UBAe

See John Hay Whitney

Umlauf

MORTIMER LEVITT GALLERY
Contemporary Artists
•
16 WEST 57TH STREET
NEW YORK 19, N. Y.
Telephone CIRCLE 6-7333
Verna Wear, director

November 19, 1949

Mr. Alfred Barr
Museum of Modern Art
11 West 53
City

Dear Mr. Barr: Charles Umlauf is visiting us. We both hope you can come in the gallery Tuesday, November 22 between 4 and 6 to meet him.

Cordially,

Verna Wear

AHB/ob

UN POSTER
Jury

UNITED NATIONS NATIONS UNIES

LAKE SUCCESS, NEW YORK • FIELDSTONE 7-1100

REFERENCE:

23 July 1947

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

Dear Mr. Barr:

On behalf of the Department of Public Information, may we thank you very sincerely for giving us your time and advice by serving on the International Jury for the Poster Contest.

Enclosed you will find a copy of the Weekly Bulletin which contains a report of the event, illustrated by the prize-winners.

With many thanks,

Sincerely yours,

Jean Benoit-Levy, Director
Films & Visual Information Div.
Dept. of Public Information

Encl.
hs

DEPARTMENT OF PUBLIC INFORMATION

15 Cents in America 6d. in United Kingdom

AHB/ob

VOL. III, NO. 4 JULY 22, 1947

WEEKLY BULLETIN

United Nations

A Publication Issued by the

DEPARTMENT OF PUBLIC INFORMATION

15 Cents in America 6d. in United Kingdom

UNITED NATIONS WEEKLY BULLETIN

Vol. III, No. 4 **July 22, 1947**

The *United Nations Weekly Bulletin* is published by the Department of Public Information in order to help provide a concise account of the activities of the United Nations and its specialized agencies. It carries reports and analyses of proceedings and decisions and provides background information so that developments can be seen in perspective. The periodical publishes messages and statements from leading United Nations personalities surveying the work of the parts of the organization with which they are connected. Every feature of the magazine is designed to develop interest and aid study.

English, French, and Spanish editions are published weekly at the interim headquarters of the United Nations at Lake Success, New York.

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Entered as second-class matter January 14, 1947, at the post office at Great Neck, New York, under the act of March 3, 1879.

Table of Contents

BACK COVER PICTURE

Our cover picture this week shows a detachment of the Security Guard at Lake Success lined up before lowering the 55 flags of Member countries outside the Secretariat Building. Each working day the flags are flown through office hours. The flags are moved clockwise one space every day they are flown.

The Security Guard of the Secretariat is a force of some 80 men from several Member countries, all of them veterans of the second World War. Its members carry out guard, escort and fire-watch duties, and help visitors to the Secretariat. Their uniforms are blue-gray.

United Nations Poster of the Year

THE winners were announced on July 10 in the first of a series of annual international "Poster of the Year" competitions to be conducted by the United Nations. Sir Norman Angell, of the United Kingdom, chairman of an international jury, announced the prize-winning selections from among nearly a hundred entries received from thirty Member nations.

The first prize, of $1,500, was awarded to Henry Eveleigh, of Montreal, Canada. His poster, a picture of which appears above, combines photographic and brush techniques. It shows a pair of hands planting a young tree whose leaves are the many-colored flags of the 55 Member nations.

In making the awards, Sir Norman pointed out that judgment had to be a balance between artistic quality and effective expression of the idea and purposes of the United Nations. "The first prize-winner," he said, "is constructive in his approach. He conveys very

carry out its work in Bulgaria, Mr. Andreytchine replied that it would be received at the frontier post Koula, and that the members of the Group would be provided with food and transportation. He also stated in response to another question that his Government was unable now to offer facilities beyond those required to make an investigation on the frontier itself. Supplementing his statement made two days previously, Mr. Andreytchine said that his Government did not think that a visit to Berkovitsa was necessary or would be useful.

He further stated that the Bulgarian Government would determine the form and expense of its co-operation on each occasion when its assistance might be needed to ascertain the facts regarding a concrete incident. Mr. Andreytchine declared that this attitude did not differ from the declaration of the Bulgarian authorities made in New York on June 7, which stated that they "were and are always ready to grant any and all facilities to the Subsidiary Group in order to show our desire to co-operate with the United Nations."

Mr. Andreytchine repeated his previous statement that it was quite unnecessary to take the four Greek witnesses into Bulgaria, and said that his Government would not admit them. He thought that the Group should follow the precedent of the Balkan Commission, which while in Bulgaria, had examined only witnesses presented by the Bulgarian Government.

On the night of July 13, the Subsidiary Group informed the Bulgarian representative that under the conditions offered by his Government, it could not enter Bulgaria to complete its investigation of alleged frontier incidents.

In a prepared statement, the Group stated that it understood that the Bulgarian Government was ready to offer facilities necessary to make an on-the-spot investigation of the terrain at the frontier and to hear at the frontier any other witness in Bulgaria which the Group might later decide to examine. However, it understood that the Government was not at present prepared to grant facilities necessary to visit the site of Berkovitza camp or other places which it might consider necessary, or to hear in Bulgaria four Greek witnesses which it wanted to examine there.

The Group supplied Mr. Andreytchine with full documentation on the alleged incidents and with a supplementary summary of the Group's reasons for requiring the facilities which it had requested. It then expressed the hope that the Bulgarian Government would be ready to consider its position, and thus implement still further its wish to co-operate as expressed in its statement of June 7. Mr. Andreytchine replied that he would inform the Group of his Government's reply by July 17, in accordance with its wishes. He left Salonika for Sofia on July 14.

Greek-Albanian Frontier

After deciding on July 5 to investigate the alleged Sarandaporos incident on the Greek-Albanian frontier, the Subsidiary Group dispatched a courier with Greek documentation for transmission to the Albanian Government. In a message sent from Salonika on July 10, the Chairman of the Group announced that a telegram had been received from the Group courier, William Duke. He said that he had been told at the Albanian frontier post of Kakavia that no instructions had been received from Tirana, and that the Albanian post had accordingly refused to accept the documents.

Alleged Incident at Belles

On July 8 the Subsidiary Group completed its preliminary investigation of the second alleged frontier incident at Belles on the Greek-Yugoslav border.

Several Greek soldiers were interrogated by the Group. Private Efthymios Stratakis said that on July 5 his unit, operating against guerrillas, was fired on from Yugoslav territory for 12 hours. One Greek was killed and four were wounded by Yugoslav mortar fire. He and other witnesses testified that guerrillas crossed the border.

Second Lieutenant Emmanuel Batakis reported that he asked two Yugoslav officers at the border why they permitted guerrillas to pass in and out of Yugoslavia. He stated that one Yugoslav officer had replied: "If you chase them away and we chase them, what will happen to them?" When Batakis told them that a United Nations Group was coming to the spot two days later, the Yugoslav officer had allegedly answered that it would not be allowed to cross the frontier.

successfully the idea of planting a tree which has to grow. The poster is also very good in its artistic execution."

"The idea of the competition," Sir Norman continued, "is extremely useful in getting artists the world over to think of how they may use their gifts for promoting the United Nations. It is good publicity because it reaches not only the public, but those who reach the public."

According to Jean Benoit-Levy, Director of the Secretariat's Films and Visual Information Division which organized the competition, the contest was even more successful than had been expected. Each country brought its ideas and the Secretariat learned a lot from the entries. Among other things, Mr. Benoit-Levy's Division will be able more easily to deduce what is wanted by the peoples of the world by way of visual information about the United Nations.

The posters are a barometer of the state of mind of the people, and Mr. Benoit-Levy points out that the greatest optimism for the success of the United Nations seems to be reflected in posters coming from countries most affected by the war.

To be Published

The Department of Public Information will publish Mr. Eveleigh's poster as the 1947 "Poster of the Year" during the second session of the General Assembly at Flushing Meadow this autumn. It will be reproduced in many languages and distributed throughout the world. Some of the other prize-winning posters will also be used, it is expected, in the information work of the United Nations. The successful entries, and a selection from the others submitted, will be exhibited to the public at the Brooklyn Museum, in the Borough of Brooklyn, City of New York, later this summer.

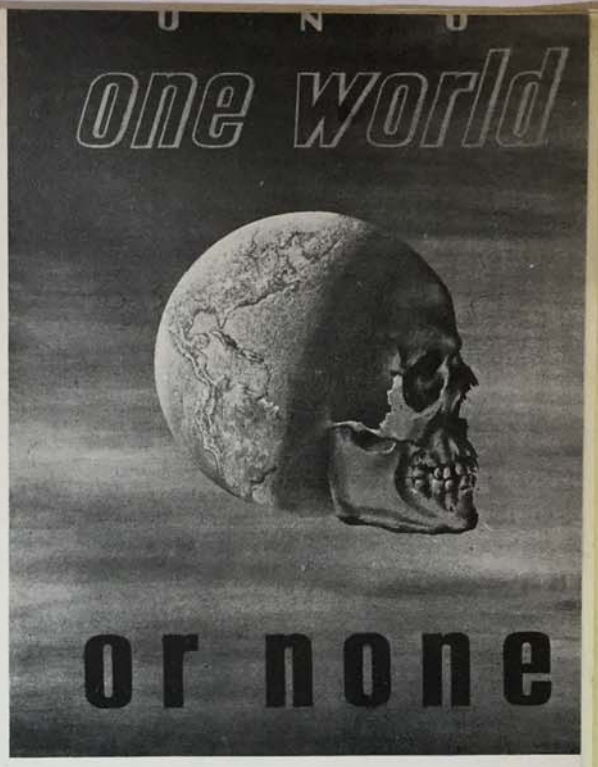
The international poster competitions are being conducted by the United Nations to encourage artists in all countries to help in expressing the aims and purposes of the organization. Appropriate bodies in Member countries co-operated by holding national competitions and generously undertook the work of publicizing and judging. The three best entries at each of these national competitions were forwarded to Lake Success for the final judging.

Members of the international judges' panel were the following:

SIR NORMAN ANGELL, of the United Kingdom, Chairman, distinguished author and winner of a Nobel Prize for Peace.

ALFRED H. BARR, of the United States, Director of Museum Collections in the Museum of Modern Art, New York.

PROF. CAMILE EGAS, of Ecuador, a member of the faculty of the New School for Social Research, New York. (Dr. Ciro Alegria, of Peru, who was to have served on the jury, could not attend because of illness. Professor Egas served in his place.)



Five members of the international jury which judged the entries in the first annual "Poster of the Year" competition: (left to right) Dr. Albert Parr, of Norway; Alfred H. Barr, of the United States; Josef Havlicek, of Czechoslovakia; Charles Sterling, of France; and Sir Norman Angell, of the United Kingdom, the Chairman. The two other judges, not shown in the picture, were Professor Egas, of Ecuador, and Dr. Lin, of China.

JOSEF HAVLICEK, of Czechoslovakia, architect serving with the United Nations Headquarters Commission.

DR. ALBERT PARR, of Norway, a member of the International Council of Museums.

CHARLES STERLING, of France, a curator of the Paris Louvre and the Metropolitan Museum of Art, in New York.

DR. LIN YUTANG, of China, distinguished author and critic.

Second and Third Prize-Winners

A second prize of $1,000 was awarded to Jan Bons, of Amsterdam, the Netherlands, for a poster bearing the words "One World or None" and a picture of the globe, half of which is in sunlight, and the other half, shown as a skull, in shadow (*on page* 135, *upper*).

Rowan Prins, of Johannesburg, South Africa, received a third prize of $500 for a poster picturing a toy wooden sword and a paper hat superimposed on the dates of two world wars (*on page* 135, *lower*).

Winners of Honorable Mention

Honorable mentions, each carrying a prize of $100, were awarded for posters designed by the artists mentioned below, reproductions of whose entries are shown on these two pages.

On the opposite page, reading from left to right in each row:

The poster submitted by STANLEY V. DAVIDSON, of Brighton, Victoria, Australia, has a motif of friendship between men of different races.

NATTINO A. SANTIAGO, of Santiago, Chile, introduces several themes into his colorful entry.

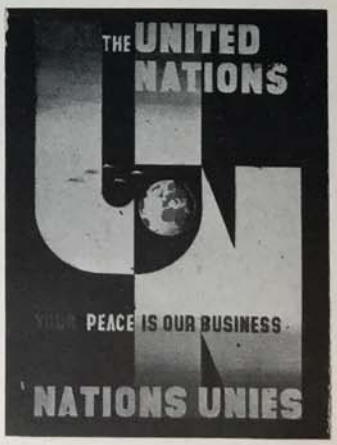
Another poster awarded honorable mention from South America—by JOSE BERMUDEZ, of Havana, Cuba—makes use of the dove and the colorful flags.

ERIC STEINMULLER, of Zizkova, Czechoslovakia, brings the hands of three races together in a photobrush technique.

GABRIELLE BESSIS, of Paris, suggests the banners of many nations tied together. The slogan reads "To Know, To Understand, and To Unite."

The children of the world, first thought of the framers of the Charter, are depicted by L. C. MITCHELL, of Ngaio, New Zealand.

PER MITTET, of Trondheim, Norway, bases his entry on the theme of peace and freedom.



LEIF S. T. PAULSON, of Goteborg, Sweden, uses an arresting treatment of the chain-of-links idea.

Another photomontage carries a message of aspiration and hope, by LEONARD BEAUMONT, of London.

To the right is the design by E. MCKNIGHT KAUFFER, of New York, with its massive dramatization of the initials of the United Nations enveloping the globe.

1948 Cereal Shortage Foreseen

Conference Recommends Urgent Measures

A GRAVE deficit in world cereal supplies, and a possible bread crisis in many cereal importing countries in 1948, are foreseen in the summary report of the Special Cereals Conference, which was adopted in the final plenary session in Paris on July 12. The Conference was called by the Food and Agriculture Organization of the United Nations and the International Emergency Food Council.

The report makes fifteen major recommendations to governments for action to alleviate the situation. They range from reductions in the feeding of livestock in order to conserve grain for human use to a program for widespread public education and information on the necessity for maintaining a continued and rigid control over grains.

The Conference concluded that, notwithstanding any possible increase in production above the current estimates which might occur in exporting and importing countries, "there will be a very serious world deficit of cereals from 1947 to 1948, and extraordinary measures must be undertaken by all governments so that the needs of countries dependent on import for their grain supplies may be met."

To the exporting countries, the Conference recommended "all appropriate measures necessary to maximize the exports of cereals in the current season and in particular to adopt necessary measures to move all surplus supplies available for export."

To the importing and exporting countries, the Conference recommended that all necessary measures should be put into operation immediately, since the delay in the last harvest season would increase the difficulty in making maximum supplies available for human consumption in the importing countries.

The recommendations of the Conference set out in detail the measures needed to ensure a tolerable level of bread supplies in 1948.

First step recommended is the stringent collection from farms of all grains used, principally those for human food, and rigid control of the use of grain for feeding stock. It was recommended that IEFC, in making future allocations of grain for import, should consider whether a country allows any part of its own production of grain principally used for human food to be fed to stock.

Further, the Conference recommended that governments should take steps wherever required to adjust the relationship between prices of livestock and prices of grain in such a way as to make it more profitable to sell grain for food than to feed it to livestock.

On the subject of the rationing of bread and other cereal foods, the Conference recommended that "no increase of bread or cereal rations should in general be authorized unless it is found necessary to satisfy minimum human requirements."

All governments, it was recommended, should keep the rates of flour extraction from grains as high as possible. They should make use in flour of diluents other than grain (such as potatoes and soya products); use as many secondary cereals as possible as food; and avoid using any imported or indigenous grain to increase operating stocks this year.

The Conference was not convened to deal with problems of increasing production in 1948. But having heard the pleas from many ministers of food and agriculture for assistance to keep the postwar cereal crisis from stretching into a fourth year, it directed attention to the needs for fertilizers, machinery, draft power, and credit in order to increase the acreage planted and the yield per acre in 1948-49.

It called upon FAO and IEFC to determine the needs of the nations for the production of goods and equipment and to give them assistance in arranging for co-operative efforts to provide these fundamentally necessary materials for greater production, especially in the importing countries.

Scaling Down of Exports Urged

At the closing session, the heads of the Canadian and the United States delegations, George McIvor, chairman of the Canadian Wheat Board, and Clinton P. Anderson, Secretary of Agriculture, expressed doubt that the Conference estimate of 32 million tons of exports could be reached. Both urged the importing nations to scale down their call for exports and to keep the figure well below the 50 million tons stated to the Conference as the total import requirements.

Mr. Anderson said that the quantity of grain for export was definitely limited. "It is time to realize," he said, "that it is not next winter or next spring when the indigenous supplies will be exhausted, but now, when the harvests are being gathered, when there is the greatest danger of wasting grain, and when there is still time to prevent this by vigorous action. The countries which face a deficit in bread cereals must immediately intensify their collection methods and by effective steps in the next few months protect themselves against an impossible situation next spring and summer."

Delegates expressed their concern at the "high prices which many countries are charging for wheat, rice and other cereals at the present time," and urged

UN POSTER

UNITED NATIONS NATIONS UNIES

LAKE SUCCESS, NEW YORK • FIELDSTONE 7-1100

REFERENCE:

2 July 1947

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

Dear Mr. Barr:

This is to inform you that the special cars of the United Nations which will convey you to Lake Success on 10 July at 9:30 a.m. will be standing close to the entrance of the Empire State Building on 33rd Street, facing west.

The drivers will be given the list of names of their passengers, if you will be kind enough to inquire from them in which car a place has been reserved for you.

Sincerely yours,

Jean Benoit-Levy, Director
Films & Visual Information Division
Department of Public Information

hs

AHB/ob

UN POSTER

UNITED NATIONS NATIONS UNIES

LAKE SUCCESS, NEW YORK • FIELDSTONE 7-1100

REFERENCE:

3 June 1947

June 9, 1947

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

Dear Mr. Barr:

The official date for the final judging of the United Nations Poster Contest has now been set for July 10, which is one that will prove convenient for you.

For the trip from New York to Lake Success, we would like to have you plan to join the United Nations shuttle car which will leave the Empire State Building at 9:30 in the morning.

The Department of Public Information cordially invites you to luncheon, and you will be driven back to New York later in the day.

May we hear from you that these arrangements will be satisfactory?

Sincerely yours,

Jean Benoit-Levy, Director
Films and Visual Information Division
Department of Public Information

Dear Mr. Benoit-Levy:

I shall take the United Nations shuttle car from the Empire State Building at 9:30 on the morning of July 10, and will be glad to have luncheon at Lake Success.

I look forward with real interest to the meeting of the poster contest jury.

Sincerely,

Mr. Jean Benoit-Levy, Director
Films & Visual Information Division
Department of Public Information
United Nations
Lake Success, New York

ns

Ext 2204
Ext 212
LA 5-7200

AHB/ob

UNITED NATIONS NATIONS UNIES

LAKE SUCCESS, NEW YORK • FIELDSTONE 7-1100

REFERENCE:

3 June 1947

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

Dear Mr. Barr:

The official date for the final judging of the United Nations Poster Contest has now been set for Thursday, 10 July, which we trust will prove convenient for you.

For the trip from New York to Lake Success, we would like to have you plan to join the United Nations shuttle car which will leave the Empire State Building at 9:30 in the morning.

The Department of Public Information cordially invites you to luncheon, and you will be driven back to New York later in the day.

May we hear from you that these arrangements will be satisfactory?

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Jean Benoit-Levy

Jean Benoit-Levy, Director
Films & Visual Information Division
Department of Public Information

hs

Ext 2204
Ext 272
Los 3-7200

United Nations

MEMBERS OF THE INTERNATIONAL JURY:

~~Mr. Giro Alegría, Peru~~

Sir Norman Angell, United Kingdom

Mr. Alfred Barr, U.S.A.

Prof. Camilo Egas, Ecuador

Mr. Josef Havlíček, Czechoslovakia

Dr. Albert Parr, Sweden

Mr. Charles Sterling, France

Dr. Kin Li, China

May 22, 1947

Dear Mr. Benoit-Levy:

I am very happy to say that I can accept your invitation to serve on the jury of the United Nations poster competition. I shall expect to hear from you again when you have determined the date for the meeting of the jury.

With kind regards and every good wish for the success of this important undertaking,

Sincerely,

Mr. Jean Benoit-Levy, Director
Films & Visual Information Division
United Nations
Lake Success, New York

AHB:mc

METHOD OF VOTING:

After due consideration of the above five points, please note on the attached ballot, in order of preference, your choice for the first, second and third prizes, identifying each by its number.

On the ten lines below (numbers 4-13) please list, in any order, the ten posters you select for honorable mention.

Should more than one prize winner among the first three prove to be from the same country, after the voting is completed and the blank paper removed from the backs of the entries, the ballots will be voted upon again.

Honorable mentions can be accepted from any one country.

19 - tree
58 - skull
50

MEMBERS OF THE INTERNATIONAL JURY:

~~Mr. Ciro Alegría, Peru~~
Sir Norman Angell, United Kingdom
Mr. Alfred Barr, U.S.A.
Prof. Camilo Egas, Ecuador
Mr. Josef Havlíček, Czechoslovakia
Dr. Albert Parr, Sweden
Mr. Charles Sterling, France
Dr. Lin Yutang, China

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On the ten lines below the numbers 4-13) please list, in any order, the ten posters you select for honorable mention.

Should more than one prize winner among the first three prove to be from the same country, after the voting is completed and the blank paper removed from the backs of the entries, the lower prize will be voted upon again.

No two honorable mentions can be accepted from any one country.

19 - Tru
58 - skull
50

UNITED NATIONS POSTER CONTEST

Final judging, Lake Success, N.Y., 10 July 1947.

NOTES FOR THE INTERNATIONAL JURY

POINTS TO BE CONSIDERED IN JUDGING:

1) Purpose fulfilled (see attached rules)
2) Appeal
3) Slogan (suitability for translation)
4) Use of symbolism (universally understood?)
5) Published rules of the contest

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UNITED NATIONS POSTER CONTEST

The Department of Public Information of the United Nations announces a competition for a poster in full color, descriptive of some aspect of the aims and principles of the United Nations as outlined in the United Nations Charter.

Entries are confined to professional artists, and not more than one design may be submitted by each contestant.

Finished designs in not more than six colors, with lettering, size 16" x 21", must be submitted on or before 1 June 1947 to*

who has agreed to serve on behalf of the United Nations in organizing a local committee to co-operate in the project.

Three posters selected from each participating country will be forwarded to the headquarters of the United Nations, where an international committee will be formed to make the final awards.

The following prizes will be awarded:

First prize	$1500
Second prize	1000
Third prize	500
Ten prizes for honourable mention, each	100

Prize-winning posters shall become the property of the United Nations. Rejected designs will be returned to the respective artists.

Attached will be found a copy of the Preamble of the United Nations Charter, stating the aims and principles upon which the Organization is founded, from which could be selected some idea to be illustrated by the poster.

The poster should contain the minimum amount of text, in the form of a short slogan, inasmuch as it will be produced in a number of languages. Entries will be judged on their artistic merit as well as by the message they convey.

Care should be taken that the symbolism employed in the design is

---

* Indicate name and address of the committee or of its representative.

18260 /universally

universally understood, and that it is not too closely associated with any one nation or group of nations.

All artists are required to supply the following information written on the back of their entries and covered with blank paper to insure secrecy:

1. Full name
2. Nationality
3. Permanent address to which poster is to be returned if not accepted.

No signature is to appear on the front of the design. Entries not accompanied by the above information and not fulfilling these conditions cannot be accepted.

Herbert Bayer
Sir Norman Angell
Sir Ian Hay
Julian Huxley
Alfred Stieglitz
Paul Rand
Cassandra Eyre

30 Rockefeller Plaza
New York

Room 5600

May 14, 1947

Dear Alfred:

Thank you for your letter of the tenth with which you enclose the invitation to you from Mr. Jean Benoit-Levy, Director of the Films & Visual Information Division, to serve on a jury of the United Nations "Poster of the Year" competition. I am in complete agreement with your reaction to this invitation and approve your acceptance. I am delighted to see the United Nations turning to you and to the Museum in matters of this kind.

