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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.200

Newhall

COPY

George Eastman House, Inc.
900 East Avenue
Rochester 7, New York

January 19, 1950

Dear Steichen:
Captain Edward Steichen
Museum of Modern Art
11 West 53rd St.
New York 19, N.Y.

Dear Steichen:

We are gathering together a small exhibition to commemorate the 150th birthday of Fox Talbot. I wonder if we might borrow the calotypes and photoglyphic engravings which Miss Talbot gave to the Museum? If so, would you please send them to me at your earliest convenience as we plan to publish a leaflet and we would like to list these in it.

The month of March now seems like a good time to have the exhibition of photographs from the Museum of Modern Art collection, if this fits in with your plans. We are looking forward to this show.

With all best wishes,

Beaumont Newhall

BN:ac

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January 23, 1950

Dear Beau:

The Fox Talbot material that you requested is being sent today, air express, special delivery...do hope that it reaches you in time.

Attached is the Museum's receipt for you to sign and return.

Best wishes on your exhibition.

Dee Knapp
Department of Photography

Beaumont Newhall, Curator
George Eastman House
900 East Avenue
Rochester, New York

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Newhall

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT. Date July 8, 1949

From Alfred H. Barr, Jr. Department Museum Collections

for Museum Collections

July 9, 1949

PRINTS

NEW PHOTOGRAPHS

Please supply (Country) Please have (Photographer)

Dear Beaumont:

Many thanks for sending me the Führer zur

Kunst. I am delighted to have it and have made a

photostat of page 44 with Steinlen's Futurist cat.

I am returning the book to you as you request.

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
My best to Nancy.		

Sincerely,

1 photostat Steinlen

Hansen-Karikatur

Mr. Beaumont Newhall
George Eastman House, Inc.
900 East Avenue
Rochester 7, New York

AHB:jws

Forwarded to Date

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date **July 6, 1949**

From **Alfred H. Barr, Jr.** Department **Museum Collections**

For **Museum Collections**

PRINTS

NEW PHOTOGRAPHS

Please supply _____
(Quantity)

Please have _____
(Photographer)

glossy _____ size _____

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
1 photostat Steinlen Katsen-Karikatur		

Forwarded to _____ Amount _____ Date Billed _____

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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GEORGE EASTMAN HOUSE, INC.
900 EAST AVENUE
ROCHESTER 7, NEW YORK

A MEMORIAL TO GEORGE EASTMAN TO SHOW THE
PROGRESS IN THE ART AND SCIENCE OF PHOTOGRAPHY

June 29, 1949

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

Dear Alfred:

In relation to the futurist paintings in the Italian show you may find plates 22 and 23 of the brochure "Das Bewegungsproblem in der Bildenden Kunst" of interest. I picked up this publication in Tel Aviv. Although not related to the problem, illustration 10 may also be of interest, showing as it does a strong influence of photography. I am sending the brochure to you under separate cover.

It was good seeing you in New York. I hope that the Italian show meets with the success that it deserves.

Yours

Beaumont

BN:ac

ALL

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 200

NEWHALL

12 April 1948

Dear Alfred:

My interest in photography began in 1936 when, inspired by the film Vermeer and a book of photographs of America by the architect Erich Mendelsohn, I began to photograph as an amateur. In 1932 I began to see the possibilities of combining my photographic and art historical interests, and in August I contributed a review of the historical work Aus der Werkstatt der Photographie to the American magazine of art. In 1933 I was asked to write a one-page

August 11, 1948

Dear Beaumont:

historical introduction to the catalog of the Second International Sale of

I am just back from Europe and find on my desk the enclosed postcard which reminds me to write you to congratulate you on your appointment which I heard about just before we sailed from London.

For reasons which you know very well I cannot feel entirely happy that you are now committed to such a permanent and distinguished position, from the point of view of our museum, but now that it has happened I must no longer think of this more remote possibility.

I am just leaving now for Vermont but in the fall when you come to New York I hope you will let me know so that we can lunch together.

My very best to Nancy.

Sincerely yours,

lectures in Spain Island and in Henry-Russell Hitchcock's N. H. Richardson

In November, 1935, I joined the Museum of Modern Art.

Mr. Beaumont Newhall
Black Mountain College
Black Mountain, N. C.

AHB/ob
enclosure

Dictated by Mr. Barr but
signed in his absence

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

12 April 1946

Dear Alfred:

My interest in photography began in 1926 when, inspired by the film Variety and a book of photographs of America by the architect Erich Mendelsohn, I began to photograph as an amateur. In 1932 I began to see the possibilities of combining my photographic and art historical interests, and in August I contributed a review of the historical work Aus der Frühzeit der Photographie to the American Magazine of Art. In 1933 I was asked to write a one-page historical introduction to the catalog of the Second International Salon of Photography at the Pennsylvania Museum of Art. In the spring of 1934 I read a paper at the New York meeting of the College Art Association on Photography and the Artist, in which I discussed the influence and counter-influence of painting and photography. The paper was published in Parnassus (v.6,p.24-25, 28-29, October, 1934). In the same year I wrote an essay outlining an esthetic approach to moving pictures which was published in a magazine of small circulation called The New Frontier. In 1935 the American Magazine of Art carried my reviews of Modern Photography, (the Studio annual), and of Ansel Adams's Making a Photograph. During the period 1933-35 I did a certain amount of architectural photography semi-professionally for publication in Antoinette Downing's Architecture in Rhode Island and in Henry-Russell Hitchcock's H. H. Richardson. In November, 1935, I joined the Museum of Modern Art.

Assistant Secretary

Beaumont

Modern Art in Your Life.

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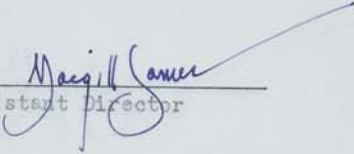
Nett

National Gallery of Art

SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

Alfred H. Barr, Esq.
Director of the Museum's Collections
Museum of Modern Art
New York 19, N. Y.

I AM DIRECTED TO CONVEY TO YOU THE THANKS
OF THE TRUSTEES OF THE NATIONAL GALLERY
OF ART FOR YOUR GIFT NOTED BELOW, WHICH
HAS BEEN RECEIVED AND PLACED IN THE LI-
BRARY OF THE GALLERY


Assistant Director

Modern Art in Your Life.

November 14, 1949.

"Hauls
out"

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National Gallery of Art

SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

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

I AM DIRECTED TO CONVEY TO YOU THE THANKS
OF THE TRUSTEES OF THE NATIONAL GALLERY
OF ART FOR YOUR GIFT NOTED BELOW, WHICH
HAS BEEN RECEIVED AND PLACED IN THE LI-
BRARY OF THE GALLERY

Marjill James
Assistant Director

The History of Photography from 1839 to
the Present Day.

How to Make Modern Jewelry.

Film Notes.

June 21, 1949.

