford called again. Could you call him back this AM?

CI 7-0300

Dear Mr Barr,

We have great pleasure in enclosing two photographs which Mr F.E.McWilliam has just brought in to us, of his latest work, 'Head in Green and Brown'. We believe you saw the preliminary studies for this carv[illegible] studio.

[illegible] sent on exhibition at the New [illegible], in the Paris-London show org[illegible] Institute of Contemporary Arts. Reg[illegible] an interesting new iron figure in the same exhibition, and we hope to send you some [illegible] photographs of it in the near future.

Miss Brausen, who is in Paris at present, has asked me [illegible] kind regards.

Yours sincerely,

Robert Melville

Secretary,
THE HANOVER GALLERY

Robert Melville, Esq., Sec'y
The Hanover Gallery ltd.
32A St. George Street
Hanover Square
London W 1, England

AHB/ob

P.S. - My very best to Miss Brausen.
AHB jr

MELVILLE (HANOVER)

THE MUSEUM OF MODERN ART

THE HANOVER GALLERY

THE HANOVER GALLERY LTD. 32A ST. GEORGE STREET, HANOVER SQUARE, LONDON W.1 TELEPHONE: MAYFAIR 0838

DIRECTORS: MELVILLE HANOVER, M.A. (OXON) (MILL A.T. JEFFERYS (OXON))

May 24, 1950

Library

Dear Mr. Melville:

You were most kind to send the two photographs of McWilliam's latest work, and I hope you will forgive my delay in acknowledging them. We are delighted to have them for our files on the artist's work. Many thanks.

Sincerely yours,

Robert Melville, Esq., Sec'y
The Hanover Gallery ltd.
32A St. George Street
Hanover Square
London W 1, England

AHB/ob

P.S. - My very best to Miss Brausen.
AHB jr

28th March 1950

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

Dear Mr Barr,

We have great pleasure in enclosing two photographs which Mr F.E.McWilliam has just brought in to us, of his latest work, 'Head in Green and Brown'. We believe you saw the preliminary studies for this carv[illegible] studio.

[illegible] sent on exhibition at the New [illegible], in the Paris-London show org[illegible] Institute of Contemporary Arts. Meg[illegible] an interesting new iron figure in the same exhibition, and we hope to send you some [illegible] photographs of it in the near future.

Miss Brausen, who is in Paris at present, has asked me [illegible] kind regards.

Yours sincerely,

Robert Melville

Secretary,
THE HANOVER GALLERY

Merchandise Mart

THE MUSEUM OF MODERN ART

THE HANOVER GALLERY

THE HANOVER GALLERY LTD 32A ST GEORGE STREET HANOVER SQUARE LONDON W1 · MAYFAIR 0296

DIRECTORS: ERICA BRAUSEN E. BARKER-MILL A. T. JEFFRESS (USA)

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

28th March,1950

Dear Mr Barr,

We have great pleasure in enclosing two photographs which Mr F.E.McWilliam has just brought in to us, of his latest work, 'Head in Green and Brown'. We believe you saw the preliminary studies for this carving when you visited his studio.

It is at present on exhibition at the New Burlington Galleries, in the Paris-London show organized by the Institute of Contemporary Arts. Reg Butler is showing an interesting new iron figure in the same exhibition, and we hope to send you some detail photographs of it in the near future.

Miss Brausen, who is in Paris at present, has asked me to send you her kindest regards.

Yours sincerely,

Robert Melville

Secretary,
THE HANOVER GALLERY

Merchandise Mart

THE MUSEUM OF MODERN ART

er 8, 1949

ocktail party

To: Alfred Bar

From: Betty

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30 p.m.

You are cordi
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Announcement
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Mr. d'Harnoncourt

11/11/49
11:11 really

urgent

Alfred: Mrs. de Menil telephoned this morning to ask if the Museum would send a congratulatory wire today upon the inauguration of the new building for the Houston Contemporary Art Association.

Attached is suggestion - change, throw away, what you will.....

NAR sent telegram
Orders up by R.O'H.

6.

Merchandise Mart

THE MUSEUM OF MODERN ART

Date November 8, 1949

Re: Press cocktail party

To: Alfred Barr

From: Betty Chamberlain

You are cordially invited to attend a cocktail party in the penthouse on Wednesday, November 9th, from 6 to 7:30 p.m.

Announcement will be made of a new program, "Good Design," to be released on November 10th; a program sponsored jointly by the Museum and The Merchandise Mart of Chicago, under which continuing exhibitions will present the best in modern design in all types of home furnishings.

Merchandise mart

THE MUSEUM OF MODERN ART

PROGRAM OF PROPOSED HOME FURNISHINGS EXHIBITIONS

IN CONNECTION WITH THE MERCHANDISE MART, CHICAGO

I PURPOSE OF PROGRAM

An annual program of home furnishings exhibitions demonstrating the best new modern design available to the American public is proposed in a plan of joint action between the Museum of Modern Art and The Merchandise Mart, Chicago. Three main objectives motivate this program:

First, greater consumer interest can be focused on the good, original design of our day by taking advantage of its inherent news value.

Second, such a program should provide greater impetus than has been available for designers to produce good new products.

Third, manufacturers would be encouraged to produce good modern design, and their attention could be drawn to the growing market created by the wider consumer demand.

Such effects would enhance the reputation of The Merchandise Mart and the Museum as leaders in sound design trends, The Mart benefiting by becoming a center for the recognition of good new design, the Museum by broadening and strengthening its ten-year old activities in the field of Useful Objects exhibitions.

II BASIC PLAN

It is planned to hold three exhibitions annually of the best modern home furnishings available in America, and already in production, ranging from the most decorative to the most useful. However, only those products which display a balanced achievement in modern design will be selected for exhibition.

The first two exhibitions would be held in The Merchandise Mart during the January and June International Home Furnishings Markets. The January show would open on Monday of the second week of the Market. While conducted as a public relations activity of The Mart, these exhibitions would be organized by the Museum of Modern Art.

The Museum will appoint a director who will see that the market is thoroughly examined. The director, serving as chairman, would be assisted by two experts in making the final selections. The selection committee, except for the director, would change twice each year. It is proposed that Mr. Meyric Rogers, curator of Decorative Arts of the Art Institute of Chicago, and Mr. Alexander Girard, director of "For Modern Living", the current design show in the Detroit Art Institute, would serve as members of the first committee.

In addition, an honorary committee of sponsors has been proposed to lend prestige, trade and public acceptance to the project. The sponsors would be composed of men prominent in the fields of retailing, manufacturing and design.

The director would also be responsible for selecting an architect or designer who will create once a year a background against which these exhibits will be displayed in The Mart. The exhibits will remain on display throughout most of the year, with new products being added after another selection committee meets during the July market.

Each Fall the Museum of Modern Art will hold its annual "Useful Objects" show in New York. This exhibition will be based on the January and July activities in Chicago, and this relationship will be fully acknowledged in all written material connected with this exhibition. The New York show will not necessarily include only objects previously shown in Chicago. The New York exhibition, which represents a refinement of the two earlier shows, will be simultaneously duplicated in The Merchandise Mart, replacing the displays previously organized for that year. This Chicago duplication of the Museum's show will be taken down to make way for the next selection from the January market of the following year.

In these exhibitions anything available to the American purchasing public is eligible no matter where it is made as long as the design is new in the market that year. Designs which have been noticeably altered from the previous year's model will be considered new.

III HOW THE PLAN WILL BE CARRIED OUT

Every practical means will be utilized to inform all manufacturers of the exhibit so that they may submit photographs or sketches of their products from which the selection committee will make its preliminary choices.

Three primary means will be used in informing manufacturers: a "personal-type" letter or some other form of direct mail; news stories in the trade and consumer press and advertising. For newspaper publicity, it is felt that two announcement press conferences should be held - one in Chicago and one in New York. Representatives of The Mart would be in attendance at both, but with the director of the exhibition making the actual announcement.

The submission of material would be requested immediately with a deadline one week in advance of the opening of the January market. The committee would meet on Friday before the market opened to begin their final selection. Thus,

as each selection is made, each manufacturer would be immediately notified and urged to have an actual sample of the product delivered to The Merchandise Mart by Saturday of the first market week for inclusion in the exhibit which would open on the second Monday of the Market.

A suitable counter card should be designed and made available to manufacturers who desire to distribute them to retailers purchasing the item exhibited. This display card would contain a photograph of the item along with the statement that it was selected for display in the exhibit. The cards would be produced and sold to manufacturers on a self-liquidating basis, or possibly for a small profit. It should be possible to design a card that would also be suitable for use in advertising and promotional material issued by the manufacturer.

A fully illustrated catalog of the annual Fall show in New York, which would be duplicated in Chicago, would be prepared for public distribution. It would be self-liquidating. Equal credit would be given The Mart and The Museum.

IV BENEFITS FROM EXHIBITIONS

The Merchandise Mart may hope to obtain some or all of the following benefits from an exhibition of the type proposed:

1. Newspaper coverage in the general press and in the trade press.
2. Possible feature stores in the shelter magazines.
3. Newsreel and television coverage of each exhibition as it occurs.
4. An additional facet of style leadership in the home furnishings field which should have the ultimate effect of inducing applications for space from high quality manufacturers.
5. By joining with the Museum of Modern Art, which already has excellent New York connections, The Merchandise Mart may hope to obtain unusual New York publicity for The Merchandise Mart as the center of the distribution system of the home goods industry.
6. By having the exhibition on permanent display in The Merchandise Mart, the exhibition can be incorporated as an integral part of the consumer tours, providing them with an additional attraction.
7. A permanent exhibition will also tend to create greater interest in The Merchandise Mart on the part of schools of design, classes in home economics, manual arts, and decorators.
8. If a formal banquet were held in connection with the opening of the proposed exhibition, The Merchandise Mart would have the opportunity of attracting to such a function outstanding leaders in design, manufacturers and retailers who might not otherwise be in Chicago during the second week of an average market.
9. By staging the exhibition in the second week of the market, The Merchandise Mart would have for the first time an outstanding attraction in the second week which would give us (a) publicity the second week: (b) attracting heavier buyer traffic during the second week.

The advantages of such an exhibition program for the Museum of Modern Art fall under two headings:

1. The Museum's activity would now include the center of the home furnishings market, permitting more complete investigation and giving far wider scope to the exhibitions themselves. Such items as furniture and household appliances have hitherto been the exception in Museum exhibitions and could now take their proper place. This opportunity for better research and wider scope would ultimately give the Museum exhibitions better publicity value.

2. The Museum could earn enough money to put on larger and better exhibitions of useful design annually than has hitherto been possible. The Museum could secure more cooperation from manufacturers and distributors through its association with an institution as widely known as The Merchandise Mart.

V FINANCING

The financing of this program should be considered from two points of view - the actual dollar expense and the value of voluntary contributions. The experts who agree to serve on the Selection Committee and who agree to install the exhibitions will be working free. It can be assumed that much of the material and equipment required for the background display can also be secured without payment, and by no means least, the resulting publicity for all involved. As far as actual expenses go, they can be summarized as follows:

To the Museum of Modern Art

At the end of the activities of each Selection Committee in connection with the January and July markets, the Museum would receive $1,000	$2,000.00 a year
In connection with the Annual Museum exhibition the Museum would receive.	3,000.00 " "
To these flat payments should be added traveling and living expenses for the Selection Committee and the display designer of the Chicago exhibition. These expenses will run in the neighborhood of	1,000.00 " "
Advertising and direct mail solicitation of photographs and designs before the Selection Committee meeting	1,000.00 " "
Housekeeping	1,250.00 " "
Lights	1,000.00 " "
Exhibition material, labor, etc.	4,000.00 " "
Press Conferences, New York - Chicago	1,000.00 " "
TOTAL	$14,250.00

October 19, 1949

~~METCALF~~ Boca Grande, Fla.
Jan. 25, 1949

Dear Mr. Barr:

This is a very short letter to thank you for putting yourself out for my daughter. You are very kind, and I think she is lucky to have had the opportunity to have some one at the Museum give her the once over. Especially as she has had no special training.

I have one of those damn afflictions that impairs your sense of balance, & which also has raised hell with my general co-ordination. It is, therefore, hard for me, not only to get around, but even to be presentably ~~polite~~ polite. So will you please take this letter in good part and believe me to be sincerely grateful.

Yours
Thomas N. Metcalf

METCALF

90 Mount Vernon Street, Boston, Mass.,
December 29, 1948.

January 18, 1949

January 5 1949

Dear Mr. Barr

Dear Mr. Metcalf,

Forgive me for not answering your letter before this, but I think no harm is done. I asked our Personell Director, Mrs. Wallace to see Miss Metcalf. She was very agreeably impressed and has asked her to fill in our usual form. I hope something will turn up for her here.

I appreciate your having written.

Cordially,

I am writing this note to ask whether I can make an appointment with you to come to see you. I am living at the Three Arts Club, 340 West 85th Street

Mr. Thomas N. Metcalf,
90 Mount Vernon Street,
Boston,
Mass.

Thanking you in advance

Yours very sincerely,

Diana Metcalf

90 Mount Vernon Street, Boston, Mass.,

December 29, 1948.

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January 5 1949

Dear Mr. Barr

I believe my father wrote you a letter a short time ago, asking if you knew of any opening where I might fit in

I am writing this note to ask whether I can make an appointment with you to come to see you. I am living at the Three Arts Club, 340 West 85th Street

Apologizing, and thanking you in advance

Yours very sincerely

Diana Metcalf

90 Mount Vernon Street, Boston, Mass.,

December 29, 1948.

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Mr. Alfred H. Barr Jr.
Museum of Modern Art
New York City

90 Mount Vernon Street, Boston, Mass.,

December 29, 1948.

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

Dear Mr. Barr:

I wonder if I can ask you to do something for me? I am trying to get my younger daughter, Diana, placed in a Museum job in New York, and although you may think I am taking too great a liberty, I am asking you if you can find anybody in your organization who has any room for a girl of 22, who has studied at the Museum School here for three years and spent a summer at the School in Fontainebleau.

I suppose there are a million young women who are seeking jobs at the Museum of Modern Art, but if you hear of anything of even the least importance, do you suppose you could have my daughter in mind? I shall be extraordinarily grateful to you.

Diana is intelligent and attractive, but she is not a stenographer. I thought, however, she might serve as a receptionist or possibly one of the clerks on the street floor at the Museum entrance. She can be reached at

The Three Arts Club
340 West 85th Street.

Once again my apologies and my thanks for whatever trouble I may be putting you to. I shall be in Boca Grande, Florida, after January 1.

Yours very sincerely,

Thomas N. Metcalf

Thomas N. Metcalf

TNM/e

file under Retrospect. Pres.

THE METROPOLITAN MUSEUM OF ART
FIFTH AVENUE AT 82ND STREET
NEW YORK 28, N. Y.

PROSPE

FO

AMERICAN PAINTI

Competition for American Artists Planned by Metropolitan Museum

By SANKA KNOX

The first major step in a radically new policy on modern art by the Metropolitan Museum of Art was made known yesterday when the museum announced the establishment of an open competition for American painters on a national scale.

For a span of about five years that ended late in 1948, the Metropolitan, by its own description, had engaged in only "token activity" in the field of contemporary American art, a province that had been assigned. This was by agreement in 1943 to the Whitney Museum of American Art.

Eventual coalition by the two museums was the basis for the agreement. On Oct. 1, 1948, the Whitney withdrew from the plan on the ground of irreconcilable differences in the museum's respective points of view on modern art, and shortly thereafter the Metropolitan re-entered the field on its own.

The creation of a Department of American Art followed as a result of the museum's new role, and Robert Beverly Hale was appointed as its head.

For the past year the museum's expansion into the modern field has been a subject for study and review by Mr. Hale and other officials, whose views and findings were incorporated in a series of reports submitted to the board of trustees in November.

Approved in principle, the plans embraced acquisitions on a broad scale of work by living American artists, exhibitions of the contemporary American scene and the

Continued on Page 45, Column 3

N.Y. TIMES 12/30/49

COMMITTEE ON AMERICAN ART
Roland L. Redmond, *Ex Officio*
Elihu Root, Jr., *Chairman*
Walter C. Baker
Sam A. Lewisohn

AMERICAN ART GETS NEW MUSEUM ROLE

Continued from Page 1

competition, which will be held every other year.

The competition, according to the report, was felt to be the most pressing need in the program. The first, of paintings in oil, will culminate next December in an exhibition at the museum. It will offer $8,500 in prizes with $3,500 as the first award; $2,500 as the second; $1,500 as the third, and $1,000 as the fourth.

To cover other fields of art, the Metropolitan is planning similar competitive exhibitions in sculpture, drawings, water-colors and prints.

The director of the Metropolitan, Francis Henry Taylor, who had prepared the reports, estimated the cost of the first competition at $25,000 to $30,000, to be drawn from the museum's general funds.

A strong recommendation for a periodic competitive exhibition, he said, had come from a group representing Artists Equity Association, an organization of about 1,000 members that was formed in 1947 to further the economic interests of artists. Discussions with Mr. Taylor had resulted in a statement by the group that the competition was urgently needed. The representatives of Equity were Yasuo Kuniyoshi, George Biddle, Eugene Speicher, Henry Varnum Poor, Leon Kroll and Hudson D. Walker.

The award of prizes, as against purchase prizes, a practice that is widely followed in most museums, was decided upon after careful deliberations. In reaching this decision the museum also arrived at a procedure for the exhibitions that divided the responsibility of selection with other experts.

Five regional juries, each consisting of a representative of the Metropolitan, a representative of a local museum and three artists of the area, will be set up at various points for preliminary judging. The final judging will be by a national jury of seven in New York. Five judges will represent the local juries and two will be selected by the Metropolitan. A prospectus of the conditions of entry will be mailed to about 12,000 artists by May 1.

A large retrospective show of contemporary paintings is in process of organization by Mr. Hale and will open on June 16 for the summer and early fall. More than 200 oils and 100 water-colors will be exhibited in "American Painters, 1900-1950."

Mr. Hale last summer toured the country to become better acquainted with art activities and to hear the views of artists on the future activities of his department.

A committee on American art later was appointed to advise with him both as to exhibitions and the purchase of works by living artists. The committee's members are Elihu Root Jr., Walter C. Baker and Sam A. Lewisohn from the board of trustees. Roland J. McKinney, a former director of the Baltimore Museum of Art and of the Los Angeles County Museum, is Mr. Hale's consultant.

While Mr. Hale found that a fairly representative exhibition of the painters of our period could be arranged from the museum's collection, he found "certain evident gaps." These, he said, he hoped to fill throughout the winter. Better examples of artists already represented in the collection also are being sought. The purchases in prospect, he said, would strengthen the impact of the show.

In Mr. Hale's opinion, an important group of names should be added to the collection in the coming year. He said:

"I feel the collection should be broad. Certain advanced trends now missing should be represented, and we should acquire certain painters who are well known in far sections of the country but little known here."

The proposed additions would be purchased largely through income from the George A. Hearn funds. The funds yield about $12,000 annually, and it has been reported that their accumulation is in the neighborhood of $100,000.

Mr. Taylor pointed to the contemporary collection as being "far more comprehensive than people realize." Beside serving as a fitting preliminary to the jury show in December, he said, the selections that will be shown in the summer will "remove certain misconceptions in the critical and public mind which for one reason or another have arisen in recent years and serve to guide the committee in strengthening the collections."

file under Retrospect. Pres.

THE METROPOLITAN MUSEUM OF ART
FIFTH AVENUE AT 82ND STREET
NEW YORK 28, N. Y.

PROSPECTUS

FOR

AMERICAN PAINTING TODAY 1950

A NATIONAL COMPETITIVE EXHIBITION

THE Trustees of The Metropolitan Museum of Art announce a national competitive exhibition, *American Painting Today—1950*, to open on December 8. The national character of the exhibition is guaranteed by a group of Regional Juries who will screen the entries before recommending them to a National Jury of Selection in New York. The jurors will be drawn from every section of the United States. The Trustees' Committee on American Art wish to express their appreciation to Robert Beverly Hale, Associate Curator of American Art, and to Roland J. McKinney, Consultant, who have been planning this competition for nearly a year, as well as to the field directors who have consented to collaborate with the Museum in this undertaking: Jerry Bywaters, Dallas Museum of Art, for the Southwest; Donald Bear, Santa Barbara Museum of Art, for California and the West Coast; Frederick A. Sweet, Art Institute of Chicago, for the Middle Western states; Leslie Cheek, Virginia Museum of Fine Arts, for the South.

Francis Henry Taylor
Director

COMMITTEE ON AMERICAN ART
Roland L. Redmond, *Ex Officio*
Elihu Root, Jr., *Chairman*
Walter C. Baker
Sam A. Lewisohn

1. ELIGIBILITY. The exhibition is open to all artists who are permanent residents of the United States and its possessions.

Entries submitted must be original paintings in oil, oil tempera, or encaustic. *NO PAINTINGS IN WATER COLOR, CASEIN, GOUACHE, OR PASTEL* will be considered.

Only *ONE* painting may be submitted by an artist.

There is no restriction as to subject matter, but no painting will be accepted which exceeds 72 inches in width or 84 inches in height.

Paintings must be appropriately framed without glass.

2. ENTRY BLANK AND RECORD CARD. To participate in the competition, the entry blank accompanying this prospectus must be filled out and mailed promptly to Robert Beverly Hale, Associate Curator of American Art, The Metropolitan Museum of Art, New York 28, New York. Entry blanks must be received in New York not later than July 1, 1950.

The record card accompanying the entry blank must be completely filled out and fixed securely to the back of the picture frame, at the upper right-hand corner, before delivery of the painting to the Regional Center. Do *NOT* detach any section of this card.

3. PLACES AND DATES FOR SUBMISSION OF ENTRIES. To relieve artists of unusual expense in contributing entries to the exhibition, five Regional Centers for preliminary judging have been established in the following cities: Santa Barbara, California; Dallas, Texas; Chicago, Illinois; Richmond, Virginia; and New York, New York. An artist should ascertain from the list below the Center for the region in which he lives and deliver his painting, either in person or by Railway Express *PREPAID*, to the address designated.

***Far Western States and Pacific Territories:* California, Idaho, Nevada, Oregon, Utah, Washington, and the territories of Alaska and Hawaii**

Bekins Van and Storage Company, Inc.
Building No. 2
25 East Mason Street
Santa Barbara, California

Last date for receiving entries at Santa Barbara
September 8, 1950

***South Western States:* Arizona, Arkansas, New Mexico, Oklahoma, and Texas**

Dallas Museum of Fine Arts
Fair Park
Dallas, Texas

Last date for receiving entries at Dallas
September 1, 1950

***Middle Western States:* Colorado, Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Montana, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin, and Wyoming**

Newcomb-Macklin Company
400-408 North State Street
Chicago, Illinois

Last date for receiving entries at Chicago
September 15, 1950

***Southern States:* Alabama, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia, and the District of Columbia**

Virginia Museum of Fine Arts
Grove Avenue and the Boulevard
Richmond, Virginia

Last date for receiving entries at Richmond
September 22, 1950

***Eastern States and General Atlantic Area:* Connecticut, Delaware, Maine, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, and the Canal Zone, Puerto Rico, and the Virgin Islands**

The Metropolitan Museum of Art
84th Street Entrance off Fifth Avenue
New York 28, N. Y.

Last date for receiving entries at New York
September 20, 1950

American artists residing temporarily outside the United States should send their entries to the New York Regional Jury. They should communicate with the nearest American Consul for shipping instructions.

4. SHIPPING INSTRUCTIONS. Attach the record card to the back of the frame. When a painting is shipped to a Regional Center, pack it in a closed wooden box marked: Metropolitan Exhibition and addressed to the Center. Do NOT send it by Parcel Post.

5. ACCEPTANCE AND REMOVAL OF ENTRIES. All entries are to be delivered to the Regional Juries at the expense of the artist and will be returned at the artist's own expense if not accepted.

The Metropolitan Museum of Art will bear expenses for insuring and shipping the paintings selected by the Regional Juries for final consideration by the National Jury of Selection from the time of selection until the paintings are returned to the artist.

Any painting not accepted by the Regional Juries must be removed from the Regional Center not later than *TEN DAYS* after the entrant has received notice of the decision of the Regional Juries of Selection. *ANY PAINTING NOT CALLED FOR AT THE END OF THE TEN DAYS ALLOWED FOR REMOVAL WILL BE STORED IN A PUBLIC WAREHOUSE FOR THE ACCOUNT OF THE ARTIST.*

If a work is rejected by the Regional Juries notice thereof will be sent to the artist immediately, but no notification will be made when entries are accepted for final judging by the National Jury of Selection until after that group has reached its conclusions.

Each jury decision shall be final.

No accepted work may be withdrawn before the close of the exhibition and all paintings must remain as placed by The Metropolitan Museum of Art.

6. REGIONAL JURIES OF SELECTION. The Regional Juries of preliminary selection will consist of Robert Beverly Hale, Associate Curator of American Art, The Metropolitan Museum of Art, and the following:

SANTA BARBARA

Donald Bear . . . . . California
Erle Loran . . . . . California
Millard Sheets . . . . . California
Kenneth Callahan . . . . Washington
Rico Lebrun . . . . . California

DALLAS

Jerry Bywaters . . . . . Texas
Howard Cook . . . . . New Mexico
Everett Spruce . . . . . Texas
William Harold Smith . . . Oklahoma

CHICAGO

Frederick A. Sweet . . . . . Illinois
Francis Chapin . . . . . Illinois
Carl Gaertner . . . . . Ohio
Dwight Kirsch . . . . . Nebraska
Zoltan Sepeshy . . . . . Michigan
James Lechay . . . . . Iowa

RICHMOND

Leslie Cheek . . . . . Virginia
Lamar Dodd . . . . . Georgia
Charles Shannon . . . . . Alabama
Jerry Farnsworth . . . . . Florida

NEW YORK

Charles Burchfield . . . . New York
Yasuo Kuniyoshi . . . . . New York
Leon Kroll . . . . . New York
Ogden Pleissner . . . . . New York
Vaclav Vytlacil . . . . . New York
Paul Sample . . . . New Hampshire

7. NATIONAL JURY OF SELECTION. The National Jury of Selection will consist of Robert Beverly Hale, Associate Curator of American Art, The Metropolitan Museum of Art, and the following:

Millard Sheets	California	Zoltan Sepeshy	Michigan
Howard Cook	New Mexico	Ogden Pleissner	New York
Lamar Dodd	Georgia	Maurice Sterne	New York
Francis Chapin	Illinois	Esther Williams	Massachusetts

8. JURY OF AWARDS. The Jury of Awards will consist of the following:

William M. Milliken	Ohio
Franklin C. Watkins	Pennsylvania
Eugene Speicher	New York

9. REPRODUCTION OF PAINTINGS. The Metropolitan Museum of Art shall have permission to photograph and reproduce in black and white or color any or all paintings in the exhibition for the catalogue and for publicity purposes.