With best wishes,

Sincerely,

Nelson

Nelson A. Rockefeller

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

May 10, 1947

Dear Nelson:

I have received an invitation from Mr. Jean Benoit-Levy, Director of the Films & Visual Information Division, to serve on a jury of the United Nations "Poster of the Year" competition. I am enclosing Mr. Benoit-Levy's letter.

This seems to me a good thing to do and would probably only take a day in July when I still expect to be in town. If you agree will you not okay the letter and return it to me.

Sincerely,

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

AHB:mc

UN Poster Cont

May 10, 1947

Dear Mr. Benoit-Levy:

Thank you very much for your invitation to serve on the jury of the United Nations "Poster of the Year" competition. I will write you as soon as I have approval of our Trustees and I expect that I shall be able to serve.

With kindest personal regards,

Sincerely,

Mr. Jean Benoit-Levy, Director
Films & Visual Information Division
Department of Public Information
United Nations
Lake Success, New York

AHB:mc

UNITED NATIONS POSTER CONTEST

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---

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18260 /universally

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UNITED NATIONS  NATIONS UNIES

LAKE SUCCESS, NEW YORK • FIELDSTONE 7-1100

REFERENCE:

6 May 1947

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

Dear Mr. Barr:

The Department of Public Information of the United Nations has organized an international "Poster of the Year" competition. To assist in this project, small committees have been organized in each of the Member nations to select from each country the three best entries. These will be sent here to Headquarters for final judging by an international jury of experts. The Department is awarding prizes up to the value of $4,000, and it is intended that the posters finally selected will be reproduced for world-wide distribution.

We are writing, therefore, to ask you whether you will assist the work of the United Nations by serving as a member of this international jury, and by giving us the benefit of your advice and taste in order that our selection may be the most appropriate from every point of view?

It has been requested that the entries reach the Secretariat at Lake Success by 1 July. We hope to finish the judging and make our choice some time between that date and the 15th of the month. If, therefore, you will be kind enough to help us, and will be available during that fortnight, we shall inform you a little later as to exactly which day can be set aside for the judgment of the contest.

Arrangements will be made for transport to and from Lake Success.

It is hoped to be able to produce the poster in print some time during the meeting of the General Assembly in September.

For your information we are enclosing herewith a copy of the rules of the contest which have been forwarded to each organizing committee for the information of the individual contestants.

May we hope that this is not too much to ask of you, and that your interest in the work of the United Nations will persuade you to accede to our request?

Sincerely yours,

Jean Benoit-Levy, Director
Films & Visual Information Division
Department of Public Information

U.N. Poster Contest

At the request of Mr. David Finley, chairman of the United States Committee of the International Council of Museums, the Museum of Modern Art of New York has undertaken to organize and conduct the United States of America Section of the

UNITED NATIONS POSTER CONTEST

The Department of Public Information of the United Nations announces a competition for a poster in full color, descriptive of some aspect of the aims and principles of the United Nations as outlined in the United Nations Charter. Attached will be found a copy of the Preamble of the United Nations Charter, stating the aims and principles upon which the Organization is founded, from which could be selected some idea to be illustrated by the poster.

Entries are confined to professional artists, (no students work is eligible) and not more than one design may be submitted by each contestant.

Finished designs, size 16" x 21", in not more than six colors, with lettering, must be submitted on or before 15 June 1947 to The Museum of Modern Art, New York 19, N.Y.

The United States of America Section of the United Nations poster competition will be subject to all the rules and conditions stated here. The Museum of Modern Art has appointed the following jury who will select three entries to be forwarded to the headquarters of the United Nations for final judgement:

Mr. Frank Lloyd Wright, architect

Mr. Charles T. Coiner, Vice President in charge of the Art Department, N.W. Ayer & Son

Mr. Edgar Kaufmann, Jr., chairman; Director of the Department of Industrial Design, Museum of Modern Art

United States of America entries not forwarded to the headquarters of the United Nations will be returned to the respective designers. No entry received later than midnight of June 15th 1947 will be eligible.

Three posters selected from each participating country will be forwarded to the headquarters of the United Nations, where an international committee will be formed to make the final awards.

The following prizes will be awarded:

First prize	$1500
Second prize	1000
Third prize	500
Ten prizes for honorable mention, each	100

Prize-winning posters shall become the property of the United Nations. Rejected designs will be returned to the respective artists.

The poster should contain the minimum amount of text, in the form of a short slogan, inasmuch as it will be produced in a number of languages. Entries will be judged on their artistic merit as well as by the message they convey.

Care should be taken that the symbolism employed in the design is universally understood, and that it is not too closely associated with any one nation or group of nations.

All artists are required to supply the following information written on the back of their entries and covered with blank paper to insure secrecy:

1. Full name
2. Nationality
3. Permanent address to which poster is to be returned if not accepted.

No signature is to appear on the front of the design. Entries not accompanied by the above information and not fulfilling all these conditions cannot be accepted.

PREAMBLE TO THE CHARTER

WE THE PEOPLES OF THE UNITED NATIONS DETERMINED to save succeeding generations from the scourge of war, which twice in our lifetime has brought untold sorrow to mankind, and

to reaffirm faith in fundamental human rights, in the dignity and worth of the human person, in the equal rights of men and women and of nations large and small, and

to establish conditions under which justice and respect for the obligations arising from treaties and other sources of international law can be maintained, and

to promote social progress and better standards of life in larger freedom,

AND FOR THESE ENDS

to practice tolerance and life together in peace with one another as good neighbours, and to unite our strength to maintain international peace and security, and

to ensure, by the acceptance of principles and the institution of methods, that armed force shall not be used, save in the common interest, and

to employ international machinery for the promotion of the economic and social advancement of all peoples,

HAVE RESOLVED TO COMBINE OUR EFFORTS TO ACCOMPLISH THESE AIMS.

Accordingly, our respective Governments, through representatives assembled in the city of San Francisco, who have exhibited their full powers found to be in good and due form, have agreed to the present Charter of the United Nations and do hereby establish an international organization to be known as the United Nations.

- - - - - -

1

Valdés

March 7, 1951

Dear Mr. Valdes:

Thank you for your letter of March 5 inquiring about the catalog of Museum publications. We are enclosing this catalog herewith. You may address your order for any books, postcards, etc. to the Publication Department.

Sincerely,

Secretary to Mr. Barr

Mr. Enrique Valdés Orozco
Fresno No. 292
Mexico 4, D. F.
Mexico
mh

Architect Enrique Valdés Orozco.
Fresno No. 292.
México,4 D.F. México.

March,5 1951.

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

Dear Sir:

I am a young mexican architect and I am very interesting in all the art's publications of your Museum.

I write to you because I want you send to me the catalogue of all your publicationes: books - reproductions,post cards and the expositions catalo - gue with their prices.

I enjoy to you many thanks for my petti- tion.

Yours very truly,

Enrique Valdés Orozco.

USELLINI (SCHEIWILLER)

"all'insegna del Pesce d'Oro"
CASA EDITRICE DI GIOVANNI SCHEIWILLER
Milano - Via Melzi d'Eril, 6

Milan, February 20th, 48

Dear Mr. Barr,

I have charged my friend the painter Gianfilippo Usellini, who holds an exhibition at the Lei Gallery to present you my compliments

Very truly yours

G. Scheiwiller

1111 Second Avenue
(between 58-59 St.)

does not speak English, but German + French

Dear Alfred: Valentin
Andrew will bring you
his sir Kennett copy
on Wednesday.
as ever
CAL
Saturday

NEW YORK, N.Y. DEC 12 7 30 PM 1949

THIS SIDE OF CARD IS FOR ADDRESS

GRAND CENTRAL STATION

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

GRAND CENTRAL STATION

UNITED STATES POSTAGE 3 CENTS

NEW YORK, N.Y. NOV 9 12 30 PM 1949

POST CARD

PRINTED IN GERMANY

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

Valentin

Dear Alfred: I heard from Nelson R. this morning. Thank you very much.

Yours

AHB

11/9/'49

VALENTIN

COPY

August 3, 1949

Dear Alfred:

Thanks for your cablegramm. I was in Frankfurt yesterday. What would you pay for the MADONNA alone. Streetscene apparently was sold. The MADONNA is unsigned.

Bought a beautiful print of DAS DRANKE MAEDCHEN, the famous lithograph, in an early state in black and green, not in Frankfurt.

I am depressed from a week in Germany.

Bought a beautiful Stone head by Modigliani. About the only thing I bought.

Will be back in a few weeks. It will be good to be back too.

So long:

s/ Curt

My love to Daisy.

orig sent to AHB 8/8

VALENTIN

(See Cubism folder or Picasso 2nd edition)

c
o
p
y

October 17, 1947

Dear Curt:

Confirming our phone conversation, I am passing on to you a commission from one of our trustees, Mr. William A. M. Burden, to buy a proof of the Picasso lithograph Bathsheba, the version with white lines on a black ground.

Mr. Burden would also like to have you frame the lithograph.

Would you please bill Mr. Burden directly and deliver the print to his residence at 10 Gracie Square, New York 28, New York.

Sincerely,

/s/ Alfred H. Barr, Jr.

Mr. Curt Valentin
Buchholz Gallery
32 East 57 Street
New York 22, N. Y.

AHB/ob
cc: Mr. William A. M. Burden

Valentine

(See Cubism folder or Picasso 2nd edition)

May 10, 1950

Dear Mr. Valentine:

I am working on the history of the cubist movement so that I was interested in your statement published in the Richmond Times-Dispatch of April 25 that "Apollinaire and his fellow-cubists, as well as Picasso, claimed that the outburst of indignation against their demented art was due to 'anti-Semitism,'" ..."

Since I am unfamiliar with this fact, I would appreciate your letting me have your source.

Sincerely yours,

Mr. Ross Valentine
Richmond Times-Dispatch
Richmond, Virginia

AHB:js

VANdeVELDE

THE MUSEUM OF MODERN ART

Date November 8, 1947

To: Mr. Edgar Kaufmann, Jr.

Re:

From: Mr. Barr

Dear Edgar:

Thanks for letting me see the copy of your letter to Van de Velde. I wish I could think of some place for him in this country, but I haven't so far.

Miss Tannenbaum also mentioned that you were not using the furniture of your house at Uccle and that it might be possible for us to acquire some pieces from those rooms which are among the pioneer monuments of modern design. We would be indeed grateful to hear further from you about this and to know which pieces of your early furniture you would like to recommend for our small collection. We would be honored to include some of the Uccle furniture, if you think it is suitable.

Please be sure of our continuing admiration and respect.

Yours sincerely,

Edgar Kaufmann, Jr.
Director,
Department of Industrial Design

EK:as

c.c. Mr. Barr

C O P Y

November 5, 1947

Mr. Henri Van de Velde
c/o Mrs. Robert Kroller
6 Rue Alsace Lorraine
Brussels, Belgium

Dear Master:

Through Miss Libby Tannenbaum, who recently returned from Belgium, I've had the privilege of hearing news of you and your present work. It is most heartening to know that you are at work on your memoirs. I'm sure everyone interested in modern design and its development will gain greatly by what you have to say.

Miss Tannenbaum also mentioned that you were not using the furniture of your house at Uccle and that it might be possible for us to acquire some pieces from those rooms which are among the pioneer monuments of modern design. We would be indeed grateful to hear further from you about this and to know which pieces of your early furniture you would like to recommend for our small collection. We would be honored to include some of the Uccle furniture, if you think it is suitable.

Please be sure of our continuing admiration and respect.

Yours sincerely,

Edgar Kaufmann, Jr.
Director,
Department of Industrial Design

EK:as

THE MUSEUM OF MODERN ART

Date November 5, 1947

To: Mr. Barr

Re:

From: Mr. Edgar Kaufmann, Jr.

Dear Alfred:

I still wonder whether it would not be possible to find a place for Van de Velde over here?

E

Miss Carol De Camp
c/o Miss Jane D. Murray
Main North 210
Vassar College
Poughkeepsie, New York

AHB/ob

Carol DeCamp

VASSAR

February 6, 1948

Dear Miss deCamp:

Many thanks for sending me the program of the Arts Conference at Vassar. It seems to me a very good idea and also that you have already made excellent progress. I will try to come up for a session or two if I possibly can.

Sincerely yours,

Miss Carol De Camp
c/o Miss Jane D. Murray
Main North 210
Vassar College
Poughkeepsie, New York

AHB/ob

Carol DeCamp

The Creative Arts In Contemporary Society

THE NATIONAL INTER-COLLEGIATE ARTS CONFERENCE

February 27-29, 1948

VASSAR COLLEGE

ADDRESS CORRESPONDENCE TO:
JANE D. MURRAY
MAIN NORTH 210
VASSAR COLLEGE
POUGHKEEPSIE, N. Y.

January 28th

Dear Mr. Barr,

It was very nice meeting you, although it was only for a moment, and I want to thank you for your kind interest in our conference. Enclosed is an announcement sent out to delegates in December. It is a little out-dated now, but it should give you some idea of the scope of the conference. The whole three days are very frankly an experiment, for this has never been tried before, and its success will depend upon the delegates and writers, artists, teachers etc. who attend and who will contribute to discussions. Of course, the major outcome depends on the speakers, but if they are all like Mr. Shahn, we can't lose. He is charming and I cannot tell you how lucky we feel that we have been able to get him.

If there is any more information you might want, or if you could possibly come up for a little while, we would be most pleased to accomodate you in any way. We need all the support we can get, for the faculty has told us we are very near to fools in this undertaking and seem to be taking a far-away view of the whole procedure. But I have great faith that it will be an effective conference, and I would certainly appreciate any suggestions you would have to offer.

Thank you again, very much,

Sincerely,

Carol De Camp

The Creative Arts in Contemporary Society

THE NATIONAL INTER-COLLEGIATE ARTS CONFERENCE

Vassar College, February 27th-29th

A. Purpose

This arts conference is the first of its nature ever conducted specifically for and by the undergraduate. It is a students' conference; and its aim has naturally been determined by the fact that delegates attending will represent a cross-section of interests and activities in the different fields of art.

The theme is the inter-communication between the arts and society. This will concern both the communication entailed in the artist's creation of a work of art, and the communication by those interested in widening the effects of art production in society. These concerns are covered by three large questions:

1. What is the nature and the significance of the new trends, materials, and media in the particular arts today?
2. How can art reach a wider audience and what are the effects of standardization and mechanization on art?
3. What are the problems of the individual artist in relation to the above two questions?

The focus of the Conference will be upon the problems existing today in this inter-communication between the arts and society; and the purpose of the conference will be both to provide provocative speakers and to encourage pertinent discussion groups. We have asked artists, who will discuss these questions in relation to the particular problems they have met in trying to make their art form a successful social force, and educators (teachers, critics, experimental workers), who will discuss the problems confronting them in trying to communicate art to a wider audience through the techniques of theatre, radio, film, and the classroom. We have tried to secure speakers who will bring both varied and stimulating viewpoints on the special problems existing in art communication today, and whose experience will provide a basis for our consideration of these problems.

The goal of the conference will be to give each delegate a clear understanding of the significance and nature of the problems actually existing today in the different art fields, and to make discussion relevant to the problems existing on the nations' campuses and to those problems which we, as students who will leave college to pursue many lines of activity, will meet in any contact with the arts in contemporary society. The ultimate aim will be to provide a basis for their future solution by acquainting delegates with some of the necessary conditions of successful art communication and production in each field of art today.

B. Program

Friday, February 27th, 8:15 p.m.
Key-note address.
Mr. F. O. Matthiessen, Professor of American Culture, Harvard University.

Saturday, February 28th, 9:00-10:30
The Art and Music Panel
Two speakers:
Mr. Ben Shahn, leading American artist, whose one-man show is now at the Museum of Modern Art.
Composer: to be announced. (We have asked Mr. Paul Hindemith of Yale)

11:00-12:00 Student Discussion Groups
In three divisions: 1) Music
2) Painting
3) Sculpture and Architecture

Saturday Afternoon, 2:00-3:30
The Drama Panel
Two speakers:
Mr. Merce Cunningham, dancer, actor, and experimental worker.
Coming A playwright: to be announced. (~~We have asked~~ Mr. Irwin Shaw, playwright and Hollywood screen ~~writer~~)

4:00-5:00 Student Discussion Groups
In three divisions: 1) Drama
2) Dance
3) Film and Radio

Saturday Evening, 8:15-9:30
English Literature Speaker
To be announced.

9:30---- Informal discussions and smoker or, an informal dance for students and delegates.

Sunday Morning, February 29th, 10 A.M.
Summary
Professor Paul Weiss of Yale University will give a concluding address and lead a summary discussion.

2:00---- Informal discussion groups, and if time allows, perhaps a dance recital, films, or a concert.

We've also asked Mr. Aaron Copland + Mr. Archibald MacLeish up for Discussion groups, but are not sure of their attendance.

C. Plans

One hundred colleges and professional schools from all over the United States have been invited to attend. Contacts have been made with student leaders, student newspapers, and the deans or the heads of the liberal arts colleges. We cannot directly contact every student organization, but art, drama, music, dance, and writing groups are urged to see that they are represented among the delegates from their college. Each college is asked to plan on three delegates; possibility of sending a larger number depends upon the number of colleges declining the Conference.

The registration fee per delegate is one dollar. For approximately ten dollars per delegate, rooms for two nights and meals for the weekend will be provided. The Committee cannot accept responsibility for finding rooms for unregistered delegates or for faculty members who wish to attend. However, both extra students and especially faculty members are urged to come; and perhaps when a clearer idea of the number of delegates is available we will be able to accommodate them.

Delegates are requested to come prepared to participate in the discussions. They are asked to bring prepared questions they would like answered or discussed and to be ready to discuss the situation of the various arts on their own campuses, or in work they have done elsewhere. Delegates are also urged to send all suggestions and criticisms concerning the outline and the aims of the Conference and most especially all suggestions of topics and questions they would like considered in the student discussion groups, for these groups will be conditioned by delegates' requests.

Complete details will be sent to all registered delegates a few weeks before the conference. In the meantime, delegates are urged to register as soon as possible and to accompany their registration with any suggestion or criticism they would like to see put into effect.

Address correspondence to:

Jane D. Murray, Executive Secretary
Main North 210
Vassar College
Poughkeepsie, N. Y.

Venezuela

Dr. Raúl Nass
Miraflores
Caracas.
Venezuela

Viani

December 29, 1949

Dear Mr. Viani:

I was so disappointed not to have seen your friend Mr. Moggian. I phoned his hotel twice and sent him a complimentary card to our Museum, but was unable to reach him. Two days ago I found that he had left the hotel.

He'll tell you I hope that your marble torso looks very beautiful in the entrance hall of our Museum.

My very best wishes to you for the new year.

Sincerely,

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

Mr. Alberto Viani
Academy of Fine Arts
Venice, Italy

AHB:js

VILLEGAS

June 26, 1947

Dear Mr. Villegas:

I am very sorry to tell you that it is not possible for the Museum to send complimentary copies of its publications to institutions or individuals. If you wish to purchase a copy of the book The History of Impressionism, will you please place your order with our Publications Sales Department, enclosing a check or money order for $10.

Very sincerely yours,

Secretary to Mr. Barr

Mr. Jose Andres Villegas
S. Santa Maria
P. Tornei - 1
Prov. de Cordoba
Rep. Argentina

Vitali

please return to

cc: Mr. Soby

THE MUSEUM OF MODERN ART

Date May 22, 1947

To: ~~Mr. d'Harnoncourt~~

From: Mrs. Catlin

Re:

Dear Rene:

Is there any reason why this man should be sent a complimentary copy of this rather expensive book?

Mimi

no particular reason says René d'H.

biblioteca especializada, un ejemplar de la obra de John Rewald intitulada "The History of Impressionism", cuya lectura y estudio será de utilidad para nuestros concurrentes.

Vitali

please to cc: Mr. Soby

S. Santa Maria, 31/3/47

Señor Director del Museo de
Arte Moderno de
New York

Distinguido señor:

En mi caracter de director de la revista "Sendas", de Arte, Historia y literatura, me es grato dirigirme a usted con el expreso objeto de solicitarle, a guisa de obsequio para su biblioteca especializada, un ejemplar de la obra de John Rewald intitulada "The History of Impressionism", cuya lectura y estudio será de utilidad para nuestros concurrentes.

Vitali

Please turn to

cc: Mr. Goby

Al recabarle el interés que dicha obra despierta en el espíritu de un gran núcleo de lectores, no dudo que seré complacido mi pedido, por lo cual, desde ya le anticipo mi sincero agradecimiento al tener su valiosa contribución en esta cruzada cultural a la cual estoy abocado y me resulta particularmente honroso suscribirme con toda cordialidad

S. S. S.

José A Villegas

JOSE ANDRES VILLEGAS
DIRECTOR

Correspondencia a
S. Santa María
P. Tornú – 1º
Prov. de Córdoba
Rep. Argentina

Vitali

please return to

Milan, 21st October, 1950.

Dear Mr. Barr,

Thank you for your kind letter about our Museum's interests in Italian painting. I am glad to see that you meet my views concerning the acquisition politics. Up to now nothing has been definitively done with the Carra Milan Gallery, although at present some vague pourparlers are in course. I quite agree with you concerning your painting appreciations; it is one of the best Carras of the Futurist period, but it is rather Cubist in character.

Withing a few weeks I shall have the pleasure to send you a little book containing some old articles of mine. I have really the intention to give up criticism, at least as a journalist. My Delacroix's Journal translation will be issued at the end of next year in three big volumes.

Best regards to Mrs. Barr and you from both of us,

Yours very sincerely,

Lamberto Vitali

Vitali

cc: Mr. Soby

September 29, 1950

Dear Mr. Vitali:

Mr. Soby has sent me your letter about our Museum's interest in Italian Futurism.

I agree with you that it would be unfortunate if the Museums of Modern Art in Milan and New York should find themselves in competition.

Do not be concerned however about the Carrà Milan Station. We are not attempting to buy it - though we might well have been interested had the owner been willing to lend it to us when we first asked him in 1936.

I have never seen the painting, but understand that it is very fine in color. It always seemed to me rather cubist in character without the kinetic excitement of the best of futurist pictures.

I am distressed to read that you intend to give up criticism. I hope that this is not really serious.

With very kind regards to you and your wife, I am

Sincerely yours,

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

Mr. Lamberto Vitali
Via Boccaccio 45
Milan, Italy

AHB:js

JAMES THRALL SOBY
29 Mountain Spring Road
Farmington, Connecticut

Sept. 20,1950

Sig. Lamberto Vitali,
Via Boccaccio 45,
Milano, Italy.

Mon cher Vitali:

Merci bien pour votre lettre. Je vais l'envoyer à mon ami, Alfred Barr, qui est le directeur des collections du Musée de l'Art Moderne a New York. Moi, je suis simplement un membre de la comité qui achete des tableaux pour le Musée, et je crois que votre question est pour Barr a décider. Je suis certain qu'il va vous écrire. Comme vous savez nous avons achete beaucoup des tableaux modernes italiens dans les mois récents, et je crois que nous pouvons avoir une arrangement entre le musée a Milano et le nôtre, mais c'est pour Barr a decider.

Je suis heureux de savoir que la Galerie d'Art Moderne marche bien à Milano. C'est bien nécessaire d'avoir une musée pour l'art moderne dans votre ville, je crois, parce que presque tous les collections importants sont là.

Merci bien pour les articles, etc., que vous allez envoyer. Je les attends avec beaucoup de plaisir. Mais pourquoi disez-vous que c'est un adieu à la critique d'art? J'espère que vous allez écrire beaucoup des autres choses. Il y a si peu des gens qui s'interessent dans l'art de nôtre jour et qui peuvent écrire des articles serieux. J'espère que vous allez continuer, malgré tout. C'est bien nécessaire pour l'art moderne.