Nett

"Hauls
out"

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Nett

National Gallery of Art

SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

Alfred H. Barr, Jr., Esq.,
Director of the Museum Collections,
Museum of Modern Art,
11 W. 53rd Street,
New York 19, N. Y.

I AM DIRECTED TO CONVEY TO YOU THE THANKS
OF THE TRUSTEES OF THE NATIONAL GALLERY
OF ART FOR YOUR GIFT NOTED BELOW, WHICH
HAS BEEN RECEIVED AND PLACED IN THE LI-
BRARY OF THE GALLERY

Maigill James
Assistant Director

Georges Braque, by Henry R. Hope.

April 21, 1949.

"Hauls
out"

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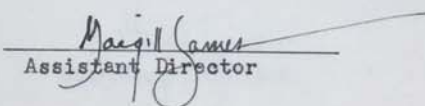
National Gall.

National Gallery of Art

SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

Alfred H. Barr, Jr., Esq.,
Director of the Museum Collections,
Museum of Modern Art,
11 W. 53rd Street,
New York 19, N. Y.

I AM DIRECTED TO CONVEY TO YOU THE THANKS
OF THE TRUSTEES OF THE NATIONAL GALLERY
OF ART FOR YOUR GIFT NOTED BELOW, WHICH
HAS BEEN RECEIVED AND PLACED IN THE LI-
BRARY OF THE GALLERY


Assistant Director

Paintings, drawings, and prints by Paul Klee

April 18, 1949.

"Hauls
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Nett

NAT'L GALL.

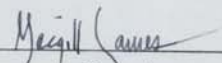
National Gallery of Art

SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

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

"Hauers
sect"

I AM DIRECTED TO CONVEY TO YOU THE THANKS
OF THE TRUSTEES OF THE NATIONAL GALLERY
OF ART FOR YOUR GIFT NOTED BELOW, WHICH
HAS BEEN RECEIVED AND PLACED IN THE LI-
BRARY OF THE GALLERY


Assistant Director.

How to Make Pottery and Ceramic Sculpture.

February 9, 1948.

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Nett

See Print Show re "Hauls
for getting the bulletin out
so promptly"

Compl. Bulletin sent

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	AHB	I. A. 200

Neubager



May 18, 1944.

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
New York, 19

Dear Mr. Barr;

Your visit yesterday was indeed a pleasure for us and your opinions of the various pictures were greatly appreciated.

I want you to know that I found your volume "What Is Modern Painting", published by the Museum, so interesting that I have given a copy to most of my friends. The less sophisticated in modern art considered it the most convincing and tolerant treatise that they had read. Those better versed in the field felt that there was plenty for them to learn from it as well.

I hope that I will have the pleasure of seeing you soon again.

Yours sincerely,

Roy R. Neuberger

Roy R. Neuberger

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.200



May 24, 1944

41 east 57 / new york

March 7, 1944

Dear Alfred:

Dear Mr. Neuberger:

How very kind of you to write me so

handsomely about What Is Modern Painting?

I greatly enjoyed seeing your pictures.

My kindest regards to Mrs. Neuberger.

Sincerely,

*with cordially
yours JG.*

Mr. Roy R. Neuberger
22 East 88 Street
New York 28, N. Y.

AHB:bk

Dear Mr. Neuberger:
How very kind of you to write me so handsomely about What Is Modern Painting?
I greatly enjoyed seeing your pictures.
My kindest regards to Mrs. Neuberger.
Sincerely,
with cordially yours JG.

*Mr. Roy R. Neuberger
22 East 88 Street
New York 28, N. Y.*

AHB:bk

NEW YORK
41 east 57 / new york
March 7, 1944

Dear Alfred:
Dear Mr. Neuberger:

MAIL - NEW YORK
AIR MAIL
ALFRED PARK
WEST 53rd
NEW YORK

Dear Mr. Neuberger:
How very kind of you to write me so handsomely about What Is Modern Painting?
I greatly enjoyed seeing your pictures.
My kindest regards to Mrs. Neuberger.
Sincerely,
with cordially yours JG.

*Mr. Roy R. Neuberger
22 East 88 Street
New York 28, N. Y.*

AHB:bk

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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new art circle



41 east 57 / new york

Neumann

Dear A
 J.B. d
 of Apr
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REAL CUBISM exists
 in Palestine's landscape.
 It's overwhelming
 You ought to visit
 this country some
 time. Here is very
 much a true enthusiast
 for all art. We will
 have to send them
 good exhibitions. JB.

PALESTINE
 COPIRIGHT © 1948 BY ALFRED BARR JR.
 ALFRED BARR JR. "DIPLOMA" 1948
 Tel-Aviv, 25, Hovavon str.



AIR MAIL

NEUMANN

ALFRED BARR JR.
 Director MUSEUM OF MODERN ART
 11 WEST 53rd
 NEW YORK City
 U.S. of AMERICA.

Most cordially
 yours JB.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.200

new art circle



41 east 57 / new york

Neumann

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SAFAD with Mt. Canaan

*Most cordially
yours J.B.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.200

new art circle



41 east 57 / new york

Neumann

March 7, 1951

Dear Alfred:

J.B. de la Faille is coming to our shores the middle of April and will remain for 2 months. He wishes to give a few lectures on new material on Van Gogh and I wonder if you would be willing to join a small committee of sponsors of which the first one is Duncan Phillips.

The second request would be if the Museum could have him for one or 2 lectures.

I hope to hear from you soon.

I remain,

*Most cordially
yours J.B.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.200

March 9, 1951

Dear J. B.:

Thank you for your letter of March 7 which I shall pass on to our lecture committee, though I am afraid it is very late to schedule a lecture for this coming season.

I am sorry to say that I myself cannot act as sponsor for J. B. de la Faille.

I shall explain to our lecture committee that if a lecture can be scheduled here, they must let you know as soon as possible.

It was a pleasure to talk with you the other night about the old days in Berlin and Cologne. I checked again in our library and found that we do have a Sonderbund catalog given us by Eddy Warburg years ago. I was disappointed to see that there were only five Matisse in the show against sixteen Picassos. The chairman of the committee incidentally was Karl Osthaus.

We have decided to buy the Klee and I am asking to have the check made out immediately. It is a most interesting water color with a delightful inscription. Be sure to let me know if any other Klees of special interest come in.

Sincerely,

Alfred H. Barr, Jr.

Mr. J. B. Neumann
New Art Circle
41 East 57th Street
New York, N. Y.