10. LIABILITY. The Metropolitan Museum of Art, its Trustees, officers, agents, or representatives and the Regional Centers, their officers, agents, or representatives shall not be liable for any claim for loss or damage of any kind whatever to any paintings or frames submitted to the competition.

11. SALES. Unless otherwise indicated paintings submitted will be considered for sale.

The Museum will furnish list prices to prospective purchasers and answer all inquiries from them without charge. The Museum will not negotiate or conduct sales but will refer possible buyers to the artists or to their duly authorized agents.

No commission shall be charged by the Museum in the event of a sale.

12. AWARDS. The following awards, totaling $8500., are offered by the Trustees of The Metropolitan Museum of Art for works finally selected by the Jury of Awards:

First Prize: $3500
Second Prize: $2500
Third Prize: $1500
Fourth Prize: $1000

13. AGREEMENT. The submission of a painting to the competition shall constitute an agreement on the part of the entrant to all the terms and conditions set forth in this prospectus.

14. INFORMATION. Inquiries concerning the exhibition should be addressed to Robert Beverly Hale, Associate Curator of American Art, The Metropolitan Museum of Art, New York 28, New York.

THE METROPOLITAN MUSEUM OF ART

October 20, 1950

CONFIDENTIAL MEMORANDUM

FROM: THE DIRECTOR

TO: THE TRUSTEES

At the meeting of the Executive Committee on October 9th the Director brought forward for discussion a tentative, informal report on behalf of the Committee on Contemporary American Art and made certain specific proposals for the continuance of the program adopted last year. The realization of this program is now reaching its goal in the exhibition of AMERICAN PAINTING TODAY which will open with a private view and vernissage on December 5th.

This exhibition has been organized on the lines indicated in the attached prospectus. The juries have met. A total of 6,248 entries were submitted by contesting artists in various parts of the United States, of which approximately 3600 were submitted from the New York region (east coast of the Alleghanies from Maine to Virginia). It is interesting to note that, generally speaking about 10% of the entries survived the local juries. The following tally by region represents the total number submitted to the National Jury for their consideration.

	Submitted	Accepted
Dallas	302	62
Santa Barbara	623	84
Richmond	639	78
Chicago	1,018	116
New York	3,666	421

The National Jury finally accepted 307 paintings in addition to one invited painting each from every jury member. The successful contestants, as well as the prize winners, will not be announced until the opening of the exhibition.

The response generally to this program by American artists as a whole has been more than gratifying. In view of the success of the retrospective exhibition of FIFTY YEARS OF AMERICAN PAINTING from the Museum's collections, held during the summer, the Committee is now convinced that the Museum should expand its program in the furtherance of the art of this country and in the discovery of new talent. It believes the exhibition of American art should not be a flash in the pan, but should be a continued effort in which sculpture, water color painting, drawing, and the various forms of print making receive similar consideration by the Museum.

The Committee therefore proposes that, since the contemporary American painting exhibition will be presented in December, 1950, it would be advisable to plan a comparable exhibition of contemporary American sculpture to open in the late autumn of 1951. This would be followed in 1952 by an exhibition of water colors, drawings and prints. At the close of this three-year program the Trustees would then be in a position to determine whether to continue this revolving program for another three-year cycle.

The current paintings exhibition will cost approximately $51,000. The estimated cost of the sculpture exhibition as proposed approximates $35,000. as follows:

Consultant	$ 7,000.
Prizes	8,500.
Honoraria and advisory group	1,800.
Travel & living expenses	3,000.
Per diem	1,800.
Printing and addressing	1,400.
Postage	450.
Photography	300.
Return of exhibition	5,000.
Entertainment and promotion	500.
Contingencies	1,750.
House labor	3,500.
	$35,000.

We believe that the subsequent exhibition of water colors, drawings and prints will be considerably less expensive and should cost approximately $25,000.

The Committee on Contemporary American Art therefore has instructed the Director to forward these recommendations to the Board, and to ask authorization from the Trustees at their November meeting to proceed with the sculpture exhibition for 1951 and the water colors, drawings and prints for 1952 in the amounts above estimated.

The absence of any fund earmarked for sculpture has resulted in a neglect of the sculptors by the Museum over a period of many years. No substantial acquisitions of American sculpture have been made since the ARTISTS FOR VICTORY exhibition in 1942. It is therefore urgently recommended that the Purchasing Committee be asked to allot out of unrestricted purchase funds a sum up to $100,000. to be used in the discretion of the Committee on Contemporary American Art over a period of five years for the purchase of contemporary American sculpture, to rectify this situation and improve in general the contemporary American sculpture holdings of the Museum. This fund would be employed in the same manner

as the accumulated balances of the Hearn Funds, restricted to the purchase of oils and water colors, have been spent since the appointment of Mr. Hale in January of 1949. There remains an accumulated balance of $32,000. This balance will be used, together with the annual income of approximately $12,000. from the Hearn Funds, for the gradual improvement of the Museum's contemporary American painting collections.

There is no need for separate funds to be allocated for water colors, drawings and prints since these have been liberally purchased over the years, either through the Hearn Funds or through funds restricted to purchase of prints and drawings.

The above recommendations, if adopted by the Trustees at the November meeting, will permit the Museum to announce its program at the time of the opening of the competitive American painting exhibition. Mr. Hale and the Director feel that the Museum should make a public statement of its intentions at this time, since it is quite clear that artists working in other media than oils are wondering whether or not the Museum will offer them the same opportunities given to the painters during 1950.

The expenditures herein suggested are merely estimates. With the exception of an item of $1,000. for an adjustment in the salary of the Consultant, Mr. McKinney, effective January 1, 1951, the other items would not involve any change in the existing budget but would be included in the budget for the fiscal year beginning July 1st, 1951. At that time the new budget will carry the ordinary operating expenses for the Department of American Art, which amount to between $15,000. and $20,000 per annum.

The Committee on Contemporary American Art will continue to be responsible for the character and conduct of these exhibitions recommended above. As formal authorization will be requested from the Board at the meeting on November 20th, this report is being sent in advance of the meeting.

METROpolitan

THE MUSEUM OF MODERN ART

Date Dec. 27, 1949

To: Alfred Barr

From: Betty Chamberlain

Re: Metropolitan's new annuals

Dear Alfred,

I have seen the Metropolitan's statement which will be released next Sunday, and in case you have not, I will outline it here.

Under the egis of Hale and McKinney, the Met will hold big jury-selected annuals, paintings one year, sculpture, water-colors and drawings the next year. Selections to begin with will be made in the field ~~m~~by 2 or 3 local artists, some local art museum person or teacher and a member of the staff of the Met ex officio. Further selections will be made by a jury here. Prizes totaling $8,500 will be given annually: $3,500; $2,500; $1,500 and $1,000. The Met will not necessarily purchase any of the selections, but retains the right to do so should it so desire.

Betty

MET

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.
DEPARTMENT OF PAINTINGS

November 13, 1950

Mr. Alfred Barr
The Museum of Modern Art
11 West Fifty-third Street
New York 19, New York

Dear Alfred:

Thank you very much for letting me know about the Cézanne and the Picasso Still Life. I have looked into the matter, but I don't think that we will be able to purchase them at this time.

As you know, I looked at the Munch painting and liked it. However, at the moment, there is a possibility of obtaining one from Norway, and I want to go into this more thoroughly before making a final decision. When I know some more about it, I should like to come to you to know what your opinion is.

With best regards,

Yours sincerely,

Ted.

Theodore Rousseau, Jr.
Curator

TR:RW

Met - Rousseau

cc: Mr. Ritchie

October 18, 1950

~~March 7, 1950~~

ret. to Ritchie

Dear Ted:

Andrew Ritchie has passed on to me a letter from an acquaintance of his in London, Miss Elizabeth Litthauer, originally Austrian. She is offering for sale in behalf of a friend Cézanne's Les Promeneuses. Les 2 soeurs de Cézanne. o.58 xo .46 cm; Venturi: No. 119; date, 1874.

She also offers the large and apparently quite beautiful Picasso Still Life of 1905; Zervos: Volume 1, plate 162; size, .81 x 1.00 cm. She doesn't mention the price, but I suspect that if you were interested you would be able to get them for much less than a dealer would ask. Her address is: Park Chambers, 35, Queens Gardens, London W.2.

We had over for study the Munch painting which I believe you saw at Feigl's. Our Committee looked at it, but decided that we should not buy it.

This is the only Munch painting of the early period that has ever been offered to our Museum. Characteristic pictures of the period before 1900 are extremely rare thanks to the esteem in which they are held by Norwegians, Germans and Swiss. The price is not high in comparison with Norwegian prices, so that it might be a good buy for the Metropolitan. So far as I know, no museum in the United States has an early Munch painting except Duncan Phillips who bought the companion piece to this picture before I had a chance at it.

I hope we may see each other shortly. Meanwhile, my best to you.

Sincerely,

s/ Alfred

Mr. Theodore Rousseau, Jr.
Curator of Paintings
Metropolitan Museum of Art
New York 28, New York

AHB:js

Met — ROUSSEAU

March 7, 1950

Dear Ted:

Many thanks for your courtesy in letting me see the Vienna show so privately this morning. It was a great privilege.

I wonder if some other morning I could come again with Marga, whose illness prevented her joining us this morning. I know that she would greatly appreciate such an opportunity.

Sincerely,

Mr. Theodore Rousseau, Jr.
Curator of Paintings
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York 28, New York

AHB:js

(HALE)
METROPOLITAN

June 1, 1950

Dear Bob:

Here is a letter which was sent to us but which is apparently meant for you.

Yours for the survival of real art,

Mr. Robert Beverly Hale
Associate Curator of American
Painting and Sculpture
Metropolitan Museum of Art
Fifth Avenue at 82 Street
New York 28, New York

AHB:js

letter about Mackinnant

metropolitan

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

OFFICE OF THE ASSOCIATE CURATOR OF AMERICAN ART

February 1, 1950

Dear Miss Oxenberg:

Thank you for sending me the Matisse photograph. I very much appreciate it. I am also interested in what you say of the Brancusi Sleep.

I have not made much progress with the Kokoschka, but still hope to do so. Our Committee is seriously divided in its preferences with the result that we may get none. I appreciate your enthusiasm for a picture which I too greatly admire.

Sincerely,

Miss Muriel A. Oxenberg
Department of American Art
The Metropolitan Museum of Art
New York 28, New York

AHB:js

I wonder how things went with the Kokoschka paintings. I should be very happy to do anything I could to advance the Barnstorming case.

Again, best regards
M. Oxenberg

1/18
DC
rec'd

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

OFFICE OF THE ASSOCIATE CURATOR OF AMERICAN ART

January 13, 1950

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

Dear Mr. Barr,

The photograph of the Matisse bronze has been printed and I am enclosing it for you.

You may remember some question about the piece by Brancusi called "Sleep". I understand that it is, as we thought, on loan from the Metropolitan Museum to Mrs. Emmeline Stieglitz for her life, and it cannot be moved from her home at 115 East 67th Street without the Museum's permission. There are no photographs of the piece here, but I have heard something about its being sent up to be photographed and if it is, I'll ask that a copy be sent you.

Copied for OB

It was very pleasant meeting you and Miss Miller at the Whitney last time. Please do remember me to her.

With kindest regards,

Muriel Oxenberg

Muriel A. Oxenberg
Department of American Art

MAO:ab

I wonder how things went with the Kokoschka paintings. I should be very happy to do anything I could to advance the Baptist's case.

Again, best regards.

M. Oxenberg

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.
OFFICE OF THE VICE DIRECTOR

November 10, 1949

Miss Olive L. Bragazzi
Secretary
The Museum of Modern Art
New York 19, New York

Dear Miss Bragazzi:

Trust that you have now received the Van Gogh passes from Kenneth Loughry, our Treasurer.

Have asked the Secretary's Office to list Andrew W. Ritchie, your new Director of Painting and Sculpture, to receive Museum literature beginning immediately.

There has been some difficulty about Mr. Barr's invitations to openings here. Wonder if you could check to be sure that he has received an invitation to our Loan Exhibition of Persian Manuscripts and Miniatures, scheduled for November twenty-first. If, by any chance, the invitation has not been received, give me a ring, and I'll see that one is mailed immediately.

Cordially yours,

Floyd D. Rodgers, Jr.

Floyd D. Rodgers, Jr.
Manager, Public Relations

FDR:HM

Met

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N.Y.
OFFICE OF THE TREASURER

November 7th, 1949

Miss Olive L. Bragazzi,
Secretary, The Museum Collections,
The Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Miss Bragazzi:

In response to the request contained in your letter of November 3rd, addressed to Mr. Floyd D. Rodgers, I am pleased to enclose herewith nine passes to the Van Gogh Exhibition.

Sincerely yours,

J. K. Loughry

JKL:AMB
Encs.

J. Kenneth Loughry
Treasurer

P.S. - I believe the Metropolitan has a list of Museum of Modern Art staff members who are sent Bulletins, exhibition announcements, etc. Would you have added to the list the name of Andrew W. Ritchie, our new Director of Painting and Sculpture? Many thanks.
ob

THE MUSEUM OF MODERN ART
11 West 53 Street
New York 19, New York

11/3/49

The Museum Collections
Alfred H. Barr, Jr.

Dorothy C. Miller

Olive L. Bragaani

Paula Zeppenn

Margaret M

November 3, 1949

Dear Mr. Rodgers:

In what may seem to you to be an unseemly rush I attach the names of the staff members to whom we would very much appreciate having tickets sent for the van Gogh exhibition. I do hope that we may use them more than one time, as it is usually very difficult to see and fully appreciate such an extensive show in one visit. However, we are very appreciative of the Metropolitan's generosity in making this gesture, and look forward to seeing the exhibition.

Sincerly,

Mr. Floyd Rodgers
Public Relations Office
Metropolitan Museum of Art
New York 28, New York

ob/b
enclosure

P.S. - I believe the Metropolitan has a list of Museum of Modern Art staff members who are sent Bulletins, exhibition announcements, etc. Would you have added to the list the name of Andrew W. Ritchie, our new Director of Painting and Sculpture? Many thanks.
ob

THE MUSEUM OF MODERN ART
11 West 53 Street
New York 19, New York

11/3/49

The Museum Collections
Alfred H. Barr, Jr.

Dorothy C. Miller

Olive L. Bragazzi

Paula Sampson

Jean Stepanian

Margaret Watherston

Department of Painting and Sculpture

Andrew W. Ritchie

Margaret Miller

Alice Bacon

Metropolitan

cc: Mr. Barr

February 14, 1949

Dear Dud:

Someone here has proposed the altruistic idea that the Museum of Modern Art send complimentary admission cards to the members of the staff of the Metropolitan. I am an altruistic fellow and I have fallen in with it.

Could you have someone make up a list of your staff members whom you think would be interested in having free admission to the Museum of Modern Art and would be likely to use the cards? If you will give me such a list I will send the cards along. It does seem to me that our charge for admission ought not to extend to representatives of a fellow institution.

I hope I will be seeing you one of these days.

Sincerely,

Thomas W. Braden
Secretary

Mr. Dudley Easby
The Metropolitan Museum of Art
New York 28
New York

TWB:acr

METRO.

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

DEPARTMENT OF PAINTINGS

February 7, 1949.

Dear Ted,

You and the six members of your Staff are safely on our free list and will receive cards shortly.

I am delighted to hear that the Classical department is interested in the three works. The Picasso however, is in such demand that as soon as you can give me the exact dates of the show it would help us to reserve it.

Sincerely,

Mr. Theodore Rousseau, Jr.,
The Metropolitan Museum of Art,
New York 28,
New York.

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

DEPARTMENT OF PAINTINGS

January 29, 1949

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

Dear Alfred:

The following are the people in my department who would be delighted to have the privilege of free entry into the Museum of Modern Art:

DONE
O.

Mrs. H. D. Allen, Assistant Curator
Mrs. Bryson Burroughs, Assistant Curator
Miss Margaretta M. Salinger, Research Fellow
Mrs. A. T. Gardner, Research Fellow
Mr. Harry B. Wehle, Research Curator
Miss Mai Duane

I enjoyed lunching with you the other day. As soon as our plans for the Classical Show are completed I shall let you know. The Classical department are as enthusiastic as I am about the Picasso "Pascin" and the Maillol so that I hope you will be able to hold these.

I hope to see you soon.

Yours sincerely,

Ted.

Theodore Rousseau, Jr.
Curator

METROP.

THE MUSEUM OF MODERN ART

Date February 1, 1949

To: Mr. Porter

From: Olive Bragazzi

Re: Complimentary admission cards for 1949

Dear Allen:

Alfred suggests that we send complimentary admission cards for this year to the following people in painting departments at the Whitney and Metropolitan museums:

Whitney Museum of American Art
10 West Eighth Street
Mr. Lloyd Goodrich, Curator
Mr. Hermon More, Director
Miss Rosalind Irvine

* * * * * *

Metropolitan Museum of Art
Department of Paintings
New York 28, New York
Mr. Theodore Rousseau, Director
Mrs. H. D. Allen, Assistant Curator
Mrs. Bryson Burroughs, Assistant Curator
Miss Margaretta M. Salinger, Research Fellow
Mrs. A. T. Gardner, Research Fellow
Mr. Harry B. Wehle, Research Curator
Miss Mai Duane

Metropolitan

THE MUSEUM OF MODERN ART

Date November 3, 1949

To: Miss D. Miller
Mr. Ritchie
~~Mr. Wheeler~~

Re: Metropolitan Report

From: Mr. Barr

rec'd by Wheeler 11/3/49

The attached report on Metropolitan Museum policy should be kept strictly confidential. It was sent to Mr. Rockefeller by a Trustee of the Metropolitan.

Mr. Francis Henry Taylor, Director
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York 28, New York

AHB:jws

(Taylor)

THE MUSEUM OF MODERN ART

To:

From:

Mr. Rockefeller has promised to let someone else see this, so that he would appreciate your reading it and returning it as soon as possible.

js
11/2

Mr. Ritchie
~~Miss D. Miller~~
read first - then secret

MW

strictly

Metropol

kept

Sincerely,

Mr. Francis Henry Taylor, Director
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York 28, New York

AHB:jws

Mr. Francis Henry Taylor, Director
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York 28, New York

AHB/ms

P.S. This is not to imply that Ted Rousseau's temporary arrangement of some of the paintings is not very delightful and refreshing, but the lighting in these galleries seems to me an insuperable handicap.

A.H.B., Jr.

(Taylor)

THE MUSEUM OF MODERN ART

Date November 3, 1949

To: Miss D. Miller
Mr. Ritchie
Mr. Wheeler

Re: Metropolitan Report

From: Mr. Barr

The attached report on Metropolitan Museum policy should be kept strictly confidential. It was sent to Mr. Rockefeller by a Trustee of the Metropolitan.

Mr. Francis Henry Taylor, Director
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York 28, New York

AHB:jws

(Taylor)

THE MUSEUM OF MODERN ART

Date November 2, 1949

To: A. H. Barr

Re: Metropolitan possible interests

From:

The Metropolitan might be interested in the following:

Prendergast	Cubists	Epstein
Knaths	Surrealists	Noguchi
Dickinson	Abstractionists	Calder
Hartley	Expressionists	
Shahn		

Mr. Francis Henry Taylor, Director
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York 28, New York

AHB:jws

(Taylor)
MetRop

April 14, 1949

Dear Francis:

Congratulations on your Alabama stand.

Sincerely,

Mr. Francis Henry Taylor, Director
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York 28, New York

AHB:jws

METRO.

September 20, 1948

Dear Francis:

Yesterday my daughter, aged 11, and I went to the Metropolitan. We were both so delighted with the show From Casablanca To Calcutta that she agreed that I should write you to tell you so. The material is of extraordinary beauty and marks a new high in installation at the Metropolitan.

Congratulations!

Sincerely,

Mr. Francis Henry Taylor, Director
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York 28, New York

AHB/mw

P.S. This is not to imply that Ted Rousseau's temporary arrangement of some of the paintings is not very delightful and refreshing, but the lighting in these galleries seems to me an insuperable handicap.

A.H.B., Jr.

Picasso loans-out

MET

This will have to be shown only in Toronto.

They are borrowing from us only, I point selected by Hyatt Mayor. DM

c o p y

cc: Mr. Hyatt Mayor
Miss Dorothy Miller

July 31, 1948

Dear Ted:

I have been thinking over your problem of finding good pieces in the classic, that is Graeco-Roman, tradition. As I explained to you on the phone it is very awkward for us to lend our Picasso Woman in White for a whole year, especially as we are involved in our 20th Anniversary season and don't want to disappoint our public by having one of our most popular pictures absent.

I have these suggestions to make:

Picasso - all illustrated in Picasso: Fifty Years of His Art

Classic Head. Pastel. 25 1/4 x 19 1/4". 1921. Private Collection, courtesy the Worcester Art Museum. Repr. p.118

Centaur and Woman. 1920. Pencil. 7 7/8 x 10 1/2". Gilbert Seldes. Repr. p.115

The Rape. 1920. Tempera on wood. 9 7/8 x 12 7/8". Philip Goodwin. Repr. p. 117

Standing Nude. 1922. Oil on wood. 7 1/2 x 5 1/2". Wadsworth Atheneum, Hartford. Repr. p.125

All of the above are obviously "classic"; one of them, however, is on the facetious side, namely the Centaur and Woman belonging to that sometime humorist Gilbert Seldes. This, although its line could scarcely be more classic, is obviously treating a classic subject with more humor than dignity.

In this same facetious tradition is the big picture by Pascin about which I spoke. This is reproduced in our catalog Painting and Sculpture in the Museum of Modern Art, page 65, and also on page 45 of the exhibition catalog The Greek Tradition in Painting and the Minor Arts put together by Boas at the Baltimore Museum in 1939. There is a copy in your library. Boas writes in a very interesting way about this Pascin, though I think he doesn't quite catch the central meaning of the picture - at least to my mind - in spite of his learned references.

I am not quite sure how many pieces you want from the 20th Century; frankly I wouldn't want to have the 20th Century classicism represented by this large Aristophanic burlesque unless it were balanced

by some picture of a more dignified and serious nature. For instance the Pascin would make a good foil for the Picasso Three Graces, the big canvas reproduced on page 131 of our publication Picasso: 50 Years of His Art. This belongs to Picasso but I think we would be able to arrange a loan to you. In any case I have written Picasso asking for blanket permission to make loans from his works on loan here in the museum.

On a smaller scale you might balance one of the several etchings and lithographs of the Three Graces by Picasso with Seldes' beautiful Centaur and Woman (if he would lend it) or work out a similar contrast with some of the Picasso book illustrations such as those for Lysistrata, the Metamorphoses of Ovid, or some of Maillol's woodcuts for Ovid's Art of Love, or Vergil's Eclogues and Georgics. Myatt of course will have many other suggestions among the graphic arts. Perhaps you have some of the wonderful Slevodt's illustrations to Homer. There are some excellent Klee lithographs and etchings of classical things too. I won't go on with these notes though, until I know a little more precisely what you would like to do and whether you want any more suggestions.

Incidentally, I think Boas' essay is highly interesting.

Sincerely yours,

/s/ Alfred H. Barr, Jr.

Mr. Theodore Rousseau, Jr.
Curator of Paintings
Metropolitan Museum of Art
New York 28, New York

AHB/ob

THE MUSEUM OF MODERN ART

Date 7-23

To: AHB

From: DCM

Re: Picassos for Rousseau
(illustrated in Picasso 50)

Classic Head. Pastel 25 1/4 x 19 1/4". 1921. Private collection courtesy the Worcester Art Museum. Repr. p. 118

Centaur and Woman. 1920. Pencil, 7 7/8 x 10 1/2". Gilbert Seldes. Repr. p. 115

The Rape. 1920. Tempera on wood, 9 7/8 x 12 7/8". Philip Goodwin. Repr. p. 117

Standing Nude. 1922. Oil on wood, 7 1/2 x 5 1/2". Wadsworth Atheneum, Hartford. Repr. p. 125

11-7-80
These 10 papers
added to this
file, from AHB
noted for "chronicle"
of PASITHOTHA
DB

RE: "INTER-MUSEUM"
DINNER - 2/17/48
at The Brook Club

CONFIDENTIAL

C
o
p
y

February 25, 1948

Dear Mr. Redmond:

May I say again what an interesting and clarifying evening you gave us at The Brook. I think the fact that we stayed until 2 A. M. is evidence of our need for the sort of discussion that your hospitality made possible.

I should like to write you, in the informal and unofficial spirit of our dinner meeting, to pursue a little further some of our lines of discussion. I have been pondering the differences of opinion which developed between the Metropolitan representatives and those of the two younger institutions. I do not deny the possibility that we may often be mistaken in our judgments; nor can we deny the fact that we, personally, are growing older. However, it seems to me that because our conservative friends feel dissatisfied with the kinds of art which we believe to be good and characteristic of the mid-20th century, it does not necessarily follow that there must be some other important new direction which we have overlooked in the blindness of our early middle age.

I would like to emphasize "kinds" of art for often the conservative tends to throw all modern art into one ashcan, or if he is aware of variety he tends to remember in debate only what he dislikes. For example, it seems to me that for the past two or three years a form of poetic or romantic semi-abstract art has been in the ascendancy, particularly among younger artists. Many older artists have turned toward a more abstract style, too - far more than in the opposite direction. Though these artists have learned much from their elders they themselves are making new explorations and new discoveries. Theirs is a growing movement as is attested by unprejudiced observers all over the country - in Boston and New York, in the mid-west, and above all on the west coast. Much of this kind of art has been shown at the Whitney this year, in our show of recent acquisitions, and in the big Chicago and San Francisco annuals. More of it will be shown in a special exhibition in Cincinnati in the near future.

But there are of course other active, nonacademic currents in American art of today. The revival of a more traditional kind of romanticism so interesting four or five years ago has lost impetus but its best masters are now more mature and assured in their art. Painters of precise realistic detail are less conspicuous than five years ago, and some of them have turned to surrealist subjects; yet some very talented younger artists work in this style (Hall, for instance, just acquired by the Whitney, Lux Feininger by us, Koerner by both museums). Expressionism is still strong, especially in the middle and older generations; it has succeeded impressionism as the routine conservative style of our day. However, geometrical abstract painting - the Mondrian tradition - for the time being anyway seems academic, though there are several good American cubists still at work.

The conservatives of course are always hoping that art will return to something they like - and sometimes it does - for there are reactions in art as in all human activities. At present the strong currents, however, are not reactionary - so the reactionary critics complain or malign. For instance, the critic of The New York Times is appraising the recent show of additions to our collection, pats us on the back for acquiring eight pictures but damns us for six. He seems to be quite unconscious that all the pictures he likes were done on the average twenty-four years ago; but all those he dislikes only three years of age. (Incidentally, one of the things he admired was a Braque collage of 1914. One wonders what he would have said if he were appraising the Braque the year it was done instead of 34 years afterwards.)

