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	A H B	I. A. 288

Collection cc: Mr. d'Harnoncourt
Miss D Miller

MACKENZIE WATERS: ARCHITECT
83 BEDFORD ROAD, TORONTO.

Canadian Nat'l Exhibs, WATERS

December 31, 1952.

March 6, 1953

Dear Mr. Waters:
Mr. d'Harnoncourt, Director,
Museum of Modern Art,

Thank you very much for your letter concerning the annual Canadian National Exhibitions, which Mr. d'Harnoncourt has passed on to this department.

Dear Mr. D'Harnoncourt:

If you should again set up your own organization, we would be very happy to make loans, as we have in the past, whenever we have available the material which you wish. Requests for loans should be addressed to Mr. Alfred H. Barr, Jr., Director of the Museum Collections, or to Miss Dorothy Miller, Curator of the Museum Collections.

Within the grounds, it supports an Art Gallery of classical design, constructed of brick, stone, steel and concrete. It has five galleries capable of hanging 120 comparatively large paintings in a gracious manner.

Sincerely,

Secretary of the Museum Collections

A Fine Arts Committee composed of the writer, who is a director of the Exhibition, is chairman; Mr. Mackenzie Waters is chairman; F.C. Rolph, also a director; Chairman, Fine Arts Committee well-known painters: Canadian National Exhibition, O.S.A., head of the College 83 Bedford Road, Toronto, Ontario, Canada; leave Horne, R.C.A., O.S.A.; Carl Nicholas Hornyansky, A.R.C.A., O.S.A. and Blair Laing, of Laing Galleries. This LH/t committee sets the policy for the yearly show and since 1947, up till when we had a permanent curator, the Art Gallery of Toronto has acted as our agent in procuring and assembling the show.

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Collection
M A C K E N Z I E W A T E R S : A R C H I T E C T
8 3 B E D F O R D R O A D , T O R O N T O , O N T A R I O

December 31, 1952.

Mr. Rene D'Harnoncourt, Director,
Museum of Modern Art,
11 West 23rd Street,
New York, N.Y.

Dear Mr. D'Harnoncourt:

The Canadian National Exhibition, which operates the last week in August and first week of September, is the greatest annual exhibition in the world and nearly three million people attend this show.

Within the grounds, it supports an Art Gallery of classical design, constructed of brick, stone, steel and concrete. It has five galleries capable of hanging 120 comparatively large paintings in a gracious manner.

A Fine Arts Committee composed of the writer, who is a director of the Exhibition, is chairman; the vice-chairman is F.G.Rolph, also a director; and in addition, four well-known painters: L.A.C.Panton, R.C.A., O.S.A., head of the College of Art; Cleeve Horne, R.C.A., O.S.A.; Carl schaefer, A.R.C.A.; Nicholas Hornyansky, A.R.C.A., O.S.A. and Blair Laing, of Laing Galleries. This committee sets the policy for the yearly show and since 1947, up till when we had a permanent curator, the Art Gallery of Toronto has acted as our agent in procuring and assembling the show.

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MACKENZIE WATERS : ARCHITECT
83 BEDFORD ROAD, TORONTO, ONTARIO

- 2 -

To: Mr. Rene D'Harnoncourt

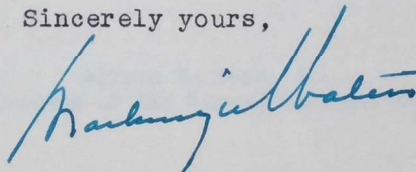
From the moment the pictures are in transit, during their showing and their return to the owners, they are adequately insured and under twenty-four hour guard.

The purpose of this letter is to inquire, if we again set up our own organization, it would be possible to act as an agency and to borrow from you, from time to time, subjects for this show.

We are anxious to put on an intelligent, well-balanced display, and each year we strive to have some feature that will naturally attract the public.

As time is getting short to make our arrangements for 1953, I would deem it a great favour if I might hear from you at your earliest convenience.