AHB:mh

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

See Print Exhib. & Catalog
re gift of
Schlemmer portfolios
+ Print Exhib. itself

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NEW BRITAIN

ART MUSEUM OF THE NEW BRITAIN INSTITUTE
 56 LEXINGTON STREET
 NEW BRITAIN, CONNECTICUT

SANFORD LOW
 Director
 MRS. WILLIAM S. BENTLEY
 Custodian

W. S. BUCKER
 Chairman of Trustees
 42 ROCK HILL

April 18, 1950

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

Dear Mr. Barr:

The Trustees and Director of The Art Museum of the New Britain Institute extend to you an invitation to participate in the opening of the recently completed wing to the Museum's galleries, and to view the collection of American art preceding the public opening on May 6th. There will be a press preview on Friday, April 21st, at 10:00 A.M. in the Gallery. Photographs for reproduction will be available. I wish I could come but regret that the pressure of work here will make it impossible. I greatly appreciate your having asked me and wish you a most successful occasion.

Sincerely,

We of the New Britain Museum feel a justifiable pride in the fact that here is the "hardware center of the world", with its various roads, stations, where artists do art centers, ideally located and so complete in the way places as to afford a place of culture as well as other educational advantages for the benefit and enjoyment of our people.

We hope that you will find it convenient to be with us. Trains leave New York, N. Y., at 10:30 A.M. and 12:30, 1:30, 3:00 and 4:10 P.M. about, where a bus service at the station is available for a short distance to New Britain, or meet you at Berlin by private auto.

Mr. Sanford Low
 Art Museum of the
 New Britain Institute
 56 Lexington Street
 New Britain, Connecticut

AHB:js

Sincerely yours,
 Sanford Low

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ART MUSEUM OF THE NEW BRITAIN INSTITUTE
56 LEXINGTON STREET
NEW BRITAIN, CONNECTICUT

SANFORD LOW
DIRECTOR

MRS. WILLIAM E. BENTLEY
CUSTODIAN

W. F. BROOKS
Chairman Art Committee
48 HIGH STREET

April 8, 1950

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

Dear Mr. Barr:

The Trustees and Director of The Art Museum of the New Britain Institute extend to you an invitation to participate in the opening of the recently completed wing to the Museum's galleries, and to view the collections in their entirety. Preceding the public opening on May 6th, there will be a press preview on Friday, May 5th, when no other visitors will be allowed in the Gallery. Photographs for reproduction will be available.

Beginning about 1908 in a very modest way, the Museum's collections have been constantly augmented until today, more than forty years after, every chronological phase of American art in various media is represented - Colonial portraiture, the early landscape period, genre, romanticism, impressionism, realism and non-objective painting. Qualitatively the collection ranks high and in quantity of exhibits stands in the forefront of museums predominantly American in their permanent collections.

We of the New Britain Museum feel a justifiable pride in the fact that here in the "hardware center of the world", with its various racial elements, there exists an art center, ideally located and so complete in its many phases as to afford a place of culture as well as other educational advantages for the benefit and enjoyment of our people.

It is our earnest hope that you will find it convenient to be with us on this occasion. Trains leave New York, N. Y., N. H. & Hartford R. R., at 10:30 A.M. and 12:30, 1:20, 3:00 and 4:10 P.M. for Berlin, Connecticut, where a bus service at the station will take you the very short distance to New Britain, or arrangements will be made to meet you at Berlin by private auto.

Sincerely yours,

Sanford Low

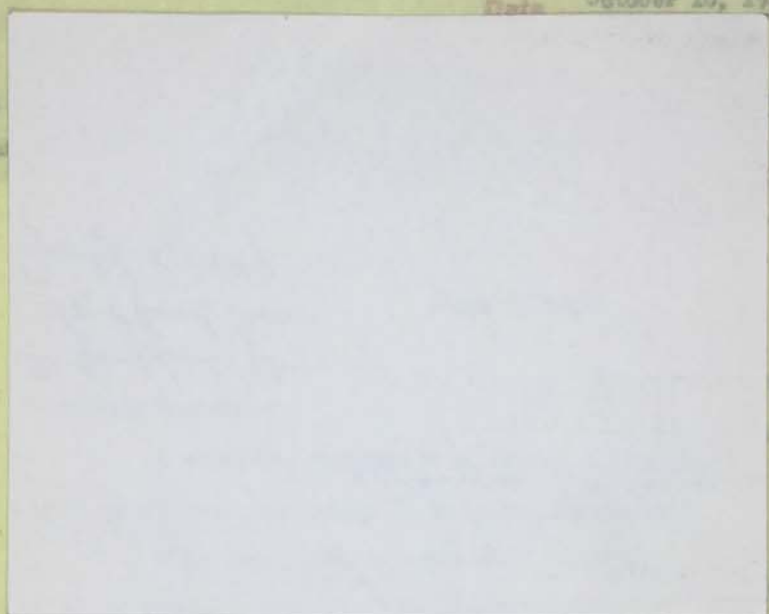
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NEWBURGER
 THE MUSEUM OF MODERN ART

Date October 10, 1947

To: Miss
 From: Mr.



NEWBURGER

Dear Mr. Boss -

Through your kindness in writing to Mr. Cunningham for me, I am happy to say I am now a member of the Wadsworth Athenaeum Staff. I'm sure your letter was most instrumental in my getting the job and many thanks to you for it.

At the moment I am pencil -

AHB:JOB

*Dear
 there
 open
 that
 to go
 upon to write a letter to
 Mr. Cunningham recommending me*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.200

NEWBURGER
THE MUSEUM OF MODERN ART

Date October 10, 1947

To: Miss

From:

letting for Mr. Cunningham's
secretary + also working for
Miss Leaver. In another month
I shall be associated with
Miss Leaver only. As you
probably know she is Director of
Education and Publicity.

Again let me thank you
for your kind letter.

Sincerely,

Hanna Newburger

31 Campfield Ave.
Hartford, Conn.
July 8, 1947

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

THE MUSEUM OF MODERN ART

Date October 10, 1947

To: Miss Newburger
From: Mr. [unclear]

Re: The artist Hulshagen

June 3, 1947

Dear Miss Newburger:

I wrote Mr. Cunningham on Friday - longhand -
so I cannot send you a copy. I hope the letter works.

Good luck,

Sincerely,

31 Campfield Ave
Hartford, Conn.
Miss Hanna L. Newburger
31 Campfield Avenue
Hartford, Connecticut

Dear Mr. Bour,
There is a decubital position
open at the Radworth Altman
that I would like desperately
to get. Could I possibly inquire
upon to write a letter to
the Cunningham recommending me

AHE/0B

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

THE MUSEUM OF MODERN ART

Date October 10, 1947

To: Miss

From: Mr.

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Dear

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5710118

31 Campfield Ave.
Hartford, Conn.
26 May - 1947

Dear Mr. Bow,

There is a secretarial position open at the Wadsworth Athenaeum that I would like desperately to get. Could I possibly impose upon you to write a letter to Mr. Cunningham recommending me

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.200

NEUMEYER

THE MUSEUM OF MODERN ART

Date October 10, 1947

To: Miss

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From: Mr.