Je ne pouvais pas voyager en Italie cette année. Il me faut finir mon livre nouveau sur De Chirico, et j'ai aussi des articles à écrire. Mais j'espère toujours à rentrer en Italie - peut être en 1951, je ne sais pas.

Nos hommages à vous et a votre famille,

P.S. Je crois que j'ai écrit que Marino Marini a eu un succès enorme à New York. C'était une exposition magnifique vraiment.

VITALE

Vitali

Milan le 15 Sept 1950

Mon cher Monsieur,

Je commence à perdre l'espoir de vous voir cette année-ci en Italie, mais ceci ne m'empêche pas de suivre de loin votre activité.

Nous sommes en train de réorganiser notre Galerie d'Art Moderne, dont le nouveau pavillon sera prêt d'ici quelques mois et naturellement nous nous préoccupons de combler les vides de nos collections des périodes futuriste et suivantes.

Je crois (et ceci est bien entendu mon opinion personnelle) qu'il serait convenable pour votre Musée et pour le vôtre de s'accorder en quelque sorte quant à la politique des achats, afin de ne pas s'entraver mutuellement. En effet l'on risque toujours de faire le jeu des vendeurs

VITALE

sans le moindre avantage ni d'un côté ni de l'autre.

Dans ce moment, par exemple, ici l'on aurait l'intention d'entamer des pourparlers pour la Galleria de Carrà actuellement exposée à Venise. Est-ce que cela vous gênerait en quelque sorte ? Un mot de votre part à ce sujet me ferait plaisir et aussi en ce qui concerne la peintre en général.

J'espère de vous envoyer d'ici quelques semaines un bouquin qui est actuellement sous presse. Il s'agit d'une série d'anciens articles surtout sur l'art moderne italien. C'est un adieu à la critique d'art...

Mes hommages à Mme Toby.

Bien cordialement à Vous

Lambert Vitali

VVITALE

August 5, 1947

Dear Mr. Vitale:

May I express to you my thanks for myself personally and in behalf of our Library, to which I am presenting your book, Attualità Dell'Architettura. I am showing it to my colleagues, Edgar J. Kaufmann, Jr. head of our Industrial Design Department, and Philip Johnson, head of our Department of Architecture.

In exchange I take pleasure in sending you a Guide to Modern Architecture which the Museum published some time ago.

Sincerely yours,

Salvatore Vitale, Esq.
Gius. Laterze & Figli
Bari, Italy

8/5/47 ordered Prof. Arch. book to be sent direct.

AHB/ob

Vitali

Milan le 21 Déc 1949

Cher Monsieur

Aussi de la part de ma femme j'envoie à Mme Barr et à vous les meilleurs vœux pour le Nouvel An.

Veuillez croire, cher Monsieur, à l'expression de mes sentiments dévoués

Lamberto Vitali

Vogue

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Miss D. Miller

Date November 2, 1949

To: Miss Chamberlain

Re: Vogue

From: Mr. Barr

Dear Betty:

Miss Talmey at Vogue phoned and asked me to be photographed with the people from the Whitney and the Metropolitan in connection with a group of American paintings being published in Vogue. I said Dorothy Miller, as our most active exponent of American painting, would be better. She said she wanted a man. I suggested René d'Harnoncourt. She said she wanted someone associated with the museum for a long period, so I did - this morning. Hale and Herman More were the other victims.

Just for your information.

and as all of you, I know, are extremely busy, it is most important that you be there at 11 o'clock. I shall, of course, see you then.

With many thanks,

Sincerely yours,

Allene Talmey

Allene Talmey
Feature Editor

Vogue

VOGUE

The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17

October 31, 1949

Mr. Alfred Barr
49 East 96th Street
New York, New York

Dear Mr. Barr:

We are delighted that you will be in our important photograph on Wednesday, November 2nd, at the Armory on Park Avenue between 66th and 67th Street.

Mr. McConville will direct you to the right room. As there will be two other men in the photograph, Mr. More and Mr. Hale, and as all of you, I know, are extremely busy, it is most important that you be there at 11 o'clock. I shall, of course, see you then.

With many thanks,

Sincerely yours,

Allene Talmey

Allene Talmey
Feature Editor

Vogue

VOGUE

The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17

May 23, 1949

LE 2-7500

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

RET. 5/24

Dear Mr. Barr:

Thank you ever so much for offering to look over the Picasso Barcelona feature for Vogue. I know that it must seem rude to you to ask that you look it over in such a hurry for us. Unfortunately, I was delayed in getting all the material from Europe and, therefore, have not been able to finish this in any placid tempo.

The article must be released to the Press on Wednesday.

Do you think you could telephone me about your reaction and any questions that you feel need clearing up -- whether the material is over-stated or under-stated, or just plain factually wrong?

I hate to put you to this trouble but I want you to know how grateful I am. With many thanks,

Cordially yours,

Allene Talmey

Allene Talmey
Feature Editor

VOGUE 3/5/48 -

VOGUE

from the desk of Olive Bragazzi (and pretty untidy it is too)
to the desk of Alfred H. Barr, Jr.
so frie

Now this is
Elizabeth I
the followi
talking to

Is the Walt
portant, ei

She would l
a message t

VOGUE

VOGUE

The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17

March 10, 1948

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

Dear Mr. Barr:-

It was very kind of you to take such care in answering my questions about the Chrysler collection. Thank you very much.

Most sincerely,

Elizabeth Francis

Elizabeth Francis
Associate Feature Editor

VOGUE 3/5/48 -

VOGUE

from the desk of Olive Bragazzi (and pretty untidy it is too)
to the desk of Alfred H. Barr, Jr. Esq. (desks are always
so friendly!)

Now this is the serious part:
Elizabeth Francis of VOGUE would like to know if you think the following is true: (it was the conception she got from talking to Walter Chrysler):

Is the Walter Chrysler collection of Picassos the most important, either private or public collection, in the U.S.?

She would like to speak to you, but if you want us to relay a message that will be all right too.

AHB's message, over the phone via MC
Taken as a whole the Walter Chrysler Collection of Picasso as it was in 1941 is the most comprehensive in the U.S, private or public.
I do not know what has been sold out of it but suspect that it would still be more comprehensive than any other in the country.
I think our own collection is on the average superior in quality but we have fewer works.

VOGUE

VOGUE

~~(Some pics?)~~

VOGUE

The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17

February 9, 1948

Dear Mr. Barr:

Thank you so much for sending the Junyers to me. We are, of course, going to do the Picasso strips. I do hope if you ever have anything else as interesting, that you will suggest it for us.

Many thanks.

Cordially yours,

Allene Talmey

Allene Talmey,
Feature Editor

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

uary first
y in
asistic

AHB/ob

VOGUE

~~(Bam pres?)~~

VOGUE

The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17

February 5, 1948

Dear Miss Talmey:

Thank you for sending me a copy of the February first issue of Vogue. I feel greatly honored by the company in which you have placed me — in spite of the elephantiasistic feature of the photograph.

Sincerely yours,

Miss Allene Talmey
Feature Editor
VOGUE Magazine
420 Lexington Avenue
New York 17, New York

AHB/ob

VOGUE

The Condé Nast Publications Inc.
420 Lexington Avenue, New York 17

January 28, 1948

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

Dear Mr. Barr:-

We have sent you a copy of our February 1st issue in which your photograph appears. I thought you might enjoy having it.

Sincerely yours,

Allene Talmey

Allene Talmey
Feature Editor

MO 4-7500

Vonderthann
(Lehmann)

cc: Metropolitan Museum

letter sent to
Met
3/16

March 16, 1949

March 16, 1949

Dear Mr. Lehmann:

Thank you for your letter and for thinking of the Museum in this connection. However, we are concerned almost wholly with 20th century art. We are sending your letter on to the Metropolitan Museum of Art which may be interested in having some of your photographs.

Sincerely,

Secretary to Mr. Barr

Johann Nep. Vonderthann
Inhaber: Paul Lehmann
Berchtesgaden
Schliessfach 24
Germany

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

...f receipt is STANDARD TIME at point of destination

WU V022 PD=UK BOSTON MASS OCT 16 1118A=
ALFRED H BARR JR=MUSEUM OF MODERN ART=

WILL YOU LOAN US YOUR GRANDMA MOSES PAINTING FOR HER
EXHIBITION? PLEASE WIRE COLLECT=R

559 Boylston St

ROBERT C VOSE=

anything to pick up?

Neither this nor Mr Barr personally owns a Grandma Moses painting - Sorry ~~very sorry~~ - can't help.

1141A.. R V022 QDY TNX.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Sincerely,

Secretary to the Director
of the Museum Collections

Mr. Hudson Walker
Grand Central Terminal Bldg.
Room 2709
New York City

Hudson Walker
Green Springs
Mississippi

AHB/ob
enclosures: two

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.

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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

ROBERT C VOSE
VOSE GALLERIES
559 BOYLSTON STREET
BOSTON, MASSACHUSETTS

COLLECT WIRE

OCTOBER 16, 1951

NEITHER THIS MUSEUM NOR MR. BARR PERSONALLY OWNS A GRANDMA MOSES PAINTING. SORRY CAN'T HELP.

MUSEUM OF MODERN ART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Sincerely,

Very truly yours,

Secretary to the Director
of the Museum Collections

Mr. Hudson Walker
Grand Central Terminal Bldg.
Room 2709
New York City

Hudson Walker
Ocean Springs
Mississippi

AHB/ob
enclosures: two

WALKER

October 21, 1947

Dear Hudson:

I am sending you a copy of the inter-museum agreement for your reference as President of the American Federation of Arts and Director of Artists Equity. Please feel free to show this agreement to anyone interested. Copies of it were available to the press and a copy is permanently on file in the library of our museum.

In reference to the Magazine of Art, it might be a good idea to publish the whole agreement if you think it of sufficient interest. Since it was given out to the press on request I don't suppose there could be any official objection but it might be a courtesy to clear with the secretaries of the three institutions involved.

Sincerely,

Mr. Hudson Walker
Grand Central Terminal Bldg.
Room 2709
New York City

AHB/ob
enclosures: two

Walker

September 23, 1949

Ocean Springs Miss.
September 18 1949

Gentlemen,
Kindly furnish me this information. Who Direct me to the person who knows a genuine Stradivarius violin. I have a violin so marked "Antonius Stradivarius Cremonensis Faciebat Anno 1721" with this inscription inside. Kindly advise.

Respectfully
Dryden Walker
Ocean Springs Miss.

Dear Mr. Walker:

In reference to your letter of September 18 inquiring about your violin, matters of this kind are outside the scope of the Museum. However, you might write to:

Rudolph Wurlitzer Co.
120 West 42nd Street
New York City

who may be able to help you.

Very truly yours,

Secretary to the Director
of the Museum Collections

Mr. Dryden Walker
Ocean Springs
Mississippi

SEP 23 PM

WALKOWITZ

Ocean Springs Miss.
September 18 1949.

Gentlemen,

Kindly furnish me this information viz. Direct me to the person who knows a genuine Stradivarius violin, I have owned a fine violin 50 years with this inscription inside "Antonius Stradivarius Cremonensis, Faciebat Anno 1721.

Kindly advise "thanks"

Respectfully

Hayden Walker.

Ocean Springs Miss R1.

WALKOWITZ

July 21, 1948

Dear Mr. Walkowitz:

I just returned from Europe and find your publication Improvisations of New York. You are very kind indeed to have sent it to me; I am delighted to have it.

Sincerely yours,

Mr. Abraham Walkowitz
966 Second Avenue
New York 22, New York

AHB/ob

WALKOWITZ

October 10, 1947

Dear Mr. Walkowitz:

I am quite overwhelmed by your thoughtfulness in sending me three more dedicated books reproducing your pictures.

The little monograph interests me especially because it gives a retrospective survey of your painting.

Again many thanks.

Sincerely,

Mr. Abraham Walkowitz
966 Second Avenue
New York 22, New York

AHB/ob

WALKOWITZ

Frank K. Wallace
53 W. 88th St.
New York 24, N.Y.

July 22, 1947

October 6, 1947

Mr. Alfred H. Barr
Museum of Modern Art
11 W. 53 St.
New York 19, N.Y.

Dear Mr. Barr:

Thank you very much for the summer of July 17th and for sending my [illegible] Kauffman.

My wife had a very pleasant time with Mr. Kauffman today and handed in the registration form.

I plan to go to Greensboro next month, after having finished my summer courses; I rather enjoy the studies, especially the applied arts-courses and hope to get my degree next February.

With renewed thanks and best regards,

Very sincerely yours

Frank K. Wallace

Frank K. Wallace

AHB/ob

Mr. Abraham Walkowitz
966 Second Avenue
New York 22, N. Y.

Dear Mr. Walkowitz:

Many thanks for the Haldeman-Julius edition of Barns and Coal Mines. I am delighted to have it, with your inscription. It is a most original layout and interests me especially because I spent a summer in northern Vermont photographing barns years ago.

Sincerely,

in AHB's bookcase under "W"

Frank K. Wallace
53 W. 88th St.
New York 24,N.Y.

July 22,1947

Dr. Alfred H. Barr
Museum of Modern Art
11 W. 53rd St.
New York 19,N.Y.

Dear Mr. Barr:

Thank you very much for your kind letter of July 17th and for passing my letter on to Mr. Kauffman.

My wife had a very pleasant talk with Mr. Kauffman today and handed in the registration form.

I plan to go to Greensboro next month,after having finished my summer courses;I rather enjoy the studies,especially the applied arts-courses and hope to get my degree next February.

With renewed thanks and best regards,

Very sincerely yours
Frank K. Wallace

Frank K. Wallace

PERSONNEL
WALLACE

WAR DEPARTMENT
CORPS OF ENGINEERS, U. S. ARMY
OFFICE OF DIVISION ENGINEER
NORTH ATLANTIC DIVISION
NEW YORK 7, N. Y.
COMBAT ART SECTION

SUBJECT: Establishment of Art Unit

TO: Alfred H. Barr, Jr., American Federation of Arts, Inc.
910 17th Street, N.W., WASHINGTON 6, D. C.

1. A proposal for the establishment of a Combat Art Unit within the War Department has been forwarded to the Chief of Staff for consideration.

2. Inclosed is an outline of the proposal. The undersigned Artists, members of the Combat Art Section, ask your advice and comment.

Lt. Col. Thomas J. Hickey
Captain, C. E.

1 Incl.
Outline

cc: Mr. Herbert Kauffman
(and letter from Mr. Wallace)

July 17, 1947

Dear Frank:

Thank you for your letter of July 16 about a possible position here for your wife. I am passing it on to Mr. Herbert Kauffman, our personnel manager, who will send her a registration blank and then pass on her qualifications to our Library. It seems to me that she has training and capacities which we could use should a position be open.

It is good to hear from you.

Sincerely yours,

/s/ Alfred H. Barr, Jr.

Mr. Frank K. Wallace
53 West 88 Street
New York 24, N. Y.

War Department
forward

ADDRESS REPLY TO
THE DIVISION ENGINEER
NORTH ATLANTIC DIVISION
270 BROADWAY
NEW YORK 7, N. Y.

REFER TO FILE NO.

WAR DEPARTMENT
CORPS OF ENGINEERS, U. S. ARMY
OFFICE OF DIVISION ENGINEER
NORTH ATLANTIC DIVISION
NEW YORK 7, N. Y.
COMBAT ART SECTION

AUG 26 1946

SUBJECT: Establishment of Art Unit

TO: Alfred H. Barr, Jr., American Federation of Arts, Barr Building, 910 17th Street, N.W., WASHINGTON 6, D. C.

1. A proposal for the establishment of a permanent Art Unit within the War Department has been forwarded to the Deputy Chief of Staff for consideration.

2. Inclosed is an outline of the proposal. The undersigned Artists, members of the Combat Art Section, ask your advice and comment.

Loren Fisher Hans Mangelsdorf

LOREN FISHER
Captain, C. E.

HANS MANGELSDORF
2nd Lt., C. E.

1 Incl.
Outline

NADVM-83
16 August 1946

OUTLINE OF PROPOSED ESTABLISHMENT OF ART UNIT

1. In view of the valuable work that has been performed by the present Combat War Art Unit, which was set up by order of the Secretary of War, it is suggested that this activity be continued on a permanent basis. The merits and the necessity for such a program can be fully realized by the following pertinent remarks pertaining thereto:

a. Brief outline of past activities in the field:

Shortly after the outbreak of the war it was realized that a method of recording the actualities of war was needed. This necessity brought about the activation of the Combat Art Unit. Ranking American artists were commissioned to go into battle and paint the war from actual experience. These artists were assigned to various units to provide a series of paintings concerned with Air Force activities; Army Ground Forces, Combat Troops, amphibious operations and front line engagements; and Services of Supply, depicting the chain of supply to forward areas, construction, etc.

This three part program gave coverage to all activities of the Armed Forces in the theatres including the work of our allies and the natives, recreation and rehabilitation, hospitals, and those subjects which show the spiritual and psychological participation of the whole people -- the sum total of which gave an integrated picture of the war.

b. Present United States activities:

Documents exist evidencing the appreciation of Theater Commanders on the value of the project. This facet of the work can be easily expanded to be of infinitely greater value under the proposed plan.

A further indication of the importance of the plan is that the Navy Department has had a similar section which was established well before the war. In that service, the Combat Art Section has been enabled to utilize its activities in the first two uses mentioned above to a considerably greater extent than the parallel agency in the Army. Many similar undertakings are in operation and under consideration. By coordinating these efforts, it is believed a fuller effectiveness can be achieved.

c. Paintings submitted:

Several thousand documentary paintings and drawings have been submitted and accepted thus far for permanent retention by the War Department. This important collection forms in effect the nucleus for the proposed National War History Museum and will forever be a permanent and graphic documentary record of important events of World War II.

d. Importance of similar program to other nations:

It is an established fact in educational science that 87% of individual reaction is by visual perception. The realization of this has formed the basis for some of the most successful endeavors of other countries.

Both in Germany and Japan, elaborate and carefully thought-out schemes long prefaced actual wartime activity and continued unabated through the time of actual strife. Visual education through art forms was utilized both to present and "sell" the ideologies to the publics of the nations as well as to condition them to an acceptance of the means of education of those ideologies. In the above countries, as well as in Fascist Italy, the overall direction of policy was under the civil government.

e. Future need:

This contribution to historical records is, however, but one facet of the value of the Unit's work to the Nation.

Commanders in the field have expressed their enthusiastic appreciation for the work in its value both to military operations and civil affairs. With the peace, a diminishing current military need suggests that the activities of the Unit be expanded to encompass educational and informative matter concerned with reconstruction and re-education. Within these broad fields, the political educative values may be utilized to the benefit of the Nation within the continental limits of the United States and in furtherance of established policies abroad.

f. Value of suggested section:

Under the direction of the War Department, the value of the suggested section would be three-fold:

1. to provide authentic visual records of events for historical preservation.

2. to inform the American people of such events contemporaneously, and to familiarize the public with the intent of current policies.

3. to serve the purpose of interpretative propaganda and re-education of foreign nations whether enemy or otherwise.

General themes and the emphasis to be placed would be determined through War Department direction.

The value to the War Department of the Combat Art Unit is indicated by the wide interest shown in the press. Numerous articles have appeared, often vividly illustrated with examples of the paintings executed by the artist members of the Unit.

With proper integrated direction, it would be possible for freshly received material, like terrain studies, etc., to be made immediately available to G-2, to Planning Divisions, to War Bond drives, to the press

for home morale use, to military installations for morale building purposes and to many other agencies.

The very nature of the work and the independence from purely administrative function, has brought the artists in close contact with the culture, art and people of many countries and with it valuable information as to the trends of thought of the past and future intentions has been gained.

Through the universal means of art, the section will act as "Good-Will Ambassador" of the United States.

2. In accordance with the above, the following recommendations are made:

a. A unit be established as a Section or Division under Historical Division, War Department Special Staff for administrative purposes.

b. Direction could be either military or civilian, subject to military needs in operations and projects. Direction should be by an individual of general art administrative background, someone with museum experience. Close liaison to be maintained with policy establishing divisions of the Army to assure full and profitable use of the facilities of the Unit.

c. Through official directives, organizations of the Army should be informed of the facilities of the Unit as applicable to their needs in the established overall policies. On recommendations of the Army Policy Group, this service and the facilities of the Unit may be extended to allied governmental agencies.

d. Artists to be of semi-military status, all of equal rank, under contract to the War Department. Minimum standards of production to be clearly defined and adhered to. All production during period of contract subject to retention or disposal at discretion of War Department.

e. Appointment of Advisory Art Committee for recommendation of artists and decisions upon permanent retention of work done. Latter functions to be coordinated with Army needs by the Director with assistance from interested military agencies. The Committee to serve without remuneration. (Past experience has shown this system to be easily achieved.) Membership of the Committee to be rotated to assure representative selection.

3. It is believed that the above data amplifies the tremendous importance of this program to the United States and it is therefore strongly recommended that a unit be established for this purpose.

NADVM-82
12 Aug 46

Warburg

N.Y.16

SUITE 800 270 MADISON AVENUE LEXINGTON 2-5200

September 20th, 1949.

Dear — Any ideas? NO —

September 30, 1949

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

Dear Eddie:

Dear Alfred:

I have just returned to town to find your letter about a director for the Tel Aviv Museum. I have thought about this and discussed it with Dorothy Miller, who often has good personnel suggestion, but neither of us has been able to think of anyone yet. I suppose you have asked Dr. Kaiser who might know someone.

It was good to hear from you. It would be even better to see you, though I know how busy you are.

Sincerely,

Have you any ideas along these lines?

Best regards,

Eddie

Edward M. M. Warburg

Mr. Edward M. M. Warburg
270 Madison Avenue
New York 16, New York

AHB:js

n 916

SUITE 800 270 MADISON AVENUE LEXINGTON 2-5200

September 20th, 1949.

Dear —
Any ideas?
NO —

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

Dear Alfred:

I recently received a letter from a Mr. Zeisler who has had an inquiry from Tel Aviv asking him to recommend a person in the U.S. who might be capable of fulfilling the position of director of the Tel Aviv Art Museum. The qualifications required seem to be practical management, fund-raising, as well as the usual museum director background; also a candidate would probably have to consider seriously learning the Hebrew language. Likewise, the salary would probably not be as high as for a similar position in the U.S.

Have you any ideas along these lines?

Best regards,

Edd

Edward M. M. Warburg

WARBURG

THE MUSEUM OF MODERN ART

Date December 17, 1947

To: Mr. Barr ✓ cc: Miss Miller **Re:**

From: Mrs. Catlin

Dear Alfred:

Edward Warburg's secretary telephoned in answer to your recent letter to Mr. Warburg. He has thought the whole thing over very carefully and "from now on his name is ~~[illegible]~~ not to be used with purchases he has not given." I asked his secretary whether this included the items bought with the money realized from the auction at Parke Bernet. She said no, his name could be used for those, but not for future purchases.

Let's think it out sometime together.

Best regards.

Sincerely yours,

/s/ Alfred H. Barr, Jr.

Sincerely yours,

Eddie

Edward M. M. Warburg

Mr. Edward M. M. Warburg
Suite 708
280 Madison Avenue
New York City

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

AHB/ob

WARBURG

SUITE 708 280 MADISON AVENUE LEXINGTON 2-5900

cc: Miss Dorothy Dudley
Miss Dorothy Miller

December 15, 1947

Dear Eddie:

I quite understand your hesitation about having your name published as a donor of funds for purchases. Actually our donors are about equally divided; Mr. Clark and Mme Martins preferring to remain absolutely anonymous; Mrs. Rockefeller allowing the most distinguished 10% of her gifts and purchases to bear her name; Mr. Lewisohn, Mr. Goodyear and Mr. Soby permitting their names to be used for all gifts or purchases made with their funds.

If, on thinking it over, you prefer your name not to be used, we will just credit objects to "purchase funds". Let me know.

Sincerely yours,

/s/ Alfred H. Barr, Jr.