Sincerely yours,



Mackenzie Waters,
Chairman, Fine Arts Committee
Canadian National Exhibition

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 10, 1954

Dear Mr. Waldhorn:

I fear our staff has been too busily occupied with plans for our 25th Anniversary to answer your question of July 1st addressed to Mr. d'Harnoncourt. I have asked a couple of my colleagues to put down some words and have added several of my own. Here they are:

- | | |
|----------------------------|-----------------------|
| cubist (-ism) | plastic |
| surrealist (-ism) | Fauve |
| expressionist (-ism) | distortion |
| classic (-ist,-ism) | content |
| romantic (-ist,-ism) | form |
| functional (-ist,-ism) | constructivist (-ism) |
| abstract (-ionist,-ionism) | futurism (-ist) |
| module | primitive (-ism) |
| formalism (-ist) | collage |

There are a good many other words used in phrases which would perhaps be more valuable than those listed. Such are "socialist-realism" and "modern-primitive".

Sincerely,

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

Mr. Arthur Waldhorn
 The City College
 Department of English
 17 Lexington Avenue
 New York 10, New York

AHB:ma

The City College

DEPARTMENT OF ENGLISH

DEPARTMENT OF ENGLISH

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DM

NATIONAL GALLERY OF ART
Washington 25, D. C.

December 14, 1954
December 20, 1954

The City College
SCHOOL OF BUSINESS AND CIVIC ADMINISTRATION
17 LEXINGTON AVENUE
NEW YORK 10, N. Y.

DEPARTMENT OF ENGLISH

June 1, 1954

Dear Mr. d'Harnoncourt:

As co-authors of a book aimed towards improving vocabulary, we are attempting to determine those words most essential for meaningful communication about the central pursuits of our time. We hope therefore that you, an outstanding authority, will send us your list of twenty words needed for a minimum understanding of contemporary art and architecture.

Very truly yours,

Arthur Waldhorn

Arthur Waldhorn
Arthur Zeiger

Alfred H. Barr, Jr.

Mr. John Walker, Chief Curator
National Gallery of Art
Constitution Avenue at 6th Street, N. W.
Washington 25, D. C.

AHB:ma

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D M

NATIONAL GALLERY OF ART
Washington 25, D. C.

December 14, 1954
December 20, 1954

Dear John:

I want to thank you for the gift of several pints of Dr. Feller's new picture varnish, 27H, which were made available for use on some of our paintings. Its appearance on the paintings is most satisfactory, especially since by varying the method of application we have been able to control the amount of gloss, and achieve exactly the kind of surface each individual painting requires.

Although I am not a chemist, our conservators assure us that this varnish is superior to those made with natural resins, in that it does not discolor, is less brittle and can be more easily removed should occasion for its removal ever arise. I hope, in view of its aesthetic and physical characteristics, that in the near future this varnish will be made generally available.

I understand that previous to Dr. Fuller's research and synthesis of 27H, no varnish combining all its qualities was available. My congratulations to all those responsible on the notable accomplishment of Dr. Feller in producing such a valuable surface coating for our museum paintings and for the art world in general.

I sincerely hope that it will be possible for Dr. Feller to continue his researches for the general improvement of other materials and techniques in the treatment and preservation of our art treasures, since I understand he is the only person in this country at present whose sole function is research of this nature.

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

Sincerely,

Alfred H. Barr, Jr.

Mr. John Walker, Chief Curator
National Gallery of Art
Constitution Avenue at 6th Street, N. W.
Washington 25, D. C.

ARB:na

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cc: D. Miller

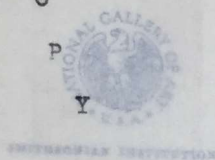
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P

Y

NATIONAL GALLERY OF ART
Washington 25, D. C.



NATIONAL GALLERY OF ART
WASHINGTON 25, D. C.

December 20, 1954

December 20, 1954.

Dear Alfred:

I was delighted to receive your letter of December 14 about the new varnish developed at the Mellon Institute. It is most enheartening to know how successfully it has been used at the Museum of Modern Art and I appreciate your taking the trouble to write me. I hope the program will be continued, and your letter will certainly be most helpful.

As ever,

JOHN WALKER
Chief Curator

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

New York

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SMITHSONIAN INSTITUTION

NATIONAL GALLERY OF ART

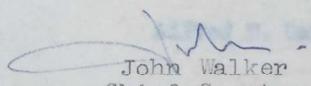
WASHINGTON 25, D. C.

December 20, 1954.

Dear Alfred:

I was delighted to receive your letter of December 14, about the new varnish developed at the Mellon Institute. It is most enheartening to know how successfully it has been used at the Museum of Modern Art and I appreciate your taking the trouble to write me. I hope the program will be continued, and your letter will certainly be most helpful.