Toward the more explorator art of today the minds of some critics seem prejudiced. Rather than trying to understand it they scoff at it, call it "sensational," accuse the artists of "lack of faith in humanity" and warn the museums against such "extremism." In so doing they betray one of their functions as critics - if by criticism in the arts we imply open-minded elucidation as well as evaluation. If we were to take their advice, if we were to abandon the "extremists" and return to the safe "middle road" of "sound modernism", we too would betray one of our functions which is to seek out what we believe to be worth while in the new as well as to show, and acquire, works which already seem established. (In the latter category would fall Goerges Braque about whom you asked. To answer your question explicitly, we now have four major paintings by Braque, three lesser canvases of good quality and a superb collage. I was pleased when you asked whether he was well represented in our collection for no other museum anywhere approaches our group of Braques. I am glad you admire him - surely one of the best painters alive - but he is a cubist, and cubism after 40 years is still baffling to the inexperienced public.)

I have also been reflecting upon the Metropolitan's feeling that we have neglected the nation outside of New York. You must not think we are at all complacent about what we have done - yet I do think we have not seriously overlooked this problem. Indeed, it seems to me, considering how little support we get from the rest of the country, that we do a great deal about it, and very gladly, too.

In this connection I recall the Whitney Museum's various regional shows and the large number of out-of-town artists in their annual exhibitions. We ourselves have always tried to draw from the country outside New York, sometimes running head-on into severe criticism from New York artists for so doing. I refer to exhibitions such as Painting and Sculpture from 16 American Cities (1933), New Horizons in American Art (1936); Americans 1942: 18 Artists from 9 States.

We have been instrumental in launching the national reputations of a considerable number of artists from the rest of the country, for instance, Watkins of Philadelphia, Levine of Boston, Graves of Seattle, and so forth. (You were quite right in believing the Seattle Museum owned a Graves before

our show. However, it was our show, chosen by Dorothy Miller, which overnight gave Graves his national fame.)

Three times in the past dozen years representatives of our Museum have made exploratory trips across the country. We also make it a point to visit as many out-of-town annuals as possible - this season, for instance, Chicago, Pittsburgh, Buffalo, Washington, as well as such exhibitions as the Pepsi-Cola show which spends many tens of thousands of dollars a year exploring the country for new talent. Through our circulating exhibitions we are directly in touch with what interests the rest of the country; also through our publications and our 3,000 out of town members.

To go back to our previous subject for a moment, I would judge that the recent shows at the Whitney and our own museum are more in harmony with new trends west of the Alleghenies than are the attidues of certain Eastern writers, editors and museum people - from whom we have heard so much recently. I refer to recent events and conditions in San Francisco, Chicago, St. Louis, Cincinnati, Iowa. Have you read the article by the Director of the Art Institute of Chicago in the current Atlantic Monthly or recent catalogs and reviews of exhibitions and new collections throughout the west?

I would agree, however, that we ought to do more to cover the country systematically every year or so. I hope we can do this in the future, but preferably with a member of our own staff.

I am taking the liberty of sending you several of our publications, with marked passages, to illustrate some of the observations I have made in this letter. I list them on an accompanying sheet together with some further notes.

Again, with many thanks for your hospitality and apologies for this long letter, I am,

Sincerely yours,

s/Alfred H. Barr, Jr.

Mr. Roland L. Redmond
2 Wall Street
New York 5, New York

P. S. It would give me great pleasure, should you find the time, if you came into the Museum so that we could show you our Braques. Four are on exhibition and we would be glad to bring the others out of our storeroom so you could see them all - including the magnificent recent acquisition made possible by our inter-museum agreement. Perhaps you would also care to go over some of our new acquisitions with me, particularly those that have aroused the ire of Miss Genauer and Mr. Devree.

CONFIDENTIAL

February 28, 1948

Dear Nelson:

Roland Redmond's dinner about which I spoke to you was held finally on the evening of the 17th at The Brook. Present were Redmond as host, Taylor, Jayne, More, Goodrich, Soby and myself. It lasted from 7:30 p.m. to 1:45 a.m.

I was not quite sure just what the meeting was to be about although Redmond had said something about our discussing putting the inter-museum agreement into effect. The meeting was very informal but I cannot say entirely agreeable.

First there was some discussion of what the Museums should do about the Golden Jubilee commemorating the incorporation of the five boroughs.

Then Redmond asked why we had not borrowed more older works from the Metropolitan. I explained we had not the space and most of the half dozen pictures we had asked to borrow had been refused, namely, a group of American things and a Cézanne landscape, although we were

very glad to have the Gertrude Stein portrait by Picasso and the big Maillol torso. I could not make out just what things he thought we should borrow.

There was no agenda and the discussion developed without any particular order. The great burden, however, consisted of a variety of criticisms delivered by Taylor and to a lesser extent by Redmond against modern art and the Whitney Museum and our own - actually somewhat less against us than against the Whitney.

The only criticism we made of the Metropolitan was in relation to the agreement, namely, that I had not found Harry Wehle particularly ready to look at paintings which under the agreement we had the privilege of recommending for purchase by the Metropolitan - pictures which are too expensive for us.

For several hours thereafter we were variously attacked along the following lines:

1) We, that is, Goodrich, More, Soby and myself are middle aged and too old to know what is going on among the younger generation.

2) We do not pay enough attention to what is going on outside of New York where presumably the great new movement will arise.

3) A general attack on modern art along Taylor's usual line as previously published in his Atlantic Monthly article dated December 1935, Babel's Tower, and so forth.

No one lost his temper during the evening, but the Whitney people and Soby and myself to a lesser extent had a very strong feeling that the Metropolitan is trying to bring pressure to bear so that our purchases and the Whitney's whole policy would be transformed more to the taste of the older institution.

I enclose a copy of a long unofficial letter which I wrote Redmond, more or less in the informal spirit which he invoked at the dinner. The letter which is so long you may not care to read it, tries to make clear the fact that modern art is extremely varied and complex subject which ought not to be praised or damned as a whole. Secondly, that our Museum (in spite of the middle age of some of its staff) has indeed been fully aware of art outside of New York and has furthermore shown a great variety of movements, both original pioneering movements such as abstract art and cubism, and challenging reactionary movements such as romanticism and realism.

I did not try to follow up the argument which arose over Taylor's attack on modern art in general. It seemed to me so malicious and ignorant that I felt it better not to try to debate it in writing.

Although the Whitney people were much more disturbed and much angrier, there was enough in this meeting to make me wonder whether you and Mr. Clark have not been right about Taylor. I have always liked him personally and hoped somehow that his malice might be overcome. I was disarmed further by his really cooperative

spirit in the inter-museum agreement but I cannot help feeling now that he is thoroughly hostile both to the field with which we are concerned and the Museum as an institution. I am not sure that he intended to show his hand so clearly. Perhaps he grew reckless as the evening wore on and it is true, too, of course that his arguments are fairly general. They appear in a rather confused form in the recent Boston manifesto and in the recent writings of Devree, Thomas Craven, Frankfurter, Boswell, etc. I summed them up in a few phrases in some paragraphs which I included in my first draft of the letter to Redmond but which for obvious reasons I did not send in the final version. Here they are:

> Of course we should prefer to work with your approval as well as your criticism. It is profoundly disappointing to find the Metropolitan maintaining its tradition of hostility to modern art, to find some of its leading staffmembers not only out of sympathy with the more original and characteristic art of our time but actively and chronically engaged in attacking it. We do not attack the art of the past with which the Metropolitan is concerned. Indeed we love and honor it. More than that we consider the study of the arts of the past to be professionally necessary to us in our efforts to appraise the art of the present. But, by the same token, I believe it might be of very great advantage to those responsible for museum purchases in historic fields if they were more thoroughly familiar with and sympathetic toward modern art. For in modern times it has been principally the living artists of advanced tendencies who establish taste and modify esthetic judgments in all fields of collecting, past and present.
>
> Of course I do not deny that there is much that is sterile, trivial and incompetent in modern art but no more so than in the art of the past. There may be some dishonesty, too, though I have not run across it myself except in one instance. But to lump all modern artists together, to discredit both their intentions and achievements, to damn their work as abortive and uncreative twaddle, to charge them with charlatanism, chicanery, double talk, decadence, lack of faith in humanity, contempt for life - I wonder if that is either wise or fair. Frankly, such hostility seems to me to be based upon fear of the new, upon lack of knowledge and apparently upon a lack of faith in the ever changing creative ability of man.
>
> Of course there is also the comforting thought that our differences can be explained by Gilbert and Sullivan's observation that every

man alive is born a little liberal or a little conservative. In this spirit may I express the hope that the liberals will not use the same tactics of defamation and obscurantism so often practiced by their conservative assailants.

I might have added in answer to the charge that we are too old that this charge has been made several times, almost always by people older than ourselves (I would include Taylor temperamentally in this category) and not by people who are younger than ourselves. It is a real comfort to have discovered that while we are attacked by Devree, Frankfurter, Craven, and so forth, their assistants who are much younger do not at all agree with them. For instance, among our new acquisitions which seem to have offended Mr. Devree particularly are some by painters (Stamos and Baziotes) whose recent one-man shows have been thoughtfully praised by his young assistant, Sam Hunter. I received the following personal letter from one of Frankfurter's assistants whom I know rather slightly so that I do not believe that the letter was written for reasons of friendship:

"Dear Mr. Barr; 9 Feb. 48

"I am sure that this is only one of many similar letters which you have received congratulating you on the exhibition of new acquisitions to the Museum of Modern Art's permanent collections. Normally such letters are unnecessary, but the policies and tastes which chose these pictures and sculptures have been so grossly - and so publically - misinterpreted, that I feel such a letter is permissible, if only for my own satisfaction.

"I feel that the very great majority of these works which now enter the Museum's collection reflect mainly the discernment and courage of those who chose them, and are invaluable additions to the collection (I hope this does not sound too pompous). The surprising number of attacks against these paintings seem to have been motivated primarily by malice, and it is a pity that it seems impossible to prove this quite obvious fact with equal publicity."

Yours, etc.

This whole controversy is degenerating into a battle of words in which paintings are neglected and the artists themselves have very little to say.

Sincerely,

Alfred H. Barr, Jr.

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

AHB:mc
encl.

Metropolitan

THE METROPOLITAN MUSEUM OF ART
NEW YORK

November 10, 1947

Mr Alfred Barr
Museum of Modern Art

Dear Francis:

Thank you for your letter of November 7, enclosing Miss Raphael's letter offering for sale some works by Henry Moore. As we are not interested in them I am returning them to her. We appreciate your calling them to our attention.

However, the artists whom you or your staff refer to the Museum for advice or so that they may submit their work, should as a matter of routine be sent to Miss Margaret Miller, of the Department of Painting and Sculpture, rather than to me. Mr. Iser, the Rumanian painter, who appeared Saturday morning with a note from Miss Allen written on your behalf could, of course, have been referred by me to Miss Miller. But this procedure usually disappoints the artist who feels that he is being passed on to a subordinate. Dealers, however, should be referred to me.

Naturally, in special cases I would be glad to see anyone whom you send to me.

Sincerely,

Mr. Francis Henry Taylor, Director
The Metropolitan Museum of Art
New York 28, New York

AHB:mc

Mr Iser
Rumanian painter
Iser to Mr Taylor. He asks us for advice in becoming known
Mr Taylor would be very much

BARBARA METTLER STUDIOS METTLER
FRANKLIN, NEW HAMPSHIRE

May 18, 1947

THE METROPOLITAN MUSEUM OF ART
NEW YORK

Mr Alfred Barr
Museum of Modern Art

Dear Mr Barr

The US Cultural representative at Bucharest has sent a Roumanian painter M. Iser to Mr Taylor. He asks us for advice in becoming known in New York. Mr Taylor would be very much

AHB/ob

BARBARA METTLER STUDIOS METTLER
FRANKLIN, NEW HAMPSHIRE

obliged if you would
talk to him.

Sincerely yours
Josephine L Allen
Dept. of Paintings

Nov 6 '47

AHB/ob

BARBARA METTLER STUDIOS

METTLER

FRANKLIN, NEW HAMPSHIRE

May 15, 1947

Dear Barbara:

Thank you very much for your sending me a reprint of your article. As a matter of fact I had seen it in the Journal just two or three days ago and had meant to write you to tell you how happy I am to see some of your ideas in print.

Sincerely,

Barbara Mettler

Miss Barbara Mettler
Mettler Studios
Franklin, New Hampshire

AHB/ob

BARBARA METTLER STUDIOS
FRANKLIN, NEW HAMPSHIRE

May 12, 1947

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

Dear Alfred:

May I trouble you to read this article? Its original title, "Movement, Space and the Visual Arts" expresses more clearly its purpose than the present one which the magazine preferred because of its specific reference to dance. The writing is not characteristic of that which I am doing now in preparation for a book because of its purely theoretical character. The book will present practical applications of the theory that movement underlies all life experience and that a study of movement can enrich all forms of creative expression.

Do not feel that you have to reply. I shall be satisfied if you read the reprint.

With cordial greetings,

Barbara Mettler

Mewhinney

March 12, 1951

Dear Mr. Barr:

Many, many thanks; in fact, thanks beyond describable-by-letter thanks. Thank you, sir, for your most prompt and appreciated reply to my query regarding your personal opinion regarding the use of the terms "modern" and "modernistic."

Not only did your response win my wager, but it did me the greater favor of allowing me to enjoy, nay, REVEL in the pleasure of saying "I told you so"....in less trite terms, of course. Such a moment is indescribably precious, incomparably satisfying.

Gracias, gracias, gracias! Merci, merci, merci!

And thanks again,

Pat Mewhinney

Pat Mewhinney
3451 Oakdale
Houston, Texas

cc: Mr. Philip Johnson

Mewhenner

March 2, 1951

Dear Mr. Mewhenner:

A distinction between "modern" and "modernistic" depends a little bit on who is using the terms.

Here at the Museum of Modern Art we have distinguished between the terms along the lines which you indicated in your letter. Indeed, we more or less established the distinction over fifteen years ago, that is we do not use the term modernistic as a complimentary or neutral term but as "superficially modern" and therefore derogatory.

I can't, however, assure you that this distinction exists in any dictionary or will be accepted in any future dictionary. Therefore, although you are right so far as we are concerned, you may not be able to collect your bet.

Sincerely,

Alfred H. Barr, Jr.

Mr. Pat Mewhenner
c/o Vinson, Elkins & Weems
Niels Esperson Building
Houston 2, Texas

AHB:mh

OFFICE MEMORANDUM

FROM:

TO:

Dear Mr. B.....

The other day I wrote you a note surreptitiously at the office; I am a secretary in a life insurance company who is more interested in art than insurance and I tried to borrow a little unletterhead-ed stationary and a little time to get off a note to you which I've long wanted to write. I hoped to type it over as it was rather poorly done first draft, but they object to my using company time for such pursuits, and I haven't a chance to do so. Nor do I have time to type it today on this borrowed L.C. Smith, and I left it at home anyhow, so I apologize for the letter now, but hope you will have a chance to reply.

Thank you again for your trouble

Pat Mewhinney

form such as the Eames chairs or Saarinen's architecture; to the contrary, "modernistic" might be used to describe something with a superficially modern appearance, such as the buildings with a streamlined store-front on ground floor level and gargoyles and gingerbread upon the upper elevations.... struttures so aptly described by Mark Twain, who said they had "Queen Anne fronts and Mary Anne behinds".

So David calls me a snob and I call him indiscriminate. I asked how I could prove my point and he said he would take the word of Alfred Barr. So here I am, awaiting your response with anticipation and fingers crossed. I suppose it is immodest of me to bother so big a person with so small a question, but it's only your word that he will honor. Thank you for your assistance!

Best regards Pat Mewhinney

Dear Mr. Barr,

I should like to secure your opinion regarding what may seem to be a matter of small import--but it is a matter of mole-hill proportions that seems to be gradually arriving at a mountainous size. It is a subject that has caused a controversy between myself and a good friend--a loud words without ill feelings sort of disagreement--a disagreement entailing a modest wager. It is not that small dollar that either of us wishes to gain, but the somewhat larger triumph ofbeing correct.

All this has been brought about by the use of one word, one word of unassuming dimensions. "Modernistic." "Modernistic" as opposed to "Modern." My old Webster's unabridged dictionary elaborates on the meaning of modernism in regards to its connection with the church, but is less specific as to its use in the realm of art. In my studying of art at several institutions, I found that all persons of authority made a definite distinction between the two words, and as a consequence, I have always considered "modernistic" as being slightly derogatory. "Modern" was a complimentary term, I was made to understand, and might be used to designate a truly contemporary form such as the Eames chairs or Saarinen's architecture; to the contrary, "modernistic" might be used to describe something with a superficially modern appearance, such as the buildings with a streamlined store-front on ground floor level and gargoyles and gingerbread upon the upper elevations.... struttures so aptly described by Mark Twain, who said they had "Queen Anne fronts and Mary Anne behinds".

So David calls me a snob and I call him indiscriminate. I asked how I could prove my point and he said he would take the word of Alfred Barr. So here I am, awaiting your response with anticipation and fingers crossed. I suppose it is immodest of me to bother so big a person with so small a question, but it's only your word that he will honor. Thank you for your assistance!

Best regards Pat Mewhinney

Mexicanist

THE MUSEUM OF MODERN ART

Date June 12, 1951

To: Edgar Kaufmann, Jr.

From: Alfred H. Barr, Jr.

Re: ~~Catalogs from Galeria de Arte Mexicano~~

Dear Edgar:

Thank you. I have a set of these, sent to me I guess by Iness - thanks all the same.

be kind enough to send us another copy. We would like to have one for the Department of the Museum Collections and also a copy for the Library.

Many thanks.

Sincerely,

The Editor
The Michigan State College Press
East Lansing, Michigan

AHB:js

Michigan

November 10, 1950

Dear Sir:

We have received the copy of An Introduction to Literature and the Fine Arts which you have sent us.

Since this book contains a number of reproductions of works in our Museum Collections, I wonder if you would be kind enough to send us another copy. We would like to have one for the Department of the Museum Collections and also a copy for the Library.

Many thanks.

Sincerely,

The Editor
The Michigan State College Press
East Lansing, Michigan

AHB:js

Middeldorf

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO
CHICAGO 37 · ILLINOIS
DEPARTMENT OF ART

ART LIBRARY · KRAUSS LIBRARY OF REPRODUCTIONS · SLIDE COLLECTION
UNION CATALOG OF ART IN CHICAGO · EXHIBITION GALLERIES

May 19, 1948.

May 24, 1948

Dear Mrs. Scheuer:

Will you please convey to Mr. Middeldorf the Museum's thanks for sending us the booklet on the German artist Theodor Werner. We are veryglad to have it for our Library. Mr. Barr is at present in Europe but I am certain that he too will appreciate Mr. Middledorf's and the artist's gesture.

Sincerely yours,

Olga Scheuer

(Mrs.) Olga Scheuer
Slide Curator

Secretary to Mr. Barr

Dear Mr. Barr:
Mr. Middeldorf asked me to send you the enclosed

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

Mrs. Olga Scheuer
Slide Curator
The University of Chicago
Department of Art
Chicago 37, Illinois

mc

THE UNIVERSITY OF CHICAGO
CHICAGO 37 · ILLINOIS
DEPARTMENT OF ART

ART LIBRARY · EPSTEIN LIBRARY OF REPRODUCTIONS · SLIDE COLLECTION
UNION CATALOG OF ART IN CHICAGO · EXHIBITION GALLERIES

May 19, 1948.

Dear Mr. Barr:

Mr. Ulrich Middeldorf asked me to send you the enclosed booklet with the artist's compliments.

Very truly yours,

Olga Scheuer

(Mrs.) Olga Scheuer
Slide Curator

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

MIDDLEDORF

THE UNIVERSITY OF CHICAGO

DEPARTMENT OF ART

ART LIBRARY · EPSTEIN LIBRARY OF REPRODUCTIONS · SLIDE COLLECTION

UNION CATALOG OF ART IN CHICAGO · EXHIBITION GALLERIES

December 1, 1947.

this is all taken care of

Dear Mr. Barr:

A friend of mine, Dr. Werner Haftmann (address: (22a) Kalkar/Nd.Rhein, Up Den Orth. Germany, British Zone) wrote me that he has asked your for a number of photographs of Picasso which he needs for a book on modern painting. He seems to be afraid,since he is totally unknown to you that you might hesitate sending him anything. And now he asked me to do a little explaining. Werner Haftmann is an old friend of mine and one of the most reliable and charming persons under the sun. He is uncommonly intelligent, has excellent taste and a great feeling for recent art. He now thinks that it is his mission to re-introduce modern art to Germany. I think that he is the right man to do it. So far he has scattered his efforts in pamphlets and newspaper-articles and he now proposes to write a book on modern painting. From his former productions I would expect such a book to be first rate. Of course, Haftmann who is living somewhere in the country,is totally deprived of any scholarly resources. Hence I feel that it really would be a very important thing if he could be supplied from the outside with photographs. I want to beg you very much to send him either privately or from the Museum any material which you might be able to spare. You would certainly find him a grateful and appreciative person. And you would greatly oblige me, because of my friendship for Werner Haftmann and the great estimation which I have for his character and abilities.

With kindest regards

very sincerely

Ulrich Middeldorf

Ulrich Middeldorf

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

UM:os

Miller (Daniel

THE SPRINGS GENERAL STORE

DANIEL T. MILLER, PROP.

GROCERIES AND MEATS
ICE CREAM — CANDY
WINE — TOBACCO
FEED — GRAIN

ANTI FREEZE — MERCHANDISE
DRUGS AND SUNDRIES
PAINTS — TOOLS
GAS — OIL

September 25, 1950

SPRINGS, EAST HAMPTON, N. Y.
TELEPHONE E. H. 491-R-2

8 - 18 - 1950

MUSEUM OF MODERN ART
11 WEST 53 ST. N. Y. CITY
MR. ALFRED H. BARR , JR.
DEAR SIR :-

Several months ago my neighbor , Mr. Julian Levi , lent me a copy of your book " WHAT IS MODERN PAINTING? " . Being a person of [illegible] I have opened the door to an [illegible] knowledge and understand[illegible] circumscribed life.

I should very much like to purchase a copy of this book if any are still available. [illegible] is the price of it ?

I am gradually acquiring a few paintings for my [illegible] I have one by Julian Levi , one by Francis Dixon , a David Burliuk , and a Jackson Pollock that is - I beleive - one of his very best . And hope to have a really good Marine Painting to hang over the [illegible] if and when I get hold of a few loose bucks again .

Thanking you for " opening the door " for me and surely for many others too , I am , Sir ,

Sincerely Yours

Daniel T. Miller

Dear Mr. Miller:

Thank you for your recent letter to Mr. Barr who has just returned to the city.

I enclose a catalog of the Museum publications. You will find WHAT IS MODERN PAINTING listed on page 6. If you wish to order this book, please send your order with a check or money order to the attention of the Publications Department.

We appreciate receiving such letters as yours from the public. With many thanks, I am

Sincerely yours,

Secretary to Mr. Barr

Mr. Daniel T. Miller
The Springs General Store
Springs
East Hampton, New York

js

Daniel Miller

THE SPRINGS GENERAL STORE

DANIEL T. MILLER, PROP.

GROCERIES AND MEATS
ICE CREAM — CANDY
SODA — TOBACCO
BEER — GRAIN

ANTI FREEZE — KEROSENE
DRUGS AND SUNDRIES
PAINTS — TOOLS
GAS — OIL

SPRINGS, EAST HAMPTON, N. Y.
TELEPHONE E. H. 401-R-2

8 - 18 - 1950

MUSEUM OF MODERN ART
II WEST 53 ST. N. Y. CITY
MR. ALFRED H. BARR , JR.
DEAR SIR :-

Re 8/21

Several months ago my Friend and Neighbor , Mr. Julian Levi , lent me a copy of your book " WHAT IS MODERN PAINTING ? " . Being a person of no artistic training or ability , your book opened the door to an entirely " new world " and gave me enough knowledge and understanding of it to truly broaden and enrich a rather circumscribed life.

I should very much like to purchase a copy of this book if any are still available . Is the color supplement available and what is the price of it ?

I am gradually acquiring a few paintings for my office . I have one by Julian Levi , one by Francis Dixon , a David Burliuk , and a Jackson Pollock that is - I beleive - one of his very best . And hope to have a really good Marine Painting to hang over the Fireplace if and when I get hold of a few loose bucks again .

Thanking you for " opening the door " for me and surely for many others too , I am , Sir ,

Respectfully and Sincerely Yours

Daniel T. Miller

Daniel Miller

SPONSORING COMMITTEE
for the Loan Exhibition of
TWENTIETH-CENTURY AMERICAN PAINTINGS
for the Special Purchase Fund of the
WHITNEY MUSEUM OF AMERICAN ART
10 West Eighth Street, New York, N. Y.

Miller

February 8, 1952

WHITNEY MUSEUM OF AMERICAN ART
TEN WEST EIGHTH STREET-NEW YORK

February 5, 1952

Dear Mrs. Miller:

I do not know anythndertaking I would rather send a check to than the Whitney Museum Purchase Fund. I would like to have tickets for the opening so that I can come and cheer, but may I ask you that my name not be used on the sponsors' list since we have a ruling which advises staff members not to let their names be used as sponsors of exhibitions of contemporary art -- a good rule I think though occasionally as in this case one would like to make an exception.

Good luck for the Fund!

Sincerely,

Alfred H. Barr, Jr.

Mrs. G. Macculloch Miller
President
Whitney Museum of American Art
10 West Eighth Street
New York 11, N. Y.

AHB:mh
encl.

SPONSORING COMMITTEE

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Mr. & Mrs
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Mr. & Mrs. I
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Mr. & Mrs. Jos
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Walt
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Mr. & M
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Mr. & Mrs. John Hay Whitney

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

TEN WEST EIGHTH STREET · NEW YORK

February 5, 1952

sent check 2/8/52

Dear Alfred:

Just for your information, I am sending you a notice about our coming benefit exhibition at the Wildenstein Gallery. Any help you could give us in the way of letting people know about it, would be deeply appreciated.