Mr. Edward M. M. Warburg
Suite 708
280 Madison Avenue
New York City

AHB/ob

SUITE 708 280 MADISON AVENUE LEXINGTON 2-5200

December 11, 1947

Dear Alfred:

Thanks ever so much for your note of December 8th. I appreciate tremendously your courtesy in consulting me concerning the proposed use of the money which resulted from the sale of the Lachaise Nudes. I think the selection sounds excellent, and of course you have my warmest approval.

I'd like sometime to discuss with you the question of the policy of having things listed as "Donation of". Actually, I would prefer some more anonymous setup, such as "Purchased Through the Trustees' Fund". I frankly don't feel I need the publicity, and all this results in every starving artist's coming directly to me with the idea that I will be interested in his work. Maybe the other trustees might have some ideas of the same nature.

Let's think it out sometime together.

Best regards.

Sincerely yours,

Eddie

Edward M. M. Warburg

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

WARBURG

cc: Miss Dorothy Dudley
Miss Dorothy Lytle
Miss Dorothy Miller

December 8, 1947

Dear Eddie:

I am trying to straighten out the books of the Museum Collection over the past few years, and find that at the auction in 1944 the Lachaise Nudes, a pair of drawings, which you gave the Museum was sold with a net return to the Museum of $103. I would like to allocate this $103 to three works of art which would bear your name as donor of the funds. The three I suggest - they happen to come to exactly the $103 - are:

Lipchitz	Theseus	etching	$18.
Hayter	Tarantelle	etching	35.
Picasso	Cubist Study	ink drawing	50.

Both the Lipchitz and the Hayter are important etchings, the latter possibly his finest print. The Picasso is of great historical importance because it is one of the earliest intimations of his constructions of 1913-14 which were the beginning of the whole constructivist movement. The Picasso is reproduced on page 86 of Picasso: 50 Years of His Art.

Let me know whether these three works are acceptable. We would be glad to show them to you if you would care to come into the Museum — except the Picasso, which is on tour.

My best to you and Mary.

Sincerely yours,

/s/ Alfred H. Barr, Jr.

Mr. Edward M. M. Warburg
30 Rockefeller Plaza - Room 1241
New York 20, New York

AHB ob

WARBURG
Mrs. Felix

see letter under "C" 9/49

July 12, 1949

Dear Mrs. Warburg:

Many thanks for your note about Commentary. I am sorry to say I haven't seen a copy, but shall secure one and study it in the light of your recommendation.

My kindest regards to you.

Sincerely,

Mrs. Felix M. Warburg
One East Eighty-Eighth Street
New York, New York

AHB:jws

MRS. FELIX M. WARBURG · ONE EAST EIGHTY-EIGHTH STREET · NEW YORK

July 8, 1949

Dear Mr. Barr:

Ever since the first copy of Commentary was published I have read each issue with great interest and received stimulus and information from this excellent publication.

I think that you are among those who would agree with me that this is one of the most worth-while monthlies that is being published and therefore I am writing to a number of people who I believe may be interested in becoming subscribers.

Cordially,

Frieda Schiff Warburg.

Frank Quinn
George Magrath
Florence Bemrutezyk
Helen Hartman
Vera DeVries
Sarah Rubenstein
Adele Hedges
Elizabeth Fuller
Tom Feast

Monroe Allen
Olive Bragassi
Mary McCampbell
Frieda Sidirits
Bob Faeth
Jean Volkmer
Christl Ritter
Monroe Wheeler

WARD

June 7, 1949

Dear Mr. and Mrs. Ward:

This is a very much belated letter but you will forgive us. Ever since we began to wonder how we could express what Helen meant to us as a friend and fellow-member of the Museum and board of the lovely plan for a memorial to her, we have hoped to be able to participate. From the Bulletin you were kind enough to send each one of us, we can see that the room you have created at the Allen Memorial Art Museum of Oberlin College is really wonderfully appropriate to Helen's memory. We are very happy about this and more than ever would like to have some small share in its realization. May we ask you therefore to apply our joint contribution to the purchase of some object that may be included in the Memorial Collection? Not knowing what would be of value in rounding it out, we would like to ask you to choose for us.

Many of Helen's old friends are no longer at the Museum. But those of us who are and those who return from time to time all feel that Helen's memory has become a bond between us.

So we are listed here together and together send you our sincere regards.

Frances Fornas
Frances Keech
Helga Johansson
William Antrobus
Alex Hrucka
Frank Quinn
George Magrath
Florence Bezrutczyk
Helen Hartman
Vera DeVries
Sarah Rubenstein
Adele Hedges
Elizabeth Fuller
Tom Feast
Emil Metzke
Gustaf Sandstrom
Tom Ryan
Cyril Bodden
Frank Vitullo
Monawee Allen
Olive Bragassi
Mary McCampbell
Frieda Sidirits
Bob Faeth
Jean Volkmer
Christl Ritter
Monroe Wheeler

WARREN

November 26, 1947

Dear Katherine:

I had heard a rumor of your resignation, but put the thought from my mind until I had some more definite confirmation. Certainly it will be a real loss, particularly for the Committee on the Museum Collections. For example if you had been at the last meeting, we might have swung the First Steps. As it was, Chairman Burden was absent, and Soby was the only member of the Committee for the picture. Of course buying the picture sight-unseen is a risk and the older members of the Committee made the most of it -- although if I am not mistaken one of them bought two of his best three pictures on the basis of photographs sent from Moscow.

I do hope you will not disappear completely; pay us a call when you come to town. I am so sorry that George is not entirely recovered. Please give him my best, and my very best to you.

Sincerely yours,

Mrs. Geo H. Warren Jr.
53 E 66
NY 21

AHB:jws

Newport
Nov 19th

Dear Alfred —
I have been intending
to answer your last letter
for so long & to tell
you that I approved of
the Museum's getting the
Picasso First Steps but —
as you know by now
I have very reluctantly
resigned as a trustee,
and so of course my

Rhode Island School of Design
2 College Street
Providence, Rhode Island

AHB:jws

views on the walls are absolute. I did so feel to take this step but as I cannot contribute financially or now cannot give the minimum amount of my (valuable?) time to make up for this, I did feel that it was unfair to stay on just for my own pleasure.

Rhode Island School of Design
2 College Street
Providence, Rhode Island

AHB:jws

that my 1 year of the M.M.A.
has connection with
been one of the greatest
pleasures of my life,
is due to the kind-
ness & friendship of
you & all the staff
and that has certainly
always been appreciated
by me to the fullest —>

Rhode Island School of Design
2 College Street
Providence, Rhode Island

AHB:jws

Now will not cease
now. I will be in
to see & know what
is going on when I get
to N.Y. about Dec 1st.
In the meantime many
thanks for everything.

Very sincerely yours

Alfred Barr

Rhode Island School of Design
2 College Street
Providence, Rhode Island

AHB:jws

July 10, 1949
Brook's Pond R.F.D.
Spencer, Mass.

Dear Alfred.

It was extremely thoughtful and kind of you to have taken the trouble to write me about the Huntington. By chance, I did know of it and even visited the Museum in the Spring. I must confess that it appeals to me in no way.

California does appeal to me in many ways, but not, I discover, to Ruth who lived out there once. So we will stay in the East if possible. or as near it as can be.

With warm thanks and greetings to both of you. Sincerely,

Gordon.

Mr. Gordon Washburn
Rhode Island School of Design
2 College Street
Providence, Rhode Island

AHB:jws

Washburn

July 5, 1949

Dear Gordon:

I have just heard that the job of Directorship of the Henry E. Huntington Library and Art Gallery of San Marino, California, is open. It pays $8,000 plus, apparently, a house.

I don't know much about the job, but from what I hear it is something of a cinecure. The collection seems fairly stable and mostly 18th century portraits. But apparently there is a good deal of time for writing and freedom of action, something like the Frick, but on a smaller scale.

This might be much too quiet and inactive for you, but it is in California where I understood you wanted to be, and if you want to write to them, it might work out. Anyway, don't be cross with me if the suggestion seems foolish.

My love to you both.

Sincerely,

Mr. Gordon Washburn
Rhode Island School of Design
2 College Street
Providence, Rhode Island

AHB:jws

Dear Alfred

June 22

The job of Director of Museum of the Huntington Library is open about $8000 and possibly a house to live in. The Trustees seem to want someone with initiative not too old but over 35. – Do you have any ideas?

Ben

[illegible] I recall how much you disapproved of Dorner during his troubles there, but in his own way he was a man of distinguished talent just as you are in yours. The difficulties which both you and he have had suggest to me that Providence is going to have a very hard time filling the director's position.

What are you going to do now? I do hope something that will be satisfactory. My very best wishes to you and Ruth.

Sincerely yours,

Mr. Gordon Washburn, Director
The Museum of Art
Rhode Island School of Design
Providence 3, R. I.

AHB/ob

Gordon – what I mean to say is that I'm very much upset by the whole business – I wish I could be of some use – and will be if I can

my best to you both

a –

February 24, 1949

Dear Gordon:

Forgive me for not acknowledging the catalog of your "Ism" exhibition. I very much appreciate your sending it to me. Although I disagree with you diametrically in your pessimistic and unhappy conclusions, I appreciate the time and thought which you put into the job. It seems to me that your despair was honest, though completely mistaken, and I am glad to find no traces of the malice which has pervaded so much reactionary criticism during the past two years in this country.

Although I have known what you told me of your intention to leave Providence, the announcement still came as a shock. I recall how much you disapproved of Dorner during his troubles there, but in his own way he was a man of distinguished talent just as you are in yours. The difficulties which both you and he have had suggest to me that Providence is going to have a very hard time filling the director's position.

What are you going to do now? I do hope something that will be satisfactory. My very best wishes to you and Ruth.

Sincerely yours,

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my love to you both

a -

Mr. Gordon Washburn, Director
The Museum of Art
Rhode Island School of Design
Providence 3, R. I.

AHB/ob

WASHBURN

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

March 8, 1948

March 11, 1948

Dear Mr. and Mrs. Barr:

The President and Trustees of Rhode Island School of Design cordially invite you to a preview of the exhibition, "Furniture of Today," on April the seventh, and to an informal dinner preceding the public opening that evening.

The preview will take place in the Museum of Art at four-thirty [illegible]. Cocktails will be served [illegible] dinner at the Providence [illegible] Street.

We hope [illegible] evening will [illegible] for coffee, [illegible] the lecture at eight-thirty, by Edgar [illegible], Director of Industrial Design at the Museum of Modern Art. He will speak on "Modern Interiors of the [illegible] Fifty Years."

Will you be kind enough to let us know whether we may expect you.

Cordially yours,

Gordon Washburn

Gordon B. Washburn
Director

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

Dear Gordon:

Thank you for your invitation, but we shall probably be getting off the boat at Cherbourg on the seventh of April, otherwise we would do our best to come.

My best to you both.

Sincerely,

Mr. Gordon B. Washburn, Director
Museum of Art
Rhode Island School of Design
Providence 3, Rhode Island

We do hope you can come!

Gordon

AHB/mw

WASHBURN

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

March 8, 1948

Dear Mr. and Mrs. Barr:

The President and Trustees of Rhode Island School of Design cordially invite you to a preview of the exhibition, "Furniture of Today," on April the seventh, and to an informal dinner preceding the public opening that evening.

The preview will take place in the Museum of Art at four-thirty o'clock in the afternoon. Cocktails will be served at six o'clock before dinner at the Providence Art Club, eleven Thomas Street.

We hope guests who can plan to stay for the evening will return to the Museum at eight o'clock for coffee, and be present at the lecture at eight-thirty by Edgar Kaufmann, Jr., Director of Industrial Design at the Museum of Modern Art. He will speak on "Modern Interiors of the last Fifty Years."

Will you be kind enough to let us know whether we may expect you.

Cordially yours,

Gordon Washburn

Gordon B. Washburn
Director

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

We do hope you can come!
Gordon

X/ASHBURN

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

December 26, 1947

Dear Gordon:

So far as I know Edgar Kaufmann is a very good lecturer. I have heard him talk before classes on several occasions and at a public lecture at the New York Public Library. However, I think in order to have an outside opinion you ought to write to Wallace Rosenbauer, Director of the Kansas City Art Institute and School of Design, 4415 Warwick Blvd. Kansas City, Mo. You are right in thinking that Edgar has a very balanced view on the furniture field which he knows historically, technically and commercially.

Sincerely,

Mr. Gordon B. Washburn, Director
Museum of Art
Rhode Island School of Design
Providence 3, Rhode Island

AHB:MC

WASHBURN

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

December 20, 1947

Dear Alfred:

I do not believe that I have thanked you adequately for your efforts in my behalf. When I see you next, I shall chat with you about the whole subject. In the meantime, I couldn't be more grateful, even though I have not written Doctor Morley.

This letter has a two-fold purpose. I am also anxious to ask you advice about Ed Kaufmann as a lecturer. We need someone to lecture on modern furniture at the time of our spring show on this subject, and we are wondering whether Kaufmann might be expected to do a good job for an audience which will be popular, and probably rather reactionary.

Perhaps he does not lecture at all and would not be interested, but we have thought of him as one who might have a rather balanced view of the whole furniture field in preference to one of the designers who might be rather biased in view of his own style of designing.

Any comments you may wish to send me of a confidential nature I shall be very grateful for. We have found it so foolish to invite lecturers without knowing whether or not they can perform on their feet.

Ruth and I hope to be in New York in January, and will hope to see both you and Marga at that time. In the meantime, I wish you all a lovely Christmas.

Sincerely yours,

Gordon

Gordon B. Washburn
Director

GBW:O

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

WASHBURN

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

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Sincerely yours,

Gordon

Gordon B. Washburn
Director

GBW:O

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

WASHBURN

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

personal
confidential

October 21, 1947

Dear Gordon:

I had a chance to talk with Grace Morley when she was in town and believe there might be an opening at the San Francisco museum since the young assistant who took the job there recently does not seem to her to be of the calibre needed for the ultimate directorship.

Mrs. Morley is terribly preoccupied with her U.N. work and is on her way to Mexico to her meetings there, and my impression is that you would not be amiss in writing her. There is no reason why you shouldn't say I suggested it if you care to. Her address in Mexico will be:

C/o U. N. E. S. C. O.
Escuela Normal Maestros
Calzadan
Mexico - Tacuba

Sincerely,

Gordon B. Washburn
Director

Mr. Gordon B. Washburn, Director
Museum of Art, R. I. School of Design
Providence 3, R. I.

AHB/ob

WASHBURN

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

personal
<u>confidential</u>

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C/o U. N. E. S. C. O.
Escuela Normal Maestros
Calzadan
Mexico - Tacuba

With warmest greetings

Sincerely,

Gordon

Gordon B. Washburn
Director

Mr. Gordon B. Washburn, Director
Museum of Art, R. I. School of Design
Providence 3, R. I.

GBW:O

AHB/ob

is not already.

... keep my ears open.

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

October 17, 1947

Mr. Alfred Barr, Director
Museum of Modern Art
New York, New York

Dear Alfred:

I can't tell you how grateful I am for your kind letter of October the sixth. As usual your thoughtfulness on behalf of others may be counted on.

To turn to another subject--we are opening the Koehler Exhibition next Friday, the twenty-fourth of October. Should you be coming through to New England during the next month or so, I hope you will make it a point to stop off and see the show. Mrs. Sharpe would be touched beyond words.

With warmest greetings

Sincerely yours,

Gordon

Gordon B. Washburn
Director

GBW:O
Dictated by Mr. Washburn, but signed in his absence to expedite mailing.

is not already.

I shall keep my ears open.

Sincerely,

WASHBURN

October 6, 1947

Personal

Dear Gordon:

I have written Grace Morley suggesting if there is any possibility in San Francisco that she get in touch with you. She is to be in New York some time in October. Her present address is United Nations Educational, Scientific & Cultural Organization, 19, Avenue Kléber, Paris XVI, France.

Have you considered the Carnegie of Pittsburgh which I think may soon be open if it is not already.

I shall keep my ears open.

Sincerely,

Mr. Gordon Washburn, Director
Museum of Art
224 Benefit Street
Providence, Rhode Island

AHB:mc

Washburn

October 7, 1946

Dear Gordon,

Seeing the copy of my letter to you before filing, it occurs to me that it is a little ambiguous and that you might feel that I was somewhat critical of what you had done. Actually the "circumstances" to which I refer are simply the fact that I, and I suppose most of our colleagues, would prefer to write such a letter as you suggest only if Mr. Coolidge were to write personally and directly to the writer.

This is not an invitation to Mr. Coolidge to do so since actually I haven't very much in mind. Such a letter certainly would require a great deal of thought.

Sincerely,

Mr. Gordon B. Washburn
Museum of Art
R. I. School of Design
Providence 3, R. I.

AHB/ob

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

September 20, 1946

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

October 3, 1946

Dear Mr. Barr:

As the result of a recent conversation with Mr. Charles A. Coolidge, one of the members of the corporation of Harvard University, I have been thinking over your letter of September 20 and appreciate very much your having written me on Mr. Coolidge's behalf. I believe in your good-will and desire to be of service so I hope you won't be in any way offended if I confess that I would rather not write Mr. Coolidge under these circumstances.

Sincerely, and believe me in the friendliest spirit,

When I talked with Mr. Coolidge I pointed out that the museum profession and the scholarly world at large were deeply concerned over what Harvard might do in the way of organizing a larger scheme than is now in operation to provide for the training of museum workers and scholars in the fine-arts field. I explained to him that the discussion of the need for such a school, of a kind such as Harvard was eminently suited to create, was serious and widespread; I declared it, in fact, the most pressing problem in the field today.

Mr. Gordon Washburn, Director
R. I. School of Design Museum
224 Benefit Street
Providence, R. I.

Because of the interest on the part of Harvard's decision in this matter, Mr. Coolidge has recently been appointed a trustee of the Museum of Fine Arts in Boston as a representative of Harvard University. He is profoundly interested in the advancement of art education and is therefore eager to know what the experienced scholars and administrators in the Fine Arts would like to see accomplished at Cambridge.

When we first discussed the matter he asked me to supply him with the names of those who might be helpful to the corporation. On second thought he asked me whether I would directly write such a group of people on his behalf. This I have agreed to do, but only on condition that your communications on the subject would be addressed to him directly. It seems to me a most remarkable opportunity is thus offered to the profession to be heard in full without

AHB/ob

WASHINGTON

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

September 20, 1946

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

Dear Mr. Barr:

As the result of a recent conversation with Mr. Charles A. Coolidge, one of the members of the corporation of Harvard University, he has asked me to write a number of my colleagues on his behalf. Mr. Coolidge and the other members are, as you may know, investigating the question of the kind of post-graduate training school which should be organized within the art department at Harvard University. Although the final organization will doubtless be worked out by the new director, once he has been appointed, even the choice of a new director depends upon gaining by the members of the corporation of an understanding of the possibilities of the position and the ends in view.

When I talked with Mr. Coolidge I pointed out that the museum profession and the scholarly world at large were deeply concerned over what Harvard might do in the way of organizing a larger scheme than is now in operation to provide for the training of museum workers and scholars in the fine-arts field. I explained to him that the discussion of the need for such a school, of a kind such as Harvard was eminently suited to create, was serious and widespread; I declared it, in fact, the most pressing problem in the field today.

Besides being responsible in part for Harvard's decision in the matter, Mr. Coolidge has recently been appointed a trustee of the Museum of Fine Arts in Boston as a representative of Harvard University. He is profoundly interested in the advancement of art education and is therefore eager to know what the experienced scholars and administrators in the Fine Arts would like to see accomplished at Cambridge.

When we first discussed the matter he asked me to supply him with the names of those who might be helpful to the corporation. On second thought he asked me whether I would directly write such a group of people on his behalf. This I have agreed to do, but only on condition that your communications on the subject would be addressed to him directly. It seems to me a most remarkable opportunity is thus offered to the profession to be heard in full without

WASHINGTON

prejudice or interference. For my part, I have gladly welcomed the opportunity he presents us and I have felt that a number of my colleagues might feel likewise.

What Mr. Coolidge would like is a statement regarding the degree of need which exists for a more extensive training school than now exists and what its character should be. He is not in the least concerned over the length of the replies he may receive, since he assures me that he will be only too glad to give them his fullest attention and to bring them to the serious consideration of his board. It would appear from what he says that they are already well aware of the widespread feeling that a larger post-graduate school for the training of museum workers and scholars is necessary. They do not, however, have a very clear idea of the nature of the set-up which is required. If, therefore, you would have the kindness to pass on to him your ideas - detailed or otherwise - of the sort of school which you would like to see organized, he and his fellow members will be profoundly grateful.

I realize that my part in this request is merely that of catalytic agent, but I take great pleasure in passing his invitation on to you as one of the people in our profession who is most likely to be of service to him. If you will drop me a note telling me that he will hear from you, I shall be happy to inform him that he can expect to receive a direct communication from you in the near future.

Trusting that this will appeal to you, as it does to me, as an unparalleled opportunity to contribute to our mutual interests, I remain

Cordially yours,

Gordon

Gordon B. Washburn
Director

GBW:MKR
Confidential

P.S. I am sure that Mr. Coolidge will be agreeable to the idea that your replies to him be kept strictly confidential, accessible to the President and to the members of the corporation alone, should you wish it. His address is: Concord Avenue, Belmont, Massachusetts.

G. B. W.

WASHINGTON

THE MUSEUM OF MODERN ART

Date November 8th 1948

To: Mr. Barr (cc: Miss Barry)

From: Porter McCray

Re: Institute of Contemporary Arts Washington

Dear Alfred:

I have intended telling you I recently stopped in Washington en route home long enough to visit the newly opened home of the Institute of Contemporary Arts. My primary object was to follow up our recent objections to their ommitting credit in their announcements to the Museum of Modern Art Film Library and Circulating Exhibitions program. From my lengthy conversation with Robert Richman, I feel sure we shall not have a recurrence of this oversight. He is now aware that this Museum in its catalogs and contracts leaves no choice to exhibiting institutions to decide whether this acknowledgement is necessary.

I also took the opportunity of inspecting their entire plant which is well equipped and boasts the best small exhibition gallery I know outside of New York. Their Gabo exhibition which was their current exhibition then was excellently installed and had been accompanied by a series of lecturersincluding Gabo himself. The names and courses offered in their catalog are impressive. I am not sure they have yet realized the pretensions of these announcements. They are receiving enthusiastic support from a small group of younger Washingtonians and as usual are bing sniped at by the predominently conservative established institutions there. Having once lived in Washington, and felt its inertia and antagonism to Modern Art I feel this striving institution deserves our encouragement.

Porter

WASH.

THE MUSEUM OF MODERN ART

cc: PMcCRAY

Date: Nov. 3, 1948

To: Miss Barry

Re: Announcement of films lent

From: Alfred Barr

Dear Iris:

When you were away the question of assuring more consistent and definite credit lines for announcements of films lent by the film library came up as a result of an incident in Washington about which I sent you a memo. This same Washington institution announced many of our circulating exhibitions, too, without giving the Museum a word of credit. As a consequence, I brought the question up before the coordinating committee, and Circulating Exhibitions is doing something definite about it.

How do you feel yourself? The question is not simply one of

SC:ms

MEMORANDUM October 1, 1948

TO: Mr. Alfred Barr, Jr.

FROM: Susan Cable

SUBJECT: Attached

I am returning herewith the material which you gave me at the Coordination Committee meeting, particularly because of the hand-written note from you to Iris. Nelson read in the minutes the discussion of this question, at which time it was decided that you would take it up with Iris.