As ever,


John Walker
Chief Curator

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

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cc: D. Miller

Walker



NATIONAL GALLERY OF ART

WASHINGTON 25, D. C.

October 4, 1954

Dear John:

September 27, 1954.

Yes, of course, you may use my translation of the letter from Corot to Daumier for your 19th century captions. I am in a pre-exhibition frenzy myself, and so -

Regards,

Alfred H. Barr, Jr.

With best regards,

Mr. John Walker
Chief Curator
National Gallery of Art
Washington 25, D. C.

As ever,

AHB:ma

John Walker
John Walker
Chief Curator

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

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SMITHSONIAN INSTITUTION

NATIONAL GALLERY OF ART

WASHINGTON 25, D. C.


September 27, 1954.

Dear Alfred:

I am doing some captions for 19th century paintings and in connection with our Daumier "Advice to a Young Artist", I would like to quote the letter from Corot to Daumier which you printed in your Corot-Daumier catalogue of 1930, page 21. May I use your translation? As you may remember, our Daumier once belonged to Corot and therefore the letter throws an interesting light on the picture.

With best regards,

As ever,


John Walker
Chief Curator

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

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Wallace

May 14, 1953

Dear Professor Megrew:

Mr. Frank Wallace has asked me to write you a letter recommending him as a teacher. I am very glad to do so.

to ~~followed his painting with considerable interest~~ ^{*the development of his art*} I have known Mr. Wallace for 20 years and have *had the opportunity* has spent his summers for many years near our own place in Northern Vermont. I like him very much personally, although his modesty ~~has~~ ^{*perhaps*} handicapped his career both as a painter and as a teacher.

may have somewhat

a competent and sincere
He is ~~not~~ a great painter and is ~~possibly some~~ ^{*born*} ~~more~~ talented as a graphic artist, particularly in *his excellent* ~~the field of the color woodcuts~~. His painting is disciplined, based on natural observation but with considerable knowledge of both modern painting and the classic masters.

to his *one of which was purchased for the Museum Print Room.*
As ~~a~~ ^{*to his*} teacher, I have mainly the evidence of my daughter who, as a child of 10 or 12, worked with him several summers. She liked him and I think learned a good deal. I know nothing about his teaching record elsewhere.

O.K. for blank
AHB

Sincerely yours,

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

Professor Alden F. Megrew
Head of the Art Department
University of Colorado
Boulder, Colorado

AHB:et

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WALLACE

CORNELL UNIVERSITY

COLLEGE OF ARCHITECTURE

ITHACA, NEW YORK

July 2, 1953

Dept. of Painting
and Sculpture

Dear Mr. Hartell:

June 18, 1953

In answer to your letter of July 18 about Frank K. Wallace, may I say that I have known Mr. Wallace for twenty years and have followed his painting with considerable interest since he has spent his summers for many years near our own place in Northern Vermont. I like him very much personally, although his modesty has perhaps handicapped his career both as a painter and as a teacher.

Since I know you personally, may I add that I think that Wallace has a great sweetness and simplicity of personality. I do not think he projects himself very well, but for certain kinds of young people I suspect that he would be an effective teacher.

Sincerely yours,

Alfred H. Barr, Jr.

Mr. John Hartell
Department of Painting and Sculpture
Cornell University
Ithaca, New York

AHB:lh

Alfred H. Barr, Jr.
Chairman

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CORNELL UNIVERSITY

COLLEGE OF ARCHITECTURE

ITHACA, NEW YORK

Dept. of Painting
and Sculpture

June 18, 1953

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

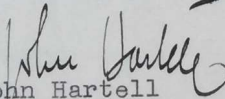
Dear Mr. Barr:

Mr. Frank K. Wallace is under consideration for a temporary post as instructor in painting in this Department, and I wonder if you could give us an opinion as to his personal qualifications and capacities as a teacher.

Mr. Wallace has given us your name, and though it is late and it seems highly possible that you are already off to Europe, we would appreciate a short statement from you.

I send, also, best personal regards.

Sincerely yours,


John Hartell
Chairman

JAH:bw

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WALLACE

May 14, 1953

May 13, 1953

Dear Professor Megrew:

Mr. Frank Wallace has asked me to write you a letter in your behalf to Professor Megrew. I am very glad to do so.