With all good wishes,

Sincerely yours,

Lloyd

Associate Director

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

LG:FM
Enclosure.

miss McKellar
to Whitney
& resp to Mile G

SPONSORING COMMITTEE

for the Loan Exhibition of

TWENTIETH-CENTURY AMERICAN PAINTINGS

for the Special Purchase Fund of the

WHITNEY MUSEUM OF AMERICAN ART

10 West Eighth Street, New York, N. Y. • SPring 7-0770

1952

On the evening of Wednesday, February 20th, there will be a gala preview of a benefit exhibition generously arranged by Wildenstein and Company in their galleries at 19 East 64th Street, New York. The entire proceeds of this exhibition will be devoted to a special purchase fund to be spent by the Whitney Museum of American Art within a year for works by living American artists. All expenses are being assumed by Wildenstein and Company. The exhibition will consist of seventy outstanding examples of American painting from 1900 to 1952, selected by the art staffs of the following magazines and newspapers: The Art Digest, The Art News, Life, Magazine of Art, The New York Herald Tribune, The New York Times and Time.

As the purpose of this exhibition is one that will appeal to everyone interested in American art today, we invite you to become a patron of the exhibition by purchasing tickets for the preview. If you have friends who would also be interested in becoming patrons, we hope that you will tell them about the exhibition. We feel that this constructive project on behalf of contemporary American art and artists deserves wide support.

Tickets to the preview are five dollars, of which four dollars is a donation deductible from income tax. The attached form gives full details. As the names of patrons are being printed in the exhibition catalogue, we hope to hear from you in the near future.

Miss McKellar
Mr. Whitney
Mrs. H. Hale

November 26, 1951

Dear Dorothy:

I can't apologize for not having written you. The past ten days have been unbelievably frenzied thanks not only to the Matisse orgies but to long meetings in Princeton and the Fulbright.

The important thing I want to tell you is that I finally got Nelson to agree to pay for the Tomlin even though it is in Brzil. I think you and René had already persuaded him to do something but he did not realize the cfitical nature of Tomlin's circumstances. Betty Parsons tells me that Tomlin is definitely much better and will recover. He will be out of the hospital during the first week of December. The price is $1,200 and Betty has volunteered not to take any profit (after all we sold it as we have so many of her pictures).

Philip Johnson decided that he could not afford the big picture which I think is too bad, but $2,700 seems a good deal.

I did not urge the big picture on our Committee because Blanchette has already told Andrew that she has in mind giving her Tomlin to the Museum. Now Nelson has another one and Bill Burden has one of the finest -- all lined up for our collection. Under the circumstances I could not conscientiously propose buying the big one though I guess you would not agree.

The Matisse opening went off fairly well though awkward thanks to the European style of having short speeches in the gallery. The crowds have been very satisfactory. The Symposium was fair, Pach making the best speech, Weber the next pst, Schapiro the longest and least effective (Steichen was sick). This is only my opinion, I don't know what the public thought, Marianne thinks Schapiro was definitely better than Weber, anyway it was a fair enough evening so far as I can make out.

The book should be out about the 5th of December. Jim is doing it for the Tribune, Frankfurter for the Times.

Very much between ourselves I thinkg Eddie would do it better than either of them, but he simply must not be distracted from his novel except when he can take the time to travel about the country with you which, I think, must be really refreshing for him.

I am leaving for Palm Beach to give a lecture and take two weeks idleness tomorrow, Tuesday. I will be staying at

Mr. and Mrs. John E. Fraely
Southlands
215 Peruvian Avenue
Palm Beach, Florida

until the tenth, maybe a couple of days longer.

If this should reach you in time -- I'm afraid it won't -- I do want to urge you to take some time off to rest if you have the chance. I kick myself for not having urged you to do this before when you were in the South West.

At the same time you must count on me to take over the Guggenheim show and as much of the routine as you feel you can trust me with.

We had an exciting meeting of the Committee last Wednesday, Goodyear and Mrs. Lewisohn absent, but the other members all very enthusiastic about the Boccioni and, believe it or not, the three big Matisse reliefs and three or four heads. They were not interested in Tea.

Frua has agreed to send the Picasso at $30,000.

Just between ourselves and this is very private, René thinks Margaret Lewisohn will come through with as much as 5 G for her purchase fund.

I have two or three people whose work seemed good to judge by the photographs at the Fulbright meeting. One of them was Jack Wayne Henderson, 3608 Locust, Kansas City 2, Missouri. He is only 22 but is extraordinarily mature and an interesting figure painter, something that is hard to find these days. I am going to write to ask him to send us some photographs. Two are New Yorkers, Raymond Rocklin, a friend

of Hebold's, the other is Wallace Reiss, 215 Third Ave, New York, an excellent fantastic draftsman.

I will write again from Florida, meanwhile love to you both.

NOV 17

Dear Alfred
We came home
yesterday on a fancy
day coach to see
"Mid America" show
at Nelson Gallery -
To Albuquerque
tonight - address
for c. 5 days
c/o Jane Breger
1113 Candelaria Rd
Albuquerque NM

Miss Dorothy Miller
c/o Mr. Lorser Feitelson
410 South Ardmore Ave
Los Angeles 5, California

AHB:mh

M. MILLER

THE
NEW

3rd STREET
CLE 5-8900
, NEW-YORK

Hotel Muehlebach
KANSAS CITY 6, MISSOURI

NOV 17

Dear Alfred

We came in here yesterday on a fancy day coach to see "Mid America" show at Nelson Gallery — To Albuquerque tonight — address for c. 5 days

c/o Jane Burger
1113 Candelaria Rd
Albuquerque NM

Tell Jerm
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come

M. MILLER

THE M
NEW Y

d STREET
E 5-8900
NEW-YORK

Hotel Muehlebach
KANSAS CITY 6, MISSOURI

I feel very far away & cut off from everything, Eddie is OK – so am I, just suspended in mid air –

Do wish I had not had to miss everything – the opening, the party, the symposium –

Going to Los Angeles next – address will

delle

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Tell Lorrie
& Ku

M. MILLER

THE MUSEUM OF MODERN ART

NEW

T. 53rd STREET
CIRCLE 5-8900
ART, NEW-YORK

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He care Lorser Feitelson -
410 South Andmore Ave
L. A. 5 - (that is after Albuquerque)
Then S. Fran -
c/o Thos. J. Mulgy.
Cal. Pal. of the Legion of Honor -
but I'm not sure of dates - will let Sara Mayo know later -
Do hope to heaven things aren't going wild around the museum -
Best love XXX

Tell Lorser & ...

M. MILLER

THE MUSEUM OF MODERN ART

NEW YO

STREET
5-8900
EW-YORK

Hotel Muehlebach

KANSAS CITY 6, MISSOURI

Important reminder

a copy of Matisse book must be sent (or a sewn, unbound copy) by hand just as soon as poss. to Mrs. Kelly Rosenbaum, Herald-Tribune. to follow up Storms' talk w. her. She promised to send out for review in late Nov. if she could. Betty Ch knows this (over)

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M. MILLER

THE MUSEUM OF MODERN ART

NEW YORK

11 WEST 53rd STREET

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Raymond Rochlin
(Nebelle)

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3608 Locust
Kansas City 2.
22 yrs - Masters

Wallace Rios
26 215 3rd Ave
Inf. Henry Rosa
Jim Lin & group

M. MILLER

THE MUSEUM OF MODERN ART

NEW YORK

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

Dear Alfred,

The Kahnweiler photograph of the Museum's new Gris came in last week. I'm delighted to have it for the show - its beautiful and beyond that a perfect demonstration piece for cubist p.c.

Dorothy Dudley has already given instructions to Lerondelle in Paris for the shipment of French loans for the show. I hope, in the interest of time that the Gris can be included in the shipment. Unless you have special reasons for sending all the Museum purchases in one lot, Lerondelle could collect the Gris at the same time he picks up the other collage loans.

I just missed Tonnelli both timesthat he came to the Museum. Jim said that he was very rushed on his visit here and may well have forgotten about the collage. But we cabled today for the photograph of the Carra.

Jim and Dorothy have probably written you at length about the Life symposium. You were much missed, and I think you might have enjoyed it just for the exercize of wits. I was unexpectedly fascinated by it as a situation. I've never seen so many different temperaments demonstrate their singular Virtues and Qualities so clearly and collaboratively. (Taylor and Frankfurter excepted). I'm not so sure about how modern art will come out, but Davenport seemed very equitable and trustworthy.

It was good to hear that you had a spell of rest and grandeur in Venice in Edgar's borrowed palace. Ihope that you are quite restored.

All best to you both,

Margaret

Tell Lerondelle & Kahnweiler to be ahead of

June 24, 1948 - our first nice hot humid summer day

THE MUSEUM OF MODERN ART
NEW YORK 19

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

June 2, 1948

Dear Alfred:

It was wonderful of you and Marga to have gone to all the trouble about the Italian collages. I won't make any decisions until Toninelli comes. Of course I would love to have the Soffici, if only to have a "human architect" in my lenders list.

I am glad to hear that you had the same impression of the Boccioni collages which I had from the photographs - that they are fine as Boccionis, but not very interesting as collages. The Carra on the other hand does seem a development of the technique in its combination of layers of paper and layers of washes. It has an interesting relation to certain post-war papiers collés of Braque which I have never seen reproduced.

To continue with these rather dry art historical connections, a Baader collage which just came from Germany with the Hannah Hoch loans is very clearly influenced by Marinetti's big typographical Parolibera collages & poems.

The Old Howard is not only hopping, but is surely on the skids. We now have a house organ with "alumni" notes and such jokes as "Where is the barnyard exhibition?" - a recent front desk inquiry.

With fondest regards to you both,

Margaret

Mr. Alfred H. Barr, Jr.
American Express
Venice
ITALY

MM:ab

Miss Margaret Miller

Rome, May 22, 1948

Dear Margaret,

Here is the photograph of the Boccioni collage of 1914 called LINES OF FORCE OF A HEAD ~~XOxxXOX~~ 30 x 30 cm.. It belongs to the Museo Civico d'Arte Moderna in Milan should you want to borrow it.

Toninelli will cross on the boat with Soby arriving June 8th. He can tell you how to borrow it if you want it. It's a savage image, a collage mostly newspaper used as surface for painting.

Sincerely

THE MUSEUM OF MODERN ART

NEW YORK

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

May 12, 1948

Dear Alfred:

In Jim's letter from Rome he mentioned that you had run across some collages in your travels. I don't like to plaque you with details when you are so much on the run, but I can't resist asking if you have run across one Carra collage which impressed me very much when I saw it in the Carrieri dummy.

It conatained an Ucello-like horse cut in silhouette from newspaper, toned considerably with ink washes and spatters. The name J O F F R E in stencil letters appeared somewhere. It was dated 1915 but no collection was listed. I'm anxious to reproduce it in the catalog. If you have any suggestions as to how to get a photograph of it, could you send me a scribble by air-mail?

By virtue of the latest change in the exhibition schedule the exhibition will now open September 21, with a catalog deadline at the end of June, hence the haste, instead of the following month.

Dorothy gave me your Paris Bulletin to read which I enjoyed very much - and of course was beside myself with curiosity about the Gris. But I can wait to hear about that until later.

I wish you all, four big beautiful American breakfasts

All best

Margaret M.

note Tosinelli, & carbon and M.M.
May 20

MILLER Co.

SEE HITCHCOCK OR
TREMAINE or loans-out,
MONDRIAN. or Rockefeller.n

Miller
(Picasso)

January 24, 1949

Dear Mrs. Miller:

You are right, Picasso's painting Ma Jolie is in the collection of the Museum of Modern Art, but we are not considering selling it!

For your information I enclose a list of available color reproductions; if you care to order any of them, or if you wish further information about them, won't you write to the attention of our Publication Sales Department.

Sincerely,

The Museum Collections

Mrs. Ralph Miller
63 Chestnut Street
Ware, Massachusetts

ob
enclosure

AN

Mrs. Ralph Miller
63 Chestnut Street Ware, Massachusetts

January 21, 1949

Museum of Modern Art
11 West 53rd Street
New York City.

Dear Sirs:-

Life Magazine says that you have Picasso's "Ma Folie". Is the original for sale and if so, for how much?

Will you please write me also about prints. Are they available? Sizes? Prices?

Sincerely yours,
Mrs Ralph Miller

MILLMAN

see Chicago

Mrs. Biesel

THE MINNEAPOLIS INSTITUTE OF ARTS
MINNEAPOLIS 4, MINNESOTA

Russell A. Plimpton, Director

December 30, 1949

Dear Alfred:

I am, of course, very sorry that we cannot include any of your Cezannes in our exhibition, THE ART OF CEZANNE, which we are organizing in honor of our recent purchase, CHESTNUT TREES, JAS DE BOUFFAN, formerly in the Frick collection.

However, I am well aware of the demands on you collection, especially at this time. I know that you want to have your large works at the museum during the 20th Anniversary year. Hope for better luck next time. Best wishes for the new year.

Sincerely,

Richard S. Davis
Senior Curator

RSD/mm

Mr. Alfred H. Barr Jr.
Division of the Museum Collections
Museum of Modern Art
11 West 53rd Street
New York 17, New York

cc: Mr. William A. M. Burden

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

DL = Day Letter
NL = Night Letter X
LC = Deferred Cable
NLT = Cable Night Letter
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Dec. 22, 1949

RICHARD S. DAVIS,
MINNEAPOLIS INSTITUTE OF ARTS,
MINNEAPOLIS, MINN.

GREATLY REGRET WE CANNOT LEND YOU ANY OF OUR MOST IMPORTANT PICTURES DURING CURRENT SEASON. SUGGEST YOU BORROW CEZANNES FROM METROPOLITAN CHICAGO OR SOME MUSEUM NOT SUFFERING FROM A TWENTIETH ANNIVERSARY. GOOD LUCK AND MERRY CHRISTMAS.

ALFRED H. BARR JR.
MUSEUM OF MODERN ART

COLLECT

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE COMPANY WILL RICHARD S DAVIS

MINNEAPOLIS INSTITUTE OF ARTS=131 736=

Mr. Richard S. Davis
Senior Curator
The Minneapolis Institute of Arts
201 East Twenty-fourth Street
Minneapolis 4, Minnesota

AHB:js

cc: Mr. William A. M. Burden
Miss Dorothy Miller

CLASS OF SERVICE

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WESTERN UNION

1201

W. P. MARSHALL, PRESIDENT

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RCWUB100QDY=..TX

WUB100 DL PD=MINNEAPOLIS MINN DEC 22 1146A=

ALFRED H BARR JR=MUSEUM OF MODERN ART=

COMPLETELY UNDERSTAND WHY YOU AND BOARD FEEL RELUCTANT TO LEND CEZANNE BATHER DURING TWENTIETH ANNIVERSARY YEAR HOPE YOU WILL BE WILLING TO SUBSTITUTE ONE OF YOUR STILL LIFES PREFERRABLY STILL LIFE WITH APPLES YOUR CATALOG 131 VENTURI 736 WOULD SINCERELY APPRECIATE LOAN OF SUCH QUALITY OUR ACQUISITION MAKRS IMPORTANT MILESTONE IN THIS AREA HOPE TO HEAR FROM YOU SOON REGARDS AND SEASONS GREETINGS=

RICHARD S DAVIS
MINNEAPOLIS INSTITUTE OF ARTS=131 736=

THE COMPANY WILL

We, of course, pay all expenses connected with packing, shipping, and insurance. We would need the loan as soon after the first of the year as possible, in order to install it in our newly-decorated special exhibition gallery before the opening on January 7. We will return it promptly after the close of the exhibition on February 5.

You will [illegible] that we are planning a symposium on Cezanne's [illegible] and other speakers recruited from the ever-growing [illegible], and other nearby colleagues.

I shall [illegible] answer.

Sincerely yours,

Mr. Alfred H. [illegible]
Senior Curator
Division of the Visual Collections
The Museum of Modern Art
New York 19, New York

Richard S. Davis
Senior Curator

Enclosed

Mr. Richard S. Davis
Senior Curator
The Minneapolis Institute of Arts
201 East Twenty-fourth Street
Minneapolis 4, Minnesota

AHB:js

cc: Mr. William A. M. Burden
Miss Dorothy Miller

THE MINNEAPOLIS INSTITUTE OF ARTS

201 EAST TWENTY-FOURTH STREET • BRIDGEPORT 4256

MINNEAPOLIS 4, MINNESOTA December 19, 1949

Dear Dick:

I wish you wouldn't ask for our Cézanne, The Bather. This is our twentieth anniversary year and we are doing everything we can to keep our most important paintings on view in our own galleries. Can't you find a Cézanne figure piece somewhere else?

Aside from our own need of the picture, our Committee is extremely reluctant to lend our large paintings because of the serious record of damages we have sustained in recent months.

Sincerely,

s/ Alfred Barr

Mr. Richard S. Davis
Senior Curator
The Minneapolis Institute of Arts
201 East Twenty-fourth Street
Minneapolis 4, Minnesota

AHB:js

Hunn (Davis)

cc: Miss D. Miller

THE MINNEAPOLIS INSTITUTE OF ARTS

201 EAST TWENTY-FOURTH STREET • BRIDGEPORT 4256

MINNEAPOLIS 4, MINNESOTA

December 15, 1949

Dear Alfred:

We are organizing an exhibition called THE ART OF CEZANNE, scheduled to open January 7, on which date we are planning to announce our acquisition of Cezanne's painting of CHESTNUT TREES, JAS DE BOUFFAN, formerly in the Frick Collection.

This will be the first exhibition of its kind in the northwest, and naturally, we hope to make it a successful one, by including a carefully-selected group of oils of top quality from such institutions as the Phillips Gallery, the Art Institute of Chicago, etc.

Therefore, we hope that you and your Board will give favorable consideration to our request for the loan of your Cezanne painting, THE BATHER. We realize that this is asking for one of your most important paintings; however, we hope that you will be as generous as you have been with us in the past.

Ins. $40,000 (n/49)

We are especially desirous of including at least one painting of this subject. As you know, the large group compositions of the same subject are not available for loan exhibitions. Consequently, we hope that you can help us.

We, of course, pay all expenses connected with packing, shipping, and insurance. We would need the loan as soon after the first of the year as possible, in order to install it in our newly-decorated special exhibition gallery before the opening on January 7. We will return it promptly after the close of the exhibition on February 5.

You will be interested to know that we are planning a symposium on Cezanne's contribution, with Tselos and other speakers recruited from the ever-growing staff of the University of Minnesota, and other nearby colleagues.

I shall be anxiously awaiting an answer.

Sincerely yours,

Richard S. Davis
Senior Curator

Mr. Alfred H. Barr
Junior Director
Division of the Museum Collections
The Museum of Modern Art
New York 21, New York

RSD/ral

Munn (Davis)

cc: Miss D. Miller
Miss Dudley
Mr. Barr - Vermont

August 19, 1949

Dear Mr. Davis:

Mr. Barr has asked me to reply to your letter of August 12, which was forwarded to him in the country.

Unfortunately, we will not be able to lend either of the Lehmbrucks you mention; they are far too fragile. The figure Standing Youth was transported at one time and suffered serious damages. However, Mr. Barr suggests the loan of our bronze Standing Woman, which is illustrated on page 244 of the catalog Painting and Sculpture in the Museum of Modern Art. Won't you let us know if this would serve?

Mr. Barr mentions too the possibility of your borrowing the bronze cast of the Kneeling Woman which he believes is in a western museum. Professor Charles Kuhn at Harvard would undoubtedly know the whereabouts of the piece.

Miss Dorothy Miller will return to the museum August 29; she will be glad to make whatever arrangements you decide upon.

Sincerely,

s/obragazzi

Mr. Richard S. Davis, Senior Curator
The Minneapolis Institute of Arts
201East 24 St.
Minneapolis 4, Minnesota

ob/b

Copied for Mr. Barr
Miss Miller

THE MINNEAPOLIS INSTITUTE OF ARTS
201 East Twenty-Fourth Street BRidgeport 4256
MINNEAPOLIS 4, MINNESOTA

August 12, 1949

Dear Alfred:

As Andrew Ritchie may have told you, I have been hoping for some time to hold a large exhibition of sculpture and am now organizing just such an exhibition called MASTERPIECES OF MODERN SCULPTURE for the period of November 1 to December 11.

I hope to make this an exhibition of national importance by bringing together fifty great examples of sculpture, regardless of country of origin, date, material or dimensions, from American collections. Museums like St. Louis and Kansas City, the Fogg, etc., have already promised to lend outstanding works. Some of these I have already lined up. I would now like to request the loan of one of your great Lehmbrucks. I would appreciate having either THE KNEELING WOMAN or THE STANDING YOUTH.

I realize that this is asking you to ship a very large and important piece. However, I feel that a Lehmbruck is essential to such a show, which will include Rodin's JOHN THE BAPTIST, Maillol's THREE GRACES, Renoir's VENUS (life-size) and Barlach's MAN WITH THE SWORD.

We naturally expect to pay all expenses in connection with packing, shipping and insurance, and will be called to arrange shipment by any means which you prefer.

I do hope that you and the trustees will give this request favorable consideration. I shall be expecting to hear from you at your earliest convenience.

Sincerely yours,

S/ Dick Davis

RSD/j

Richard S. Davis
Senior Curator

Mr. Alfred H. Barr, Jr.
Director, Division of the Museum Collections
Museum of Modern Art
11 W. 53rd St.
New York, New York

Copied for: Mr. Barr ✓
Miss Miller

MINTY

THE MUSEUM OF MODERN ART

Date August 25, 1947

To: Mr. Barr
Miss D. Miller

From: OBragazzi

Re: John Minty

An artist by the name of Harvey (55 Rutgers Street, Apt. 21, NY) called this morning. He is acting as a sort of agent for John Minty, who has been here in New York for a while, but now has had to return to British Honduras because of difficulties his family is in. Most of his paintings of the past several years are here with Mr. Harvey or just arriving from Honduras. Maynard Walker has been much interested and either has or will speak to you about it, Alfred. Mr. Harvey felt that since the Museum was at one time interested enough in Minty to purchase one of his drawings that his latest work might also be of interest to us. I only told him that I would relay the message.

(The above-mentioned drawing was just put into the Study Collection this past Spring)

Sent
Rec'd
Before Nov 2

MIRAVITLLES

Sculptor:
Rebull

45 years
(monument to Machado)
Before May 22

all dolls made by him
group of 3 acrobats
behind carrousel

Dear Señor Mir

about the poss
Cirici Pellice

ease so that
text, which I
pared.

us?

and address c
the copy of h
to send me hi

of our being able to publish the book,
venture since the volume is a pretty specialised study.

However, I hope we may be able to work out a plan.

Sincerely,

/S/ Alfred H. Barr, Jr.

Señor Jaume Miravitlles, Director
Spanish Information
35 West 53 Street
New York 19, N. Y.

AHB/ob

MIRAVITLLES

CC: MR. WHEELER

JAUME MIRAVITLLES,
(catalan)
1 West 30 Street.

MIRO
DALI
CASALS
MALLOL
REBULL
HUGUE
CLARA
CASANOVAS
VILADOMAT
FENOSA
GARGALLO

the copy of his book to him. Perhaps you would be kind enough to send me his name and address again.

Let me say at this time that there is no certainty of our being able to publish the book, which would be a costly venture since the volume is a pretty specialised study.

However, I hope we may be able to work out a plan.

Sincerely,

/S/ Alfred H. Barr, Jr.

Señor Jaume Miravitlles, Director
Spanish Information
35 West 53 Street
New York 19, N. Y.

AHB/ob

MIRAVITTLES

CC: MR. WHEELER

June 5, 1947

Dear Señor Miravittles:

I have had a chance now to talk to Mr. Wheeler about the possibilities of publishing an American edition of Cirici Pellicer's Picasso-antes de Picasso.

Neither Mr. Wheeler nor I read Spanish with any ease so that we would much prefer to look through the French text, which I believe Señor Cirici Pellicer has already prepared.

Would it be possible to have this text sent to us?

Through my own carelessness I returned the name and address of Señor Cirici Pellicer's cousin when I returned the copy of his book to him. Perhaps you would be kind enough to send me his name and address again.

Let me say at this time that there is no certainty of our being able to publish the book, which would be a costly venture since the volume is a pretty specialised study.

However, I hope we may be able to work out a plan.

Sincerely,

/S/ Alfred H. Barr, Jr.

Señor Jaume Miravitlles, Director
Spanish Information
35 West 53 Street
New York 19, N. Y.

AHB/ob

MiRaVilles

Languages: English, French, Spanish, Catalan: fair knowledge of Portuguese

Organized in Paris, at the Musée de Jeu de Paume, the exhibition "Art Catalan".

Published, in collaboration with Zervos, a volume on Catalan art. Also a volume entitled "Thirty-three Catalan Painters". Author of "Geography Versus Geopolitic", with a separate chapter devoted to the American continent.

Was at one time Secretary of Propaganda for the Catalan Government (Barcelona)

In Mexico, was Director of Publicity for a commercial organization.

Was Editor-in-Chief of architectural review, published in spanish, called "Construcíon" . Also published articles on inter-American transportation..

Broadcasts once a week in Spanish under the auspicies of the State Department on the cultural and social life in the United States.

Is at present directing the information service for Latin-American countries at the Belgian Information Center. Is also Editor of the magazine "Belga", published for distribution in South America.

Mock

Dear Alfred,

This will introduce Paolo Soleri and his wife, Collie, friends of mine who are in transit from Arizona to Italy.

He is a graduate of the University of Turin who has been in this country two or three years, with Frank Lloyd Wright (the first Italian apprentice), and more recently, building on his own an extraordinary little house in the desert. Perhaps you will have noticed his bridge project toward the end of my new book. To me his work seems exceptionally promising, and I think

the Museum should keep an eye on him. Ask him to show you his sketch-books.

Paolo is acquainted with Edgar, but on the chance that Edgar may be out of town when they arrive, I'm anyway giving them this letter to you.

Do remember me to Marga,

Fondly,

Betty Mock

March tenth

Mock

COLLEGE OF ENGINEERING
SCHOOL OF ARCHITECTURE

THE UNIVERSITY OF OKLAHOMA

NORMAN · OKLAHOMA December 29, 1948

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

Dear Prof. Goff:

I can recommend Elisabeth Mock without hesitation for the position which you mention, insofar as I can understand it from your very brief letter. She has an excellent mind, a wide, first-hand experience, not so much of the practice of architecture as of its criticism, recent history, and above all of its relation to the public. She is a good scholar and an excellent writer - serious, deeply concerned with social values, but at the same time gay and alert in personality.

I could give you more specific answers if your questions were more specific.

Bruce Goff, Chairman
School of Architecture

Sincerely,

December 27, 1948

BG/em

Prof. Bruce Goff, Chairman
School of Architecture
The University of Oklahoma
Norman, Oklahoma.

AHB:kg

COLLEGE OF ENGINEERING
SCHOOL OF ARCHITECTURE

THE UNIVERSITY OF OKLAHOMA
NORMAN · OKLAHOMA

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

Dear Mr. Barr:

Elizabeth Mock is considering a position as Librarian-teacher on our staff of the School of Architecture at the University of Oklahoma and has given your name as a reference.