Dear

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for the job. He interviewed me
the other day and I feel that
a letter from you, more than
anything, could help further
my cause. I know how very busy
you are and will be ever grateful
for whatever you can do for me.

My congratulations to you on your
recent Board. It gave me quite
a thrill to read about it.

Theresa L. Newburger

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NEWMEYER
THE MUSEUM OF MODERN ART

Date October 10, 1947

To: Miss Newmeyer

Re: The artist Hulsbergen

From: Mr. Barr

Dear Sarah:

Germany (Ben's cov)
Thank you for letting me see the photographs of Hulsbergen's paintings. I agree with you that they are quite interesting, though it is hard to judge without seeing any of them in color. I read his letter, too, which I think quite touching.

After you are through with them, may we have the photographs for our artists' file?

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

See also Germany (Gen'l corr)

and Magazine of Art file - Kokoschka

Dear Mr. Neumayer
Thank you for your note.
Although you are able to print only a few pages
of the book on request, every volume is read by the
public, and we hope you will write to us again.

New York Post

THOMAS A. BRIDGEMAN

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.200

THE MUSEUM OF MODERN ART
cc: Miss Betty Chamberlain

Date 1/31/51

To: Alfred Barr
From: Betty Chamberlain

Re: February 2, 1951

Dear Alfred,

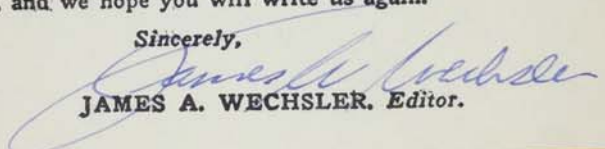
Founded 1809
New York Post
75 WEST STREET - NEW YORK 6, N. Y.

Dear Mr. Barr

Many thanks for your note.

Although we are able to print only a fraction of the mail we receive, every letter is read by the editors, and we hope you will write us again.

Sincerely,


JAMES A. WECHSLER, Editor.

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

The Editor
New York Post
75 West Street
New York 6, N. Y.

AHB:mh

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THE MUSEUM OF MODERN ART

New York Post
cc: Miss Betty Chamberlain

Date: 1/22/51

To: Alfred Barr

Re: February 2, 1951

From: Betty Chamberlain

Dear Alfred,

In view of the fact that the trend has been towards eliminating art columns around the city, I thought you would be interested in the attached. Do you think it might be **Dear Sir:** a gesture of encouragement to drop a brief note of congratulations to the editor? If such were to be done, it would come with such **May I say how delighted I am to see that** you are starting an art column in your weekend edition. but if you approve I would be glad to draft such a note.

you are starting an art column in your weekend edition.

This is a most encouraging step in the right direction, since over the past several years evening papers have cancelled rather than initiated them.

My congratulations,

Sincerely,

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

The Editor
New York Post
75 West Street
New York 6, N. Y.

AHB:sh

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THE MUSEUM OF MODERN ART

Date 1/31/51

To: Alfred Barr

Re: _____

From: Betty Chamberlain

Dear Alfred,

In view of the fact that the trend has been towards eliminating art columns around the city, I thought you would be interested in the attached. Do you think it might be a good gesture of encouragement to drop a brief note of congratulations to the editor? If such were to be done, it would come with much better grace from you than from me, but if you approve I would be glad to draft such a note.

Betty
—

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N.Y. TIMES

SEE FRANKENSTEIN
SPLUACK

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N. Y. TIMES

Mrs. Aline Louchain

Page 2

January 29, 1948

I believe PERSONAL attacks will continue to work with the same seriousness as in the past though they will be handicapped in making a living by the attacks of the press as well as by the failure of "critics" to balance their expressions. Dear Aline: prejudice with some attempt at first hand objective analysis of the works of art themselves.

January 29, 1948

After our conversations I reread your piece "Subject and Subterfuge." I am glad you explained to me under what circumstances the first paragraph happened to be written. I don't want to debate in detail the suggestion that "yesterday's advance guard in painting has been driven back...", but I would raise two or three questions of fact about the "defensive warfare" which you describe as being carried on "from the questionable vantage points of a few specialized galleries, a couple of English and American 'little' magazines, and one major museum."

"a few specialized galleries": - Looking over the Art Calendar, I would say that the following galleries depend primarily upon the kind of art broadly considered non-objective or surrealist: Buchholz, Carlsbach, Durand-Ruel (living artists), Hugo, Kootz, Julien Levy, Matisse, Norlyst, Parsons, Pinacotheca and Willard.

- that the following galleries depend to a considerable extent though not primarily on non-objective and surrealist painting: American-British Art Center, Bignou, Dix, Downtown, Fleemann, Levitt, New Art Circle, Pearls, Bertha Schaefer and Weyhe. - and the following galleries depend to some extent on the above category of art: ACA, Artists Gallery, Knoedler, Passedoit. "a couple of... 'little' magazines": I am not quite sure what little magazines are referred to. Do you mean Horizon, for instance? Scarcely a little magazine since it is the most important literary review in England. Do you mean the English Arts? In this country I suppose you mean Tigers Eye and View? Or would you also include The Nation, The Magazine of Art and The Partisan Review, all of which customarily show a good deal of sympathetic interest in and serious study of non-objective and surrealist art.

"one major museum": though you say you had in mind Chicago, the phrase "major museum" will doubtless suggest to the minds of most New Yorkers our own institution since our acquisitions were used to illustrate Mr. Devree's article on the previous Sunday. Whatever you meant, I should think that the recent shows or acquisitions of the Chicago Art Institute, the Baltimore Museum, the Whitney Museum, the Museum of Modern Art and the museum at Andover (where Hans Hofmann is currently being shown at length) might increase the number from one to half a dozen.

I gather that you suppose the attacks by New York newspaper critics and such books as The Mona Lisa's Mustache have put the "surrealist and non-objective" painters and those who have shown them some support or understanding on the defensive. Such is the power of the press that this is all too true. But that the fight of the gentlemen and ladies of the press above referred to is won is another question. The artists will have something to say about that.

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Mrs. Aline Louchheim

Page 2

January 29, 1948

I believe these painters will continue to work with the same enthusiasm and seriousness as in the past though they will be handicapped in making a living by the attacks of the press as well as by the failure of "critics" to balance their expressions of fear or prejudice with some attempt at first hand objective analysis of the works of art themselves.

Sincerely,

The New York Times
Times Square
18

January 26, 1948

Mrs. Aline Louchheim
1150 Fifth Avenue
New York 26, N. Y.