SC:ms

Dear Iris
— again
our films listed
without credit
— bad enough
to have our shows
so listed but
worse when the
material is in
our own collection.
What can we do
about it? A —

THE MUSEUM OF MODERN ART

Date September 30, 1948

To: Miss Barry

From: Mr. Barr

cc: Mr. McCray

A —

Dear Iris: Apropos of the lac
which I seem more concerned th
had a letter from Robert Richm
in Washington, apologising for
the Film Library and Circulati
credits to appear in future an
I can show you Rid

Miss Barry

18. MATISSE: *White Plumes.* 1919
19. BRAQUE: *Man with a Guitar.* 1911
20. LA FRESNAYE: *The Conquest of the Air.* 1913
21. GRIS: *The Chessboard.* 1917
22. PICASSO: *The Studio.* 1925
23. MIRO: *Composition.* 1933
24. BRANCUSI: *Bird in Space.* 1919
25. MAILLOL: *Desire (relief).* About 1904
26. MAILLOL: *Torso.* 1910
27. DESPIAU: *Assia.* 1938
28. LEHMBRUCK: *Kneeling Woman.* 1911
29. EPSTEIN: *Madonna and Child.* 1927

Kindly inquire at Information Desk regarding Membership Privileges

THE MU N ART

mber 30, 1948

cc: Mr. M

To: Miss Barry

From: Mr. Barr

s for circulating

thibitions

Dear Iris: library, about which I seem , I have just had a letter emporary Arts in Washingto sking how the Film Lib wants credits to a

turn.

wish

the Museum to

Let me say again how much I liked your programs and admire your plans.

Sincerely,

/s/ Alfred H. Barr, Jr.

Mr. Robert Richman
Institute of Contemporary Arts
1322 New York Avenue, N. W.
Washington, D. C.

AHB/ob

Robert Richman

THE ADVISORY BOARD OF ARTISTS Martha Graham T. S. Eliot Roy Harris
Joan Miro Fred Astaire James Proctor Herbert Read Allen Tate Frank Lloyd Wright

THE MUSEUM OF MODERN ART

cc: Mr. McCray

Date September 30, 1948

To: Miss Barry

Re: Credits for circulating films and exhibitions

From: Mr. Barr

Dear Iris: Apropos of the lack of credits to the Film Library, about which I seem more concerned than the Film Library itself, I have just had a letter from Robert Richman of the Institute of Contemporary Arts in Washington, apologising for the lack of credits and asking how the Film Library and Circulating Exhibitions Department wants credits to appear in future announcements.

I can show you Richman's letter after you return.

Exhibitions, asking them to let you know exactly how they wish the Museum to be credited for their loans.

Let me say again how much I liked your programs and admire your plans.

Sincerely,

/s/ Alfred H. Barr, Jr.

Mr. Robert Richman
Institute of Contemporary Arts
1322 New York Avenue, N. W.
Washington, D. C.

AHB/ob

INSTITUTE OF CONTEMPORARY ARTS

1322 NEW YORK AVENUE, NW, WASHINGTON, DC

Telephone STerling 8256

PLEASE RETURN TO

cc: Miss Iris Barry
Mr. Porter McCray

September 30, 1948

Dear Mr. Richman:

Thanks for your letter; I appreciate your trouble in writing at such length.

In the same mail I received a calendar of the year's program from a Michigan museum in which the sources of the program are credited in every case. I think you should have done this in your general announcement. However, I am passing your letter on to our Film Library and Department of Circulating Exhibitions, asking them to let you know exactly how they wish the Museum to be credited for their loans.

Let me say again how much I liked your programs and admire your plans.

Sincerely,

/s/ Alfred H. Barr, Jr.

Mr. Robert Richman
Institute of Contemporary Arts
1322 New York Avenue, N. W.
Washington, D. C.

AHB/ob

INSTITUTE OF CONTEMPORARY ARTS

1322 NEW YORK AVENUE, NW, WASHINGTON, DC

Telephone STerling 6266

PLEASE RETURN TO
AHBarr jr.

September 28, 1948

Mr. Alfred Barr
Director of the Museum Collections
11 West 53rd Street
New York City

Dear Mr. Barr:

Your letter of 21 September arrived in the middle of our registration and I have been unable to write you sooner. We are sorry that you cannot attend our opening. And thank you for the wishes for success.

I am very sorry that you feel we withheld credit to the Museum of Modern Art for the films and for the circulating exhibitions. Our executive committee were faced with the problem of credits for most all of our program. Since the sources are so varied, it was hard to know how to do it.

The decision we reached seemed to us to be the only one that was logical, namely, that full credit be given on each concert for manuscripts that are unpublished or from the archives of the Library of Congress; that full credit be given to the Museum of Modern art for each of the films rented from it; that credit be given on other films which we will have access to; that credit be given to the Museum for the circulating exhibitions which will be the core for other works by Wright, Van Der Rohe, Maillart and the photography show; that credits be printed for all programs which are to be handed out to the audiences at all programs of poetry readings, dance productions, and plays.

It was decided that it would be impossible to list all credits on the extensive programs we are offering on the announcements of memberships series, which I sent to you. My personal feeling was that it would seem to depend on the name of the Museum of Modern Art, in fact; and that it might appear to Washingtonians that we were using the name of the Museum of Modern Art in a somewhat commercial way to bolster the Institute in a way I thought the Museum of Modern Art would not want.

I sincerely hope that the details above will show you that our decision was reached with what we hoped would be the best method of handling credits, because it was impossible to give all credits where they were due on the folder I sent to you. And I assure you that it is our policy to give complete credits on every one of our activities.

Please let me know if there is any special way the Museum of Modern Art wishes such acknowledgements and credits printed on our individual signs or programs. With best wishes.

Sincerely

Robert Richman

1 - PM
IB

INSTITUTE OF CONTEMPORARY ARTS WASHINGTON

1322 NEW YORK AVENUE, NW, WASHINGTON, DC

Telephone STerling 6266

September 21, 1948

Dear Alfred Barr

I would like to invite you

Mr. Robert Richman
Institute of Contemporary Arts
1322 New York Avenue, N. W.
Washington, D. C.

guests of honor

Dear Mr. Richman:

at the formal opening of the

Thank you very much for your invitation to the opening of the Institute of Contemporary Arts in Washington. I am afraid that I shall not be able to attend, but wish you every success in your new undertaking. Certainly the program is very enterprising. My congratulations.

Institute Oct. tenth 8 to 7 pm featuring the Gobo show

Sincerely,

Sincerely

Robert Richman

AHB:bb

P. S. I am sorry to see that you list a great many films and several exhibitions owned or prepared by the Museum, without any credit - where credit is due.

INSTITUTE OF CONTEMPORARY ARTS

1322 NEW YORK AVENUE, NW, WASHINGTON, DC
Telephone STerling 6266

Dear Alfred Barr

I would like to invite you as one of the guests of honor to the formal opening of the Institute on October tenth, 4 to 7 PM, featuring the Gabo show.

Sincerely
Robert Richman

WASHINGTON

C/E has corresp. with Rob't Richman of Wash. Inst of Cont. Arts

The MATIGNON ART GALLERIES Inc. Watts

GALERIE ANDRE WEIL

36 AVENUE MATIGNON, PARIS March 27, 1951

cc: Miss D. Miller

Mr. Philip Johnson

Alfred H. Barr, Jr.

Phantastic Architecture

Dear Philip:

Herewith communication and photographs about the constructions of architect Watts of California.

These are as far as possible from Mies van der Rohe, but I hope we can file them somewhere where they can be found. Have we a file on phantastic architecture? I started one years ago with Ernestine at the time of the phantastic art show of 1936.

Very sincerely yours,

André Weil

Weil

The MATIGNON ART GALLERIES Inc.

GALERIE ANDRE WEIL

26, AVENUE MATIGNON, PARIS

XIX and XX Century
French Paintings

The LANGDON
2 East 56th Street, New York
Tel. PLaza 3-7100

November 8 1949

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

Dear Mr. Barr:

This is to thank you for your nice visit and I am sorry I was so busy.

Leaving for California on the 15th of this month I would be pleased to see you again before and specially to have your impression about my large ROUAULT and VUILLARD.

Very sincerely yours,

André Weil

Andre Weil.

WIEDLER

February 15, 1950

Dear Miss Weidler:

Thank you for your letter. It is good to hear from you again.

We are in principle interested in purchasing German works, but would of course have to see them before acting.

I wish you all success in your trip.

Sincerely,

Miss Charlotte Weidler
741 King Street
Port Chester, New York

AHB:js

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

HOMER · SAINT-GAUDENS
DIRECTOR

Port Chester N.Y. February 5.1950.
741 King Street.
Phone Port Chester 5-1885 R.

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

Dear Mr. Barr:

I am going abroad on February 16 as the Representative of the Carnegie Institute,Department of Fine Arts.

As in former years I have to assist Homer Saint-Gaudens to select the pictures for the International Exhibtion.

Besides Germany I plan to visit France and Switzerland. I have a big program of my own.This program,I feel,should be of interest to the Museum of Modern Art.

Since the time I have been at the Bauhaus I am interested in all progressive arts.Of course, I am visiting the artists in their studios.My foremost personal interest goes to the abstract artists and those near to them and I want to find out what has become of the pupils of Klee,Kandinsky,Schlemmer etc.Than I am seeing the last surviving members of the "Blaue Reiter".

I am told that those artists had done during the last years very interesting prints. Of course, I want very much to bring those works to the U.S.A.But I can't do it unless I know there is some interest either for exhibition or,perhaps, for buying at least a few of them.

Furthermore I am planning to concentrate on a survey on rebuilding of museums and their activities,housing,city planning, industrial design,education etc. I take my own pictures.

I wonder if you are interested to hear more about this and I would appreciate your kindness to grant me an interview.

I have been lucky that some of my collection in G ermany for instance an oil painting by Klee,works by Barlach,Nolde, Kokoschka,a strong,early George Gross which once has belonged to the Kronprinzen Palais and has been ousted by Hitler, and drawings by Lehmbruck could be saved and have partly arrived in New York already.

Those Lehmbrück drawings are very beautiful. Some are done in coloured crayons and they are rare. As they are espacially interesting and had been reproduced years ago in the "Kunstblatt" I wonder if you are interested to see those drawings? I would be delighted to show them to you.

Very sincerely
Yours,
Charlotte Weidler

Werner 315 E. 17 St
NY 3, Feb. 8, 1950

Dear Mr Barr,

I feel that I have my best show to date, and I would indeed be very disappointed if you did not come in to see it. There are, at least, several provocative & interesting pieces. At ACA, till Feb. 18.

Sincerely
Nat Werner

WEISMAN

SEE

POSTERS folder

Weitzner, (McAFEE)

OFFICE OF THE PRESIDENT
WELLESLEY COLLEGE
WELLESLEY 81 MASSACHUSETTS

10 December 1947

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

Dear Alfred:

News certainly flies around fast in the academic world. It is entirely true that we are discussing the question of conferring honorary degrees and it is in that characteristic stage of academic progress known as the selection of a committee.

I know Miss Weitzner very slightly, but recently visited her studio to see her paintings. Her painting seems to me remarkably mature and skillful. It is not abstract or expressionist in character, but seems related to the neo-romantic reaction. In other words, her art, which is concerned particularly with the sentiment of architecture and landscape, would be a useful instrument of exploration and appreciation of Italy. She seems sincerely enthusiastic about Italy where she has visited before this.

I was struck by her alertness, charm and intelligence. She already knows considerable Italian so that I believe that her character, personality and education would equip her admirably as a student to represent the United States in Italy.

Very cordially yours,

Mildred

Mrs. Douglas Horton

Margery Weitzner Italy

Director of the Museum Collections

The Museum of Modern Art, 11 West 53 Street

New York 19, New York October 18, 1950

WELLESLEY
(McAFEE)

OFFICE OF THE PRESIDENT
WELLESLEY COLLEGE
WELLESLEY 81 MASSACHUSETTS

10 December 1947

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

Dear Alfred:

News certainly flies around fast in the academic world. It is entirely true that we are discussing the question of conferring honorary degrees and it is in that characteristic stage of academic progress known as the selection of a committee.

The faculty members of the committee have just been appointed. We await the action of the President of the Board of Trustees for the selection of a trustee committee. Just as soon as it convenes I shall be delighted to refer your letter to them, and I most certainly agree that the artists ought to be considered if and as we decide that there shall be any degrees at all.

Thank you very much for saving us a lot of time by submitting such a good working list to begin with.

Very cordially yours,

Mildred

Mrs. Douglas Horton

WELLESLEY

cc: JOHN McANDREW

November 19, 1947

PERSONAL

Dear Mildred:

I have heard indirectly that you plan to give some degrees to distinguished women in connection with the Wellesley fund raising campaign.

May I presume on our old acquaintance and my genuine interest in Wellesley to suggest that you consider the arts in selecting your candidates? Women are more important in the arts than they have ever been; furthermore from the point of view of the campaign it seems to me that they are at least as well known as candidates working in other fields.

I suppose your English department will have the decisive word, but I would like to propose Katherine Ann Porter in prose writing and, with even greater enthusiasm, Marianne Moore in poetry. To my mind Miss Moore is the best American poet of either sex.

In painting Georgia O'Keeffe is easily the outstanding woman artist in the country and, I believe, more distinguished and original than any American woman painter, including Mary Cassatt; indeed at the present time since the deaths of Kaethe Kollwitz and Gwen John, and the deplorable decline of Marie Laurencin, I suppose Miss O'Keeffe to be the best painter of her sex alive today.

I know of no really distinguished women architects, but in the study of the social aspects of architecture and housing Catherine Bauer (Mrs. William Wurster) has won great international distinction, perhaps she is the leading authority in the English-speaking world.

In the museum field you might consider Dr. Grace McCann Morley, Director of the San Francisco Museum and now, for the time being, head of the Museums Division of UNESCO. She has won the respect of everyone in her field for her energetic public spirited work in conducting a municipal museum, for her pioneer interest in Latin-American art, and for her selfless devotion to international understanding on a cultural level as is recently evidenced by her appointment to UNESCO.

Doubtless all these names have already occurred to you, but I have presumed on your time -- just in case.

With kindest regards to you personally,

Sincerely,

P.S. - There are very strong candidates in the theatre, both actresses and playwrights, but you might overlook the really distinguished choreographer Agnes deMille and the superbly talented ballerina Alicia Markova (although I think she is an English citizen.)

AHB,Jr.

Of course you

Miss Mildred McAfee, President
Wellesley College
Wellesley, Massachusetts

AHB/ob

WERKMAN

THE MUSEUM OF MODERN ART

Date December 13, 1949

To: Mr. Wheeler

Re: Dutch painter WERKMAN

From: Mr. Barr

Dear Monroe:

Here is a letter from Holland about an exhibition and a publication problem in which Sandberg is apparently interested. Could you pass the book on to the library after you are through with it?

My very best regards to you both,

Sincerely yours,

Mr. & Mrs. Theodor Werner
Berlin/Charlottenburg 9
Bayernallee 48
Deutschland
Russische Zone, Englischer Sektor

Theodor Werner
Wolly Werner

AHB/ob

WERNER

Theodor Werner
Berlin/Charlottenburg 9
Bayernallee 48.Deutschland.
Russische Zone,englischer Sektor.

Berlin,15 of August 1947.

September 18, 1947

Dear Mr.Barr,

thank you [illegible] greetings Mr.Thannhauser was so
kind to send us.When you came before the war to our house in
Potsdam near Berlin [illegible] to hear from you again.Seriously
interest[illegible] do'nt know
what you [illegible]
During t[illegible]
entirely [illegible] burned
down with [illegible] conditions
of life [illegible] working.
Those co[illegible] that we began
to work [illegible] it is we ca'nt continue without
serious damage to our work,as the most necessary material is
lacking as well [illegible] is.
My request to you would be to ask you urgently if you would be so
kind to write us a recommendation [illegible] attest your interest
in our work.I think this would be a great help to improve our
situation,may be it could aid our plans to go abroad or to the
west of Germany.
Thank you very much for any help that you can give.
with our best regards sincerely yours

Dear Mr. & Mrs. Werner:

I am very glad to hear from you again after the long years of the war. I remember with so much pleasure my visit to your house in Pottsdam to see your collection and your own pictures. It distresses me very much to hear the bad news that your house has burned and that you have lost materials and space which makes it so difficult for you to work. I do hope that you will have a not too troublesome time restoring your loss.

My very best regards to you both,

Sincerely yours,

Alfred H. Barr Jr.

Mr. & Mrs. Theodor Werner
Berlin/Charlottenburg 9
Bayernallee 48
Deutschland
Russische Zone, Englischer Sektor

Werner

Woty Werner

AHB/ob

Theodor Werner
Berlin/Charlottenburg 9
Bayernallee 48.Deutschland.
Russische Zone,englischer Sektor.

Berlin,13 of August 1947.

Dear Mr.Barr,

thank you very much for your greetings Mr.Thannhauser was so kind to send us.When you came before the war to our house in Potsdam near Berlin,I got the impression you were seriously interested in our work and so I dare to write you.I do'nt know what you heard about our destiny in Germany.
During the whole wartime we could fortunately give ourselves entirely over to our work.The very last day our house burned down with all we possesed,leaving us in very bad conditions of life and espacially very bad possibilities of working.
Those conditions became still worse since.For all that we began to work very hard again,but as it is we ca'nt continue without serious damage to our work,as the most necessary material is lacking as well as a convenient room to work in.
My request to you would be to ask you urgently if you would be so kind to write us a recommandation that would attest your interest in our work.I think this would be a great help to improve our situation,may be it could aid our plans to go abroad or to the west of Germany.
Thank you very much for any help that you can give.
with our best regards sincerely yours

Theodor Werner
Woty Werner

Wertheim

THE MUSEUM OF MODERN ART

Date June 13, 1950

To: Mr. Barr
Mr. d'Harnoncourt
Mr. Wheeler

Re: Exhibition of Wertheim collection

From: Andrew C. Ritchie

I have spoken to Mrs. Wertheim this afternoon about the possibility of showing the Wertheim collection here during the summer. She tells me this is impossible since she is using the apartment all summer and wishes to keep the pictures with her. However, she does suggest that there may be a possibility of exhibiting the collection here next January or February. If we decide this time is convenient, we are to get in touch with her later this summer when some legal complications have been ironed out.

Mr. Eugène Rudier
12 Leplanquais
Malakoff, Paris
France.

copy to Mr. Wertheim

WERTHEIM

November 29, 1948

Dear Mr. Rudier:

Having had not answer to my cable of November 9 inquiring about the purchase of a bronze of the "Ile de France" by Maillol, I must now withdraw my inquiry, since the collector in question is no longer interested. Perhaps, after all, there is no cast available.

With kind regards, I am,

Sincerely yours,

Mr. Eugène Rudier
12 Leplanquais
Malakoff, Paris
France.

Copies: Miss Dudley
Miss Miller

MAURICE WERTHEIM

120 Broadway
New York 5, N.Y.

November 23, 1948

Dear Mr. Wertheim:

No news yet to my cable to Rudier in Paris about the Maillol "Ile de France". He is not always prompt, but is quite dependable otherwise. I suspect he has had to communicate with Maillol's son, Lucien, in the south of France, and this may explain the delay. The moment I hear from him I will let you know.

Sincerely,

Mr. Maurice Wertheim
120 Broadway
New York, N.Y.

AHB:kg

WESTERN UNION

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

QD4-5 -19-LC-PD- NOV. 9

DEFERRED CABLE

NOVEMBER 9, 1948

RUDIER
12 LEPLANQUAIS
MALAKOFF PARIS ~~(FRANCE)~~ VIA NYO

COLLECTOR WISHES PURCHASE MAILLOL ILE DE FRANCE PLEASE CABLE PRICE

AND DATE CAST. REGARDS

BARR
MODERNART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

for a trip to the Museum, but I hope to do so shortly.

Sincerely yours,

WERTHEIM

MAURICE WERTHEIM

120 Broadway
New York 5, N. Y.

October 10, 1947.

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:

Thank you for sending me the pamphlets.

Owing to an impending western trip, it is impossible for me to set a time for a trip to the Museum, but I hope to do so shortly.

Sincerely yours,

Maurice Wertheim

WERTHEIM

October 8, 1947

Dear Mr. Wertheim:

Shortly after you left the museum last night someone put into my hand some pamphlets which he said were yours. I am sending them to you under another cover; they are mostly literature about the museum.

I was sorry that we spent so much time in the Shahn exhibition when you told me that you had not seen our Museum Collection on the second floor. We are able to show only about one-seventh of our paintings, but naturally those on view include most of the best ones. I would be delighted to take you and Mrs. Wertheim through the galleries any time at your convenience. Won't you set a time?

Thank you for your invitation to attend the Argentina - United States chess match; unless I am out of town on the weekend of November 2 I shall be there.

It was good to see you both again.

Sincerely,

Mr. Maurice Wertheim
120 Broadway
New York City

AHB/ob

Wescher

THE MUSEUM OF MODERN ART

Date 10·21·48

To: Dr. Barr

Re: Dr. Wescher

From: Front Desk

Dr. Wescher left this letter of introduction from Dr. Gidzon for Dr. Barr, and will call again on Friday -

Ellen Callmann

I am still a member of the Museum. But I do not get all books, this means only those connecting with membership. I would like to have also your new editions on "Cubisme abstrait" and "Dada & fantastic art". Tell them they should send the books always. I will pay later, as soon as I get a check.

But there is another reason too why I am writing you today. One of my closest friends Dr. Paul Wescher, is leaving the U.S. He spent 15 years in Switzerland. He was before at the Kupferstichkabinett Berlin, left Germany not because he was forced, but because he

ZÜRICH
DOLDERTAL 7 19. Jan. 1948.

Dear Alfred,
it is a long time, that I wanted to write you for no other reason as to tell you what an immense help your books are for my courses. Practically they are - except the source materials - the only one I am consulting. Your Picasso, especially, should be published in this country. I will try to do something about it, if you have not already some contract for it.

I am still a member of the Museum. But I do not get all books, this means only those connecting with membership. I would like to have also your new editions on „Cubisme abstrait" and „Dada & fantastic art". Tell them they should „send" the books always. I will pay later, as soon as I get a check.

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Coulter not stating it.

I am sure you can & could give him advice how he may find his way through the present U.S. He wants to teach & I guess he is as scholar & as man one of the best suited to do this.

Very sincerely
Yours
Gleason

WESTHEIM

THE MUSEUM OF MODERN ART

NEW YORK 19

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

ALFRED H. BARR, JR.
DIRECTOR OF THE MUSEUM COLLECTIONS

May 2, 1947

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

SUPPORT THE BUILDING & PROGRAM FUND

NEW YORK MAY 2 '47 N. Y. U.S. POSTAGE .03

Miss C. Weidler
15 West 90 Street
New York 24, N. Y.

Returned to Sender
NOT AT ADDRESS GIVEN
NEW YORK-NEW YORK
Do not use this envelope or wrapper again.

not here

(Mrs) Mimi Catlin
Secretary to Mr. Barr

Miss C. Weidler
15 West 90 Street
New York 24, N. Y.

WESTHEIM

THE MUSEUM OF MODERN ART

NEW YORK 19

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

ALFRED H. BARR, JR.
DIRECTOR OF THE MUSEUM COLLECTIONS

May 2, 1947

Dear Miss Weidler:

Some time ago Mr. Barr received a letter from Mr. Paul Westheim, of Mexico City, in regard to his former collection of expressionist paintings. According to Mr. Westheim's letter you sent the Museum of Modern Art a list of the paintings for possible exhibition or sale, in 1930 or 1929. Mr. Westheim would now like to recover this list in order to locate the pictures which are presumably in Europe. I have been searching our files for correspondence with Mr. Westheim and yourself, but the only letter I came across was one of recent date - 1941 I believe - pertaining to other matters. Would you be kind enough to let me know if you have a copy of the above mentioned list. If you do, may we borrow it in order to make a copy of it to send to Mr. Westheim. You would be doing Mr. Westheim and the Museum a great favor and your trouble will be very much appreciated.

Sincerely,

Mimi Catlin

(Mrs) Mimi Catlin
Secretary to Mr. Barr

Miss C. Weidler
15 West 90 Street
New York 24, N. Y.