We would appreciate a few lines about her from you.

Sincerely

Bruce Goff

Bruce Goff, Chairman
School of Architecture

December 21, 1948

BG/pm

MoD. ART ANNUAL

cc: Miss D. Miller
Miss Chamberlain

April 7, 1950

Dear Miss Cherniavsky:

We have your letter of March 16 about the MODERN ART ANNUAL and of course will be delighted to send you whatever information we can.

I enclose a listing of the painting, sculpture and drawing acquisitions made from September first, 1949 to the present, and will send later a list of those works acquired from now to June. Also enclosed are the pertinent press releases. We will be glad to supply photographs if you will let me know what you want. We can either sell them to you at 75 cents each (plus a publication charge for the ones used in your annual) or, if you'll promise to return them, we can lend them to you until after your publication date.

There are, however, one or two questions that have occurred to us in relation to the MODERN ART ANNUAL. Though we assume that you plan to cover the period September through June, we would like to point out that our activities do not halt during the summer, but run roughly from July first through June 30. Do you intend to disregard the summer months?

period Sept thru June only to be covered — we may include anything we have for summer mos.

Also, as you know, the museum acquisitions are by no means limited to painting and sculpture. Although the attached list includes drawings, I have not indicated some 200 graphic works acquired since last September. Do you plan to make any mention of other art fields, such as photography (we've recently acquired a number of Stieglitz and Atget prints which are now being exhibited), architecture and industrial design objects, and films? Would you like a complete list of the prints, or perhaps just a few of the most important?

only using pep-se-dy-graphics

I look forward to hearing from you.

Sincerely yours,
s/Olive Bragazzi

Miss Sally Cherniavsky, Secretary
MODERN ART ANNUAL
38 East 57 Street
New York 22, New York

Kandinsky: The Black Circle (Schwarze Bestimmung). 1924. Acquired through the Lillie P. Bliss Bequest

ACQUISITIONS MADE FROM SEPTEMBER 1, 1949 to APRIL 1, 1950

Painting - Sculpture - Drawing

Beckmann: Still Life with Candles. 1949. oil. Purchase Fund

Belling: Alfred Flechtheim. 1927. bronze. Gift of Curt Valentin

Bérard: Costume Studies for the Madwoman of Chaillot. 1945. brush and ink. Gift of Walter Allner

Boccioni: Muscular Dynamism. 1913. charcoal. Purchase Fund

Brauner: Pantacular Progression. 1948. encaustic. Gift of Mr. and Mrs. John de Menil

de Chirico: Sacred Fish. 1917? oil. Acquired through the Lillie P. Bliss Bequest

Darie: Composition in Red. 1946. gouache, ink, wax. Gift of ~~Mrs.~~ Renée Spodheim

Ernst (Jimmy): A Time for Fear. 1949. oil. Purchase Fund

Fontana: Crucifix. 1947. ceramic. Purchase Fund

Gatch: Battle Wagon. 1946. oil. Gift of Mrs. Charles Suydam Cutting

Giacometti: City Square. (la Place). 1948. bronze. Purchase Fund

Glasco: Big Sitting Cat. 1949. ink. Purchase Fund

Graves: Bat Dancing for a Slug. 1943. gouache. Given anonymously

Greene: Execution: First Version. 1948. oil. Purchase Fund

Guttuso: Melon Eaters. 1948. oil. Purchase Fund (by exchange)

" Bull. 1949. wash drawing. Purchase Fund

" Mine Car. 1949. " " "

Gwathmey: ~~Banjo Player~~ Folk Song. 1947. ink drawing. Purchase Fund

Junyer: Figures for a Corner. 1948. ~~ink.~~ pencil and gouache Gift of Mrs. Alma Morgenthau

Kandinsky: Landscape with Poplars. 1911. oil. Acquired through the Lillie P. Bliss Bequest

Excerpt from Minutes of April 10, 1950 Committee meeting. Sally will check w. Dwyte for prints they're interested in. SB

Kandinsky: The Black Circle (Schwarze Beziehung). 1924. watercolor. Acquired through the Lillie P. Bliss Bequest

Klee: Lady Bell-Tone Bim. 1922. ink. Acquired through the Lillie P. Bliss Bequest

Léger: Design for setting for CREATION OF THE WORLD (Ballet Nègre). 1922. pencil. Gift of John Pratt

Leonid: Malamocco. 1948. oil. Purchase Fund

Lepri: Banquet. 1945. gouache. Gift of Mr. and Mrs. John de Menil

Macdonald Wright: Synchromy. 1917. oil. Given anonymously

Marini: Portrait of Lamberto Vitali. 1945. bronze. Acquired through the Lillie P. Bliss Bequest

Marini: Horseman. ink and gouache. Purchase Fund

Martini: Daedalus and Icarus. 1934-35. bronze. Purchase Fund

Masson: Meditation on an Oak Leaf. 1942. tempera, pastel and sand. Given anonymously

Matisse: Flowers. 1947. brush and ink. Mrs. John D. Rockefeller, Jr. Purchase Fund

Modigliani: Reclining Nude. 1918? oil. Mrs. Simon Guggenheim Fund

Mondrian: Color Squares in Oval. 1915. oil. Purchase Fund

Morandi: Still Life. 1938. oil. Purchase Fund

Motherwell: Western Air. 1946-47. oil. Purchase Fund (by exchange)

Picasso: Casket, Cup and Apple. 1909. wash drawing. Gift of Justin K. Thannhauser

Picasso: Harlequin. 1915. oil. Acquired through the Lillie P. Bliss Bequest

" Still Life with Mandolin. 1938. oil. Gift of Vladimir Horowitz

" Seated Bather. 1929. oil. Mrs. Simon Guggenheim Fund

Pollock: Nol. 1948. oil. Purchase Fund

van Rogger: Descent from the Cross. 1946-48. oil. Given anonymously

Roszak: Spectre of Kitty Hawk. 1946-47. welded and hammered steel, brazed with bronze and brass. Purchase Fund

MODERN ART ANNUAL

AHBarr jr

EDITORIAL ASSOCIATES: Robert Motherwell, Ad Reinhardt

DOCUMENTATION: Bernard Karpel (Librarian, Museum of Modern Art)
PHOTOGRAPHY: Aaron Siskind SECRETARY: Sally Chernivsky

Rouault: Clown. c.1907. oil. Gift of Vladimir Horowitz

Schmid: Portrait of Father D'Arcy. 1948-49. mosaic and modeled fresco. Gift of Mrs. Charles Suydam Cutting

Schmid: Study for the Portrait of Father D'Arcy. 1948. ink. Gift of Mrs. Charles Suydam Cutting

Schmid: Portrait Sketch of Father D'Arcy. 1948. pencil. Gift of Mrs. Charles Suydam Cutting

Schmidt-Rottluff: Landscape with Tower. 1922. watercolor. Purchase Fund

Schwitters: Picture with Light Centre (Bild mit heller Mitte). 1919. paper collage and oil. Purchase Fund

Severini: Dancer. 1913? crayon. Given anonymously

Viani: Torso. 1945. marble. Purchase Fund

Vlaminck: Still Life. 1913-14. watercolor and gouache. Gift of Justin K. Thannhauser

Vespignani: Prison Scene. 1949. pen and ink, wash. Purchase Fund

" Hanged Man. 1949. " " " "

Mondrian: Victory Boogie-Woogie. 1943-44 (unfinished). oil and scotch tape. Lent by the Miller Company Collection "Painting Toward Architecture", Meriden, Connecticut

Very sincerely yours,

Sally Chernivsky

Sally Chernivsky
Secretary

Sally Fy se pun To dr? photos?

Sept. 1949 to present (where, now?)

Please [illegible] to Sally Chernivsky

4/10/50 OB

PUBLISHED: Wittenborn, Schultz, Inc. 38 East 57th Street, New York 22, N. Y. Plaza 5-8890

MODERN ART ANNUAL

A.H. Barr Jr

EDITORIAL ASSOCIATES: Robert Motherwell, Ad Reinhardt

DOCUMENTATION: Bernard Karpel (Librarian, Museum of Modern Art)

PHOTOGRAPHY: Aaron Siskind SECRETARY: Sally Cherniavsky

March 16, 1950

Museum of Modern Art
11 West 53 street
New York 19, N. Y.

Gentlemen:

Enclosed is a statement indicating the scope and intent of the MODERN ART ANNUAL which will be published this fall. Primarily concerned with the contemporary in painting and sculpture, the Annual will be an objective summary of the exhibition season in New York and of the modern arts in America.

It is essential that such a contemporary review contain information concerning acquisitions of modern works of art by outstanding museums and collections during the year 1949-1950.

May we request your cooperation in forwarding to us details of such acquisitions accompanied, if possible, by a photograph or other reproduction. If the acquisition has been discussed in a publicity release, museum bulletin or article, such documents would be a welcomed supplement.

With appreciation for your cooperation and continued information on this subject, I am

Very sincerely yours,

Sally Cherniavsky

Sally Cherniavsky
Secretary

only Pty. Sc. prints + dr? photos?
Sept. 1948 to present
(Volume, 1950??)

Please reply to: Sally Cherniavsky

PUBLISHERS: Wittenborn, Schultz, Inc. 38 East 57th Street, New York 22, N. Y. PLaza 3-8890

THE MUSEUM OF MODERN ART

Date May 23, 1951

The **MODERN ART ANNUAL** will document modern art as it happens and will appear in the fall of each year. Since it is not concerned with all contemporary art but only with what is specifically modern, the annual will be critical and selective.

The **MODERN ART ANNUAL** plans to review the painting and sculpture exhibitions of each season in New York, along with art events of significance in America. Installation shots of current shows taken by its own staff, numerous reproductions, reviews of museum exhibits and acquisitions of modern works, detailed records of galleries displaying twentieth century artists, a list of modern art schools and similar material will be featured in the anuual.

The **MODERN ART ANNUAL** will devote space to documents that might otherwise be lost, or allowed to exist in ephemeral form only. Introductions to catalogues, brief essays, biographical commentary and relevant texts will be compiled for convenient reference. In addition, an extensive report will be made of all publications on modern art, both domestic and foreign.

The **MODERN ART ANNUAL** numbers on its staff three artists who exhibit regularly and are represented in various museums and private collections: *Robert Motherwell*, Painter and Editor of the "Documents of Modern Art," *Ad Reinhardt*, Painter and Assistant Professor of Art, Brooklyn College, *Aaron Siskind*, Photographer and Teacher. *Bernard Karpel* is the Librarian of the Museum of Modern Art.

The **MODERN ART ANNUAL,** covering the season of September 1949 to June 1950, will appear the following October. The format will be 7½ x 10 inches, 144 pages, with approximately 100 illustrations. All material received for documentation and reproduction purposes will be appropriately credited.

The **MODERN ART ANNUAL** will be published by Wittenborn, Schultz, Inc., 38 East 57th Street, New York 22, N. Y. Tel.: PLaza 3-8890.

Approximate price $2.50.

THE MUSEUM OF MODERN ART

Date May 23, 1951

To: Mr. Andrew C. Ritchie
Miss Margaret Miller

Re: Modigliani Portrait

From: Alfred H. Barr, Jr.

Dear Andrew and Margaret:

Would you take a look at this photograph and give me your opinion which I can forward confidentially to Heinrich Schwarz of the Museum of Art, Rhode Island School of Design. I attach his letter. If you prefer to write to him directly please do so.

MoE

MoE

THE MUSEUM OF MODERN ART

Date October 26, 1949

To: Mr. Bernard Karpel

From: Mr. Alfred Barr

Re: Books from Mr. Moe

Dear Bernard:

Here are two Latin American books that Mr. Moe has sent over to the Library. Won't you please be sure to acknowledge them carefully.

Mr. Henry Allen Moe
John Simon Guggenheim Memorial Foundation
551 Fifth Avenue
New York 17, New York

AHB/ob

(dictated by Mr. Barr but
signed in his absence)

MoE

OFFICE OF THE SECRETARY GENERAL CABLE ADDRESS - GUGGEMORA -

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

551 FIFTH AVENUE - NEW YORK 17 - N. Y.

July 1, 1949

July 13, 1949

Dear Mr. Moe:

Many thanks for the books. Some of them will be useful for the Library; some we will send abroad to needy European libraries.

We are very glad to have them. I hope you will send us more!

I hope you have a good and restful summer.

Sincerely yours,

Mr. Henry Allen Moe
John Simon Guggenheim Memorial Foundation
551 Fifth Avenue
New York 17, New York

AHB/ob

(dictated by Mr. Barr but signed in his absence)

OFFICE OF THE SECRETARY GENERAL

CABLE ADDRESS · GUGMEMORA

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

551 FIFTH AVENUE • NEW YORK 17 • N • Y •

July 1, 1949

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

Dear Mr. Barr:

You will remember that I once asked you if you wanted me to send you any books on art, however junk-y, that I might get in the course of business; and you said "yes". A few are going to you by book postage, and I shall not mind if they go into your waste basket. I can't bear to throw away books without trying to find if they are of any interest to someone else. Please don't bother to acknowledge this, or them.

Sincerely yours

Henry Allen Moe

M:dml

2.

COPIED FOR: Mr. McCray Mr. Soby
Miss Courter Miss Ulrich
Mr. Barr

Moe

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

551 Fifth Avenue - New York 17 - N. Y.

March 3, 1949

Mr. Monroe Wheeler
Director of Exhibitions and
Publications
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Monroe:

You certainly do produce fine printing!

I have just leafed through Teaching Portfolio No. 1 and shall study it further. This note is to say that the appearance is truly fine, and to thank you for sending me a copy.

Sincerely yours,

/s/

Henry Allen Moe

Moggian (See Viani also)

December 20, 1949

Dear Mr. Moggian:

Thank you for the courtesy of your call. I am happy to enclose a courtesy card which I hope you will use during your stay in New York.

In the Museum you will find on view the Torso by Viani which has recently been purchased by the Museum.

Faithfully yours,

Mr. Aldo Moggian
Hotel Taft
7th Avenue and 50th Street
New York, New York

MOHOLY-NAGY
(his friend)

Sono un'amico di VIANI,
che ero venuto a portarle i
suoi saluti. —
Mi fermo fino a Lunedì
26/12/49 Aldo Moggian all'Hotel TAFT
Saluti ed auguri
Room 657

9

MOHOLY-NAGY
(his friend)

Important.
Mr. BARR.

Dec. 27.
2.15
BW

MOHOLY-NAGY
(his friend)

12/19

this gent is a friend of Viani's, wants to see you. Speaks almost no English. staying at Taft Hotel. Want to telephone him?

O.

MOHOLY-NAGY
(his friend)

SEE McLOUGHLIN

Gowitt Teachers Ken Woodbury

U. N. Model

Mondrian

R. d'Harnoncourt

THE MUSEUM OF MODERN ART

cc: D Miller

Date April 4, 1951

To: (Files)

Re: Mondrian collector

From: Alfred Barr

The name of the Dutch collector of Mondrian who seems to have quite a lot of them is S. B. Slijper, Blaricum.

Gerald Fell
Princeton
(under schools)

go with Teachers ten Wordings

U. V. Model.

Mondrian

Rh. d'Harnoncourt.

René – wire agreed with slight misgivings to submit a Mondrian to Th. Greene's jumblings Friday. Here's nothing – and here's some letters for your amusement – A.

Gail Fell
Princeton
(under schools)

Mongan

Telephone, Executive 8100

Cable Address
COINEX, Washington, D. C.

CONFERENCE BOARD OF ASSOCIATED RESEARCH COUNCILS

COMMITTEE ON INTERNATIONAL EXCHANGE OF PERSONS

2101 Constitution Avenue, Washington 25, D. C.

July 15, 1949

Mr. Alfred H. Barr, Jr.
Curator of Painting and Sculpture
Museum of Modern Art
New York City, New York

Dear Mr. Barr:

The Committee on International Exchange of Persons has been given your name as a reference by the applicant named on the enclosed confidential report form who is applying for a government grant.

It would be appreciated if you would provide the Committee with your appraisal of the applicant's personal character, his professional qualifications, and his ability to accomplish the purpose for which the grant has been requested.

The Report will be used only in connection with a review of the candidate's qualifications and suitability for the position.

Sincerely yours,

Gordon T. Bowles

Gordon T. Bowles,
Executive Secretary

Grant Sought by Applicant: Dr. Agnes Mongan - An award for research at the headquarters of the American Academy in Rome, Italy in preparation for a book on Saints in art.

blank returned July 21
D

GTB/mhs
Enc.

Mongan
(Fogg)

February 10, 1949

Dear Agnes,

I have never heard of Karl Loevenich.

I wish I could help you.

Best to you.

Yours sincerely,

Miss Agnes Mongan,
Harvard University,
Fogg Museum of Art,
Cambridge 38,
Massachusetts.

AHB/bh

CASSO

HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE 38, MASSACHUSETTS

February 9, 1949

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 58th Street
New York, New York

Dear Alfred:

Have you ever heard of a man named Karl Loevenich (743 Fifth Avenue, New York)?

Is he an art dealer or is he by any chance a collector? Any information you can give me about him I'll be glad to have, if it is available to you.

Yours as ever,

Agnes

Agnes Mongan

AM:w

CASSO

HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE 38, MASSACHUSETTS

April 30, 1948

Miss Mimi Catlin
Secretary to Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York 19

Dear Miss Catlin:

Thank you for your letter of April 28th in which you assured us that you were returning the photograph to the Passedoit Gallery.

Miss Mongan thought she had made it clear to Mr. Barr that the photograph was to be returned to the dealer, since the dealer had specifically asked that it be returned. We are sorry if there was a misunderstanding about it. Miss Mongan suggests that if you wish to have a photograph in your files, it is likely that Miss Georgette Passedoit would send you one.

Very sincerely yours,

Helen D. Willard

Helen D. Willard

PICASSO

April 27, 1948

Dear Miss Passedoit:

I am returning to you herewith the photograph of a drawing attributed to Picasso. I am sorry there has been such a delay. I hope it did not inconvenience you.

Very sincerely yours,

Secretary to Mr. Barr

Miss Georgette Passedoit
121 East 57th Street
New York 22, N. Y.

mc

April 28, 1948

Dear Miss Willard:

In reply to your letter of April 22, I am returning today to the Passeloit Gallery the photograph of a drawing attributed to Picasso.

There must have been some misunderstanding about the property of this photograph, because Mr. Barr told me distinctly to keep it in our files.

Very sincerely yours,

Secretary to Mr. Barr

Miss Helen D. Willard
Harvard University
Fogg Museum of Art
Cambridge 38, Mass.

mc

MONGAN

HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE 38, MASSACHUSETTS

April 22, 1948

The Secretary of
Mr. Alfred Barr, Jr.
Museum of Modern Art
New York, N. Y.

Dear Madam:

Miss Mongan has asked me to write to you and inquire if a photograph of a drawing attributed to Picasso, which she sent to Mr. Barr during the winter, has been returned to the Passedoit Gallery. Miss Mongan did not wish to bother Mr. Barr about it. She would be most grateful to you if you could check the matter and send the photograph to Georgette Passedoit, if it has not already been returned.

Yours sincerely,

Helen D. Willard

Assistant to
Agnes Mongan

MONGAN

HARVARD UNIVERSITY - FOGG MUSEUM OF ART
CAMBRIDGE 38, MASSACHUSETTS

March 24, 1948

March 18, 1948

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

Dear Alfred:

Georgette Passedoit and I have met. I am sm gen[illegible] I
is it [illegible] "wrong"? I do like
Georgette Passedoit and I have met. I am not quite struck with
something she sh[illegible] to
the cr[illegible]
very e[illegible]
Are you [illegible] from [illegible] Saturday. It
occurred to me that I might take in Philadelphia by the way,
as it were. Or I might go on my [illegible] Saturday -- a
round about journey to be sure, but one way of doing it.

How is Marga? Well, I hope. Do tell her I hope to see her.

Affectionately,

Agnes Mongan

Miss Agnes Mongan
Harvard University
Fogg Museum of Art
Cambridge 38, Mass.

AHB:mc

Dear Agnes:

I can tell you in confidence that I think the drawing a photograph of which you sent me is a fake. I have urged the owner to submit it to the artist for his formal approval and signature. She says she hopes to do this.

I hope we can see you on the 31st but we are sailing on the 2nd and may be in a terrible state of rush. Please let me know as soon as you come to town for actually I want to have a chat with you so that I can understand a little better what has been happening in Boston.

Sincerely,

HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE 38, MASSACHUSETTS

March 18, 1948

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

Dear Alfred:

Georgette Passadoit sent me the Picasso photograph which I am sending you under separate cover. I don't like it. Is it a poor drawing, or is it, as we say, "wrong"? I do like Georgette Passadoit and I hope she is not again stuck with something she shouldn't have, because its relationship to the drawing you reproduce is obvious and to my mind, not very encouraging.

Are you going to the Matisse opening? I'll be in New York from Wednesday the 31st until the following Saturday. It occurred to me that I might take in Philadelphia by the way, as it were. Or I might go on my way home on Saturday -- a round about journey to be sure, but one way of doing it.

How is Marga? Well, I hope. Do tell her I hope to see her.

Affectionately,

Agnes

Agnes Mongan

MONGAN
(see Tannenbaum)

HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE 38, MASSACHUSETTS

July 10, 1947

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

Dear Alfred:

It was very thoughtful of you to send me the letter from Libby Tannenbaum. It is an interesting letter and I have read it through twice. I should say the girl was a"brighty" even though I do not, as you might suspect, entirely agree with her.

I find it a bit amusing that after finding fault with a French critic for failing to understand your ideas about the Temptation of St. Anthony, a subject very close to being surrealistic, she points out on the next page -- without being conscious of any connection -- that the French do not understand expressionism, that anybody but the French can be expressionist$!

I must also say that I think that her interpretation of the word "still" is quite a personal one. To me, it had a very different meaning, and one, I rather suspect, that is nearer Seznec's intention than hers.

Is she quite as solemn as she sounds?

However, I think such earnestness and psychological interests will do well by Ensor.

Gratefully yours,

Agnes

Agnes Mongan

Enc.
AM:w

Mongan

July 2, 1947

Dear Agnes:

I enclose a letter from Libby Tannenbaum, the young art historian with a Belgian fellowship to work on Ensor. It is so interesting that I thought I should trouble you to read it and then return it to me.

Best to you.

Sincerely,

Miss Agnes Mongan
Harvard University
Fogg Museum of Art
Cambridge 38, Massachsetts

AHB:mw
Enc.

MONGAN

cc: Mr. d'Harnoncourt

C O N F I D E N T I A L

May 22, 1947

Dear Agnes:

After talking with you and Sachs and Deknatel, I have come to the conclusion that Goodall would not be a good candidate for our painting department. It is possible that he might fit in in some other job in the Museum, but I must leave the initiative in that case to Rene d'Harnoncourt.

Schaefer, I think, is now hired.

Many thanks to you again for your very real thought and trouble. It is wonderful to have so conscientious a low-down on these candidates.

Sincerely yours,

/s/ Alfred H. Barr, Jr.

Miss Agnes Mongan
Fogg Museum of Art
Harvard University
Cambridge 38, Mass.

AHB/ob

P.S. - What do you think of Charles Buckley for a possible beginner's job in the painting department?

AHB

MONGAN

May 15, 1947

Dear Agnes:

Thank you very much for the letter about Goodall. He really seems to be someone we should consider carefully. I am passing your letter on to Rene d'Harnoncourt, our head of curators.

I think that I have never met Goodall, but as I recall you spoke of his good personality. If you can add anything to this we would appreciate it. You are really a very great help.

I can't match your airplane story, though once I had two gangplanks drawn up just as I approached them and finally made the third just as it began to move.

It was good to see you and have your critical eye on our drawings.

Sincerely yours,

Miss Agnes Mongan
Fogg Museum of Art
Harvard University
Cambridge, Massachusetts

AHB/ob

Mongan

HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE 38, MASSACHUSETTS

March 22, 1947

Mr. Alfred Barr
The Museum of Modern Art
New York 19, New York

Dear Alfred:

Many thanks for your answer to my query. I have passed the information on to the Press and have suggested that they get in touch directly with Mr. Armitage. I had another drawing in mind, but I agree with you that the Armitage drawing is probably the better one.

Marga has written me that you are having a great "rout" on Tuesday. Unfortunately I shall not be there; I wish I could be.

A recent announcement in the Press made me very happy. I hope you feel a fraction as pleased about it as I do.

Affectionately,

Agnes

Agnes Mongan

AM:w

enclosures

Morgan

HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE 38, MASSACHUSETTS

February 5, 1947

Mr. Alfred Barr, Jr.
The Museum of Modern Art
New York 19

Dear Alfred:

I remember Mr. Dooley's nasty cracks. I charged him with gross unfairness one day when I saw him in the Boston Museum. He shrugged off my criticism as he is in the habit of shrugging off all criticism if one gets at him orally. Apparently he pays more attention to the printed word. If that attack was against New England Museum people exclusively, perhaps one of us should answer him or can Jim Soby now count as a New Englander?

I shall try and follow what comes out in the Saturday Review, but Jim Soby's first piece, which you were good enough to send me, was so good, that I should like to wait for his second one to come along before taking any steps.

article under Soby - Gourmet correspondence

I suspect that really the thing that has irked him most is the writing of "Papa" Swarzenski. Dr. Swarzenski is a wonderful man, I scarcely need to say, and a remarkable connoisseur, but his command of the English language does leave something to be desired, and when he gets to writing, one needs a thread to follow in the maze.

I enjoyed Sunday's luncheon very much for it gave me a chance to catch up on many things, but I do hope that we can have a talk sometime soon. There were about a dozen topics that I thought of bringing up, and then decided it would be well to postpone them to a time when the gathering was smaller.

Are you by any chance coming up for the "shindig" of the American Academy of Arts and Sciences?

Gratefully,

Jim

AM:w

AMB/GB enclosures

Morgan

February 3, 1947

Dear Agnes,

I wonder if you saw this piece by Jim Soby in the Saturday Review? It was in answer to a bludgeoning attack by Boston's Mr. Dooley on the writing - I believe he called it "gobbledegook" - of art museum curators. His piece was published in the Times without any indication of what writers he had in mind, so everybody who read it assumed it meant New York museums. It made me cross considering the quite remarkable level of literary style in the Metropolitan Museum and the very good writing of such people as Baur, Goodrich, etc.

I wrote Mr. Dooley to ask him of whom he was speaking, and it turns out he had in mind New England museum people exclusively.

It is in any case an interesting controversy, which I believe is continuing in the Saturday Review with a reply from Mr. Dooley.

This is primarily for your entertainment.

It was good to see you even under the somewhat dampening circumstances of Sunday luncheon after a three-day orgy. I myself would have preferred a good talk with you privately, which I hope we can have some time soon. Meanwhile best luck to you.