AHB:mc

P. S. It is hard to determine because we are so close in time to these painters, but it does seem to me that perhaps it is the neo-romantic school which is the "advance guard" of yesterday, a movement which reached its high point in this country about three or four years ago (Stuempfig, Melcarth and many other related painters were in our Romantic Painting in America show in 1943); whereas it seems to me that the poetic symbolist painting of Stamos, Sziotes, Tobey, Graves, etc., much as it may depend upon such pioneers as Kandinsky, Miro and Masson, is actually a fresh wave of renewed exploration and discovery, newer in time, newer in recognition and certainly newer in the history of art, than the sentimental romanticism of such people as Melcarth and Stuempfig -- much as I like the work of the former, *La He.*

Lester Markel
Lester Markel
Sunday Editor

AHB

LH:mat

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West Fifty-third Street
New York, New York

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N.Y. TIMES

N.Y. TIMES

The New York Times
Times Square

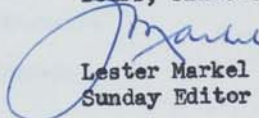
18

January 26, 1948

Dear Mr. Barr:

Thank you for your interest in us. I agree with you that the Jeffers' article was a superb job, and we are hoping to have something more from him.

Yours, sincerely,


Lester Markel
Sunday Editor

LM:mat

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West Fifty-third Street
New York, New York

The New York Times

presents the 94th forum in the series
WHAT'S ON YOUR MIND?
broadcast from the

Why

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NY TIMES

The New York Times

Presents the 94th forum in the series
WHAT'S ON YOUR MIND?
 broadcast from the
 WQXR Studios, 730 Fifth Avenue, N. Y. C.

"WHY THE CONFLICT OVER MODERN ART?"

TUESDAY, JUNE 16-2:30 to 4:00 P.M.
 L. RICE PERKINS
 Abstract Painter
 Museum, Artists Equity
 HOWLAND ALDEN JEWELL
 Art Critic and Editor,
 The New York Times
 Hosted by Alice Neuberger and Epigene Bottman
 WQXR-300 on your dial

January 21, 1948

Dear Mr. Markel:

May I congratulate you on the magnificent article by Robinson Jeffers. I do not entirely agree with his romantic conclusion but it was refreshing and inspiring to find in the Times Magazine an article on the arts so authoritative, eloquent and passionate.

Sincerely,

Mr. Lester Markel, Editor
 Sunday Magazine
 New York Times
 New York, New York

Why
 The
 Conflict
 Over
 Modern
 Art?"

AHB:mc

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N.Y. TIMES

The New York Times

TIMES SQUARE, NEW YORK 18, N. Y.
LACKAWANNA 4-1000

WHAT'S ON YOUR MIND?
Radio forum conducted by
Iphigene Bettman and Alice Pentlorge

The New York Times

presents the 94th forum in the series
WHAT'S ON YOUR MIND?
broadcast from the
WQXR Studios, 730 Fifth Avenue, N. Y. C.

1947

"WHY THE CONFLICT OVER MODERN ART?"

TUESDAY, JUNE 10-3:30 to 4:00 P. M.

MARGARET FRENCH CRESSON
Sculptor
Associate, National Academy of Design

I. RICE PEREIRA
Abstract Painter
Member, Artists Equity

FREDERIC WHITAKER
Painter
Associate, National Academy of Design

EDWARD ALDEN JEWELL
Art Critic and Editor,
The New York Times

Conducted by Alice Pentlorge and Iphigene Bettman
WQXR-1560 on your dial

**"Why
The
Conflict
Over
Modern
Art?"**

<p><i>Next Program, June 17th</i> "IS A DEPRESSION INEVITABLE?" broadcast from the WQXR STUDIOS 730 Fifth Avenue, N. Y. C.</p>

Enclosures

Moderator

WQXR - 1560 on your dial - Tuesdays, 3:30-4:00 p. m.

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N.Y. TIMES

The New York Times

TIMES SQUARE, NEW YORK 18, N. Y.
LACKAWANNA 4-1000

WHAT'S ON YOUR MIND?
Radio forum conducted by
Iphigene Bettman and Alice Pentlarge

June 3, 1947

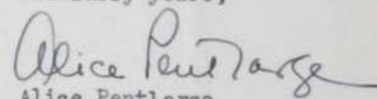
Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr.*Barr:

I wanted very much to discuss this program with you, but my repeated efforts to reach you by telephone at the Museum have been unsuccessful and I am sorry that I was out of the office when you called me.

You will find a listing of our topic and our speakers on the enclosed leaflets. If you have a moment to speak to me on the telephone before June 10th, I should very much like to hear from you. We should be very glad if you would care to post any of these leaflets on your bulletin boards.

Cordially yours,


Alice Pentlarge
Moderator

AP:ek
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THE MUSEUM OF MODERN ART

Date January 15, 1951

To: Department Heads

Re: NYU SCHOLARSHIPS

From: Ruth Wallace *R.W.*

A limited number of scholarships to the Institute of Fine Arts are available to regular Museum employees doing curatorial or related work. The Spring term begins on February 5th, and it is necessary that registration take place the week of January 22nd.

Please make recommendations in the form of a memorandum to me for any one of your staff members who might like to apply for one of these scholarships. All recommendations will be reviewed by the Coordination Committee at their meeting of January 23rd.

Please fill in ballot on attached card.

F. S. Phillips
Secretary

I do hope you can be present

Speak out: "THE OUTLOOK DURING UP LOOKING"

Dr. Guido L. Remonberger of New York University will

Wednesday, April 18th, at 8:30 P.M.
At the Institute of Fine Arts, 27 West 57 St.

THE ATTACHED CARD

NYU

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N.Y. UNIVERSITY

The ATHENAEUM meets

Wednesday, April 25th, at 8:30 P.M.
At the Institute of Fine Arts, 17 East 80 St.

Dr. Guido L. Schoenberger of New York University will
speak on: "THE UNICORN DRAWINGS OF LEONARDO"

I do hope you can be present

J. G. Phillips
Secretary

Please fill in ballot
on attached card.

NYU

Smith

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N.Y. UNIVERSITY

SEE POLLOCK in "P" folder
AL info. about Rob't Smith

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NEW YORK UNIV.

NEW YORK UNIVERSITY
 GRADUATE SCHOOL OF ARTS AND SCIENCE
 WASHINGTON SQUARE
 NEW YORK 3, N.Y.

OFFICE OF THE DEAN

December 13, 1950

December 12, 1950

Dear Dean Parks:

Mr. Alfred W. Barr
 Museum of Art
 11 West 53rd St.
 has asked me to confirm to you that he will be glad to come to
 the doctorate examination to be held on December 20th.

Very truly yours,

Secretary to Mr. Barr

Dean Joseph H. Park
 Graduate School of Arts and Science
 New York University
 Washington Square
 New York 3, New York

RM

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NEW YORK UNIVERSITY
GRADUATE SCHOOL OF ARTS AND SCIENCE
WASHINGTON SQUARE
NEW YORK 3, N.Y.