Forgive my not answering your letter before this. I have known Mr. Wallace for 20 years and have spent his summers for many years near our own place in your behalf to Professor Megrew. I have known him personally, although his modesty has perhaps handicapped his career both as a painter and as a teacher. Sincerely,

He is not a great painter and is possibly somewhat more talented as a graphic artist, particularly in the field of the color woodcut. His painting is disciplined, based on natural observation but with considerable knowledge of both modern painting and the classic masters.

Mr. Frank Wallace is I have mainly the evidence of my 26 Clinton Street New York City. He liked him and I think learned a good deal. I know nothing about his teaching record. AHB:et.

Sincerely yours,

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

Professor Alden F. Megrew
Head of the Art Department
University of Colorado
Boulder, Colorado

AHB:et

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Frank Wallace
 26 Clinton St.
 New York City
 April 20, 1953

Dear Mr. Barr,

I wonder if you would
 mind writing a letter of recommendation
 for me
 May 14, 1953

Dear Professor Megrew:

Mr. Frank Wallace has asked me to write you a letter recommending him as a teacher. I am very glad to do so.

I have known Mr. Wallace for 20 years and have followed his painting with considerable interest since he has spent his summers for many years near our own place in Northern Vermont. I like him very much personally, although his modesty has perhaps handicapped his career both as a painter and as a teacher.

He is not a great painter and is possibly somewhat more talented as a graphic artist, particularly in the field of the color woodcut. His painting is disciplined, based on natural observation but with considerable knowledge of both modern painting and the classic masters.

As a teacher I have mainly the evidence of my daughter who, as a child of 10 or 12, worked with him several summers. She liked him and I think learned a good deal. I know nothing about his teaching record elsewhere.

Sincerely yours,

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

Professor Alden F. Megrew
 Head of the Art Department
 University of Colorado
 Boulder, Colorado

AHB:et

Hand Art Dept
teaching
like this
beginning
of your
with recommendations, please, let me know.
I recently showed Mr. Sweeney
some new non-objective painting, and
he seemed to like it.
I will meet this summer.
Sincerely yours,
Frank Wallace

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Frank Wallace
26 Clinton St.
New York City
April 20, 1953

Dear Mr. Barr,

I wonder if you would
mind writing a letter of recommendation
for me to:

Alden F. Megrew
Head Art Dept.

University of Colorado
Boulder, Colorado

It is only for a year position teaching
beginning painting. I think I would like this.
If you don't want me to bother you
with recommendations, please let me know.

I recently showed Mr. Sweeney
some new non-objective paintings, and
he seemed to like me.

I hope we will meet this summer.

Sincerely yours,

Frank Wallace

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"Non-objectivism" is a word very rarely used in
the Museum of Modern Art but it is true

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CARNEGIE INSTITUTE
 DEPARTMENT OF FINE ARTS
 4400 FORBES STREET
 PITTSBURGH 13, PENNSYLVANIA
 M.Ayflower 1-7300

*Washbu
 Warsaw
 see file*

GORDON BAILEY WASHBURN
 DIRECTOR
 LEON ANTHONY ARKUS
 ASSISTANT DIRECTOR

January 7, 1954

June 3, 1953

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

Dear Mr. Warsaw:
 I greatly appreciate your sending me your letter of May 27th concerning "Reality" and your relation to that group.

What you write is thoughtful and really very helpful and useful to me in understanding both your position and that of other similarly minded artists.

I think you should realize - perhaps already do - that most of the abstract expressionist painters that I know of have never been satisfied with abstraction as a goal. Some of them have, in fact, already turned away from it - de Kooning for instance. Others, such as Pollock, have temporarily done so. Other young artists, whose names you may not even know, such as de Nero, Hartigan, Rivers and others, have emerged from abstraction to figure painting - sometimes with great difficulty.

Sincerely yours,

Laura Diskin

Laura Diskin
 Secretary to the Director

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

Mr. Howard Warsaw
 c/o Frank Perls Gallery
 350 North Camden Drive
 Beverly Hills, California

AHB:set

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Washburn

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES STREET
PITTSBURGH 13, PENNSYLVANIA
Mayflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

January 7, 1954

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

Dear Mr. Barr:

Mr. Washburn has just left for Europe to collect paintings for the 1955 Pittsburgh International, but he has asked me to send you his warmest thanks for the care you have taken in writing him about sculptor suggestions for Dr. Parran's building. A copy of your letter has gone to Dr. Parran, and the whole thing will be followed up rapidly with a decision. We will, of course, keep you in touch with what occurs.