May 2, 1947

Dear Miss Weidler:

Some time ago Mr. Barr received a letter from Mr. Paul Westheim, of Mexico City, in regard to his former collection of expressionist paintings. According to Mr. Westheim's letter you sent the Museum of Modern Art a list of the paintings for possible exhibition or sale, in 1930 or 1929. Mr. Westheim would now like to recover this list in order to locate the pictures which are presumably in Europe. I have been searching our files for correspondence with Mr. Westheim and yourself, but the only letter I came across was one of recent date - 1941 I believe - pertaining to other matters. Would you be kind enough to let me know if you have a copy of the above mentioned list. If you do, may we borrow it in order to make a copy of it to send to Mr. Westheim. You would be doing Mr. Westheim and the Museum a great favor and your trouble will be very much appreciated.

Sincerely,

Mimi Catlin
Secretary to Mr. Barr

Miss C. Weidler
15 West 90 Street
New York 24, N. Y.

Paul Westheim

México D.F, 18.4.47.
Av.Michoacan 78bis-11

Sr.Alfred C.Barr jr.
New York C.

FIND!

Dear Mr.Barr:
Please excuse me for asking you a favor.Perhaps you could help me in a matter which is rather important for me.
In 1930(or 1929)Miss Dr.Charl.Weidler offered you for the Museum of Modern Art my collection of modern expressionists.More or less 50 paintings f.i.Kokoschka,Hofer,Pechstein,Heckel,Otto Mueller,Dix, Grosz.J was obliged to leave the collection in Germany.The list was robbed in my appartment in Paris by the Gestapo.Maybe that in the Museum there is a file with the list which Miss Weidler sent you.In this case J would be extremely grateful to you if you could send me this list or a copy.Im am just trying to find out where the works are,and this list would be a help of value.
Thanking you very much for the trouble.

Sincerly yours

Westheim

15 W 90 St

WHEATON COLLEGE
NORTON
MASSACHUSETTS

April 22, 1947

Dear Dr. Westheim:

We shall do our best to find the list of your paintings which you say was sent to us by Dr. Weidler 17 or 18 years ago.

I am asking that our files be searched, and will get in touch with you as soon as possible.

Sincerely,

Dr. Paul Westheim
Av. Michoacan 78bis-11
Mexico D. F.

AHB/ob

AHB's "letter to the editor" published:

The Wheaton News. (Norton, Massachusetts.) 24(15): 2; 1946 February 2.

(original in ZP's Bidding folder)

and the copy of your communication to the Wheaton NEWS. While a firm of architects has been chosen to serve the college as consultants with respect to certain specific projects for the future, no action has been taken by the Board concerning the proposed Art Center.

Sincerely yours,

A Howard Kennedy

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

enclosures (2)

WHEATON COLLEGE
NORTON
MASSACHUSETTS

PRESIDENT'S OFFICE

February 4, 1946

Dear Mr. Barr:

I have received your letter of and the copy of your communication to the Wheaton NEWS. While a firm of architects has been chosen to serve the college as consultants with respect to certain specific projects for the future, no action has been taken by the Board concerning the proposed Art Center.

Sincerely yours,
A Howard Kennedy

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

enclosures (2)

WHEATON

Editor of The Wheaton News;-

In view of the items which have recently appeared in the News on the subject of "Architecture" you may consider this statement of sufficient interest to your readers to warrant its publication.

The Board of Trustees of Wheaton College have made no decision as to the type of architecture to be followed in the construction of the proposed Art Center. The Board has authorized the employment of architects to submit plans and give advice concerning certain specific projects but the Art Center was not within the scope of this authorization.

A misunderstanding may have resulted from a failure to distinguish between statements of individual trustees and the formal action of the Board.

I am pleased to note the active interest shown by the many friends of Wheaton and hope the funds will soon be in hand to make possible the construction of a suitable Art Center.

Joseph H. Soliday, Chairman of Board of Trustees, Wheaton College.

Dedham, Mass. Feb. 4, 1946

Sincerely,

Mr. Joseph H. Soliday
Dedham, Massachusetts

AHB:np
enclosures (2)

January 29, 1946

Dear Mr. Soliday:

Several weeks ago I received a copy of "The Wheaton News" with a communication from Margaret King Hunter, an alumna, about the Wheaton Art Center.

I felt so disturbed by her piece that I have written a letter to "The Wheaton News" reviewing what I could recall of the circumstances surrounding the Wheaton Competition. I also sent "The News" a copy of our "Bulletin" of February, 1938, which announced the Competition.

I hope that you will not feel that I am entering a controversy which is primarily Wheaton's affair. Actually it is also the Museum's affair since the Museum acted in good faith in sponsoring a competition, the results of which, as I understand it, may be repudiated.

You were I believe President of the Board of Trustees at that time. I can hardly believe that you and your Board will not weigh very carefully the unhappy impression which the abrogation of the Competition would create were such a step actually to be taken.

Sincerely,

Mr. Joseph H. Soliday
Dedham, Massachusetts

AHB:np
enclosures (2)

January 29, 1946

Dear Mr. Myers:

I am enclosing a copy of a letter which I have written to the "Wheaton News" together with a copy of our Bulletin of February 1938.

Sincerely,

Mr. Howard Myers
The Architectural Forum
350 Fifth Avenue
New York 1, New York

AHB:up
enclosures (2)

January 29, 1946

Dear Philip:

I am glad you approved my letter to the "Wheaton News." I accepted your changes and think they are improvements. I enclose a copy together with the copy of our 1938 Bulletin for your convenience.

Sincerely,

Mr. Philip Goodwin
Chairman, Architectural Committee
32 East Fifty-seventh Street
New York 22, New York

AHB:np
enclosures (2)

January 29, 1946

Dear Miss Seaver:

I am enclosing a copy of a letter which I have just written to the editor of "The Wheaton News" together with our Bulletin of February, 1938.

I am enclosing copies of letters to Mr. Howard Myers, President Meneely, Mr. Joseph H. Holiday, and Mr. Philip Goodwin, Chairman of the Architectural Committee.

Although I believe the most critical issue involved in this controversy is ethical and possibly legal: that is, whether the College is bound to use Bennett and Hornbostel for the Art Center. I myself have emphasized the general background and circumstances of the Competition.

I hope the problem will be cleared up to your satisfaction.

Sincerely,

Professor Esther Seaver
Wheaton College
Norton, Massachusetts

AHB:np
enclosures (6)

January 29, 1946

Dear President Meneely:

Two weeks ago I received a copy of "The Wheaton News" of January twelfth with a communication from Margaret King Hunter, one of your alumnae, concerning the Wheaton Art Center and the Competition of 1938.

I enclose a copy of a letter which I have written to the editor of "The News."

As you must realize the Museum at the request of Wheaton College sponsored and helped organize this Competition with the definite understanding that the winner would be awarded the commission of designing the Art Center.

Sincerely,

President A. Howard Meneely
Wheaton College
Norton, Massachusetts

AHB:np
enclosures (2)

January 29, 1946

Dear Madame Editor:

I am enclosing a communication for "The Wheaton News" to supplement a communication by Margaret King Hunter which you published in your issue of January twelfth. I thought you might be interested in a first-hand account of the circumstances of the Art Center Competition as I remember them. It may be that by now the problem is solved so that this letter will be redundant.

I am sending a copy of the letter to President Meneely.

Sincerely,

The Wheaton News
Wheaton College
Norton, Massachusetts

AHB:np
enclosures (2)

January 28, 1946

The Wheaton News
Wheaton College
Norton, Massachusetts

To the Editor:

I have read with astonishment the communication about the Wheaton Art Center from Margaret King Hunter '41 in your issue of January twelfth.

I remember very well when Professor Seaver of Wheaton came to see me at the Museum of Modern Art in 1937. You must forgive me if I confess to you that at that time I had never heard of Wheaton College; but what Miss Seaver had to propose seemed to me of the greatest interest.

She had been in consultation with the President of Wheaton and wanted to ask about the possibility of the Museum's arranging a competition in order to choose the architect for a new and modern art building. John McAndrew, at that time the head of our Architecture Department, and I were delighted with the idea. We met with the Wheaton authorities, made our plans, and invited the "Architectural Forum" to collaborate as co-sponsor. The "Forum" gave the Competition excellent publicity so that nearly 250 architects competed. The Competition, probably the most important held in the United States for over a dozen years, was won by two young architects, Richard Bennett and Caleb Hornbostel.

It was clearly understood at the time - in fact it was officially stated - that the winner of the Competition would be appointed architect of the Art Center unless plans to build the Art Center were abandoned.

I recall that we encouraged the Wheaton representatives to feel that the College would benefit considerably from the prestige and reputation for leadership which such a competition might produce. We underestimated the results. Other colleges, particularly those for women, were impressed by Wheaton's pioneer step. Certainly universities and architectural schools throughout the country subscribed with enthusiasm to the touring exhibition of the designs of the leading contestants, which after they were shown here at the Museum were exhibited at Michigan, Carnegie Tech., Columbia, North Carolina, Minnesota, Wisconsin, Skidmore, Wellesley, Duke, Oberlin, and other institutions.

Those who are closer to Wheaton can give more detailed evidence of the wide and lasting interest which the Competition aroused. I can, however, furnish first-hand confirmation that long afterwards the Competition was still an example to others. Without, I think, breaking a confidence, I may report to you that a trustee of Smith College came to see me less than a year ago to ask about the Wheaton Competition. He brought back the details to his Board which approved a similar competition for a new Smith College dormitory, organized with the help of the Museum's Department of Architecture, Richard Bennett himself acting as technical adviser. The judging was held only two weeks ago, January 12, 1946, the very day Margaret Hunter King's letter was published in "The Wheaton News"!

I am sending you a copy of the "Bulletin of The Museum of Modern Art" of February 5, 1938. In it you will find the original announcement of the Wheaton Competition. I quote from the last paragraph:

> "Full honor must be paid to Wheaton College for its courage and its rational and realistic attitude. These virtues are shockingly lacking in the extravagant sham Gothic and Colonial building programs of almost all our academic institutions.... It is to be hoped that some may be persuaded to the wisdom of following Wheaton's fine example."

No one would wish to impose modern architecture on an unwilling client but it would be surprising and disappointing if Wheaton College were to repudiate those who won the famous Wheaton Competition for a mid-twentieth century art building in favor of a firm of architects who instead have won a well-deserved reputation as restorers of eighteenth century colonial antiquities.

Yours sincerely,

AHB:np
enclosure

Dear Alfred

Thank you for your letter. I would like to see your correction & offer some explanation of the Wheaton News which you received.

They are pretty hopeless and I don't know what to know which story. Any messages left at Women's University Club Hotel Baltimore will reach me.

Hastily yours —

Arthur H. Scott

Am writing Howard Meyers also — and would be interested in talking with you & Miss Marks of Museum — if you think that wise.

WHEATON COLLEGE
NORTON
MASSACHUSETTS

DEPARTMENT OF ART

January 20, 1946

Dear Alfred,

Just a word to say that I am going to be in N. Y. Tuesday afternoon, evening and Wednesday until midnight and that I should like to see you sometime to offer some explanation concerning the Wheaton News which you received.

Things are pretty hopeless and I'd like you to know whole story. Any messages left at Women's University Club Hotel Biltmore will reach me.

Hastily yours—

Esther G. Sewell

Am writing Howard Meyers also – and would be interested in talking both your & Miss Mock's of Modern – if you think that any use.

WHEATON COLLEGE COMPETITION - EXHIBITION ITINERARY

1939	Jan. 11 to Jan. 30	- Columbia University, New York City
	Feb. 6 to Feb. 20	- Carnegie Institute of Technology, Pittsburgh. Pa.
	March 20 to Apr. 3	- University of Michigan, Ann Arbor, Mich.
	May 1 to May 15	- Rhode Island School of Design, Providence, R. I.
	May 20 to June 3	- New Hampshire Wheaton Club (at Currier Gallery, Manchester)
	June 20 to July 11	- Cleveland Wheaton Club (at Cleveland Museum of Art, Ohio)
	Oct. 8 to Oct. 23	- University of North Carolina, Chapel Hill, N. C.
	Nov. 1 to Nove. 27	- Merrimack Valley Wheaton Club (at Addison Gallery of American Art, Andover, Mass.)
	Dec. 4 to Dec. 18	- Skidmore College, Oberlin, Ohio
1940	Jan. 15 to Feb. 19	- Oberlin College, Oberlin, Ohio
	Feb. 5 to Feb. 19	- University of Minnesota, Minneapolis, Minn.
	Mar. 15 to Mar. 29	- The Wisconsin Union, Madison, Wis.
	Apr. 8 to Apr. 22	- Duke University, Durham, N. C.
	Apr. 29 to May 13	- Hollins College, Hollins, Virginia
	May 20 to June 3	- Beloit College, Beloit, Wis.
	Oct. 24 to Nov. 7	- Wellesley College, Wellesley, Mass.
1941	Apr. 28 to May 12	- Kaufmann Department Stores Inc., Pittsburgh. Pa.

WHEATON COLLEGE, NORTON, MASS., FEBRUARY 23, 1946

Trustee Action Is Clarified

Dr. Meneely Addresses College At Mass Meeting

(Editor's note: The following statement has been received from President A. Howard Meneely.)

President Meneely addressed a mass meeting on Tuesday evening which was called at his request so that he might clarify for the undergraduates the action taken by the Board of Trustees at its meeting on November 3, 1945. He explained that the Board considered and acted upon a report received from the Grounds and Buildings Committee. The Board voted to renovate and improve as soon as practicable the bathroom facilities in several of the dormitories. Other projects approved were the making of secondary repairs on Mary Lyon Hall and the construction of a new classroom building and a new infirmary. These projects, it is hoped, can be carried forward within the next few years.

The Board decided that the new structures authorized, when built, should be in a style that would harmonize with the prevailing Colonial-Georgian architecture of the campus. But it was agreed that there should be no rigid adherence to a particular style and that the new buildings should be so designed as to be thoroughly serviceable for use.

No action was taken by the Board on the proposed Art Center. The college does not have funds for so large a project. The President explained that he himself wrongly assumed the newly chosen architects would draw plans, when needed, for the Art Center. He expressed regret that his error in this connection had contributed to a misunderstanding. The situation concerning the Art Center is, therefore, precisely the same as before the Board meeting.

Miss Seaver Issues Statement

Miss Esther I. Seaver, head of the art department, has tendered her resignation after 16 years on the Wheaton faculty. Her statement follows:

"In view of the erroneous report published in *The Boston Herald*, I should like to make clear that I did not offer my resignation because of the lack of funds for an Art Center. My resignation was offered primarily because of the vagueness and uncertainty that had arisen with reference to the college's abiding by the terms of the Art Center competition."

FRESHMEN PL... BEGIN ... BALL ... TES

...on World ... way as ... Ellen ... student ... from ... through- ... plans for ... ization to ... nt move- ... nd high ... of World ... of the ... nent cover- ... overnment ... te student ... Lieut. ... Stassen at ... address on ... ent at the ... t. Other ... ven by ... hairman ... member ... ederalist ... iversity ... College, ... Wilder ... repre- ... n, and ... ave been

GA Bus Voted ... Meeting

... operation, 8:00- ... a. m., will be returned to the prewar schedule, 8:30-12:30 a. m., beginning next fall, provided that CGA buses are available as they were in prewar years, by vote of a faculty meeting on January 7.

CGA bus service will be resumed February 23, however, announces Madeline McMahon '46, CGA bus chairman. It is possible that classes will return to the prewar schedule this semester, although a definite decision has not been made on this point.

The bus will leave the Administration Building at 1:00 and will arrive in Boston about 2:00, in time for the theatre. It will leave the Hotel Statler at 11:30 P. M. Students may take the bus either way or round trip, but they must sign out in their dormitories. In the event that a student does not sign out for the bus and wishes to take it back from Boston, she must call Information before the 9:30 train leaves. If there is not room on the bus, she must return on the early train or forfeit a weekend.

Information as to the price of tickets, individual dormitory sign-ups and where to purchase tickets is not yet available.

FREE SE...

To the Editor of The Wheaton

Z 306

Vol. 24

Carl E... Will P...

Cupids, H... Provide De...

Approximately 1... dance to the music ... orchestra at the ... valentine dance, i... from 8:00 to 12:0...

Dean Eleanor ... Mrs. Osborne Ear... Mrs. Paul Sprague ... and patronesses for ... so in the receiv... Marilyn Mitchell, ... president, and Wi... escort. President ... Howard Meneely ... attend the dance ... dent Meneely's ill...

A large heart ... mounted a silve... above the stage, a... the edge of the b... vide the decoratio...

The seven-piece ... girl vocalist will pr... pieces to each fas... will include two ... conga in the eve... Evangeline Tykle, s... song leader, will ... line.

During intermissi... gather in Yellow ... college songs. The ... followed by a "... Wow" in the game ... coffee and doughnuts ... and where victrola by ... and bridge will hel...

"Road To Tar..."

The Wheaton News

Z 306

Vol. 24 — WHEATON COLLEGE, NORTON, MASS., FEBRUARY 9, 1946 — No. 16

Carl Broggi's Orchestra Will Play At Soph Hop

Cupids, Hearts Provide Decoration

Approximately 145 couples will dance to the music of Carl Broggi's orchestra at the Soph Hop, a valentine dance, in Plimpton Hall, from 8:00 to 12:00 this evening.

Dean Eleanor Barker, Mr. and Mrs. Osborne Earle, and Mr. and Mrs. Paul Sprague will be patrons and patronesses for the dance. Also in the receiving line will be Marilyn Mitchell, sophomore class president, and William Leece, her escort. President and Mrs. A. Howard Meneely will be unable to attend the dance because of President Meneely's illness.

A large heart, on which is mounted a silver cupid, placed above the stage, and hearts along the edge of the balcony will provide the decoration motif.

The seven-piece orchestra and girl vocalist will present three slow pieces to each fast number, and will include two rhumbas and a conga in the evening's music. Evangeline Tykle, sophomore class song leader, will lead the conga line.

Conference At Concord Friday

M. AVERY, H. BALL ARE DELEGATES

Concord Conference on World Government gets under way as Wheaton delegates Mary Ellen Avery and Helen Ball join student leaders and young veterans from colleges and high schools throughout the nation in mapping plans for a national student organization to extend the world government movement to every college and high school. "Means and Ends of World Government" and discussion of the Policy Committee statement covering the goal of world government are on today's agenda.

Cord Meyer, Jr., graduate student at Harvard, former Marine Lieut. and aide to Commander Stassen at San Francisco, gave an address on UNO and World Government at the opening session last night. Other opening talks were given by temporary conference chairman Harris Wofford, Yale AVC member Girvan Peck, Student Federalist

Return Of CGA Bus Service Is Voted At Faculty Meeting

The Saturday morning schedule of classes now in operation, 8:00-12:00 a. m., will be returned to the prewar schedule, 8:30-12:30 a. m., beginning next fall, provided that CGA buses are avail ble as they were in prewar yer faculty meeting on .

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Information as to the price of

Coordinating Committee Is Chosen

Group Of 12 Members To Consider Architecture

Three faculty members and eight students have been chosen as mem- ing Commit- s are: Miss gs, head of the economics and atherine Burton, of English; and l, assistant pro- nd Spanish.

rs are: Caroline Montgomery '46; r and Nancy Jane Curle and '48; Elizabeth rances Elizabeth

rs were chosen by hairman of the ommittee, and president of CGA, of Dean Eleanor

Howard Meneely ty members.

new committee's y, is to take e controversy some over the college architectural policy. It was voted at a mass meeting January 14 that the

Miss Young Will Review Wheaton's Evolution

Student Committee Will Recommend Course Changes

A student curriculum committee to work on proposed changes for the Wheaton catalogue has been appointed by Suzanne Somers, president of CGA, in consultation with Dean Eleanor Barker.

Elizabeth Norris '46, Eleanor Johnson '46, Patsy Gumble '47, Mary Sherman '47, Amelie Banov '48, Shirley Johnson '48, Jean Schabacker '49 and Jane Laughlin '49 are the students appointed. Each class has two representatives, one of whom is a Dean's List student.

It is hoped that this student committee will work formally and informally with the faculty committee of instruction which was appointed last fall. Faculty members of the committee include President A. Howard Meneely; Dean Barker; Miss Dorothy E. Littlefield, Dean of Freshmen; Miss Sarah B. Young, Registrar; Mr. Ernest J. Knapton, head of the history department; Mr. Holcombe M. Austin, head of the

Proceeds Will Be For IRC Scholar

Miss Sarah B. Young, retiring registrar, will make her first public speech in over sixteen years when she presents "Reminiscences of Thirty-Seven Years at Wheaton" Monday evening, February 18 in Plimpton Hall for the benefit of the IRC Scholarship Fund. This was announced at the IRC meeting last Monday night when the club discussed the possibility of sending the IRC scholar abroad for a whole year pending faculty approval and arrangement of credits, and heard reports of finance and by the history committee.

"Reminiscences" by the only person on campus who witnessed the evolution of Wheaton from Female Seminary days will be "the best show going" says Miss Esther Seaver, faculty advisor to the Scholarship Fund Committee. Miss Seaver pointed out the fact that Miss Young who helped raise the first IRC Scholarship, is continuing her policy of interest in and aid to IRC. Tickets may be pur-

The Wheaton News

06
. 24 WHEATON COLLEGE, NORTON, MASS., FEBRUARY 9, 1946 No. 1

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ring intermission, couples will er in Yellow Parlor to sing ge songs. The dance will be wed by a "Midnight Pow " in the game room, where e and doughnuts will be served, where victrola music, bowling bridge will help provide en- nment.

most the entire sophomore as well as many members of freshman class, says president lyn Mitchell, plan to attend dance, which is open to sopho- es and freshmen only.

ll sophomores attending the ce will be granted a free church tomorrow morning.

tolerance Will Be opic Of B. Berry

ewton Berry, professor of ology at Rhode Island State ege, will speak on "America's asts" at the February 11 meet- of Interrace-Interfaith at 8:15 ellow Parlor, announces chair- Marie Williams.

r. Berry, who studied at Oxford did graduate work at Yale and ord, receiving his PhD., has yzed the treatment of the oes, Indians, and some classes white people, and the discrim- ory attitudes on the part of the towards these

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Concord Conference on World Government gets under way as Wheaton delegates Mary Ellen Avery and Helen Ball join student leaders and young veterans from colleges and high schools throughout the nation in mapping plans for a national student organization to extend the world government movement to every college and high school. "Means and Ends of World Government" and discussion of the Policy Committee statement covering the goal of world government are on today's agenda.

Cord Meyer, Jr., graduate student at Harvard, former Marine Lieut. and aide to Commander Stassen at San Francisco, gave an address on UNO and World Government at the opening session last night. Other opening talks were given by temporary conference chairman Harris Wofford, Yale AVC member Girvan Peck, Student Federalist leaders from Minnesota University Claire Lindgren, Carleton College, Thomas Hughes, Wisconsin, Wilder Crane, and by a Wellesley representative.

Open Session

Education, organization, and action programs as they have been carried out by Student Federalists, other student groups and adult groups such as American's United, World Federalists, American Veterans Committee and Federal Union, will be included in the third session tomorrow. Committees which are meeting today on finance, membership, international action, organizational divisions, faculty organization, political action, education and public relations will meet again on Sunday and present their reports in the evening session.

The press and citizens of Concord are invited to the open session at 4:00 P. M. Monday for amendment and approval of the Concord charter by conference delegates.

Student Federalists, an organization founded in Scarsdale High School in 1942, were joined in sponsoring the conference by independent groups for world government at Columbia, Harvard, Wellesley, Wheaton, Yale and other colleges. Conference sessions are being held in the vestry of First Parish, where Harvard met during the seige of Boston.

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12 Members Architecture

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rs were chosen by hairman of the mmittee, and sident of CGA, Dean Eleanor Barker.

President A. Howard Meneely selected the faculty members.

First job on the new committee's schedule, says Mary, is to take some action on the controversy over the college architectural policy. It was voted at a mass meeting January 14 that the Coordinating Committee draw up a resolution on the subject, to be presented to the student at another mass meeting.