OFFICE OF THE DEAN

TELEPHONE: SPRING 7-2000

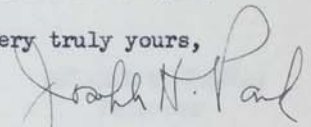
December 12, 1950

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

Dear Mr. Barr:

I am enclosing herewith a notice of a final oral examination for the doctorate which has been called at the Institute of Fine Arts at 17 East 80th St. I, myself, as well as the members of the Faculty of the Department of Fine Arts would appreciate your participation in this examination with the hope that, not only will your advice on the candidate's qualifications be helpful to the commission, but that the examination may hold some interest for you.

Very truly yours,


JOSEPH H. PARK
Dean

RM

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NEW YORK UNIVERSITY
GRADUATE SCHOOL OF ARTS AND SCIENCE

THE MUSEUM OF MODERN ART

Mr. Barr

Date *January 21, 1950*

To: DEPARTMENT HEAD

Re: *N.Y.U. Scholarships for*

From: SECRETARY'S OFFICE

Spring Term beginning February 3

December 12, 1950

It has been decided to repeat the limited number of scholarships
Memorandum to the faculty addressed:

A final oral examination for the doctorate in the Department of
Fine Arts has been scheduled as follows:

this office to say one of your staff John Knowlton *Wednesday, December 20th*
to apply for one of these scholarsh at 8:30 P.M. at the
Institute of Fine Arts

decision can be made by the Coordination Committee.

The date of registration for these degrees granted
Thesis Title: The Meaning of the Art of Gustave Doré

scholarships to be granted
Commission: The Graduate Faculty of the Graduate
Faculty of Fine Arts with Mr. Mayor
to this memorandum is and Mr. Barr as guest examiners.

MILDRED R. REEVES
Recorder

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THE MUSEUM OF MODERN ART

INSTITUTE OF FINE ARTS

Date January 22, 1947

To: Mr. Barr
From: Mr. Abbott

Re: Scholarships:
Institute of Fine Arts, N.Y.U.

A limited number of tuition scholarships at the Institute of Fine Arts, New York University for the second term 1946-47, beginning February 5th, are available to members of the staff of the Museum. Half of the tuition fee is being granted by New York University and half is being paid by the Museum. Anyone wishing to enroll in one of the lecture courses offered, will please make application to Mr. Abbott before January 28th.

A copy of the announcement of the lectures may be seen at the Library or in Mr. Abbott's office.

Please inform your staff of this privilege.

Walter W. S. Cook
17 East 80th Street
New York 17, N. Y.

direction.
Cordially,

I did regret very much not having spoken with you during the party afterwards. I thought you conducted the meeting admirably.

Sincerely,

Professor W. W. S. Cook
Institute of Fine Arts
New York University
17 East 80th Street
New York 21, N. Y.

AHB/ob

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11/25/46

NYU

NEW YORK UNIVERSITY
INSTITUTE OF FINE ARTS
17 EAST 80TH STREET
NEW YORK 21, N. Y.

TELEPHONE: BUTTERFIELD 8-2810

November 22, 1946.

Dear Alfred:

Thank you very much for your letter of November 20. I am delighted to hear that your Trustees have agreed to set aside a small fund for scholarships in accordance with the plan we discussed on the telephone, namely that the Museum would pay half the tuition for courses taken by Museum staff members, and that the Institute of Fine Arts will also remit tuition equal to the contribution of the Museum of Modern Art.

Sincerely yours,

Walter

Walter W. S. Cook
Chairman

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

direction.
I did regret very much not having spoken with you before
ing the party afterwards... I thought you, and that the meeting
ing admirably.

Cordially,

Professor W. W. S. Cook
Institute of Fine Arts
New York University
17 East 80th Street
New York 21, N. Y.

AHB/ob

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N.Y.U.

March 17, 1946

November 20, 1946

Dear Walter,

Dear Miss Cook

I am glad to report to you that our Trustees have agreed to set aside a small fund for scholarships in accordance with the plan we discussed on the phone the other day. That is, that the Museum would pay half the tuition fee of each course taken by a Museum staff member within the limits of the fund, and on condition that you would grant a remission of tuition equal to our contribution.

I hope you will be as pleased as I am with our Trustees' interest in the importance of having our staff members go on with their studies under your direction.

I talked with Professor Lehmann, I felt that I had not in any way persuaded him, for we are generally with an emotional rather than a rational process.

Cordially,

I did regret very much not having spoken with you during the party afterwards. I thought you conducted the meeting admirably.

Sincerely,

Professor W. W. S. Cook
Institute of Fine Arts
New York University
17 East 80th Street
New York 21, N. Y.

AHB/ob

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N.Y.U.
 48 East 83rd St.
 New York 28, N.Y.
 March 18, 1945
Student Discussion Program

Mr. Alfred N. Dary, Jr.
 The Museum of Modern Art
 11 East 53rd St.
 New York, N.Y.

March 17, 1945

Dear Mr. Dary,

after last night's meeting at the Institute you asked me a question which I must confess to have found rather bewildering. I was still at a loss to imagine exactly what may have prompted your remark. But I can't help but feel that it implied a stigma with which Student Club members should not be burdened. So, at the risk of seeming overly cautious about a question actually minor matter, I

Dear Miss Leeb:

I am very sorry to say that I cannot remember the remark to which you refer, though the seriousness with which you seem to have taken it troubles me. I assure you that I thought that the whole idea of the evening was excellent and felt only that the shortcomings of one of the speakers and the lack of ventilation were the only things to be regretted.

I gather from your letter that my question had something to do with propaganda for the encouragement of research in contemporary art. So often such arguments are either boring or tend to confirm prejudice. For instance, although I enjoyed arguing with Professor Lehmann, I felt that I had not in anyway persuaded him, for we are dealing primarily with an emotional rather than a rational problem.

I did regret very much not having spoken with you during the party afterwards. I thought you conducted the meeting admirably.

Sincerely,

I took great personal pleasure in the opportunity of meeting you and hearing your contribution to the discussion. Perhaps I had not been somewhat overwhelmed by the other obligations, and had not neglected speaking with you on account and because you were apparently fully your parting question might not have

Miss Martha Leeb
 48 East 83 Street
 New York 28, New York

AHB:bk

Most sincerely,

Martha Leeb

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NEW YORK UNIVERSITY
INSTITUTE OF SOCIAL STUDIES
48 East 83rd St.
New York 28, N.Y.
March 15, 1945.

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

Dear Mr. Barr,

After last night's meeting at the Institute you asked me a question which I must confess to have found rather bewildering. I am still at a loss to imagine exactly what may have prompted your remark. But I can't help feeling that it implied a stigma with which Student Club affairs need not be burdened. So, at the risk of seeming overly solemn about a perhaps actually minor matter, I would like to add a few remarks.