Sincerely,

P.S. For your further entertainment I enclose a communication from Mr. Dooley. I think his letter to Mr. Keane is a masterpiece. Would you mind returning this as soon as you can?

Miss Agnes Mongan
Fogg Museum of Art
Harvard University
Cambridge 38, Mass.

AHB/ob enclosures

MONTI

see Schiele + Klimt

Moore

LOOK 511 FIFTH AVENUE, NEW YORK 17, NEW YORK

September 28, 1949

Sept. 19, 1949

Mr. Alfred Barr
Museum of Modern Art
11 West 53 Street
New Yo

Dear Mrs. Devree:

Dear Mr. Barr: Many thanks for sending me the wonderful letter about Henry Moore. It will be one of the chief jewels in my collection of anti-modern documents. I'd welcome any others that you may care to send me.

Sincerely,

filed AHB's anti-modern

all we get fairly regularly from readers. Perhaps you wo art file.

We don't get many letters like this, in fact th mazingly few for a magazine with so huge a circulation. The most we have ever received is about 40, and they run normally often none at all. But when they do come, they are very horrid. When one like this arrives, I always feel I have had a nasty look into an abyss.

If you should tuck this into your file, will you do it in such a way that LOOK's name doesn't appear in some article some time, in this connection? Perhaps you could attach a note to this explaining it, but me out---just noting it came from a ulation magazine and referred to a feature Henry Moore and Henri Matisse.

Mrs. Charlotte Devree
Art Editor
LOOK
511 Fifth Avenue
New York 17, N. Y.

AHB:js

Sincerely yours,

Charlotte Devree

Mrs. Charlotte Devree
Art Editor

D. Mills

LOOK 511 FIFTH AVENUE, NEW YORK 17, NEW YORK

Sept. 19, 1949

Mr. Alfred Barr
Museum of Modern Art
11 West 53 Street
New York 19, N.Y.

Dear Mr. Barr:

I enclose a sample of the kind of mail we get fairly regularly from readers. Perhaps you would like to have this for your anti-modern-art file.

We don't get many letters like this, in fact there are amazingly few for a magazine with so huge a circulation. The most we have ever received is about 40, and they run normally about 6, ~~more~~ often none at all. But when they do come, they are very horrid. When one like this arrives, I always feel I have had a nasty look into an abyss.

If you should tuck this into your file, will you do it in such a way that LOOK's name doesn't appear in some article some time, in this connection? Perhaps you could attach a note to this explaining it, but leaving LOOK's name out---just noting it came from a mass-circulation magazine and referred to a feature on Henry Moore and Henri Matisse.

Sincerely yours,

Charlotte Devree

Mrs. Charlotte Devree
Art Editor

cc D. Miller
Moorthamers

October 10, 1951

Dear Mr. Moorthamers:

We have received your letter of October 1 telling us about the three paintings by W. Keith and W. Lytton which one of your clients wishes to sell.

Since these paintings do not fall within the scope of our Museum we have forwarded your letter together with the photographs to the Metropolitan Museum of Art, Fifth Ave & 82nd Street, New York 28, New York. We believe that you will hear from the Metropolitan Museum shortly.

Sincerely,

Secretary to Mr. Barr

Mr. J. Moorthamers
Marché aux Herbes, 93
Brussels, Belgium

mh

Mopp

See Hofmann

Please return

MORE

PLYMOUTH CONGREGATIONAL CHURCH
James Harold More, Minister
54th STREET and 6th AVENUE
LOS ANGELES, 43, CALIFORNIA

November 29th, 1948

My dear Mr. Barr:

Thank you so much for your courtesy in sending me a copy of "What is Modern Painting?" As an old sermonizer I recognise a good job: expressing in simple language, so that even I can understand, some important intangibles. Or rather expressing in prose what some poets are trying to do with color.

And thank your understanding Secretary. I would prefer to pay the 65 cents, but if it will keep a New England conscience alive by all means let her pay it. I thought since most of the Congregationalists left there was no more conscience to be recognised.

Every Museum, like our churches, should have a missionary budget. Why don't you charge this to that budget- for I shall really do my best to convert some of the peasants of Holy Wood.

Or better, when you see my brother Hermon*, have him set you up to a glass of buttermilk.

Fraternally,

James H. More

* newly appointed director of Whitney Museum

MORE

October 29, 1948

Dear Mr. More:

I do hope you will forgive the very long delay of our reply to your nice letter to Mr. Barr. Since it was really my fault and not Mr. Barr's at all, I hope you don't mind my answering. Two of our publications are now on their way to you, What is Modern Painting? and also an issue of the Museum Bulletin which might be of use to you. I'm sorry to say the color portfolio of which you speak is out of print, but I enclose a catalog of all available publications and color prints. In ordering further material you could facilitate their prompt arrival by enclosing check or money order. In the case of the two booklets we have already sent, I took the liberty of paying for them to assuage my New England conscience! Please don't be offended, will you? Especially since it was all of 65 cents, and we all got so much pleasure out of your proposed crusade among the Philistines.

Sincerely yours,

Mr. James H. More, D. D.
5469 Seventh Avenue
Los Angeles 43, California

ob

P.S. The Barr assures me that my conscience can be un-assuaged — the Museum should pay this!

PLYMOUTH CONGREGATIONAL CHURCH
James Harold More, Minister
54th STREET and 4th AVENUE
LOS ANGELES 43, CALIFORNIA

October 29, 1948

Dear Mr. More:

My apologies to you for our neglect in not having answered your letter or sent you the material you asked for before this. We have been having a desperate siege of meetings, agenda, minutes, etc. which have set me back seriously in my correspondance.

What is Modern Painting? has been sent to you with the compliments of the Museum. I am sorry to say that the color portfolio has long been out of print, though we have sent you a list of color prints we have for sale individually.

Sincerely,

Rev. James H. More
5469 Seventh Avenue
Los Angeles 43, California

AHB:kg

THE MUSEUM OF MODERN ART
REQUISITION FOR PUBLICATIONS
DATE October 25, 1948
Kindly send copies of the following publications:
paper
cloth
To: Rev. James H. More, WHAT IS MODERN PAINTING?
5469 Seventh Ave.
Los Angeles 43, Calif.
Purpose:
Requested by
No.
DELIVERED
Rev. James H. More, Jr.
Bernard Karpel
Librarian

10-6-48

THE MUSEUM OF MODERN ART

DATE October 25, 1948

REQUEST FOR PUBLICATIONS

Kindly send one each **copies of the following publications:**

paper
cloth xx

WHAT IS MODERN PAINTING?

BULLETIN Vol. XV, no. 1, Fall, 1947 (Docent bulletin)

To: Rev. James H. More
~~Y~~ 5469 Seventh Avenue
Los Angeles 43, California

Purpose: Propaganda

Requested by A. H. B. Jr.
Alfred H. Barr, Jr.

NO. _____ **DELIVERED** _____

Vol 15 no. 1 Fall '47

listed in the appendix of the 1943 edition, and whatever other color prints you may have for sale, which you think would help me in presenting this subject, in much the same style as your brochure.

I should like to have this material as soon as possible. If you could send the material, and wait for the check, it would give me more time for my preparation-my brother Hermon-acting as security. Probably the more business like method would be to send a statement including postage, in advance.

Whatever you can do will be appreciated by this clerical voice calling in the wilderness of Holy wood. At least I would like to have a good song.

Sincerely yours,
James H. More

5469 7th Ave
Los Angeles 43, California

10-6-48

PLYMOUTH CONGREGATIONAL CHURCH
James Harold More, Minister
54th STREET and 6th AVENUE
LOS ANGELES, 43, CALIFORNIA

October 4th, 1948

Mr. Alfred H. Barr,
Museum of Modern Art,
New York.

My dear Mr. Barr:

Last summer, when I visited my brother, Hermon More, at his Woodstock home, I asked him about literature available for the study of Modern Art. He referred me to your booklet on "What Is Modern Art."

It was just what I wanted- and mighty interesting. Now being a preacher I do not hesitate to speak on any subject with which I am at least fairly familiar. Since I am begining to understand something about Modern Art, I feel the missionary urge to pass this informationalong, in the form of a lecture.

Bulletin vol xv no. 1 Fall '47

I am writing asking if you will send me a copy of your study-"What is Modern Art", together with the color portfolio (out of print) listed in the appendix of the 1943 edition, and whatever other color prints you may have for sale, which you think would help me in presenting this subject, in much the same style as your brochure.

I should like to have this material as soon as possible. If you could send the material, and wait for the check, it would give me more time for my preparation-my brother Hermon-acting as security. Probably the more business like method would be to send a statement including postage, in advance.

Whatever you can do will be appreciated by this clerical voice calling in the wilderness of Holy wood. At least I would like to have a good song.

Sincerely yours,
James H. More

5469 7th Ave
Los Angeles 43, California

Moreno

cc: Mr. Barr
Miss D. Miller
Miss Dudley

October 7, 1946

Dear Mr. Moreno,

I am very grateful to you for your generous offer to permit us to exhibit your painting Treaty of Peace (1946).

At the present time however I regret we are not in a position to take advantage of it. As you are possibly not aware our gallery space is entirely given to special exhibitions or the display of the Museum Collection which is fortunate in including your handsome painting The Farm and The Earthly Paradise on extended loan from Mr. Henry Church.

Should an opportunity of exhibiting Treaty of Peace in the near future arise, I will write you at once.

With many thanks,

Sincerely yours,

Rafael

James Johnson Sweeney

Mr. Rafael Moreno
Linea 953
Etre 8 y 10
Vedado
Habana
Cuba

JJS:ja

MOREY

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

ADDRESS OFFICIAL COMMUNICATIONS TO
AMERICAN EMBASSY
Rome, June 13, 1950

Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Alfred:

Thank you very much for your letter concerning Miss D'Avanzo. I have informed her and the Department of State of your favorable recommendation as well as of the conditions for the use of the Museum's name which of course would be carefully observed.

We appreciate very much your cooperation in this matter, and shall let you know what the final decision of her case will be.

Best wishes to Barrs from the Moreys,

Sincerely yours,

Rufus

C.R. Morey
Cultural Attache'

CRM/mv/

MOREY

THE MUSEUM OF MODERN ART

Date
Re:
Attention
May I
To: Mr. René d'Harnoncourt
From: Mr. Alfred Barr
Dear René,
Here is a letter from Miss D'Avanzo, which I
want,
I believe that any official answer, should come from you - I
gather as promptly as possible.

MOREY

THE MUSEUM OF MODERN ART

Date May 25, 1950

To: Mr. René d'Harnoncourt

Re: Attached

From: Mr. Alfred Barr

Dear René:

Here is a letter from Morey in Rome together with a copy of my acknowledgement.

I believe that any official letter, however, should come from you - I gather as promptly as possible.

My very best to you both. We spoke of you last night at Princeton at the Panofskys where we had a most enjoyable evening with the Oppenheimers and the Baldwin Smiths.

Sincerely,

s/ Alfred

Mr. C. R. Morey
Cultural Attaché
American Embassy
via Boncompagni 2
Rome, Italy

AHB:js

cc: Mr. d'Harnoncourt

May 25, 1950

Dear Rufus:

Thanks for your letter of May 20. I am passing it on to the Director of the Museum, René d'Harnoncourt, with the recommendation that Mrs. D'Avanzo receive the sponsorship of the Museum in order to enable her to receive a travel grant under the Fulbright Act. However, I think we should be sure that Mrs. D'Avanzo does not use the Museum's name in any way except in her official documents, since we do not know her work and would, under the circumstances, have to be extremely careful about extending sponsorship.

My very best to you both. We spoke of you last night at Princeton at the Panofskys where we had a most enjoyable evening with the Oppenheimers and the Baldwin Smiths.

Sincerely,

s/ Alfred

Mr. C. R. Morey
Cultural Attaché
American Embassy
via Boncompagni 2
Rome, Italy

AHB:js

Morey

cc: Mr. Burden

November 1, 1949

Dear Rufus:

Thank you for your letter about the Michetti Prize. I wish the museum could participate by making a purchase, but the truth is we never buy any work of art without direct staff participation, not have we ever committed ourselves to buy something out of an exhibition before having seen it.

I am sorry that we can't be of help in this particular case.

Sincerely,

s/ Alfred Barr

Mr. C. R. Morey
Cultural Attache
American Embassy
Rome, Italy

AHB:js

Morey

Copied for Mr. Burden

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

ADDRESS OFFICIAL COMMUNICATIONS TO
AMERICAN EMBASSY,
Rome, October 11, 1949.

Mr. Alfred Barr,
Museum of Modern Art,
New York, New York.

Dear Alfred:

I enclose for your information, and for any possible action on the part of the Museum, a translation of a letter from the Secretary of the "F.P. Michetti Prize" which is a competition every year at Francavilla al Mare. Naturally, I am sending this on without any suggestion or recommendation, but will be glad to get from you some sort of reply which I can transmit to the Secretary.

Sincerely yours,

C. R. Morey,
Cultural Attache.

Enclosure:

Translation of letter.

Morey

TRANSLATION

PRIZE "F.P. MICHETTI" FOR PAINTING
Francavilla al Mare

Under the sponsorship of the President of the Italian Republic, the Ministry of the Public Instruction, the Provincial Administration and the Provincial Tourism Agency of Chieti

The competition for the National Prize for Painting named after F.P. Michetti is considered one of the most important national artistic events in Italy.

In 1948 the Committee presented the American Embassy in Rome with two paintings, chosen among those which won awards. This year Ambassador Dunn, as a token of his appreciation, has offered a prize of 50.000 lire.

With regard to the 1950 exhibit, it would be appreciated if the Museum of Modern Art, New York, would allott a sum of money to buy a number of paintings which will take part in the competition.

If this proposal is agreeable to the Museum, the Cultural Attache' of the American Embassy in Rome, Dr. C.R. Morey, could be asked to choose the paintings to be purchased.

The acceptance of this proposal would be much appreciated and it would help in the effort toward furthering cultural relations between the United States and Italy.

Morey

PRINCETON UNIVERSITY

PRINCETON NEW JERSEY

Department of Art and Archaeology

December 26, 1944

Please return

January 28, 1948

Dear Rufus:

I am passing on your letter of January 15 to Miss Iris Barry, the head of our Film Library. I don't know what can be done about these films nor, unfortunately, have I seen your letter of December 16.

It is good to hear from you. There is some chance that Marga and I may come to Italy, but it is still far from certain. Is Sara with you? My best to her.

Sincerely yours,

C.R. Morey

C.R. MOREY

C. R. Morey, Esq., Cultural Attaché
American Embassy
Rome, Italy

AHB/ob
CC: Miss Iris Barry

Mr. Rudofsky

Morey

PRINCETON UNIVERSITY

PRINCETON NEW JERSEY

Department of Art and Archaeology

December 26, 1944

Please return

Dear Alfred:

The triclinium was the regular type for the Last Supper in Early Christian art and is witnessed by several examples in the Early Christian period, notably the Codex of Rossano and the mosaic in S. Apollinare Nuovo in Ravenna.

If you want more detail on this, let me know, and I will have it sent up from the Index.

Sincerely yours,

CRMorey

CRM/B

C.R. MOREY

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
New York 19, New York.

MORRIS
(George L.K.)

March 6.

MORRIS

ONE SUTTON PLACE SOUTH
NEW YORK 22, N.Y.

Dear Alfred,

I want to thank you very much for your letter, and giving me the names of la Dottoressa and of Mr. Heinrich. I have written to them both. And I found Miss Dudley most helpful.

Sincerely yours

George L. K. Morris

AHB/ab

MORRIS
(George L.K.)

February 28, 1950

Dear George:

The name of the beauteous director of the Museum of Modern Art in Rome is: Dottoressa Palma Bucarelli, Galleria d'Arte Moderna, Valle Giulia.

The name of the American in Germany is: Theodore A. Heinrich, Chief, Museums Section, Cultural Affairs Branch, A. P. O. 807, Bad Nauheim, Germany.

I hope Miss Dudley was able to give you some suggestions. I think you would do well to write Sandberg for advice too.

Good luck.

Sincerely,

Mr. George L. K. Morris
1 Sutton Place South
New York, New York

AHB:js

MORRIS

November 20, 1947

Dear George:

Many thanks for sending me a catalog of your show with the beautiful Arp preface. Good luck to you.

Sincerely,

George L. K. Morris, Esq.
c/o Galerie Colette Allendy
67, rue de l'Assomption
Paris XVI, France

AHB/ob

MORSCH

7/4

C. Francis Morsch
SIGNATURES
539 EAST 78th STREET
NEW YORK 21, N.Y.

September 3rd, 1947

Gentlemen;

There are times when one wishes to express themselves only to find that words do not come which will convey the ideas intended. Everything seems to overwhelm. That which one wishes to express looms clearly in the mind. Yet, when the thoughts are put into a [illegible] they stay exactly the [illegible] of this I [illegible] understanding [illegible] the collections last Monday.

However, [illegible] belief that all forms of the arts should progress. Expression should [illegible] knowledge is gained. Higher [illegible] rather than de[illegible] impressionism, [illegible] that progress [illegible] lists of the past [illegible] those we call [illegible] Masters? There is no intention of viewing the situation by means of objective pieces. In order to secure an insight into the real [illegible] art expression it is necessary to take it as a whole.

It will be said that the art of a time is an expression of its concepts. If such is the case it is very easy to analyze just why our art has assumed the shape it has. All about us is chaos, extreme nervousness, a futile striving for unattainable and nebulous goals. Rush and strain. It is no wonder that so much of modernism reflects this.

[illegible] nature where is there beauty in deformi[illegible] many tortuously deformed things we have [illegible] not in any way attribute to them any beauty they lack. Should we then transmit to permanent mediums the tortured deformity of our times? Outline for posterity the unrest that is all about and within us?

September 18, 1947

Dear Mr. Morsch:

I find your letter of September 3 upon my return from vacation. I have read it with interest and believe it to be a thoughtful opinion, even though it is not sympathetic to modern art.

I have tried, myself, to write a justification of modern art in a little pamphlet called <u>What is Modern Painting?</u>

Fortunately those of us who want to may look at Renaissance madonnas and Greek sculpture or, if we prefer, modern painting. Personally, I like to look at all three. It does seem to me that the people who are entirely out of sympathy with the art of their own time may possibly be entirely out of sympathy with the time itself.

Sincerely,

Mr. C. Francis Morsch
539 East 78 Street
New York 21, New York

AHB/ob

9/4

C. Francis Morsch
MINIATURES
539 EAST 78th STREET
NEW YORK 21, N. Y.

September 3rd, 1947

Gentlemen;

There are times when one wishes to express themselves only to find that words do not come which will convey the ideas intended. Futility seems to overwhelm. That which one wishes to express looms clearly in the mind. Yet, when the thoughts are put into a communicable medium they fail to portray exactly the intention. It is hoped that before the completion of this I will have, to some extent, been able to give some understanding of the dismay felt as I viewd the collections last Monday.

I do not claim to be a classicist; Far from it. However it is my belief that all forms of the arts should progress. Expression should become more clear asknowledge is gained. Hidden meanings should be such that they lift, rather than depress. Where, in all the examples of modernism, impressionism, cubism and all other forms of modern art, is there that progression? Who can say that the portrayals of the artists of the past few years have surpassed, or even approached, those we call the Old Masters? There is no intention of viewing the situation by means of objective pieces. In order to secure an insight into the real lack in our art expression it is necessary to take it as a whole.

It will be said that the art of a time is an expression of its concepts. If such is the case it is very easy to analyse just why our art has assumed the shape it has. All about us is chaos, extreme nervousness, a futile striving for unattainable and nebulous goals. Rush and strain. It is no wonder that so much of modernism reflects this.

Why should it? In nature where is there beauty in deformity? A telling of the many tortuously deformed things we have viewed would not in any way attribute to them any beauty they lack. Should we then transmit to permanent mediums the tortured deformity of our times? Outline for posterity the unrest that is all about and within us?

When it becomes necessary to look down for our goals something is wrong. It seems as though there is nothing more for the artists to find beautiful in these times. From the classic beauty of Greece and Rome art has gone back to the Primitive. Some of the efforts have no more finish or formm than the scratchings of the cave man upon the walls of his home. At least he was portraying something that tells a real story. It will be said that modern art also has its story to tell. The artists have put onto canvas and formed in marble their impressions. It is really pathetic. In none of the paintings or sculptures was there any beauty of outline, expression of hoplessness seemed the theme. Where today is there any sublime beauty such as one feels as they view a Renaissance madonna and child, or looks upon the symmetric proportions of some Greek sculpture?

Perhaps the impression will be that I am an idealist. That I seek escape from the every day worries and strains. Shall I deny that? We all need escape. Even the least of us. Where else might we seek it but in our arts?But what do we find? Nothing but a bringing home, a heightening of the unrest, and continued,continued reminder of the extremely chaotic age in which we live.

Not only in art has man deteriorated. All about us we can see that. We live in a wonderful mechanized age. Education is at its highest level. But there is no answer to the question which is put in two short words "Quo vadis?".

I hope that I have not bored you. I am of open mind. I should sincerely appreciate receiving some criticism of this outburst. May I know your reactions?

respectfully.

C. Francis Morech

Morse

December 13, 1950

Dear Mr. Morse:

I am enclosing herewith a copy of the Statement on Modern Art which you requested.

Sincerely yours,

Secretary to Mr. Barr

Mr. John Morse
116 East 19th Street
New York 3, New York

encl.

Morse

THE ART STUDENTS LEAGUE OF NEW YORK · 215 W. 57TH ST.
NEW YORK 19, N. Y. · CIRCLE 7-4515

ASL

October 11, 1949

September 19, 1949

Dear John:

Many thanks for the article by Samuel Crafton on art and government. I am returning it herewith.

Sincerely,

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

Dear Alfred:

Reading the last speech of Mr. Dondero reminds me that I once gave you a column that Samuel Crafton wrote on the subject of art and government. You thought that you might want to have it reconstituted. If you can put your hands on it, I would like to have it back.

How are you anyway?

Cordially,

John D. Morse
Director of Publications

JDM:EK

Mr. John D. Morse
Director of Publications
The Art Students League of New York
215 West 57th Street
New York 19, New York

Have to Board lunch on Tuesday

MORSE

THE ART STUDENTS LEAGUE OF NEW YORK · 215 W. 57TH ST. ASL
NEW YORK 19, N. Y. · INCORPORATED IN 1878

September 19, 1949

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

Dear Alfred:

Reading the last speech of Mr. Dondero reminds me that I once gave you a column that Samuel Grafton wrote on the subject of art and government. You thought that you might want to have it photostated. If you can put your hands on it, I would like to have it back.

found it
Shall I send it?
J

How are you anyway?

Cordially,

John

John D. Morse

Director of Publications

JDM:SK

How about lunch one of these days

TELEPHONE CIRCLE 7-4510 · Exec. Director STEWART KLONIS

Morse

THE ART STUDENTS LEAGUE OF NEW YORK · 215 W. 57TH ST. ASL

October 30, 1948

Dear Mr. Morse:

Mr. Barr has gone into complete seclusion in order to do some writing for Museum publication, so I just want to let you know he saw your letter and the League News and was, of course, happy to know what you're occupied with.

He does, however, come out of retirement for lunch usually! Why don't you call me one day and I can make a date with him for you.

Is this News a fairly new venture? I am an old "Leaguer" myself and would enjoy seeing this sheet; how can I subscribe?

Sincerely,

Mr. John Morse, Director of Publications
Art Studens League of New York
215 West 57 Street
New York 19, New York

THE ART STUDENTS LEAGUE OF NEW YORK · 215 W. 57TH ST. ASL

Dear Alfred,

This is one of the things I'm doing here under the fancy title of "Director of Publications." And I'm having fun. I was delighted to learn that the Art Students League is considerably more lively, and considerabl y richer, than the Federation of Arts.

How about lunch one of these days. I'm here now five days per week.

Cordially,

John

TELEPHONE CIRCLE 7-4510

ART STUDENTS LEAGUE **news**

OCTOBER 15, 1948 VOLUME 1, NUMBER 6

League Instructors and Students Feature In Pepsi-Cola Competition

"The Gulf," oil by JOHN W. TAYLOR, former League Student and Instructor, which won fourth prize ($1,000) in this year's Pepsi-Cola competition, "Paintings of the Year." It will also appear on the company's calendar next March.

Three League instructors and five former students participated in the fifth annual Pepsi-Cola competition, which enriched American artists by $41,500.

"The Gulf" (reproduced) is one of a series of paintings by John W. Taylor, two of which were first shown at the opening exhibition of instructor's work at the Woodstock summer school in June. Taylor, a former League student, taught drawing, painting, and composition during the second term last summer at Woodstock. In addition to receiving the fourth prize of one thousand dollars, his painting has been purchased for the 1949 Pepsi-Cola calendar (600,000 copies) and will be published for the month of March.

Also purchased for the calendar (for $1,200) was instructor Jean Liberte's "The Harbor". It will be published for the month of June.

The third League instructor participated in a different way. He is William Zorach, who designed the medal of honor (below) which was awarded to ten participants in the competition including former instructor George L. K. Morris, and former students James Penney, Lamar Dodd, and Andree Ruellan, whose "Docks at Roundout" was purchased for $750 to illustrate the month of September on the calendar. Another former student whose painting will appear on the calendar is Adolf Dehn. His "Jungle In Venezuela" was purchased for $750 and will decorate July.

Bronze Medal of Honor designed by League Instructor WILLIAM ZORACH and awarded by Pepsi-Cola to ten participants.

The fifth former League student participated to the extent of two thousand dollars and second prize for her painting, "Blue Table—Still Life." She is Nan Lurie, of 87 W. 10th Street, New York, wife of author Kenneth Fearing, who studied at the League under Kenneth Hayes Miller and Yasuo Kuniyoshi. Her stated ambition (helped along by this month's news) is "To earn a living through my painting and achieve the economic respectability of my grocer and my postman."

Again selected on the regional-jury basis (West, Mid-West, South, and East), with prizes awarded by a jury of awards in New York (Roland McKinney, Thomas C. Colt, Jr., and Maurice Sterne), the competition attracted 4,784 entries submitted by 2,896 artists from every state except Nevada. Of this number 1,883 were men and 1,013 were women. Of these paintings, 156 were accepted by a jury of selection (Roland McKinney, Paul Gardner, and Leon Kroll), and of those selected (presumably without reference to the artist) 139 were by men and only 17 by women. The entire group will be sent on tour after its present showing ends at the National Academy on October 31; it is now scheduled for showings at Milwaukee, Des Moines, and Youngstown, Ohio. Each non-prize-winner will receive an exhibition fee of $100 for the use of his painting during the year.