FREE SPEECH

To the Editor of The Wheaton News:—

In view of the items which have recently appeared in the News on the subject of "Architecture" you may consider this statement of sufficient interest to your readers to warrant its publication.

The Board of Trustees of Wheaton College has made no decision as to the type of architecture to be followed in the construction of the proposed Art Center. The Board has authorized the employment of architects to submit plans and give advice concerning certain specific projects but the Art Center was not within the scope of this authorization.

A misunderstanding may have resulted from a failure to distinguish between statements of individual trustees and the formal action of the Board.

I am pleased to note the active interest shown by the many friends of Wheaton and hope the funds will soon be in hand to make possible the construction of a suitable Art Center.

Joseph H. Soliday, Chairman of the Board of Trustees, Wheaton College.

Glass Bottom Boats, Atomic Meat Slicers Shine In Crystal Ball Of Wheaton's Future

Wouldn't a botany field trip be more interesting if you could go to Bermuda for the day and ride around in glass bottom boats looking at coral growing in its natural habitat? Can you imagine not having to clean your rooms? Wouldn't it be convenient to decide on Saturday morning that you'd

trains or spilling coffee in the diner, when you want to go away for the weekend. Folding up your pink lucite, collapsible skis and putting your plastic ski suit in your purse, it's a non-stop hour-and-a-half flight to Sun Valley. An hour longer and you can go to that house party at Stanford, and still

Miss Young Will Revie Wheaton's Evolution

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Former faculty committees to work on improvements in the catalogue were composed of the president and heads of all the departments. The committee was overhauled this fall, however, and made smaller.

General catalogue changes in the past have been initiated by faculty members. It is hoped by student representatives that this year's student committee will be active and work with the faculty committee frequently.

Mary Crowley To Present Organ Recital of Dupre, Sweelinck, Bach, Purcell

Miss Mary A. Crowley, instructor in music and assistant organist, will present an organ recital in Cole Memorial Chapel on Tuesday evening, February 19.

The program, divided into three parts, includes music by pre-Bach composers, four pieces by Johann Sebastian Bach, and music by Dupré.

Purcell's *Trumpet Voluntary* will open the recital, followed by Variations on *Mein junges Leben hat ein End* by Swedlinck. The second section will include Bach's

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"Reminiscences" by the only son on campus who witnessed evolution of Wheaton from Fe Seminary days will be "the show going" says Miss E Seaver, faculty advisor to Scholarship Fund Committee. Seaver pointed out the fact Miss Young who helped raise first IRC Scholarship, is con ing her policy of interest in aid to IRC. Tickets may be chased for $.60 in the book Monday through Friday next for half an hour after lunch half an hour before and afte ner. Coffee will be served party in honor of Miss Your all those attending, in Yello lor following the talk, says M na Cherry, chairman Scholarship Fund.

If IRC is successful in out its new plan for the scholar, and obtains the a of the faculty, the IRC schol join one of the groups go France or Switzerland next

Lois Renouf, who has b communication with the In of International Education a leaders of the Delaware Pl the Junior Year in France, re at the meeting that two groups are tentatively plann next year.

A history of IRC, a club began in 1928 as a sub-com under Agora and became inde ent in 1932, was read Monday by Barbara Schott, chairm the history committee. The dealt with aims, organi membership and active wo IRC in sending scholars to G Switzerland, Elsinore, De Lima, Peru, and Oakland, fornia.

Barbara Rex, vice pre conducted the meeting i absence of president Martha

Whipple

53 Fisk Street
Providence 5, Rhode Island
April 19, 1948

April 20, 1948

Dear Miss Whipple:

Thank you for your letter of April 19. I am not quite sure that I have understood your letter right, but it seems to me that you are going to put on an exhibition of paintings and designs emphasizing abstract elements. I am enclosing for your convenience a booklet listing our publications and color reproductions which are available for sale. On the last page you will find a list of small color reproductions which retail at 25 cents each. I believe they would be very suitable for inclusion in such a showing.

To make a selection easier, I have marked abstract pictures with an "A" and surrealist pictures with an "S". Certain pictures can not easily be classified so I marked only those which clearly fall into one of the two categories.

Not knowing whether you are acquainted with these pictures nor how many you wish to include in your forthcoming exhibition, I have marked in pencil a group of pictures which to me seem a well balanced selection.

The reproductions are unframed but can easily be pasted on cardboard and hung that way. Otherwise, you might be able to have them framed in your school work shops.

Your final choice of pictures should be sent to our Publication Sales Department, accompanied by a check covering the full amount (25 cents for each reproduction) plus 25 cents mailing charge.

Please do not hesitate to write to me for more information before making your final selection.

Very sincerely yours,

(Mrs.) Mimi Catlin

Miss Caroline Whipple
53 Fisk Street
Providence 5, Rhode Island

Whistler

Miss Whitler called. She has checked into the Whistler about which you asked her yesterday. Knoedler had it on consignment but returned it to Untermeyer. It went through the Untermeyer sale in 1940, #29. It was bought by Charles Sessl[illegible] (Philadelphia dealer, print dealer and book dealer [illegible]

24 3/4 on pa[illegible]

I could [illegible]
Catalog [illegible]
Was in [illegible]

53 Fisk Street
Providence 5, Rhode Island
April 19, 1948

New York Museum of Modern Art
Abstract Department
New York City, New York

Dear Sirs,

As we are putting on an exhibition including abstract designs in our school, Hope High, I should like to obtain a list of whatever copy plates you might have for sale.

If it is possible could you send me a list of the plates stating the price and all details as soon as it is convenient. You can reach me at the above address.

Sincerely,

(Miss) Caroline Whipple

Whistler

Miss Whitler called. She has checked into the Whistler about which you asked her yesterday. Knoedler had it on consignment but returned it to Untermeyer. It went through the Untermeyer sale in 1940, #29. It was bought by Charles Sessler (Philadelphia dealer, print dealer and book dealer - mostly books) for $7000. It is 18 1/2 x 24 3/4 on panel.

2/17-50
js

Checked

I could not find a Catalog in the library. Was it Parke-Bernet or somewhere else?

JOHN HAY WHITNEY FOUNDATION
30 Rockefeller Plaza
New York 20, N. Y.

We appreciate your recent reply to our inquiry concerning an applicant for an Opportunity Fellowship. Your report will be of material assistance to us in evaluating this candidate and in carrying out the Fellowship Program.

ROBERT C. WEAVER
Director, Opportunity Fellowships

Dear Mr. Weaver:

I am sorry to say that I do not know the work of Leroy C. Weaver at all, in fact I cannot remember having heard of him so that I am afraid I am not in a position to make recommendations.

Sincerely,

Mr. Robert C. Weaver
Director, Opportunity Fellowships
John Hay Whitney Foundation
30 Rockefeller Plaza
New York 20, New York

AHB:mh

WHITNEY FOUND.

February 9, 1951

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New York 20, New York

AHB:mh

Whitney Museum

THE MUSEUM OF MODERN ART

Date July 14, 1950

To: Mr. Barr
Mr. Ritchie
Mr. Wheeler

Re: Whitney Museum Exhibition Schedule

From: Natalie Hoyt

Attached herewith is a copy of the Exhibition Schedule for the Whitney Museum of American Art sent to Mr. d'Harnoncourt for delivery to you.

NH.

1951/2 1951 Annual of Contemporary American Painting.

John Sloan Retrospective Exhibition.

1952 Annual of Contemporary American Sculpture, Watercolors and Drawings.

Loren MacIver and I. Rice Pereira Exhibition.

1952/3 1952 Annual of Contemporary American Painting.

George Grosz Retrospective Exhibition.

1953 Annual of Contemporary American Sculpture, Watercolors and Drawings.

Recent Tendencies in American Art. Period covered, the preceding ten years. The exhibition will concentrate on new and growing tendencies, without attempting to give a cross-section of all American art of the period or to include older artists who are continuing their past performances. Paintings, watercolors, sculpture, graphic art. About 200 items by about 60 artists.

EXHIBITION SCHEDULE

WHITNEY MUSEUM OF AMERICAN ART

Season

1950/1 Permanent Collection: Paintings.
September 19 - October 10

Permanent Collection: Sculpture, Watercolors and Drawings.
October 14 - November 5

The Index of American Design: 100 selected Drawings.
October 17 - November 5

1950 Annual of Contemporary American Painting.
November 10 - December 31

Arshile Gorky Memorial Exhibition.
January 6 - February 18

1951 Annual of Contemporary American Sculpture, Watercolors and Drawings. February 24 - April 8

Acquisitions, 1947-1950
April 13 to May 29

1951/2 1951 Annual of Contemporary American Painting.

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Dates to be Fixed Later

American Sculpture, 1913-1950. A survey of American sculpture since the Armory Show, as represented by the work of about 10 or 12 outstanding sculptors, each represented by 3 or 4 pieces, for a total of about 35 or 40 pieces. Tentative list of sculptors: Lachaise, Nadelman, Zorach, Laurent, Flannagan, de Creeft, Robus, Chaim Gross, Calder, Noguchi, Roszak.

The American Scene, 1918-1940. Paintings, watercolors, drawings, perhaps prints. A continuation of the series of exhibitions of 20th-century schools or tendencies, of which we have already shown the "New York Realists, 1900-1914," in 1937; and "Pioneers of Modern Art in America, 1908-1922," in 1946. This would cover the reaction against modernism which led many artists in the 1920's and 1930's to a rediscovery of America. Besides the figures usually identified with the movement (Hopper, Burchfield, Benton, Wood, Curry and Marsh), it would include a great many other artists of the period who painted the American scene, including the work of some of the older realists such as Sloan, Shinn, Bellows, Coleman, du Bois, etc., during this period, as well as of individual modernists like Sheeler, Hartley and O'Keeffe who turned from abstraction or semi-abstraction to painting the American scene.

The Social School, 1928-1950. Paintings, sculpture, watercolors, drawings, perhaps prints. Another in the preceding series, covering the artists who, beginning about the time of the depression, turned to subjects of social significance, usually with a decided ideological content. The exhibition would include not only the definitely socialist artists such as Shahn, Evergood, Gropper, Grosz, Guston, Gwathmey, Levine, Guglielmi, Prestopino, Harkavy, Weschler, Berta Margoulies, but more objective artists like the Soyers, Marsh, Bishop, Cadmus, Laning; also the occasional social works of many other artists such as Weber, Kuniyoshi, etc. Some of the mural and sculptural work done on the Federal Art Projects will be represented by photographs and sketches.

Regional Exhibitions. A continuation of the series of shows by artists from particular regions or cities, of which we have already held the following: Chicago, 1933; Philadelphia, 1934; Cleveland, 1937; Artists West of the Mississippi, 1938.

The following regions will be covered in coming exhibitions:

The Northwest (Washington and Oregon).

California.

New England, or perhaps Boston.

Iowa, Minnesota, Nebraska, North Dakota, South Dakota, Wisconsin.

Whitney Mus

THE MUSEUM OF MODERN ART

Date ~~January 12, 1950~~

To: Mr. d'Harnoncourt
~~Mr.~~ Barr
Mr. Ritchie

Re: ~~Exhibition Schedule of the Whitney Museum~~

From: Monroe Wheeler

I attach hereto a tentative exhibition program of the Whitney Museum which was given to me yesterday by Herman More.

(6 weeks)	(Smaller version may be circulated by the Museum of Modern Art)
Saturday, February 24th Sunday, April 8th (6 weeks)	1951 Annual of Contemporary American Sculpture Watercolors and Drawings (Selection of 50 items to be circulated by the Museum of Modern Art)
Friday, April 13th Tuesday, May 29th (6 weeks)	Acquisitions (1947-1950)
	Season 1951-52
Autumn	First exhibition in new building. The Whitney Collection
Late 1951 or early 1952	John Sloan Retrospective Exhibition 150 Items (May go also to Corcoran, Washington, and Chicago Art Institute)

WHITNEY MUSEUM

Tentative Exhibition Program

Season 1949-50

1950	
Tuesday, April 4th Monday, May 29th	1950 Annual of Contemporary American Sculpture Watercolors and Drawings (Selection of 50 items to be circulated by the Museum of Modern Art)

Season 1950-51

Tuesday, September 19th Tuesday, October 10th (3 weeks)	Part I Permanent Collection - oils
Saturday, October 14th Sunday, November 5th (3 weeks)	Part II Permanent Collection - sculpture, watercolors and drawings
Friday, November 10th Sunday, December 31st (7 weeks)	1950 Annual of Contemporary American Painting (Selection of 50 paintings to be circulated by the Museum of Modern Art)
1951	
Saturday, January 6th Sunday, February 18th (6 weeks)	Arshile Corky Memorial Exhibition 90 Items: 50 ptgs., 40 drwgs. (Smaller version may be circulated by the Museum of Modern Art)
Saturday, February 24th Sunday, April 8th (6 weeks)	1951 Annual of Contemporary American Sculpture Watercolors and Drawings (Selection of 50 items to be circulated by the Museum of Modern Art)
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Whitney Mus
1949

The Museum of Modern Art

The Whitney Museum of American Art

Mrs. G. Macculloch Miller, President of the Board of Trustees of the Whitney Museum of American Art, and Mr. John Hay Whitney, Chairman of the Board of Trustees of the Museum of Modern Art, announce that an agreement between the Boards of Trustees of the two museums has been reached by which the Museum of Modern Art will make available space in the west end of its property on 54th Street for a new building for the Whitney Museum.

The agreement will not affect the current art policies of the two museums and their complete independence of one another. As agreed in 1947, the Whitney Museum will not exhibit foreign works and the Museum of Modern Art ~~without~~ while maintaining its active interest in American art will not arrange shows comparable to the Whitney Museum's annual exhibitions of American painting and sculpture.

Upon the announcement of the decision of the Trustees of both the Whitney Museum and the Museum of Modern Art, John Hay Whitney, Chairman of the Board of Trustees of the Museum of Modern Art, stated:

"The Trustees of the Museum of Modern Art are delighted at the opportunity to ~~have such~~ a welcome such a good neighbor as the Whitney Museum of American Art. As in the past, this two museums they will continue their friendly competition in the field of American art. We feel that the proximity of the two institutions in the section of the city most accessible both to New Yorkers and to out-of-town visitors will greatly increase the effectiveness of their independent but supplementary programs."

Mrs. G. Macculloch Miller, President of the Board of Trustees of the Whitney Museum, made the following statement:

"The Trustees of the Whitney Museum of American Art wish to express their deep appreciation of the generosity of the Trustees of the Museum of Modern Art in making available part of their land on 54th Street for a new building for the Whitney Museum. For some time the Whitney Museum has been planning to erect a new building. The building on Eighth Street

which it has occupied since its founding in 1930 has become inadequate in size and facilities for the Museum's growing activities. The generous action of the Museum of Modern Art will give the Whitney Museum a location in the exhibition center of New York City and in one of the city's chief cultural centers. Plans are now being drawn for the new building, which will provide increased exhibition space and modern facilities, with an entrance on 54th Street. It is hoped that the building will be ready by the fall of 1950. In the meantime the Whitney Museum's regular activities will be continued in its building on Eighth Street. The exhibition program for the season of 1949 to 1950 has already been announced.

"Both museums wish to emphasize that this is not in any sense a merger, and that the two institutions will retain their independent existence. Both museums believe that in as broad and varied a field as contemporary American art, a variety of institutional viewpoints is healthy and necessary. Their exhibition programs will be arranged to avoid duplication but otherwise the two museums will continue the individual policies that have governed them since their foundation.

"The Whitney Museum will leave Eighth Street with real regret. It was here that the founder of the Museum, Gertrude Vanderbilt Whitney, began her activities on behalf of American art over forty years ago, with the Whitney Studio Gallery and later the Whitney Studio Club. The district with its many artist residents is closely associated with the history of art in this country. The Museum hopes always to retain the friendly relations with American artists which have developed during its years on Eighth Street. In its new building on 54th Street it looks forward to reaching a wider public with the work of American artists."

Whitney agreement

CC: Mr. Barr

March 14, 1949

Dear Jim:

In accordance with our conversation last week, I am putting down several considerations that might be useful in your discussions of the agreement with the Whitney Museum.

Ceding a 12-foot strip of the Museum garden east of the proposed Whitney Museum building would create certain difficulties that may not be obvious at first glance. This strip represents the only section of the sculpture garden which is uninterrupted by a thoroughfare. The south and north sections of the sculpture garden are divided by doors leading into the Museum and the garden door to 54th Street. The east end of the garden leads to the area where the model house stands. A twelve-foot passage crossing the garden east of the proposed building would bring the western limits of the garden so close to the line of communication from the entrance of the Museum to the garden entrance on 54th Street that it would be exceedingly difficult to make any effective display of sculpture. Another consideration of importance is the fact that such a right of way, if it were to extend all the way to the south end of the garden would cross the path from the fire escape of 21 East 53rd St. to the garden. It would also cross the proposed sheltered path from the Whitney Museum to our Museum - all of which presents problems that are not at all easy to solve.

I wonder if it would be worthwhile to bring to the attention of the representatives of the Whitney Museum the manner in which we have solved the trucking entrance on 53rd Street. As you know, this entrance is incorporated into our facade and does not interfere, I believe, with its architectural appearance. The space taken up by this entrance is approximately 12 by 30 feet including the loading platform. I am rather inclined to think that the loss of useful space to our Museum that would result from the proposed right of way in the garden would be more serious than that which would result from incorporating the trucking entrance on 54th Street into the proposed building of the Whitney Museum.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. James W. Husted
Winthrop, Stimson, Putnam & Roberts
32 Liberty Street
New York 5, New York

THE MUSEUM OF MODERN ART

Date March 11, 1949 - Friday 3:45

To: Mr. d'Harnoncourt

From: Mr. Barr

Re: Husted/Whitney

Dear René: Phoned Husted this afternoon. He said he had not received any word from you but does not expect to see any of the Whitney people until Monday. I had thought you were going to write him a note, but Monday will be time enough to get in touch with him.

international responsibilities for the benefit of the American artist.

4 Since through lack of planning and money we do not make proper use of the garden we might as well let the Whitney have part of it.

February 9, 1949.

CONFIDENTIAL

PRO

1 The move would be evidence of friendly alliance of independent institutions concerned with overlapping fields. Might serve as a bloc against reaction, especially against the Metropolitan in its present resentful and hostile mood.

2 The location for the Whitney (as it has been for MOMA) would be ideal so far as attendance and general convenience are concerned.

3 Whitney's exclusive concern with American art if next door, might lighten recurrent pressure on MOMA to reduce its international responsibilities for the benefit of the American artist.

4 Since through lack of planning and money we do not make proper use of the garden we might as well let the Whitney have part of it.

February 9, 1949.

C O N F I D E N T I A L

C O N

1 Generally speaking concentration of Museums as in the Berlin "Museuminsel" is less desirable than distribution so far as city planning, community service and visitor fatigue are concerned. Not only would this move tend toward concentration but would deprive New York of a downtown picture gallery.

2 The move might suggest too great concentration of power and influence since both have recently been accused of encouraging modern currents in contemporary art. An alliance is often more effective if the parties are not obviously on each others doorsteps.

3 We lose a large bloc of very valuable land - the lot most suited for a future wing - and without much tangible compensation. (That we might sometime have the use of this building seems remote, so far as we can guess). A building at the East end of the garden would not be nearly as useful to us; even if we don't build, the garden space at the east end is less valuable to us than the west.

4 We charge admission but the Whitney is free. Won't the public ask why ? And won't the visitors - especially the tourist - be tempted by the free museum first ?

February 9, 1949.

ROCKEFELLER
(Whitney Mus.)

February 8, 1949.

CONFIDENTIAL

Dear Nelson,

You asked me for some thoughts on the proposal to give the Whitney Museum a 50 ft. plot at the west end of our garden for building purposes.

I am very much in favor of having the Whitney build somewhere near us, either in the garden or across 53 Street. Here are some notes:

1) General: Such a move would be evidence of a friendly alliance between two independent institutions working in overlapping fields; it might serve as a block against present resentful hostility of some of our conservative "friends". Doubtless those friends would complain that the move would indicate too great concentration of power and influence in the modern field. I think this is a risk we should take.

2) Admission charges: I agree with René that this is an awkward problem. The public is likely to compare the Whitney's free admission with our 35 cents charge to our disadvantage. However, Marga had a long conversation recently with Herman More which led her to think that the Whitney might seriously consider charging admission because they seem to be short of funds in some ways, though fairly comfortable in others.

3) The American artist: The Whitney's exclusive concern with American art if next door, might lighten their recurrent pressure on our Museum to reduce its international activities in order to benefit American artists - pressure which is likely to increase when the present economic boom is over.

4) Building space: The best possible place for a future wing for our Museum is the very space which would be turned over to the Whitney. Could'nt space be given to the Whitney at the other end of the garden ? (Is there any real probability that the Whitney building would be relinquished to the Museum within a reasonable length of time ? I do not know how the people involved feel but I think this is a very important question.)

The proposed "glass" building at the east end might solve some exhibition space for architecture and industrial design but it would not solve the pressing space needs of the Museum collections.

5) Compensation Considering our very serious need for income, would our Museum receive any compensation from the Whitney for this valuable land ?

To summarise I think the move would be of real advantage to our Museum, though of even greater advantage to the Whitney - and there may be solutions to the problems I have mentioned which I do not know or cannot forsee. Anyway it is a grand plan - and a generous one !

Sincerely,

Rosalind Irvine

Mr. Nelson Rockefeller,
Rockefeller Plaza 30,
New York 20,
New York.

Whitney M. (Irvine)

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.

HERMON MORE, *Director*
LLOYD GOODRICH, *Associate Director*

MARGARET MCKELLAR, *Executive Secretary*
ROSALIND IRVINE, *Assistant Curator*

February 11, 1949

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

Dear Mr. Barr:

Thank you very much indeed for sending me a Courtesy Pass for the Museum of Modern Art. I am delighted to have it, and look forward with pleasure to making great use of it. It was very kind of you to think of this.

Sincerely yours,

Rosalind Irvine

Rosalind Irvine
Assistant Curator

Mr. Soby

WHITNEY (Mus.)

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

TEN WEST EIGHTH STREET · NEW YORK

November 12, 1948

Dear Alfred and Jim:

Your telegram was not only a fine piece of literature but a fine and heartening message to receive on the occasion of our coming-out party.

Many thanks to you both.

Sincerely,

Director

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

HM:mm

Whyte

cc: Mr. Cahill

November 1, 1949

Dear Prof. Whyte:

You may remember a midnight phone call I made to my friend Holger Cahill asking on your behalf for some opinion on Chinese esthetics. He gave me some answers, then by the next morning, being a man of conscience, he wrote me the enclosed note which I am forwarding to you.

Perhaps if you havethe time you will find a talk with Cahill very interesting. He is a great admirer of your books and one of the really good minds working upon the problems of art in relation to civilization.

He is not in the phone book, but his phone number is ALgonquin 4-1691 and his address is 12 E. 8th St.

I look back on our evening with great pleasure.

Sincerely,

s/ Alfred Barr

Prof. Lancelot Whyte
c/o Mr. Denver Lindley
17 East 61st Street
New York, New York

AHB:js

WILLIWOWSTEIN

cc: Miss Dorothy Miller

June 6, 1951

1228 Taylor Street
San Francisco
26 May 1951

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

Dear Mr. Barr:

I should like to compliment you on the very excellent job you did with the pamphlet "What is Modern Painting?" Such a natural, logical layman's approach has been long needed. Both with what force and clarity your points.

I write as a modern dancer I wish we could find an architect a showman.

Yours Truly,

(Miss) Georgiana Wiebenson

Dear Miss Wiebenson:

How very nice of you to write me a note about What is Modern Painting? I very much appreciated it.

Some time in the next year I might get to work on the new edition. Since you have shown some interest, perhaps you would be kind enough to give me some criticisms and suggestions, if any occur to you. I would appreciate them.