It must be frankly admitted that some Institute evenings are to be labeled "propaganda", and I suppose you may have had these in mind. However, I have never been particularly embarrassed by that fact, since I find the cause to be a righteous one. Last night's meeting, on the other hand, was entirely organized and arranged by the students, and thus belongs in a quite separate category. I think the object in view can be placed somewhere between the intention to stimulate new interest in a field that is relatively unexplored by some students, and the desire to meet an already existing interest among students that is not at present satisfied by the regular curriculum at the school. Certainly "the pursuit of knowledge" is not unrelated to such objectives.

I do not want to give the impression of having been embittered by your remark in any sense. I felt that, although certain limitations are implicit in the type of discussion that was undertaken, the evening was entirely successful from the students' point of view. I would like to thank you again for participating. And I would like to add that I took great personal pleasure in the opportunity of meeting you and hearing your contribution to the discussion. Perhaps if I had not been somewhat overwhelmed by the other obligations of a hostess, and had not neglected speaking with you earlier on that account and because you were apparently fully engaged by others, your parting question might not have presented itself as such a surprise. Perhaps, for this reason, too, I have over-interpreted it. If so, my apologies.

Most sincerely,

Marta Lee

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NEW YORK UNIVERSITY
INSTITUTE OF FINE ARTS
17 EAST 80TH STREET
NEW YORK

N. Y. University

TELEPHONE: BUTTERFIELD 8-2810

January 23, 1945.

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

1/24

Dear Mr. Barr,

The Program Committee of the Student Club of the Institute of Fine Arts has been informed by Dr. Goldwater of your willingness to participate in a panel discussion on "Modern Art as Art History" and related subjects. I am writing to express our delight in your acceptance of the Committee's invitation and, for your convenience, to inform you that the discussion will take place on the evening of Wednesday, March the 14th. Before that date, we will communicate to you the exact time at which the meeting will be held.

We anticipate an extremely interesting evening, and will be honoured in your presence.

Sincerely yours,

Martha Leeb

Martha Leeb,
President of the Student Club.

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1. The existence of the symposium pre-supposes a problem, whether the history of modern art is not essentially different from the history of other art. People who assert this evidently feel that the general characteristics of older periods have received stabilization in our minds, whereas in the study of modern art we are likely to distort our emphases without being able to know it. This is surely true with academic people, who would be quite likely to think of Georgia O'Keefe or Luigi Lucioni as the current Raphael, quite irresponsibly and without being amenable to any revision. (This is flagrant in poetry study, where a line is likely to begin at Chaucer and end at Millay and Masefield.) These same people, studying the eighteenth century, would have enough smattering of precedent to avoid pitfalls; indeed, they might quite reasonably be able to see them for themselves.

This case is merely disreputable, but one might hold that it applies less sharply to the whole situation. Is the avant-garde critic equally absurd in his eulogy of Arp? Uncertainty as to which contemporary artists are good - not just which are the best of all, but whether a given artist is the best or lousy - is a side-issue of romanticism. We find Diderot's admiration for Greuze instructive and deplorable. The Renaissance committed no such error.

So that is a true distinction. But another approach reaches, perhaps, a different result. We do not think of classic Greece today as Winckelmann thought of it, though his description was definitive for his contemporaries. We may be coming to think less and less of the Renaissance in Burckhardt's way. Then can we say that older periods are stabilized? Only to a limited extent. But to that it might be replied: After a hundred years Burckhardt is still useful, and our view of the Renaissance, where it does not use him, explicitly denies him, so that there is always a general framework. For contemporary art, they would say, there is no framework at all, so that we spend our time groping.

Advocatus diaboli: It is said "We must study modern art primarily, because it deals with our situations and our problems." But is that true; I feel that Shakespeare deals with our problems better than Hemingway, say, though I admire him. (I take this analogy from a more 'stabilized' discipline, and so try to avoid begging the question.) Would it not be more enriching of our experience to have a thorough understanding of about 20 of the greatest artists than of 20 modern artists, as such? It is the former that can best give us whatever art is supposed to give us. In so international a language as painting, too, time as well is rather slow at erecting barriers. To people today with a medium-intelligent interest, Greco probably means more than any living artist.

Then too the argument "deals with our situations and problems" would logically make us emphasize American art. But there the absurdity becomes patent. Who really deals with our situation more fruitfully, the foreigner Renoir or the indigenous Glackens? Renoir deals with a foreign situation profoundly; Glackens with a native situation superficially, and there is no question of our choice. But since the basis of the assertion about emphasizing American art is the same as that for modern art, we should throw out both together!

*NYU
Institute of Fine Arts*

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From this I can happily deduce a more general opinion of my own, which will probably open me to the crossfire of traditional academicians, who deny the propriety of studying the subject at all, and specialists, who think it should be given special importance. It is a moderate view: that twentieth century art is just one more period, and can be dealt with much like the others. It impinges on us, true, but so does Michael Angelo impinge, and as historians we are supposed to be immune to that sort of thing wherever it turns up. It is unsettled, but to the fresh and most valid eye, each period has its own unsettlement.

2. Re: modern art and the favorite art-historical view of the development of styles,- from 'archaic' to 'classical' to 'baroque' - seen in Greek art and in west European art from the Early Renaissance through the Baroque, the development of Gothic, etc. I have heard 'Modern' art compared to the Baroque style of classical art -- while others, I'm sure, would find in modern art the germs of a new style. In how far is it possible to make such comparisons and divisions in a field where there is no perspective of time?

3. Also I'd like to hear discussion of the difficulties of dealing art-historically with artists' sources, when the unity of the modern world makes almost any work of any previous period or from any geographical location available to them - from Iberian sculpture and Primitive art to medieval stained glass windows, etc. Also difficulties like Picasso's use of Negro sculpture vs. the other opinion that it was Iberian sculpture, based on the artist's own testimony.

4. How much work has been done in the publication of basic "archives" of the nineteenth century: such things as the "Archives of Impressionism" and the records of the National Academy exhibitions?

5. Is the problem of evaluation different for modern art than for older periods, or is it only more evident? Or is the history of art only descriptive having nothing to do with evaluation? Must the problem of evaluation be approached differently for modern as opposed to contemporary art?

6. Is the interest or lack of interest on the part of art-historians who are not 'modern' specialists in the art of their own time a purely personal affair, or is it a more generalized symptom, corresponding on the one hand to a condition of taste and on the other to a condition of the history of art?

7. At the present time, given the present state of research, is graduate work, i.e. theses, articles, etc., more or less difficult than work in older periods?