Sincerely yours,

Laura Diskin

Laura Diskin
Secretary to the Director

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Washburn
Washburn

FILE COPY

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

CC: Mr. Ritchie
Miss Dorothy Miller

October 10, 1952

GORDON BAILEY WASHBURN
DIRECTOR

September 9, 1952

Mr. Alfred H. Barr, Jr.
Director, Museum Collections
Dear Gordon: FINE ART
11 W. 53rd Street

New York 19, NY
Thank you for your letter about Jean Bazaine. I would have answered it immediately had I been able to think of some definite suggestion that I could make. I agree with you, Bazaine is a very good artist and a highly intelligent man. Yet, he is rather little known in this country, so little in fact that I would doubt if he would draw a public audience of that students would be greatly interested in hearing him talk. We have had a good deal of experience from time to time with foreign lecturers. Even in organizing their tours we find that unless the man is really world famous the lectures or "conferences" are likely to be embarrassing all around because of small attendance. In any case I am afraid that most of the institutions that might want to hear him in seminars would not be able to pay him enough to make it worth his while.

As to the possibility of his talking here, I shall consult Andrew Ritchie and let you know. My guess is that we could not arrange to have him at the Museum, partly for the reasons given above and partly because we have already completed a rather heavy schedule for the winter.

W:LD I am sorry to write you such a discouraging note.

Sincerely,

Alfred H. Barr, Jr.

Mr. Gordon B. Washburn
Director
Carnegie Institute
Department of Fine Arts
4400 Forbes Street
Pittsburgh 13, Pennsylvania

AHB:mh

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washburn

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH PENNSYLVANIA

GORDON BAILEY WASHBURN
DIRECTOR

September 9, 1953

Mr. Alfred H. Barr, Jr.
Director, Museum Collections
MUSEUM OF MODERN ART
11 W. 53rd Street
New York 19, New York

Dear Alfred:

Thanks so much for your postcard just received.

I plan to be in New York next week, and will be free on the sixteenth and eighteenth. If I may, I will come in to see you and to see the Art Nouveau objects. I no longer need any furniture, but would be interested in glass, silver, or pottery. I need only a very small amount.

If you are not there, I will ask for Philip Johnson who will no doubt put me in touch with Miss Greta Daniel.

With warmest regards,

Sincerely yours,

Sorden

W:LD

Director

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COPY

cc

Washburn

JOHN PRICE BELL

August 3, 1953

VICE PRESIDENT
 WEBB & KNAPP, INC.
 383 MADISON AVENUE, NEW YORK
 PLAZA 9-7800

NEW YORK 17, N. Y.

To: Mr. Gordon B. Washburn
 Director
 Department of Fine Arts
 Carnegie Institute
 Pittsburgh, Pa.

Dear Sir:

Much has been said about the housing situation in New York, but in all the discussion so far has taken on the problem of the creative artist and where he shall live and work. Buildings containing studios have been built here and there, but they have not been successful. May 27, 1953

Dear Gordon:

Edgar Kaufmann has passed on to me

your letter about the rocking chairs. These sound

to be Charles I. Baldwin, Jr.
 1035 Fourth Avenue
 New York 16, NY

*Original
Drexler*

Dear Mr. Baldwin:

Drexler, the Curator of Architecture and Design, to

thank you very much for your note and enclosure of May 20th addressed to Mr. Drexler. I have photostat some of the Thonet bent wood 19th century

rockers and see if we can't identify the chairs before you or even make any particularly wise comment. My suggestion would be that you let us put you to the trouble and ourselves to the expense of investigation and to individuals interested in artists in order to get your idea of having them shipped. You should hear from him, something might grow out of it.

shortly.

It may well be, I may say, that this is not the right approach. Artists are independent persons. Many thanks to you for your thoughtful-ness. In addition, to being brought together in a kind of cooperative living-ness.

Thank you for bringing this idea to our attention.

Sincerely yours,
Sincerely,

John Price Bell
 Alfred H. Barr, Jr.
 Director of the Museum Collections

cc: Alfred H. Barr, Jr.