Sincerely,

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

Miss Georgiana Wiebenson
1228 Taylor Street
San Francisco, California

AHB:mh

STEIN

1228 Taylor Street
San Francisco
26 May 1951

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

Dear Mr. Barr:

I should like to compliment you on the very excellent job you did with the pamphlet "What is Modern Painting?" Such a natural, logical layman's approach has long been needed. And with what force and clarity you make your points.

I write as a modern dancer. I wish we could find an articulate a spokesman.

Yours Truly,

(Miss) Georgiana Wilkinson

WILDENSTEIN

WILDENSTEIN & CO.

NINETEEN EAST SIXTY-FOURTH STREET

NEW YORK 21

BUENOS AIRES
LONDON

NEW YORK
PARIS

December 3, 1948

December 1, 1948

Dear Mr. Barr:

We are mailing you under separate cover a

copy of "French Eighteenth Century Paintings"

which I hope you will accept with both my personal

and the compliments of Wildenstein and Co.

together with our greetings of the season.

This book is a companion volume to "Italian

Masterpieces", published by us early in 1947. It is

identical in plan and contains many reproductions of

the great masters with complete reference data and

a brief survey of the extraordinary wealth and perfection

of artistic production which French paintings at-

tained in the eighteenth century.

I hope that this publication will prove a

worthy addition to your art library.

Sincerely yours,

Dear Mr. Wildenstein:

I am delighted to have "French Eighteenth Century Paintings". It will be useful both to my wife and myself as ~~well as~~ well as the magnificent volume of Italian masterpieces.

Sincerely,

Mr. Felix Wildenstein
19 East 64th Street
New York 21, N.Y.

AHB:kg

WILDENSTEIN & CO.
INC.
NINETEEN EAST SIXTY-FOURTH STREET
NEW YORK 21

BUENOS AIRES
LONDON

NEW YORK
PARIS

December 1, 1948

Dear Mr. Barr:

We are mailing you under separate cover a gift copy of "French Eighteenth Century Paintings" which I trust you will accept with both my personal compliments and those of Wildenstein and Company together with our greetings of the season.

This book is a companion volume to "Italian Masterpieces", published by us early in 1947. It is identical in plan and contains many reproductions of the great masters with complete reference data and demonstrates the extraordinary wealth and perfection of artistic production which French paintings attained in the eighteenth century.

I hope that this publication will prove a worthy addition to your art library.

Sincerely yours,

Felix Wildenstein

Willard

April 20, 1951

Dear Marian:

Thank you very much for your note and the invitation to meet Thurloe Conolly's representative, Mr. Waddington.

I have had to make it a policy never to attend openings, however I will drop by to see the show the first chance I get.

Sincerely,

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

Miss Marian Willard
Willard Gallery
32 East 57 Street
New York 22, New York

AHB:lh

152 WAITE STREET
HAMDEN 14, CONN.

5 July 1949

Dear Mr.Barr:

I am very grateful,and a little embarrassed by your very thoughtful and helpful letter.I am afraid I did not realize how much I asked of you,and I appreciate very much the pains you have taken to assist me.

My problem concerns primarily the influence on American literature,but I am writing a few introductory chapters,to serve as background,on other types of influence.In this perspective,probably what I say may seem to the specialist in painting and sculpture pretty general,but I do wish not make too egregious errors.With the books you have suggested,I shall be in less danger.

I have been to the Museum,and am an abject admirer of this institution.I hope to come agaim for further study.

Thank you again for your great kindness.

Sincerely yours,

Stanley T. Williams

Mr.Alfred H.Barr,Jr.
The Museum of Modern Art

AHB sent postcard 7/7/49

Martha C. Cheney: Modern Art in America
Mellquist: The Emergence of an American Art

There is also a thesis, still unpublished, by Milton Browne of New York University (Institute of Fine Arts, 17 East 80 Street, NYC), called American Painting (1913-1929) from the Armory Show to the Depression.

Williams

July 1, 1949

Dear Mr. Williams:

Thank you for your letter of June 27. I am sorry to say that because of the pressure of my work I cannot take the considerable time necessary to answer your letter in detail. I should think, however, that you might approach your colleagues at Yale, especially those connected with the Société Anonyme collection which contains a number of works directly relevant to your inquiry.

Briefly: Manolo has almost no international importance or influence. After Picasso I would say that the Catalan Miro was the most influential of 20th century Spanish artists; Juan Gris next and Dali fourth. All four have had influence here; at the present moment Miro perhaps more than any.

There is no one book which would answer your question, which involves great complications. For instance, Picasso is more than any individual the inventor of cubism, the most important movement in 20th century art. Gris is perhaps the most perfect master of cubism. Miro is the leading master of a kind of free abstract symbolism which is now extremely popular among younger American artists. Dali is no longer of any importance as an influence in American art except in the commercial field, but he had a considerable influence on ~~the~~ American painting of the 1930's.

I think you might study the following books:

Sidney Janis: Abstract and Surrealist Art in America
Museum of Modern Art: Fantastic Art, Dada & Surrealism
" " " : Painting & Sculpture in the Museum of Modern Art
Whitney Museum, NY: Pioneers of Modern Art in America
Cahill & Barr: Art in America
Martha C. Cheney: Modern Art in America
Mellquist: The Emergence of an American Art

There is also a thesis, still unpublished, by Milton Browne of New York University (Institute of Fine Arts, 17 East 80 Street, NYC), called American Painting (1913-1929) from the Armory Show to the Depression.

PUBLIC WRITING ROOM

HOTEL GOVERNOR CLINTON

Mr. Stanley T. Williams 7/1/49

From The Rt. Hon. John Wilmot, P.C., M.P. WILMOT

HOUSE OF COMMONS

You are of course welcome to use our Library. I believe our librarians could show you a good many more books on this problem.

3rd January, 1949

You should perhaps not overlook the influence of Julio Gonzalez, the sculptor in wrought iron. Of course you are considering the popular but rather vulgar portrait painter Ignacio Zuloaga and the mural decorator José Maria Sert. Fortunately their influence has been slight!

Sincerely,

Dear Mr. Barr.

On arrival back in England I wish to thank you for your very great kindness and courtesy to me when I visited the Museum during my stay in New York recently. I have carried away with me a most vivid picture of the splendid work which you are all doing there and I certainly wish that we had a similar gallery in London.

As I think I suggested to you when we met, I am hoping to come to the States before very long and I will look you up and hear how you are.

Yours Sincerely

John Wolfenden

Mr. Stanley T. Williams
Department of English
Hall of Graduate Studies
Yale University
New Haven, Connecticut

AHB/ob

Alfred Barr, Esq.,
Director of Research in Paintings & Sculpture,
Museum of Modern Art,
15 West 53rd Street,
New York.

Wilson

From The Rt. Hon. John Wilmot, J.P., M.P. WILMOT

HOUSE OF COMMONS

1947

3rd January , 1949

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On arrival back in England allow me to thank you for your very great kindness and courtesy to me when I visited the Museum during my stay in New York recently. I have carried away with me a most vivid picture of the splendid work which you are all doing there and I certainly wish that we had a similar gallery in London.

As I think I suggested to you when we met, I am hoping to be back in the States before very long and I will, if I may, look you up and hear how you are doing then.

With best wishes for the New Year.

Yours Sincerely

John Wilmot

Alfred Barr, Esq.,
Director o f Research in Paintings & Sculpture,
Museum of Modern Art,
15 West 53rd Street,
New York.

YALE UNIVERSITY
DEPARTMENT OF ENGLISH

Hall of Graduate Studies
New Haven, Connecticut

27 June 1949

Mr.A.H.Barr
The Museum of Modern Art

Dear Mr.Barr:

For a number of years I have been working on a study of Spanish influences on our literature.The volume will include a chapter on the influence of Spanish painting and sculpture on our own expression in these arts.I have been examining the Picassos and other Spanish painters in the Museum,and been reading about possible influences on our own artists.I am unable to detect influences as definite and clear-cut as certain Spanish influences in the past,say,that of Velasquez on Whistler.Since I am not a painter myself,this may be due to ignorance. Could you out of your wide knowledge of modern art refer me to any book or article which might throw light on my problem:what particular artists have been influenced by Picasso,Manolo,Dali,etc? If so,I should be most grateful.If there is no analysis of the problem,I should be still more grateful if I could have a brief comment from you.

I shall be very appreciative for any assistance you feel that you can give me

Sincerely yours

Stanley T. Williams

by 12.30 p.m. next Tuesday.

Very sincerely yours
Stanley Williams

To
Alfred H. Barr Jr.
Director
The M. of M. A.
11 W. 53 St.
N.Y.C.

WILSON

THE MUSEUM OF MODERN ART

Date 20. 10. 1947

To: ALFRED H. BARR, JR.

Re:

From: STANLEY WILSON
1115 E. 24th St., H. GOVERNOR CLINTON, N.Y.C.

Dear Mr. Barr

I have actively tried to make an appointment to speak with you again - on a point of union -

I feel sure you will be 12.30 p.m. next Tuesday.

ever sincerely yours

Stanley Wilson

To
Alfred H. Barr Jr.
Director
The M. of M. A.
11 W. 53rd St.
N.Y.C.

afford me an early session.
Can it be at noon
next Wednesday please?
With the good wishes
of sincerely yours
FRANLEY. WILSON

to be with you
by 12.30 p.m. next
Tuesday.
ever sincerely yours
[illegible]

To
Alfred H. Barr Jr.
Director
The M. of M. A.
11 W. 53rd St.
N.Y.C.

Wolson

CABLE ADDRESS "GOVCLINTON", N.Y.
TELEPHONE: PENNSYLVANIA 6-3400

PUBLIC WRITING ROOM

HOTEL GOVERNOR CLINTON

IN THE PENN ZONE
7TH AVENUE AT 31ST STREET
OPPOSITE PENNSYLVANIA R.R. TERMINAL
BALTIMORE & OHIO MOTOR COACHES STOP AT DOOR

NEW YORK 1, N.Y.

1st March 1947

Dear Mr. Barr

Thank you very much.

I should be so pleased to be with you promptly by 12.30 p.m. next Tuesday.

Ever sincerely yours

Stanley Walker

To
Alfred H. Barr Jr.
Director
The M. of M. A.
11 W. 53rd St.
N.Y.C.

Wilson

HOTEL GOVERNOR CLINTON
IN THE PENN ZONE
7TH AVENUE AT 31ST STREET
OPPOSITE PENNSYLVANIA R.R. TERMINAL
BALTIMORE & OHIO MOTOR COACHES STOP AT DOOR
NEW YORK 1, N.Y.

CABLE ADDRESS "GOVCLINTON" N.Y.
TELEPHONE PENNSYLVANIA 6-3400

5th March 1947

Dear Mr.
Alfred Barr

I was delighted to meet and speak with you again today.

And, it is so nice of you to go over to Knoedler at 14 E. 57th St., to view the small cross-section of paintings in crayons, gouache, inks, water-colour which they chose from the larger collection which are stored

at Hayes Storage on 61st St.
some of the important larger
ones I look forward to
showing to you.

And re the confidential
facts and motives I spoke
of, I do hope some
tangible taffy interim
conclusion will be arranged
via you Lindsay and
associates.

With the good wishes
always of very sincerely yours

Charles Liebman

To
Alfred H. Barr Junior Esq
Director
M. of M. Art
New York

Wilson

HOTEL GOVERNOR CLINTON

February 28, 1947

Dear Mr. Wilson:

Many thanks for your letter. I am sorry to say that I am tied up for luncheon, but I would be delighted to see you if you could come in Tuesday at 12:30.

Miss Allen tells me that your work is now at Knoedler's; I don't think it could have a more distinguished dealer - which you deserve after your long trouble with your frames.

Sincerely,

Mr. Stanley Wilson
Hotel Governor Clinton
Seventh Ave. at 31 Street
New York 1, N. Y.

AHB/ob

CABLE ADDRESS "GOVCLINTON", N.Y.
TELEPHONE: PENNSYLVANIA 6-3400

Room 1527
(Temporary)

HOTEL GOVERNOR CLINTON
IN THE PENN ZONE
7TH AVENUE AT 31ST STREET
OPPOSITE PENNSYLVANIA R.R. TERMINAL
BALTIMORE & OHIO MOTOR COACHES STOP AT DOOR
NEW YORK 1, N.Y.

27th Feb. 1947

Dear Mr. Barr

I shall now be most happy if you will give me a day and hour to come to see and speak with you one day next week, and preferably to ask you to be my guest for lunch, for at this present I can fit in with your arrangement.

When does our contemporaries exhibition

Happy Thanksgiving?
I'll the poor
writer of ever sincerely
yours
Stanley Wilson
STANLEY WILSON

To
Alfred H. Barr Jr.
Director
M. of M. A.
11 W. 53 St.
N.Y.C.

Wilson

LINKS HOTEL
THURLESTONE
S. DEVON

PHONE AND GRAMS:
THURLESTONE 4
THURLESTONE 97 (VISITORS)

F. W. Moore, F.C.A., Business Trustee
under will of J. BOYD deceased

13th August 1946

Dear Mr. Barr

I am sailing for New York any day between now and the 31st of August.

The American Consulate in London has very kindly thought fit to give me a top line immigration visa. This is just what I desired.

Mr. Joseph Winterbotham
Burlington, Vermont

AHB:mw

As yet, I have no Hotel reservation in New York, but, a permanent address for correspondence will be

CARE OF.
BARCLAYS. BANK. LIM.
120. BROADWAY.
NEW. YORK.

I wish to very sensitively request of you some time soon after my arrival, to meet you again, and for you to be my guest for dinner one day at our mutual desire. so, as well, I fervently desire your counsel and advice.

I feel sure you

Mr. Joseph Winterbotham
Burlington, Vermont

AHB:mw

LINKS HOTEL
THURLESTONE
S. DEVON

PHONE AND GRAMS:
THURLESTONE 4
THURLESTONE 97 (VISITORS)

F. W. Moore, F.C.A., Business Trustee
under will of J. BOYD deceased

afford the pleasure
I seek.
With the good
wishes always of an
sincerely yours,
Stanley Wilson
STANLEY WILSON

Alfred H. Barr Esq., Jr.
Director of Research
Museum of Modern Art
New York
U.S.A.

Mr. Joseph Winterbotham
Burlington, Vermont

AHB:mw

WINTERBOTHAM

July 7, 1947

Dear Jo:

It is a pleasure to introduce to you my friend Mr. Jose Gomez Sicre, the leading art critic of Cuba. He is going to lecture at Middlebury College, so that it is possible that he will be passing through Burlington, in which case I hope that he may have a chance to see your house and collection, providing that it is not too much trouble to you. Mr. Sicre speaks English very well and is very active in the Pan American Union. Among his other tasks are the Spanish edition of the Hyperion Books including translations of a text on El Greco and an original essay for the Degas volume.

For this and other reasons I shall be proud to have him see the best collection and to my mind the most beautiful house in Vermont.

I am suggesting to him that he phone you or write ahead after his plans are formed.

My best to you both.

Cordially,

Mr. Joseph Winterbotham
Burlington, Vermont

AHB:mw

WINTERBOTHAM (see Bowpus.)

June 26, 1947

Dear Jo:

I enclose some notes which my assistant, William Lieberman, has assembled on Franklin Simmons. Obviously he was an academic sculptor of some distinction, though I don't know his work. Apparently the longest article is in Sprague's Journal of Maine History.

I hope these notes may be of use to you.

Sincerely yours,

Mr. Joseph Winterbotham
Burlington, Vermont

AHB/ob
enclosure

THE MUSEUM OF MODERN ART

Date COPY

To:

Re:

From:

Franklin Simmons

Born Jaunary 11,1839, Webster Maine. Raised in Bath and Lewiston. Traced family back to Fortune(1621) and related to Delano family.

Educated in public Schools and Maine State Seminary (became Bates College in 1863).

Went to work in a counting room of a cotton mill, but already at 18 showed promise in "crayon work and cameo figures."

"The Newsboy" first sculpture to attract attention. Formerly owned by Bates College. Also portraits of President and Profs at Bowdoin.

Went to Washington, D.C. and became a success. Did portraits of Generals Grant, Sherman,Sheridan.

To Italy in 1867 and settled in Rome the next year. Twice decorated by King of Italy. Remained in Rome until death December 6 or 8,1913. Buried American cemetery with 2 wives.

Brunswick, Maine, statue of Governor Dunlap at Dunlap Memorial

Auburn, statue of Edward Little at Edward Little Institute

Lewiston, soldiers' monument

Providence, statue of Roger Williams (1877)

Washington, D.C., equestrian statue of General Logan in Iowa Circle (1901)

Portland, statue of Longfellow; War Memorial

Sources: (non material in MOMA)

NYPL * Augustine Simmons,"Franklin Simmons, the Sculptor," Sprague's Journal of Maine History, v.3,#1, May 1915, p.27-9 (longest and fullest, mentions Penelope

* Thieme Becker (short biography and bibl.)

* Lorado Taft, American Sculpture, 1905

* American Art Annual, 1914 (obituary)

Mr. Lieberman

JOSEPH WINTERBOTHAM
BURLINGTON, VERMONT

June 11, 1947

Bill
please rush
some info on
Simmons — G.

Mr. Alfred H. Barr, Jr.,
11 West 53d St.,
New York 19, N. Y.

My dear Alfred:

We have a figure of "Penelope" which has been in the University Library here for a great many years. It is of marble mounted on a rather expensive pedestal. The sculptor who did this work is Franklin Simmons, 1839-1913. Would you please let me know as much as you can about Mr. Simmons? My purpose in writing is that the Library perhaps will give this sculpture to the Fleming Museum and I am on the Museum committee here and naturally we are not looking for any great international work of art; we have a very good place to put it as a decorative object, but I hesitate to be a party to accepting this if the sculptor, Mr. Simmons' work is considered just trash.

Please be frank with regard to this matter, and there will be no one hurt. Perhaps you would come to Burlington and look it over!

With kindest personal regards,

Sincerely yours,

Joseph Winterbotham

Hilda Morley Welpe
(Mrs. Stefan Welpe)

WITH

FROM NEW YORK HERALD TRIBUNE:

CLINTON, N. Y., July 30, 1948 -- Resignation of Dr. Karl With as head of Hamilton College's art department was announced today by Thomas B. Rudd, president of the college. Dr. With will become director of the Modern Institute of Art at Beverly Hills, California. Until the rise of the Nazis, Dr. With was head of the Cologne Museum and Art School. He is the author of twenty books on art.

Wolpe

7 Charles Street
New York City, 14

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

February 26, 1952

My dear Mr. Barr:

Mr. Clement Greenberg has suggested that I extend an invitation to you to visit an exhibition of paintings by Mr. Max Bronstein, at the Passedoit Gallery, 127 East 57th Street, which opened yesterday. He also suggested that you be invited to a party which is being given in Mr. Bronstein's honor by Miss Zahara Schatz, 773 Lexington Avenue (top floor) (between 60th and 61st) this Friday evening. I hope very much that you can come and that if you are unable to come to the party you will make a point of seeing the paintings.

I am, most sincerely,

Hilda Morley Wolpe

(Mrs. Stefan Wolpe)

February 28, 1952

Dear Mrs. Wolpe:

Thank you for your letter and your kind invitation. I am sorry to say that I can't come to your party for Mr. Bronstein but shall try to come in to see his exhibition.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Stefan Wolpe
7 Charles Street
New York 14, N. Y.

AHB:mh

Woodruff

THE MUSEUM OF MODERN ART

Date February 21, 1952

To: Mr. Barr

Re:

From: Emily C. Woodruff

Cassinari gave me this book last summer at Antibes. In case you have not seen it I thought it might interest you to look at it.

ECW

The objects in the exhibition have been brought together by Mr. Henry Rox, instructor in sculpture at the Museum School. On the opening day at 4:00 in the afternoon he will give a gallery talk on the exhibition.

There will be no formal preview. Fellow[illegible] to have a num[illegible] our house next door, [illegible] for cocktails and an early supper. We hope that you can be with us and that you will send a reply soon to let us know.

Sincerely yours,

George L. Stout
Director

Mr. George L. Stout, Director
Worcester Art Museum
Worcester, Massachusetts

AHB/ob

PS Bring your wife if she can come.

WORCESTER

WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS, U.S.A.

February 5, 1948

February 7, 1948

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

Dear Alfred:

On the first of March the Museum will open an exhibition under the title, "Sculpture at the Crossroads." In it will be shown a number of contemporary works with the aim of indicating the trends that are now being followed. The objects in the exhibition have been brought together by Mr. Henry Rox, instructor in sculpture at the Museum School. On the opening day at 4:00 in the afternoon he will give a gallery talk on the exhibition.

There will be no formal preview. Following the talk we plan to have a number of people come to our house next door, where we will have for cocktails and an early supper. We hope that you can be with us and that you will send a reply soon to let us know.

Sincerely yours,

George L. Stout
Director

GLS:ml

Dear George:

Many thanks for your invitation. I wish I could come but am too far behind in my work here to make it.

Best wishes for the success of the show.

Sincerely yours,

Mr. George L. Stout, Director
Worcester Art Museum
Worcester, Massachusetts

AHB/ob

*PS Bring your wife if she can come.

RIGHT

WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS, U.S.A.

February 3, 1948

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

Dear Alfred:

On the fifteenth of this month the Museum will open an exhibition under the title, "Sculpture at the Crossroads." In it will be shown a number of contemporary works with the aim of indicating the trends that are now being followed. The objects in the exhibition have been brought together by Mr. Henry Rox, instructor in sculpture at the Museum School. On the opening day at 4:00 in the afternoon he will give a gallery talk on the exhibition.

There will be no formal preview. Following Mr. Rox's talk we plan to have a number of persons at our house next door, 3 Tuckerman Street, for cocktails and an early supper. We hope that you* can be with us and that you will send a reply soon to let us know.

Sincerely yours,

George.

George L. Stout
Director

GLS:ml

*P.S. And your wife if she can come.

WRIGHT

July 9, 1948

August 5, 1948

Mr. Alfred H. Barr, Jr.
Museum of Modern Art

Dear Mr. Barr:

Last year Miss Iris Barry showed a group of my paintings to you. I was told your remarks were favorable.

I write here to ask permission to use your name as a reference in my applications for a Louis Comfort Tiffany Foundation Scholarship and a John Simon Guggenheim Memorial Fellowship.

Yours truly,

Charles Clifford Wright

Charles Clifford Wright
YADDO
Saratoga Springs, N.Y.

Dear Mr. Wright:

I am afraid I couldn't write to Tiffany Foundation or the Guggenheim in your behalf, since I don't really know your work well enough. I regret this.

Sincerely,

Mr. Charles Clifford Wright
YADDO
Saratoga Springs, N. Y.

AHB/ob

July 9, 1948

Mr. Alfred H. Barr, Jr.
Museum of Modern Art

Dear Mr. Barr:

Last year Miss Iris Barry showed a group of my paintings to you. I was told your remarks were favorable.

I write here to ask permission to use your name as a reference on my applications for a Louis Comfort Tiffany Foundation Scholarship and a John Simon Guggenheim Memorial Fellowship.

Yours truly,

Charles Clifford Wright

Charles Clifford Wright
YADDO
Saratoga Springs, N.Y.

July 9, 1948

Dear Clifford:

Your letter to Mr. Barr arrived this morning. However, Mr. Barr is in Europe at present and will not be back until the end of July. I hope you can wait until then.

I hope you are having an interesting time at Yaddo. Good luck to you in your applications for a Guggenheim or Tiffany fellowship.

Best,

Secretary to Mr. Barr

Mr. Charles Clifford Wright
YADDO
Saratoga Springs, New York

mc

To Alfred Barr and his work -

F. L. W.

FRIENDS
-1945

FOUR O

F.L Wright

TALIESIN

LOVE IS THE VIRTUE OF THE HEART

SINCERITY IS THE VIRTUE OF THE MIND

DETERMINATION IS THE VIRTUE OF THE WILL

COURAGE IS THE VIRTUE OF THE SPIRIT

TO OUR FRIENDS
1944–1945

THE FOUR ORGANIC COMMANDMENTS