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8. How far must the historian of contemporary art be conscious of his own taste so that he may discount it?
9. In contemporary and modern art is there any more necessity than in older periods for studying all of the arts together (ie. painting, sculpture, and architecture of a given 5, 10, or 25 years)?
10. In the study of contemporary art, what weight is to be given to the artist's own statements?
11. Can the usual "art-historical" method be applied to the study of modern art, and if not, why not?
12. Out of the mass of "art" produced in the last 50 years, what criteria should be applied to select what is to be studied - for instance, in a survey course and in more specialized courses?
13. Should we distinguish between "modern" art and contemporary art? Does modern art begin with Rubens, Delacroix, Cezanne or Picasso? (Survey courses in modern art tend to begin too early to include any real analysis of recent developments.)
14. Is it possible to study contemporary art from an art-historical point of view?
15. Do you think it is desirable now to drop some of the national tags for identification of contemporary painting or painters? e.g., is Picasso Spanish or French -- or just European? Is it perhaps fallacious to give courses in 'Modern French painting' when much of it is not French by any real criterion?
16. Should the study of modern art be confined to the traditional "architecture, sculpture, and painting," or should such genre as typography, photography, industrial arts, etc., be included?
17. How much emphasis should be placed on the following subjects in connection with studying modern art:
- anthropology
 - economics and politics
 - recent scientific advances (including psychology)
 - philosophy

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Nitsche

cc: Mr. Philip Johnson

March 5, 1951

Mr. René d'Harnoncourt

Erik Nitsche Appointment

Alfred H. Barr, Jr.

Dear René:

I read with interest about Erik Nitsche's appointment.

May I express the hope that with Mr. Nitsche's guidance we may have more legible posters, signs and so forth. For several years past we have been approaching the eloquent illegibility of the Metropolitan whose posters are so designed that people passing on the Fifth Avenue bus can't read them. It seems to me that our lettering has been getting thinner and thinner, and smaller and smaller.

Yours grouchily,

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

500221 - 13

FOR IMMEDIATE RELEASE

ERIK NITSCHKE APPOINTED CONSULTANT FOR DESIGN SURVEY OF MUSEUM OF MODERN ART

The Museum of Modern Art has appointed the well-known designer, Erik Nitsche, as a Consultant for a study of design as applied to its own institutional needs. Mr. Nitsche will make a survey of the Museum's bulletin boards, announcements, posters, etc., in its public places with a view to bringing these displays fully in line with the architecture of the building and will also correlate the Museum's letterheads, circulars and other printed material in layout and typography.

Mr. Nitsche, who won the Art Director's Gold Medal in 1949, has executed covers and illustrations for many of the major magazines in the country; in addition he is known for his posters, book illustrations, package designs and displays. His work has been seen widely of late in his designs and posters for 20th-Century Fox films: "All About Eve," "No Way Out" and "Of Men and Music." He is also at present design consultant for Decca Records, for Squibb & Sons and for several department stores. Examples of his work were included in design exhibitions at the Museum of Modern Art in 1947 and 1948.

He was born in Switzerland in 1908. Prior to coming to this country in 1934, Mr. Nitsche worked on many design projects in Paris and was published in most European magazines.

René d'Harnoncourt, Director of the Museum of Modern Art, commented in announcing the appointment:

"We are fortunate indeed to have secured the services of Mr. Nitsche, one of the foremost designers of today, as consultant for a study of our institutional design needs. Being keenly aware of the importance of good design in all its applications, the Museum cannot aim at the highest standards in this field without applying them to its own practices. We are confident that the Museum will benefit greatly through the keen and forward-looking judgment and wide experience that Mr. Nitsche will bring to his task."

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NORMAN

See Exhib - Israel (Contemporary
artists)

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NOGUCHI

THE MUSEUM OF MODERN ART

Date February 24, 1949

To: Miss Dudley
cc: Mrs. Bragazzi ✓
From: Miss D. Miller

Re: Gift of Bust of Lillian Gish, by Noguchi, to Museum

Dear Dorothy:

Lillian Gish is offering a Noguchi bust of herself to the Museum. It is at the Manhattan Storage Warehouse, on the 7th floor, and Miss Gish requests that we send for it to-morrow (February 25th). She will be there between 10:15 and 12:00 tomorrow morning and between 1:00 and 4:00 tomorrow afternoon.

Could you please have some one call for it to coincide with those hours? I am not able to reach Arthur Knight, through whom the offer was made, to find out how large and heavy it is, but perhaps you might be able to find out from him in the morning.

5:15 P.M.

LILLIAN GISH
430 EAST 57
NY 22 NY

3/21 NOT GIFT AT ALL, WAS
ONLY PROPOSED LOAN,
RETURNED

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Norman

Dorothy

see also Steglitz

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NORTON

NORTON
(LADY)
~

BRITISH EMBASSY
ATHENS

16 10 47

Dear Mr Barr,

Thank you for your kind letter
of September 23 and all the enclosures.

I have a brother who is an American
citizen so I have sent him my membership form
and the lists of books and reproductions that
I want and asked him to forward them all with
a cheque as American dollars are hard to come
by over here!

Yours gratefully

Lucy Norton

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NORTON

September 23, 1947

Dear Mrs. Norton:

Of course I remember the London Gallery very well indeed, with its interesting shows and excellent publications.

In reply to your inquiry about Museum color reproductions and publications, two booklets are enclosed. Also I understand the following four color reproductions are just now available:

Bosch, <u>Before Entering the Ring</u>	\$ 8.	unframed
O'Keefe, <u>Canadian Barn</u>	12.	"
Grocco, <u>Leopartistes</u>	18.	"
Picasso, <u>Boy Leading a Horse</u>	18	"

I am enclosing a membership folder too, in case you are interested. The Museum Bulletin is sent automatically to members only, other privileges are listed as well.

I am delighted to hear from you, and to know that all goes well for you.

Sincerely,

Mrs. Noël Norton
British Embassy
Athens, Greece

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BRITISH EMBASSY
ATHENS

16 9 47

Dear Mr Barr,

I do not suppose you will remember me but hope that perhaps the name of the London Gallery of Cork Street is not unfamiliar to you.

I started that Gallery a few years before the war, with the backing of Gropius, Moholy Nagy, Herbert Bayer and Herbert Read, Henry Moore, Gideon Welcker etc etc

When my husband was sent to Warsaw as Counsellor to the British Embassy there, I sold the Gallery to Roland Penrose and E L T Mesens who have recently re-opened in Brook Street.

Our idea in starting the London Gallery was to try to develop in London something which might eventually be a parallel to the Modern Museum of Art in New York, which was the high light on the horizon.

Now I find myself marooned in this lovely land of Greece. Cut off from Paris and London I never come across your publications until they are out of print. I lost all my library and pictures in Warsaw and am beginning to collect a few books and paintings once again. I saw Mr Nierendorf in Berne and he promised to arrange for me to get your publications when he returned to New York but it looks as though he may linger for some time yet in Europe and as I have Ashley Havinden staying with me he advised me to write to you direct to ask what I should do to get them. I can always arrange finance as I have a brother who is a naturalised American citizen.

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Not only your publications but also your reproductions I would like to have! I saw some lovely Miro's and Braque at the Burgi's in Switzerland (he has the important Klee collection)

Please forgive me for troubling you but I really would be most grateful if you would let me know how to get the regular supply of any editions you publish and information as to reproductions you may make.

Yours sincerely

Noël Norton