Mr. Gordon B. Washburn,
 Director
 Department of Fine Arts
 Carnegie Institute
 Pittsburgh, Pennsylvania

AHB:ma

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COPY

Washburn

cc: E. Kaufmann
A. Drexler
P. Miller

January 3, 1953

Webb & Knapp

August 3, 1953

To the Editor
New York Times
New York, NY

WEBB & KNAPP, INC.
383 MADISON AVENUE
NEW YORK 17, N. Y.

Dear Sir:

Much has been said about the housing situation in New York, but in all the discussion no one has taken up the problem of the creative artist and where he shall live and work. Dear Gordon:
Edgar Kaufmann has passed on to me

your letter about the rocking chairs. These sound like Charles L. Baldwin, Jr.

1035 Fourth Avenue
New York 15, NY

ward to have them photographed, I am asking Arthur Drexler, the Curator of Architecture and Design, to

Thank you very much for your note and enclosure of May 20th addressed to Mr. Sachs photostat some of the Thonet bent wood 19th century

this is not rockers and see if we can't identify the chairs before they or even make any particularly wise comment. My suggestion would be that you

we put you to the trouble and ourselves to the expense of having them shipped. You should hear from him

shortly.

In any case, I may say, that this is not the right approach. Artists are independent persons. Many thanks to you for your thoughtful- ness.

ness. Thank you for bringing this idea to our attention.

Sincerely yours,

Sincerely,

John Price Ball

Alfred H. Barr, Jr.

Director of the Museum Collections

cc: Alfred H. Barr, Jr.

Mr. Gordon B. Washburn,
Director

Department of Fine Arts
Carnegie Institute

Pittsburgh, Pennsylvania

AHB:ma

Original
Drexler

P
Y

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Webb + Knapp

January 5, 1954

WEBB & KNAPP, INC.

383 MADISON AVENUE

NEW YORK 17, N. Y.

To the Editor
New York Times
New York, NY

Dear Sir:

May 25, 1954

Much has been said about the housing situation in New York, but in all the discussion no one has taken up the problem of the creative artist and where he shall live and work in the newer suburbs of things. Buildings containing studios have been built out the city because they are not economical. And not compatible to artists and writers or being developed cooperative dwelling places for non-artists. Greenwich Village, for a long time one of the creative centers of the world, is being stripped of its character.

Charles L. Baldwin, Jr.
386 Fourth Avenue
New York 16, NY

Dear Mr. Baldwin:

C
O
P
Y

Thank you very much for your note and enclosure of May 20th addressed to Mr. Zeckendorf.

This is not the sort of thing to which anyone can find a right solution or even make any particularly wise comment. My suggestion would be that you forward copies of your Times letter to numerous real estate organizations and to individuals interested in artists in order to get your idea before as many minds as possible. In that way, perhaps, something might grow out of it.

It may well be, I may say, that this is not the right approach. Artists are independent persons and may not take kindly, no matter how good ones intentions, to being brought together in a kind of cooperative living.

Thank you for bringing this idea to our attention. It is a question of art whether on canvas or the printed page or in any other medium. This should be a place where artists may not only work but also enjoy living and exchanging ideas with their contemporaries. It should be a part of the city out of which will come a healthy flow of work to show that, as a people, we are capable of supporting art where it is born.

Sincerely,

John Price Bell
Vice President

JFB:ef
cc: Alfred H. Barr, Jr.

C.L. Baldwin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C O P Y

January 5, 1954

To the Editor
New York Times
New York, NY

Dear Sir:

Much has been said about the housing situation in New York, but in all the discussion no one has taken up the problem of the creative artist and where he shall live and work in the newer scheme of things. Buildings containing studios have been torn down throughout the city because they are not economical. And neighborhoods once compatible to artists and writers are being developed commercially or made into dwelling places for non-artists. Greenwich Village, for a long time one of the creative centers of the world, is being stripped of its character.

Men and women who create art, a highly important element in the life and scheme of any city, country or civilization, do not thrive in the institutional air of great housing developments.

We are doing little more than nothing at the present time to make certain that a living art will flourish. We seem only to care about the museum and the library where the pictures and books of the few who struggle through and the many who have died may be displayed at a safe distance from their origins.

I propose that the City Planning Commission do something about this in cooperation with other persons or groups who are interested. I suggest that among the projects going up all over the place some room should be left for an art center which, this time does not signify only a museum or a set of galleries and classrooms but a good place for living, with structures containing studios and workrooms and with the kind of surroundings that are conducive to the creation of art whether on canvas or the printed page or in any other medium. This should be a place where artists may not only work but also eat, sleep and enjoy living and exchanging ideas with their contemporaries. It should be a part of the city out of which will come a healthy flow of work to show that, as a people, we are capable of supporting art where it is born.