Once again Pepsi-Cola awarded four $1,500 fellowships to deserving artists from each of the geographical regions "for study, travel, or in any other manner which will develop their painting." To compete for both fellowships and prizes for next year's competition, painters should write for entry blanks to Pepsi-Cola at 9 West 57th Street, New York 19. League students can save three cents postage by walking two blocks.

THE ART STUDENTS LEAGUE NEWS
Official publication of the
Art Students League of New York

LIFE *on Modern Art*

We applaud Life Magazine's courageous attempt to answer the question: "Is modern art, considered as a whole, a good or a bad development?" This is an argument that has been going on in the halls of the Art Student's League for seventy-three years, and so we are more than happy to see it published for four million Americans to read.

To those who fear that such an article (with experts disagreeing all around the table) only adds to the public confusion, we cite the case of the returning veteran reported in The New Yorker. He found it confusing to be confronted by restaurant menus. In the army he had eaten what was served him; now he had to stop and think—to make up his own mind.

It would also be less confusing if we were served only one kind of art—plain, "recognizable" pictures that answer questions instead of ask them. Well aware of this fact, Hitler made political capital of it. So has Stalin. But we are bound by the principles of our democracy to preserve the right of each of our artists to paint or draw or carve as only his conscience dictates, whether that conscience be right, or left, or center. This is the only kind of dictatorship we can tolerate. If the result is sometimes confusing, like a five-ring circus, it is also vital, challenging, and democratic. Furthermore, it works. At least it has been working successfully for seventy-three years at the Art Students League.

DOROTHY BRONSON, Member

"Bampense Kasai," woodcut by MAX WEBER, former Instructor and Honorary Member.

Woodcuts and Poems by Max Weber

To League members, certainly the most interesting of the library's recent acquisitions is "Primitives," a book of poems and woodcuts by former instructor, and honorary member Max Weber, whom the Whitney Museum will honor with a one-man retrospective show in February. Published in 1926, the poems were written between then and 1918 at the Museum of Natural History, "to preserve the feeling of adoration" Weber experienced while standing before the works of primitive sculpture. The woodcuts were made at home afterwards, carved in the bass-wood sides of honey boxes, and printed on the floor by foot pressure. The one reproduced above illustrates his poem, "Bampense Kasai."

Mask Bampense Kasai,
Crudely shaped and moulded art thou,
In weighty varied solid frightful form,
Through thy virility brutality and blackness,
I gain insight subtle and refined.
Then 'tis true Kasai that the sculptor in thy making
Was not the jungle savage,
But high spirited and living soul.
In carving thy features Bampense Kasai,
In the crudest geometric form,
Thy savage maker makes an art
At once untrifling big and powerful.
Surely not ignorance but fear and love and spirit high,
Made him make you Bampense Kasai.

Other books recently acquired by the library are: the Du Chene portfolios of Degas, Braque, and Modigliani; the Phaidon edition of Rembrandt drawings; "Juan Gris: Life and Work" by Daniel-Henry Kahnweiler; "Yasuo Kuniyoshi" by Lloyd Goodrich; "Tchelitchew Drawings" edited by Lincoln Kirstein; "Venetian Drawings of the 18th Century in America" by Otto Benesch; "Vision in Motion" by Moholy-Nagi; "Rodin" by Judith Cladel; and "Desins de Goya" by Andre Maulraux.

As the gift of Leroy DeCamp, member, the library also acquired the "Drawings of Paul Klee" with a foreword by Will Grohmann; and from the Guggenheim Foundation it received four books by and about Wassily Kandinsky: "Point and Line to Plane" and "On the Spiritual in Art" by the artist, and "In Memory of Wassily Kandinsky" and "Kandinsky" edited by Hilla Rebay.

• •

Silverman Wins Shiva Scholarship

The first winner of the $500 Ramon Shiva scholarship, open to all art students in the New York area, is Burton Silverman of 1518 53rd St., Brooklyn, who started studying at the League when he was thirteen years old—in 1941. Now enrolled in his last year at Columbia University, Silverman continued his art study (after the League's Saturday morning class under Anne Goldthwaite) at the High School of Music and Art. He returned to the League in 1946 on a high school scholarship for study under Bouche, Marsh, and Barnet.

The Shiva scholarship is to be applied for study at the League during the ensuing school year, but because Silverman had already signed up for a heavy schedule at Columbia, his "school year" at the League will not begin until February, when he will enroll in the Liberte class and finish up at the Woodstock summer school.

He is determined to finish his Columbia courses because he believes that "a general education is a very necessary thing today." When he got to differential calculus he began to waver in this belief, and came near leaving Columbia to return to the League full time. But suddenly, he says, he saw that it was "like thinking out a painting—a rational exercize," and so in June he will receive his Bachelor of Arts degree from Columbia.

• •

Personals

As if in answer to the rather negative report on art and television published in a recent issue of The News, four League students and one instructor immediately appeared on television.

Norman and Milton Schwartz and James Bama represented the artists in a battle between artists and photographers broadcast by station WPIX. Furthermore, they won. Each team was asked to identify drawings and photographs of such objects as the rabbit in Harvey, the goalie on a hockey team, and the emblem of New York's golden anniversary. The contest was conducted like a baseball game, with a correct answer counting as a base hit and a wrong one as a strike. The final score of four to three in favor of the artists perhaps indicates that the eye is still quicker than the lens.

Instructor Frank Reilly was next to appear—on the "Court of Current Issues" program over WABD. The issue was representational versus expressionistic art, with Mr. Reilly defending the former. Although he put up a spirited defense, the jury voted for expressionism.

Also on WABD Larry Campbell demonstrated advertising layout for the Veterans Administration program, "Operation Success," aimed at finding jobs for veterans. Because another veteran on the program demonstrated furniture upholstering, Campbell designed a furniture ad, starting with a piece of blank paper and then skipping to drawings made beforehand to condense the various steps toward completion. The upholsterer got a job by telephone while the program was still on the air. The artist did not. He has one now though.

Earle de Vries and Jack Vallee were married on July 30 at Pownal, Vermont, where they were both studying in Frank Du Mond's summer class. They now live on Washington Square.

• •

RENEE GEORGE, Member

ROBERT BRACKMAN

Robert Brackman is proud of the fact that he is the only National Academician who carries a union card. He got it when he was supporting himself as an engraver and lithographer while attending the League in 1918—ten years after he had come to America from Russia. Sixteen years later, in 1934, he returned to the League as an instructor, and he has not had occasion to use his union card since. Teaching and painting occupy all of his time and extraordinary energy (he looks about two-thirds of his actual fifty years), except the time he devotes to his family and home at Noank, Connecticut.

"I paint only two or three portraits a year," he says. "I'm not fashionable." Just the same, he has painted a number of the best-known American portraits of recent years: John S. Pillsbury; John D. Rockefeller, Jr.; Henry L. Stimson; Mr. and Mrs. Charles A. Lindberg, and the recently completed portrait of former governor Wilbert Snow, of Connecticut.

Like other successful portrait painters, Brackman is sensitive about the criticism that has been increasingly leveled at the art since the days of Sargent and Chase (both of whom he admires, together with Whistler, Eakins, Henri, and Bellows). "The reason portrait painting is considered inferior today" (puffing furiously at his inevitable cigarette) "is that it is commissioned. It is not 'art for art's sake.' Phooie!

"All painters today are working under false esthetic values—fashioned by professional esthetes instead of the painters themselves. Established standards are broken. The 'art for art's sake' idea has triumphed, and you can see the results anywhere you look. Students are more concerned with fashions than fundamentals. There is no discipline."

But Brackman's own work, both as teacher and painter, belies his cynicism. His passion for painting as painting (no matter for who's sake) dominates both his classes and his canvases.

"I'm tired of this talk about portraits as a special kind of painting," he says. "To know how to paint is to know how to paint. When a man says he can't paint a portrait it means he can't paint a landscape either."

In his classes, both at the League and in his own summer class at Mystic, Conn., Brackman emphasizes this same broad approach to art. "You don't teach portrait painting;" he insists, "you just teach painting. Not until the student has learned to seize the beauty of a picture as a whole has he learned anything about painting. No single item of content or single idea

By EUGENE WITTMAN, Member

should dominate. The entire picture should dominate—nothing else."

Believing that "the heralded paintings of today may disappear tomorrow," Brackman urges his students to spend time in the art museums "looking at pictures that have had at least a test of one hundred years.

"In the study of the work of the past," he says, "you will acquire many influences. If your work begins to show influences of great artists, then it is a sign that you understand and that your taste is improving. The student who fears that his individuality is being impaired by following a great master is usually one who hasn't any individuality in the first place. He cannot acquire any knowledge unless he carefully follows the methods of his master. Ninety-nine per cent of the schools are filled with this type of student. To preserve an individuality and not be influenced by anyone would mean not to see anything nor to study the history of art; in other words you would be preserving only ignorance and naivete. While these virtues are admirable in children, they become absurd and stupid in maturity. You must remember that the twentieth century painter is a product of eight hundred years of painting."

To prove his contention that portrait painting should not be considered an art apart, Brackman reminds his students of Corot, "a great landscape painter who was later discovered to have been even a better figure painter. The fact is that a man either knows how to paint or he doesn't."

Brackman is happy if his students learn "to see the esthetic qualities of the life that surrounds them." He is happier if they learn "through simple objects to convey this esthetic pattern."

THE ART STUDENTS LEAGUE NEWS is published by
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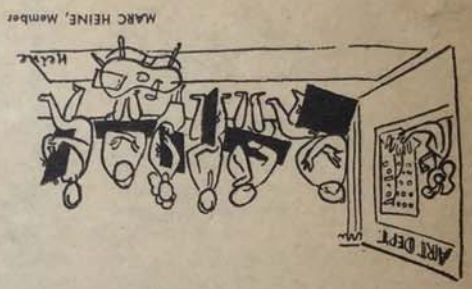
215 West 57th St., New York 19, N. Y.



MARC HEINE, Member

SECTION 562, P.L.&R.
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COMING EVENTS

OCTOBER

4-22, Theodore Hios, student, exhibition, Contemporary Arts.

4-23, John Heliker, former student, exhibition, Kraushaar.

6, Frank J. Reilly lecture, Subjects Students Should Study—"Color."—8:00 P.M.

7, Arnold Bank lecture, The Letter's The Thing—"History and Introduction."—8:00 P.M.

8, Robert Beverly Hale lecture, Anatomy—"Introduction to Anatomy."—4:45 P.M.

11-23, Jenny Maren, former student, exhibition, Argent.

11-23, Charlotte Lustig, member, exhibition, Argent.

12-Nov. 6, Louis Schanker, former student, exhibition, Willard Gallery.

13, Frank J. Reilly lecture, Subjects Students Should Study—"Painting the Model."—8:00 P.M.

14, Arnold Bank lecture, The Letter's The Thing—"Lower Case."—8:00 P.M.

15, Robert Beverly Hale lecture, Anatomy, "The Features."—4:45 P.M.

20, Frank J. Reilly lecture, Subjects Students Should Study—"Painting the Landscape."—8:00 P.M.

21, Arnold Bank lecture, The Letter's The Thing—"Capitals."—8:00 P.M.

RONALD FRITZ, Student

22, Robert Beverly Hale lecture, Anatomy—"The Vertebral Column."—4:45 P.M.

24-Nov. 6, Hubert Davis, former student, exhibition, Norlyst.

25-Nov. 13, Carl Podzus, member, exhibition, Carlebach.

25-Nov. 13, Ogden Pleissner, member, exhibition, Macbeth.

27, Frank J. Reilly lecture, Subjects Students Should Study—"Figure Drawing."—8:00 P.M.

27-Nov. 10, Claude Rodewald, student, exhibition, Hosking.

28, Arnold Bank lecture, The Letter's The Thing—"Roman—Lower Case and Capitals."—8:00 P.M.

29, Robert Beverly Hale lecture, Anatomy—"The Gluteal Region and Thigh."—4:45 P.M.

NOVEMBER

15-Dec. 4, Alan Wood Thomas, member, exhibition, Carlebach.

280

Mrs Chamberlain (John Morse) Morse

— a —

ART STUDENTS LEAGUE **news**

DECEMBER 1, 19 ... MBER 8

Alfred Barr

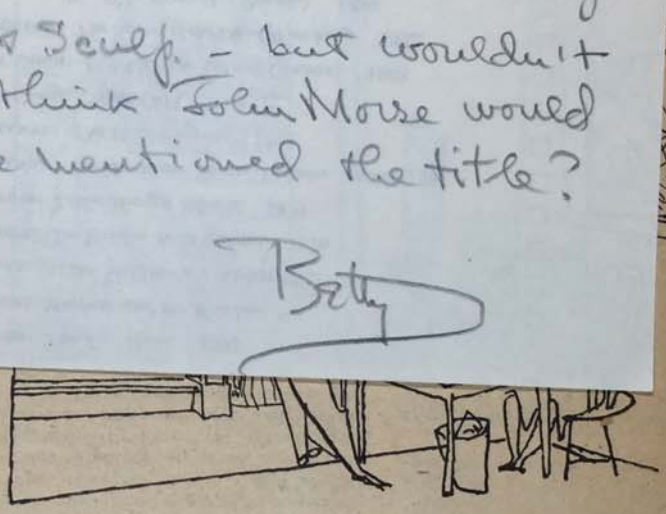
Here is at least a mention of Ptg. & Sculp. – but wouldn't you think John Morse would have mentioned the title?

Betty

25 League In... Represented ... Museum of Modern Art

Twenty-five League ... former instructors are ... catalogue of the collecti... of Modern Art, recently ... memorate the Museum ... versary in 1949. Unlik... the Modern cannot ref... as "permanent." Accor... Barr, Jr., Director of th... tion, "A really permane... Museum of Modern Ar... sible. Therefore, reco... passes and the modern... modern, the Trustees have considered the Museum's collection to be continuous but gradually changing in content – with 'somewhat the same permanence a river has.' This metabolic process is also of special value because it makes sure that the collection will not be simply a cumulative repository, but will serve as a testing ground for works of art which over a period of several decades will be given a chance to prove their claim to lasting value. Eventually, those that survive this test may pass on to the Metropolitan Museum or some other permanent collection of historic art."

Just when a work of art reaches this point—which might be called its "vintage point" – will of course provide endless argument over the years, as every reader of this page will realize when he scans the following list of works by League instructors in the Modern's present collection. As a guide to future action it may be helpful to record that last year the Modern transferred permanently to the Metropolitan its *Laundress* by Daumier and received Picasso's portrait of Gertrude Stein, which it will return "as soon as the Metropolitan Museum is prepared to exhibit the work of the earlier modern artists."



ROBERT BRUCE, Member

THE INSTRUCTORS

Gifford Beal, watercolor acquired 1936. Also prints.

George Bellows, watercolor acquired 1935. Also prints.

Thomas Benton, oil acquired 1938. Also a print and illustrations.

Cameron Booth, gouache acquired 1939.

Alexander Brook, oil acquired 1935. Also prints and a drawing.

Paul Burlin, oil acquired 1943.

Jean Charlot, two oils acquired 1937 and 1941. Also prints.

Jose de Creeft, lead sculpture acquired 1939.

Stuart Davis, three oils acquired 1940, 1941, and 1945, one gouache acquired 1942, one watercolor acquired 1946.

Guy Pene du Bois, oil acquired 1935.

Ernest Fiene, oil acquired 1940. Also prints and illustrations.

George Grosz, watercolor acquired 1934 and 1946, oil acquired 1946.

Morris Kantor, oil acquired 1936. Also prints.

Walt Kuhn, two oils acquired 1934 and 1936.

Yasuo Kuniyoshi, two oils acquired 1938 and 1944. Also drawings and prints.

Sidney Laufman, oil acquired 1941.

Robert Laurent, alabaster sculpture acquired 1946.

Julian Levi, oil acquired 1944.

Fletcher Martin, oil acquired 1939. Also a poster.

Kenneth Hayes Miller, oil acquired 1930.

Jules Pascin, four watercolors and sketch book acquired 1935; two oils acquired 1938 and 1941.

Eugene Speicher, oil acquired 1938.

Maurice Sterne, two oils acquired 1938.

Max Weber, four oils acquired 1935, 1943, 1944; fifteen gouaches acquired, 1935-43. Also a drawing, prints, and illustrations.

William Zorach, three sculptures (marble, cast stone, granite) acquired 1939, 1941, 1942; two watercolors acquired 1935.

Mrs Chamberlain (John Stone)

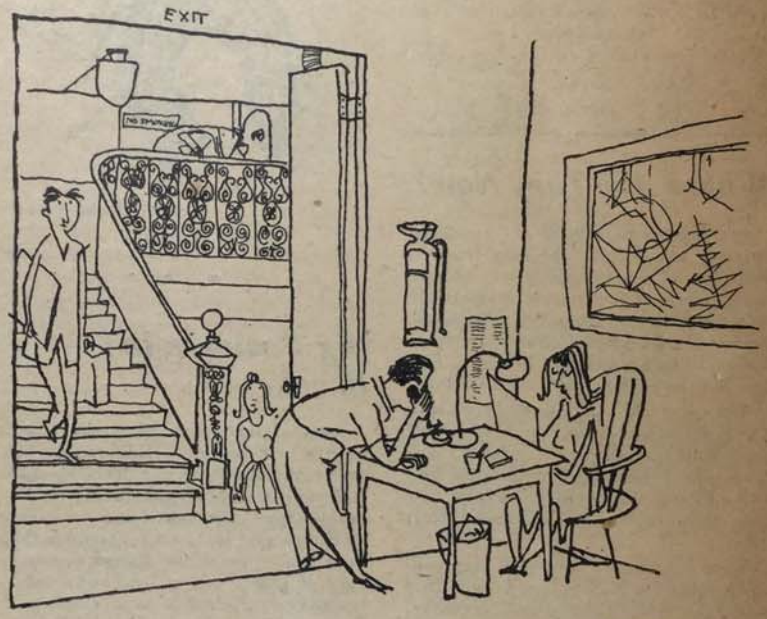
ART STUDENTS LEAGUE news

DECEMBER 1, 1948 VOLUME 1, NUMBER 8

25 League Instructors Represented in Museum of Modern Art

Twenty-five League instructors and former instructors are listed in the new catalogue of the collection of the Museum of Modern Art, recently published to commemorate the Museum's twentieth anniversary in 1949. Unlike other museums, the Modern cannot refer to its collection as "permanent." According to Alfred H. Barr, Jr., Director of the Museum Collection, "A really permanent collection in the Museum of Modern Art would be impossible. Therefore, recognizing that time passes and the modern must cease to be modern, the Trustees have considered the Museum's collection to be continuous but gradually changing in content – with 'somewhat the same permanence a river has.' This metabolic process is also of special value because it makes sure that the collection will not be simply a cumulative repository, but will serve as a testing ground for works of art which over a period of several decades will be given a chance to prove their claim to lasting value. Eventually, those that survive this test may pass on to the Metropolitan Museum or some other permanent collection of historic art."

Just when a work of art reaches this point–which might be called its "vintage point" – will of course provide endless argument over the years, as every reader of this page will realize when he scans the following list of works by League instructors in the Modern's present collection. As a guide to future action it may be helpful to record that last year the Modern transferred permanently to the Metropolitan its *Laundress* by Daumier and received Picasso's portrait of Gertrude Stein, which it will return "as soon as the Metropolitan Museum is prepared to exhibit the work of the earlier modern artists."



ROBERT BRUCE, Member

THE INSTRUCTORS

Gifford Beal, watercolor acquired 1936. Also prints.

George Bellows, watercolor acquired 1935. Also prints.

Thomas Benton, oil acquired 1938. Also a print and illustrations.

Cameron Booth, gouache acquired 1939.

Alexander Brook, oil acquired 1935. Also prints and a drawing.

Paul Burlin, oil acquired 1943.

Jean Charlot, two oils acquired 1937 and 1941. Also prints.

Jose de Creeft, lead sculpture acquired 1939.

Stuart Davis, three oils acquired 1940, 1941, and 1945, one gouache acquired 1942, one watercolor acquired 1946.

Guy Pene du Bois, oil acquired 1935.

Ernest Fiene, oil acquired 1940. Also prints and illustrations.

George Grosz, watercolor acquired 1934 and 1946, oil acquired 1946.

Morris Kantor, oil acquired 1936. Also prints.

Walt Kuhn, two oils acquired 1934 and 1936.

Yasuo Kuniyoshi, two oils acquired 1938 and 1944. Also drawings and prints.

Sidney Laufman, oil acquired 1941.

Robert Laurent, alabaster sculpture acquired 1946.

Julian Levi, oil acquired 1944.

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Kenneth Hayes Miller, oil acquired 1930.

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Eugene Speicher, oil acquired 1938.

Maurice Sterne, two oils acquired 1938.

Max Weber, four oils acquired 1935, 1943, 1944; fifteen gouaches acquired, 1935-43. Also a drawing, prints, and illustrations.

William Zorach, three sculptures (marble, cast stone, granite) acquired 1939, 1941, 1942; two watercolors acquired 1935.

THE ART STUDENTS LEAGUE NEWS

Official publication of the
Art Students League of New York

Where Are They Now?

We know where you are – members, students and friends who have received this copy of the League News. And we know where a few former students are who have become famous in other fields, people like Claudette Colbert (whom we knew as Lily Chauchoin), Robert L. Ripley, Martha Sleeper, and Cedric Gibbons.

But we would like to know more about the thousands of other people who have studied at the League and who are now known for achievements outside the field of visual arts. We would like to know how the study of art has influenced their careers.

So if a name on a printed page suddenly takes you back to your League class under Bridgman, Goldthwaite, Nicolaides, or any of the other 240-odd instructors who have taught here, you will be doing the League a great service by dropping a line to THE NEWS.

Thank you.

• •

DANIEL GILLEN, Member

DON SPAULDING, Member

• •

Big Business in Brushes

From a corner counter in the lunch room to a basement establishment with twelve employees doing a $100,000-a-year business is the remarkable history of the League Store. Conducted and expanded for 33 years by Margaret J. Ferguson, the store is now under the spirted management of Joan ("Bunny") Schaufler, who is convinced that the students drink half the turpentine she sells them. She can't account for their using up such quantities any other way.

"Our hottest item," she reports, "is razor blades. But not for shaving. They're stamped "For Industrial Use," and we sell about a thousand a month at three cents each or two for a nickel."

But the bulk of the business, in the following order, is paint, canvas, brushes, paper, and pencils. Every veteran, of course, is allowed a specified amount for materials each month. Any unused balance reverts to the Veterans Administration, but there is seldom any money left over, because the amounts are just about what the average student spends – from about five to fifteen dollars per month.

The amount of paint used, however, depends on the class, according to Mrs. Schaufler. "Brackman students use a lot," she says. "They slap it on. The Dumond students usually thin their paint, and as a consequence they don't have to buy so much. But since we're not in business for profit, it's all the same to us.

"I don't think anybody will be mad if I say our favorite customers are the ones we serve on Saturday mornings. [The store is open from 9 to 5 and 5:30 to 9:30 weekdays and from 9 to 4:30 Saturdays.] "All you're apt to hear is a little voice down on the other side of the counter, out of sight. It wants one sheet of charcoal paper, three sticks of charcoal, and one kneaded eraser. Total 22 cents. Then a careful counting of change to see if there will be enough left for a candy bar."

The Saturday morning children and adult classes bring a rush of customers during the first hour – as many as 200. Then, as during regular store hours, the average sale is about 85 cents. Most expensive item in stock is a twelve-dollar sable brush; least expensive is two thumb tacks for a penny.

• •

Personals

Both the new director and associate director of the Whitney Museum of American Art are former League students. Hermon More, director, studied with John Carlson at the League's Woodstock summer school, and Lloyd Goodrich, his associate, was a former student of Kenneth Hayes Miller.

Karl Fortess, former Kuniyoshi student and an instructor last summer at the Woodstock summer school, is visiting professor of art at Louisiana State University at Baton Rouge, where he held a one-man exhibition during November.

Percy Hutton Fearon, former League student who achieved world-wide recognition for his cartoons in the London Evening News from 1913 to 1935, died in London on November 5. His pen name was "Poy," derived from the Brooklyn pronunciation of his first name, shortened to one syllable. He was credited with drawing 10,000 cartoons during his long career, most famous of which was his character "John Citizen," a little man about the size of Walter Mitty, and about as bewildered by the complexities of modern civilization.

MARK HEINE, Member

Carl Holty, former League student, has been appointed Research Artist in Residence at the University of Georgia.

Cameron Booth has been ordered by his doctor to take a short rest; during his absence, Byron Browne is conducting his afternoon class and Will Barnet the evening session.

Robert Kraus, author of the article, "Memo to Movieland," in last month's Esquire, studied at the League under a scholarship in 1944.

Joseph Lauber, who studied at the League under Walter Shirlaw and William M. Chase in the early 1880's, and achieved fame as a painter, etcher, illustrator, and designer of stained glass windows died in Roosevelt hospital last month at the age of 93.

Joe De Latorre, veteran League model, has been dismissed from the hospital after his recent illness, and is now recuperating with his brother in Guadalajara, Mexico.

Rose C. Balenzano, life member, has been appointed resident artist at Ladycliff College, Highland Falls, New York.

Abraham Joel Tobias, League student from 1931 to 1933, has been commissioned to paint six outdoor murals on the wall of a passageway connecting two dormitories on the campus of Adelphi college at Garden City, N. Y. He will use ethyl silicate 40 as a weather-resistant medium, and on the six panels, each six by nine feet, will represent the arts of dancing, music, painting, architecture, sculpture, and poetry-drama.

Louis Bouche is on six weeks leave from the League while serving as guest lecturer for the Cincinnati Institute of Fine Arts. During his absence, John Carroll is teaching the Bouche class.

The December 7 issue of LOOK magazine will publish an article on Yasuo Kuniyoshi and reproduce six of his paintings in color, together with a photograph of him seated in the wicker chair that every visitor to his studio knows.

• •

63 YEARS AGO

Thomas Eakins, whose courageous stand on teaching with the help of nude models had cost him the directorship of the Pennsylvania Academy of the Fine Arts, joined the staff of the Art Students League in 1885. He gave "demonstrations of synthetical anatomy on Tuesdays, molding the muscles in clay directly on the bones of the human skeleton, then tracing them beneath the skin of the living model."

HARRY STERNBERG

A League instructor since 1934, author of two books, inventor of a folding easel-seat, winner of a Guggenheim fellowship, and wearer of a Wallace button during the last election, Harry Sternberg earned his League tuition when a student by working as secretary to the Professor of Christian Polity at the General Theological Seminary of New York.

"It was wonderful," he says, "both the Seminary and the League. I was studying under Bridgman, Wallace Morgan, and Harry Wickey, and I would leave 57th Street all fired up with activity, rush down to the Seminary on 9th Avenue, and enter another world. It was like a monastery, and I suppose it still is. I'll never forget the winter nights, with the snow falling in that quiet courtyard. The trucks outside on 9th Avenue were a thousand miles and a couple of centuries away."

Today, at 44, Harry Sternberg's life is about as non-monastic as it could be. He teaches one painting and one graphic class at the League, paints in a studio on 14th Street, has a family and a farm on Long Island, is an active officer in Artists Equity, a co-designer of the glass laminate Prestglas, and is at work on a book about teaching art by means of film strips.

His first book, "Silk Screen Color Printing," appeared five years ago, and was the result of an abiding interest in the graphic arts stimulated by Harry Wickey at the League in 1919. Today, although his forthcoming book is entitled "Modern Techniques of Etching," his interest alternates evenly between painting and printmaking, both in his own work and in his teaching.

"I try to teach my students two things," he says: "How to talk, and to have something to say. In other words, technique and content. Teaching only the language of art is as bad as encouraging nothing but self-expression. It is in the merging of these two that a mature artist is developed."

But what kind of content should a picture have? Sternberg has very definite ideas on this subject.

"An art which is healthy is a social art," he says. "The content in a broad sense and the symbolism in a close sense should be about people and for people. There need be no time-lag for understanding if the content and symbols are meaningful. We should not sit up like gods and determine what will and what won't hit the people.

"Picasso painted Guernica with the horror of the German bombing in his mind. He wasn't thinking about whether the people would like it or not. The symbolism is ugly because it was an ugly

By JOHN CARROLL, Instructor

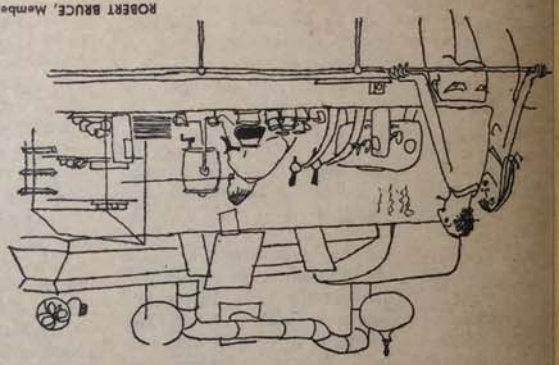
story. But the forms are beautiful—to use the most dangerous word in the English language. Some day we'll catch up with Picasso, who is unquestionably among the two or three giants of our time."

Sternberg likes teaching at the League because, "For the student who uses it intelligently it is the best art school in the country. All the major art forms are represented, so the student can concentrate on one, and yet by a kind of osmosis absorb a general understanding of all. By having complete freedom of choice the student can find his own sympathetic channel."

Teaching art today, Sternberg feels, presents difficulties that are peculiar to our generation, and impose more responsibility on the student. "It was different in the old days," he says, "when students were required to follow a set curriculum, beginning with elementary antique, proceeding through life drawing and ending up with life painting. Now the student is on his own, and the standards for good work are not so clear cut. You have to have a real eye to tell a good abstract painting from a bad one.

"Now more than ever before, with the modern movement making easy passage to a finished picture, we need to re-establish that tough, gutty foundation of study that underlies all good art. Our problem as teachers is to insist on this discipline, and yet encourage the fullest freedom of exploration and experimentation. It's the same problem we have in making democracy itself work—of guaranteeing absolute individual freedom within the framework of a freely voted set of constitutional laws."

THE ART STUDENTS LEAGUE NEWS is published by
THE ART STUDENTS LEAGUE OF NEW YORK
215 West 57th St., New York 19, N. Y.



ROBERT BRUCE, Member

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COMING EVENTS

DECEMBER LECTURES

2, Bank lecture,
The Letter's the Thing—
"Current (Script) — Lower Case and Capitals."—8:00 P.M.

3, Hale lecture,
Anatomy—"The Upper Arm, the Elbow and the Fore-Arm."—4:45 P.M.

3, Rothschild lecture,
Art as a Medium of Social Expression.
"Feudalism and the Birth of the Market."—8:00 P.M.

9, Bank lecture,
The Letter's the Thing—
"Pointed Pen Italic and English Roundhand."—8:00 P.M.

10, Rothschild lecture,
Art as a Medium of Social Expression.
"Renaissance in Italy, the Humanistic Phase."—8:00 P.M.

16, Bank lecture,
The Letter's the Thing—
"Drawn Letters, Form and Technique."—8:00 P.M.

17, Rothschild lecture,
Art as a Medium of Social Expression.
"The High Renaissance, Academic Phase."—8:00 P.M.

• •

DOROTHY BRONSON, Member

EXHIBITIONS

League Instructors, in the League Gallery. Through December.

William M. Chase, former instructor, paintings at American British Art Center. To Dec. 4.

Marion Greenwood, former student, paintings at the Russell Gallery Withers Library, Bloomington, Ill. From Nov. 21.

Jean Charlot, former instructor, paintings and prints at Witte Museum, San Antonio, Texas. To Dec. 5.

Si Lewin, student, paintings at Roko Gallery. To Dec. 7.

William Dynner, member, pen drawings at Willow Tree Gallery, Clifton, N. J. To Dec. 10.

Walt Kuhn, former instructor. Fifty Years a Painter at Durand-Ruel Gallery. To Dec. 4.

250

To PHOTO SALES

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MAGAZINE OF ART
Published By The American Federation of Arts
OFFICE OF THE EX-EDITOR
22 E. 60 ST., NEW YORK CITY 22, PLAZA 9-7872

10 Chadwick Rd.
White Plains
Nov. 12, 1947

Dear Alfred,

Here is the Grafton piece I referred to in my PCA preamble. Also a copy of the program.

It was pleasant seeing you the other day, after three months. I hope it won't be so long again. Today, at his request, I am going to see what Dr. Frankfurter has in mind.

Cordially,

John

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date 10/3/49

From Alfred H Barr Department Museum Collections

For Same

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glossy ..... size .....

Date of completion .....

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take ..... (Number of shots)

Date of completion .....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
1 photostat attached article by Crofton		

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Mosse

ERIC P. MOSSE, M. D.
NEW YORK

RESIDENCE
75 CENTRAL PARK WEST
PHONE: TRAFALGAR 7-6598

OFFICE
57 WEST 57TH STREET
PHONE: PLAZA 5-6252

Mr. Barr
Museum f. Modern Art
11 W 53 st
New York

AHB

February 6, 1950

January 17.50.

Dear Mr. Barr:

Dear Dr. Mosse:

Thank you for your letter of January 17. I personally would be interested in seeing a show of pathological art such as you mention.

I'd also be interested in reading a Journal for Analytic Research of Art, especially if the journal involved a critical discussion of the current very casual methods of analysts who write about art.

Sincerely,

Dr. Eric P. Mosse
57 West 57th Street
New York, New York

AHB:js

I think it might interest you to know that [illegible] LOGICAL ART at the International Congress of Psychiatry in Paris [illegible] on the Ile de France for July, I might be able to stay long enough [illegible] value myself. If I should decide in the positive, I wonder how you would feel about having this exhibition [illegible] to New York, maybe in connection with Kubie's Committee [illegible]

[illegible] might give a good chance for the establishment of an International [illegible] that might either work in connection with the Kubie-Committee resp. with Nolan Lewis, that means with [illegible]. Lewis will be one of the official representatives for U.S.A. at the Congress.

Finally, I have suggested to Dr. Kubie the foundation of a Journal for Analytic Research of Art. I discussed the idea in addition with Meyer Schapiro and my brother-in-law Erwin Panofsky in Princeton, [illegible] positive response about it.

Would you be kind enough to give me your opinion on these suggestions, at your earliest convenience.

Very sincerely yours,

Eric P. Mosse

Eric P. Mosse MD, F.A.P.A.

ERIC P. MOSSE, M. D.
NEW YORK

RESIDENCE
75 CENTRAL PARK WEST
PHONE: TRAFALGAR 7-0279

OFFICE
57 WEST 57TH STREET
PHONE: PLAZA 3-6234

Mr. Barr
Museum f. Modern Art
II W 53 st
New York

January I7.50.

Dear Mr. Barr:

I think it might interest you to know that there will be an exhibition of PATHOLOGICAL ART at the International Congress of Psychiatry in Paris Sept I8-27. Since I have my reservations on the Ile de France for July, I might be able to stay long enough to get an opinion on its value myself. If I should decide in the positive, I wonder how you would feel about having this exhibition transfered to New York, maybe in connection with Kubie's Committee.

I also feel that this congress might give a good chance for the establishment of an International Research Institute of Art that might either work in connection with the Kubie-Committee resp. with Nolan Lewis, that means with Columbia. Lewis will be one of the official representatives for U.S.A. at the Congress.

Finally, I have suggested to Dr. Kubie the foundation of a Journal for Analytic Research of Art. I discussed the idea in addition with Meyer Schapiro and my brother-in-law Erwin Panofsky in Princeton, and got a quite positive response about it.

Would you be kind enough to give me your opinion on these suggestions, at your earliest convenience.

very sincerely yours,

Eric P. Mosse MD, F.A.P.A.

MOSSE

THE MUSEUM OF MODERN ART

Date November 9, 1949

To: Miss Alice Wilson

From: Mrs. Jean Stepanian

Re: Attached

Dear Alice:

We have promised to have this announcement posted on the bulletin board. Do you take care of this??

Dr. Eric P. Mosse
57 West 57th Street
New York, New York

AHB:js

approach a new field of psychological research in art, and I would feel privileged if you & your assistants could participate in the discussion. Would you be kind enough to let me know the amount involved in the museum.

Very sincerely yours,

Eric P. Mosse

ERIC P. MOSSE, M. D.
NEW YORK

RESIDENCE
78 CENTRAL PARK WEST
PHONE: TRAFALGAR 7-0878

OFFICE
57 WEST 57TH STREET
PHONE: PLAZA 3-6334

November 9, 1949

November 7. 49.

Dear Mr. Barr:

I am not sure if you remember me when I showed to you and your staff some paintings of psychotics and neurotics. I presume you kindly passed that on to the museum to be placed in the section of pathology. I thought that the enclosure might interest you. This course will approach a new field of psychological research in art, and I would feel privileged if you & your assistants could participate in the discussion. Would you be able to have the announcement included in the museum.

Dear Dr. Mosse:

Thank you for your letter of November 7 and the notice of your lectures at the New School. I shall be glad to pass this on to be placed on the bulletin board here at the Museum.

Sincerely,

Dr. Eric P. Mosse
57 West 57th Street
New York, New York

AHB:js

Very sincerely yours,

Eric P. Mosse

Mathewell

P.

ERIC P. MOSSE, M. D.
NEW YORK

RESIDENCE
75 CENTRAL PARK WEST
PHONE: TRAFALGAR 7-0279

OFFICE
57 WEST 57TH STREET
PHONE: PLAZA 3-6234

November 7. 44.

Dear Mr. Barr:

I am not sure if you remember me when I showed to you and your staff members paintings of psychotics and neurotics; after this presentation you kindly presented me some pictures at the museum to decided on the question of pathology.

I thought that the enclosure might interest you. This course will approach a new field of psychological research in art, and I would feel privileged if you & your assistants could participate in the discussion. Would you be kind enough to have the announcement circulated in the museum.

very sincerely yours,

Eric P. Mosse

Matthiessen

Wittenborn, Schultz, Inc.
Publishers

38 East 57th Street, New York 22, N. Y.
Plaza 3-8890

13 July 1950

answered OK
cuirtorga

Dear Mr Barr: Just a line to tell you that I've quoted quite extensively from the 1908 article by Matisse in your translation in my preface to Duthuit's book, and to ask if this is all right? I also have changed the word "tone" to "hue" – which I think is what is meant in current English, even though the French is no doubt "ton," and, once, the word "sentiment" to "feeling," which I also think is more idiomatic – I will make a note mentioning this.

You might be interested to know that I have married, very happily, and have got a beautiful small child, to boot.

I hope you're having a pleasant and fruitful vacation, and send you my cordial regards.

Sincerely yrs.

Bob Motherwell

MATISSE - Duthuit
Motherwell
29 Nov 1949

December 13, 1949

Dear Mr. Motherwell:

I am returning the typescript of the Duthuit book on fauvism together with the proofs of the color plates which I believe you and Mr. Wittenborn need. 4

I have looked out for boners and have made a few marginal questions and suggested changes. There is one bad historical boner, page 84. Duthuit is confused about the exhibition at which the whole movement was given its name. It was at the Autumn Salon of 1905, not at the Indépendents of 1906, that Vauxcelles made his famous "bon mot" which gave rise to the term "les fauves."

Many thanks to you and Mr. Wittenborn for letting me go through the text.

Sincerely,

Mr. Robert Motherwell
Wittenborn, Schultz, Inc.
38 East 57th Street
New York 22, New York

AHB:js

Wittenborn, Schultz, Inc.
Publishers

38 East 57th Street, New York 22, N. Y.
Plaza 3-8890

29 Nov 1949

Dear Mr Barr:

Along with this note, you'll find the <u>uncorrected</u> translation of Duthuit's book on Fauvism + a set of the color-plates that are going to be the illustrations (these are still rough proofs). I would be awfully glad to have any comments of any sort on the book as a whole or in regard to particulars from you, especially any "howers," which, not being a scholar, I sometimes miss. Messrs Wittenborn, Schultz agree that it is perfectly all right for you to quote from it in any way you like – it will appear in 1950 and very likely be

called "The Fauves and Matisse" (though I've not yet discussed this ~~with~~ last with Dr Barnett): it will be in the series, "The Documents of Modern Art."

With best personal regards,

Robert Motherwell

Of course you know this is a revised version of the original that ran in Cahiers d'art some years ago.

R. Motherwell

Nettesi - Dutheuil

THE MUSEUM OF MODERN ART

Date 11/11/49

To: Mr. Barr

Re: Dutheuil

From: Mr. Karpel

See Fogg re work at Harvard

Dear Alfred:

Please return this advance copy at your convenience. Wittkower's English edition, with prefaces by Motherwell, etc, will be issued early 1950.

Bernard

R. Motherwell

See Fogg re work
at Harvard

Mousia

See Alucs

MUMFORD
Muller

THE MUSEUM OF MODERN ART

ret. 5/19/49

Date May 2, 1949

To: Mr. Barr

Re: Muller trip to Europe

From: Mr. Karpel

Dear Alfred:

Since our request for one month's leave for Hannah will probably come up in Executive Committee, I feel the inclosed stat,e ment will indicate why we are making it, and save considerable verbal explanation. I trust you find it self-explanatory, and will support the recommendation for granting 30 days paid leave. Hannah will pay her personal expenses. The Library would cover her schedule for one month.

Please return this at your earliest convenience so I may circulate it ot the other members of the Executive Committee.

Bernard

Region, Bill Wurster, builds an office building or designs a United Nations project he uses the International Style. That was my point.

Germane to this is a paragraph which I left out of my speech calling attention to my impression that architects today tend to think of architecture, and incidentally argue about it, in terms of the private detached house or in terms of the monumental public building whereas, if I recall correctly, 18 or 20 years ago European architects and the more advanced designers here had housing very much in mind while the most conspicuous American architects focused upon the skyscraper and commercial building.

Giedion's calling you chauvinistic seems to me nonsense. I don't understand it at all, particularly since Switzerland is one of the three leading centers of the cottage style.

You speak of my 1932 formula. As I have tried to make clear whenever writing about it and certainly in speaking about it at our symposium, it is not my formula at all but one arrived at by Hitchcock and Johnson, principally Hitchcock who, although he now seems rather

AHB/eb

MUMFORD

cc: Henry-Russell Hitchcock
Philip Johnson
Mary Barnes
Edgar Kaufmann, Jr.

February 27, 1948

Dear Lewis:

Many thanks for your letter. It is difficult to avoid misunderstanding and misinterpretation when we have so little chance to talk together.

As an illustration, let me assure you in all honesty that I did not intend to imply that you yourself had changed in your belief that row houses or apartments are a better solution to housing than the free standing house. I quoted from your 1932 remarks about the romantic cottage because I thought they threw an interesting light on the current discussion.

Concerning the Bay Region subject, while you put Maybeck at one end and Gardner Dailey at the other — surely evidence of a range of period and style — the fact remains that both these architects were concerned primarily with the private detached suburban or country house, whereas when the best-known master of the Bay Region, Bill Wurster, builds an office building or designs a United Nations project he uses the International Style. That was my point.

Germane to this is a paragraph which I left out of my speech calling attention to my impression that architects today tend to think of architecture, and incidentally argue about it, in terms of the private detached house or in terms of the monumental public building whereas, if I recall correctly, 18 or 20 years ago European architects and the more advanced designers here had housing very much in mind while the most conspicuous American architects focused upon the skyscraper and commercial building.

Giedion's calling you chauvinistic seems to me nonsense. I don't understand it at all, particularly since Switzerland is one of the three leading centers of the cottage style.

You speak of my 1932 formula. As I have tried to make clear whenever writing about it and certainly in speaking about it at our symposium, it is not my formula at all but one arrived at by Hitchcock and Johnson, principally Hitchcock who, although he now seems rather

evasive about it, was teacher and theorist for both Johnson and myself. I was, however, chiefly responsible for applying the phrase International Style to architecture which Hitchcock in his earlier book called the work of the New Pioneers.

Please let me say again, at the risk of endless repetition, that we do not deny that practically all of the principles and even many of the stylistic elements of the architects of the 20's were anticipated by various pioneers of the preceding 10 to 50 years. At the same time it is equally evident that the style which we saw developing during the 20's and early 30's has changed and matured subsequently. It still remains, I believe, the central tradition in modern architecture.

The last thing I want to do is to advocate a rigid definition of or a dogmatic adherence to a style. We were trying to describe something that happened and because we thought it was good we advocated its study and emulation, but we didn't advocate its preservation <u>without change</u>. As I tried to make clear we anticipated, prophesied and recommended change.

I am glad you wrote. I wish we could talk about this further.

My very best to you.

Sincerely,

Mr. Lewis Mumford
46 College Street
Hanover, New Hampshire

AHB/ob

MUNSTERBERG

46 COLLEGE STREET: HANOVER: NEW HAMPSHIRE

write LC
copy
misfiled

20 February 1948

Dear Alfred Barr:

I have been reflecting on the symposium last week, and on the many issues that were raised, if not answered there; indeed, if I find I have the time, I shall go back to some of those issues in a New Yorker Sky Line. In many respects I find myself in disagreement with the position taken in the Exhibition book of 1932, although Hitchcock's 1929 volume---or was it 1930?---seems to me remarkably sound and even prescient. But one point between us I'd like to clear up in advance. I hope you don't think that I have in any way changed my attitude, as expressed in the housing article, on the individual free standing house as a universal solution? Your quotation, in its particular context, made me think that you did. Nothing could be further from the truth; in my introduction to Howard's Garden Cities in 1946 I upheld a density for urban planning which makes the free-standing house impossible: I am still for the row house in cities. As for the Bay Region style,

MUNSTERBERG

I am just utterly bewildered at the general extent and depth of misunderstanding of what I thought I had very plainly expressed there. For the point about the Bay Region Style, in which it very definitely departs from your restricted definition of an International Architecture, is that it cannot be ~~defined~~ characterized by any single mode of building; and it certainly can't be reduced to redwood cottage architecture, as you almost said in so many words. It is precisely the variety and range and universality of it that I was stressing: so wide that it includes ~~Bert~~ Maybeck at one end and Gardner Dailey at the other. To have Giedion call this an expression of chauvinism on my part would be funny if it weren't a little tragic. If I get a chance, dear Alfred, I shall certainly tear into your 1932 formula for modern architecture; ~~but~~ not in the name of something parochial and restricted but in the name of that continued development of the modern which began long before the post World War I moment at which you so confidently date it.

With warm respects,

Ever yours
Lewis Mumford

MUNSTERBERG

SEE PICASSO: POST 50

Mus. Bulletin

THE MUSEUM OF MODERN ART

Date August 4, 1947

To: Mr. Porter

From: Mr. Barr

Re: Attached Mss.

Dear Allen:

I have read through both the Chanin and Seckler pieces with great interest. Dorothy Seckler is obviously a talented writer. What Chanin has to say is good too, but less elegantly phrased. His, especially, will need some detailed editing.

I look forward to Ruth Olson's piece.

It is certainly a very good thing to do. Thank you for letting me see the pieces.

bulletin I hope to wrangle out of you a short introduction. I think it will make an interesting bulletin because for a long time people have been wondering about why people come to Museums, what they think and want and we have never publicized our Docent staff sufficiently.

Many thanks should you get the opportunity.

AP:nbk

Allen

THE MUSEUM OF MODERN ART

Date July 31, 1947

To: Mr. Barr

Re: Museum Bulletin

From: Mr. Porter

Dear Alfred:

I hate bothering you with extra-curricular activity during your vacation, but if you should get a dull rainy day I would be obliged if you would read these first drafts for a bulletin I have planned on the Docents and their activities. Ruth Olson's is not done yet (she is handling the Collection part) but before I do a solid job of editing on these I wanted your opinion about the idea in general and if we are on the right track in particular.

Because the writing styles of the three Docents is widely varied I think instead of trying to coordinate them into one unified whole, I will present them simply as three opinions and have them signed.

I am warning you now that when it comes time to make the bulletin I hope to wrangle out of you a short introduction. I think it will make an interesting bulletin because for a long time people have been wondering about why people come to Museums, what they think and want and we have never publicized our Docent staff sufficiently.

Many thanks should you get the opportunity.

AP:nbk

Allen

MUSEUM of HEALTH

May 14, 1947

Dear Mr. Childs:

I am sorry to write you that after consultation with our authorities here it seems better not to accept your invitation to come on the Committee of Sponsors for the proposed Museum of Health in New York City.

This does not mean, however, that I will not be available as in the past for consultation with Mr. Calver, should I be able to be of any help to him.

With every wish for the success of your institution, I am

Very truly yours,

Mr. Richard S. Childs, Acting President
American Museum of Health, Inc.
1790 Broadway
New York 19, N. Y.

AHB/ob

COPY

MEMORANDUM

May 5, 1947

TO: Mr. Nelson A. Rockefeller

SUBJECT: Proposed Museum of Health

May 14, 1947

Dear Nelson:

I have turned down Richard Childs' invitation to be on the Committee of Sponsors for the proposed Museum of Health in New York City.

I think I should explain that I have read the memorandum of May 5 addressed to you about this question, and would like to assure you that I had no thought of personal prestige in going on this committee of sponsors. The fact is that I have known Homer Calver, the Director of the Museum of Health, for a good many years and have consulted with him from time to time on technical problems of installation, etc., and would like to be of help to him by continuing my membership in his board of sponsors.

The board of sponsors is not the board of trustees, and membership constitutes more an expression of public good will than a responsibility. For these reasons I would have preferred to accept Childs' invitation.

Sincerely,

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

AHB/ob

COPY

MEMORANDUM

Room 5600
30 Rockefeller Plaza
New York 20, N.Y.

May 12, 1947

Dear Alfred:

For your confidential information, I am attaching an excerpt from a memorandum which I had prepared in this office giving the background in connection with your note of April twenty-fifth. In view of this, my recommendation is that you turn it down.

Sincerely,

Nelson A. Rockefeller

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

Museum of Health

COPY

MEMORANDUM

May 5, 1947

TO: Mr. Nelson A. Rockefeller

SUBJECT: American Museum of Health

You ask what we know about the American Museum of Health which, through Richard S. Childs, acting president, has asked Alfred Barr to join its Committee of Sponsors.

Recommendation:

The situation is such that it would be unwise for Alfred Barr to associate himself with the enterprise. To do so at the present time would add little if anything to his own prestige, and I do not see that there is much he can contribute to solving the problems which the organization faces. There is the further fact that indications point to an approach to sources here for financial support, which might place Barr in an awkward spot if he were connected with the venture.

Basis:

The Museum is at the moment in a high state of disorganization, with strong opposing factions on its Board. It is attempting to revive itself, and there is talk of its seeking now some $300,000 to operate a demonstration program during the next five years. There is also talk of its raising an endowment fund, perhaps as much as $5,000,000, during the same period in order to sustain the program after the five years have elapsed. Some of the board members wish to house the Museum in its own building, while others want a mobile museum with frequently changing exhibitions in schools, health centers and other appropriate outlets throughout the City. From a health education standpoint, the idea of such a museum is good, but the management of the present organization has its deficiencies. A report on the Museum is attached.

MUSEUM of HEALTH

April 25, 1947

Dear Mr. Childs:

Thank you for your letter of April 18. I believe that I shall be able to come on the Committee of Sponsors for the proposed Museum of Health in New York City. First, however, I must clear permission from the authorities here. You will hear from me very shortly.

Sincerely,

Mr. Richard S. Childs, Acting President
American Museum of Health, Inc.
1790 Broadway
New York 19, N. Y.

AHB/ob

April 25, 1947

Dear Nelson:

I have been asked by Mr. Richard Childs to go on a Committee of Sponsors for the proposed Museum of Health in New York City. Since this does not involve me in any sponsorship for any art exhibitions, I see no reason why I should not accept, but I should like your ok. Perhaps you would initial this letter and return it to me.

Sincerely yours,

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

AHB/ob

AMERICAN MUSEUM OF HEALTH

INCORPORATED

RICHARD S. CHILDS
Acting President
EDWIN A. SALMON
Vice-President
BASIL O'CONNOR
Treasurer
HOMER N. CALVER
Secretary and Director

1790 BROADWAY
NEW YORK 19, N. Y.
CIRCLE 5-8000

THOMAS C. EDWARDS
Executive Manager

April 18, 1947

Mr. Alfred H. Barr, Jr.
49 E. 96th St.
New York, N.Y.

Dear Mr. Barr:

In 1941 Mayor La Guardia sent you a letter asking you to be one of a Committee of Sponsors for the proposed Museum of Health in New York City. And you assented, - you and a fine list of other notable New Yorkers! After that came Pearl Harbor; we loaned some of our World's Fair exhibits to Cleveland, put others into storage and have been dormant until now.

The idea of teaching health to mass audiences by means of graphic exhibits remains a good one - the World's Fair experience demonstrated that the public responds with intense curiosity and attention to this method of instruction. It reaches masses, young and old, who never read scientific literature and it can be used to demonstrate every message that the doctors want the general public for its own good to know. There were no less than 12,000,000 admissions clocked into our World's Fair building.

Now the time has come to revive our ambitions and embark upon the long deferred effort to create a permanent Museum of Health in New York City. Our assets consists of (1) $34,000 cash, (2) a collection of good exhibits recallable from Cleveland, (3) a municipal administration friendly to the project - and (4) the Sponsors, like you who signed up in 1941 and who, we trust, will stay with us now!

This letter is just to report that we are now beginning work to see what we can do. As our ideas take shape, we shall report further!

Very truly yours,

Richard S. Childs

Richard S. Childs
Acting President