C.L. Baldwin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: A. H. Barr
E. Kaufmann

webster

January 14, 1954

Dear Mr. Webster:

Mr. Edgar Kaufmann and I have read with interest the manuscript on The Poster Movement and Art Nouveau by Robert Koch. In general we find the author's ideas somewhat convincing and this by virtue also of his sympathy with his thesis. However, we feel that in the body of his article he has just scratched the surface in justifying the position he takes. On the other hand, much information of substance is contained in his notes, and these enlarged by additional research and incorporated into the text would add weight to the thesis and considerable interest to the article.

We also feel that there are certain statements, as for example the second paragraph on page 1, "The poster movement began in France." et cetera, which seem a little far fetched - in this case in the relation between commercial posters and collection.

The writer had talked to Mr. Koch before seeing the manuscript, and she feels that he is imminently capable of completing it with a little broader interpretation of his subject.

I do hope that the foregoing is of some use to you, even at this late date, and I regret very much the delay in returning the enclosed manuscript to you.

Sincerely yours,

Mildred Constantine
Secretary to Mr. Barr

Mr. J. Carson Webster
Northwestern University
The College of Liberal Arts
Evanston, Illinois
Associate Curator of Graphic Design

MC:ma

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: M. Constantine

THE MUSEUM OF MODERN ART

Date January 5, 1953
January 7, 1954

To: Mildred Constantine
From: Marie Alexander

Re: Koch manuscript

Dear Mr. Webster:

Dear Miss Constantine
Mr. Koch's manuscript, "The Poster Movement and Art Nouveau", is now being read by Miss Mildred Constantine. She tells me that she expects to return it to me with her comments by the beginning of next week, and I will mail it out to you as soon as it comes in.

Mr. Kaufmann is out of town, and I am therefore writing to you to see whether you ever received the manuscript, and if you have it, whether you could give it to me as soon as possible so that I may mail it to Mr. Webster. I believe he wishes to publish it.

I understand that you are very busy and I hate to trouble you about this, but the manuscript is long overdue. If you have not had a chance to read it, perhaps you can give me an idea of when you will be able to return it.

Sincerely yours,

Marie Alexander
Secretary to Mr. Barr

Mr. J. Carson Webster
Northwestern University
The College of Liberal Arts
Evanston, Illinois

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NORTHWESTERN UNIVERSITY
EVANSTON, ILLINOIS

THE MUSEUM OF MODERN ART

Date January 5, 1953

THE COLLEGE OF LIBERAL ARTS

December 30, 1953.

To: Mildred Constantine

Re: Koch manuscript

From: Marie Alexander

Dear Mr. Barr,

I wonder if you can give me an idea as to
return the Ms by "Robert Koch," "The Poster Move-
ment and Art Nouveau," which I sent to you for advice as
Mr. Barr has had a letter from J. Carson Webster of Northwestern
University about the Robert Koch, "The Poster Movement and Art Nouveau", t.
manuscript which was sent to Edgar Kaufmann and was to be passed on by a
decision on it whenever we can give it to him.
him to you for comment. All this occurred last August.

Mr. Kaufmann is out of town, and I am therefore writing to you to
see whether you ever received the manuscript, and if you have it,
whether you could give it to me as soon as possible so that I may mail it
to Mr. Webster. I believe he wishes to publish it.

I understand that you are very busy and I hate to trouble you about
this, but the manuscript is long overdue. If you have not had a chance to
read it, perhaps you can give me an idea of when you will be able to return
it.

Sincerely yours,



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NORTHWESTERN UNIVERSITY
EVANSTON, ILLINOIS

THE COLLEGE OF LIBERAL ARTS

December 29, 1953.

Dear Mr. Barr,

I wonder if you can give me an idea as to when you can return the Ms by "Robert Koch," "The Poster Movement and Art Nouveau," which I sent to you for advice as to publication. You wrote me on August 8 that you wanted to have two of your colleagues, Edgar Kaufman, Jr., and Mildred Constantine, look it over before you returned it.

The author would of course like to have a decision on it whenever we can give it to him.

Faithfully yours,

J. Carson Webster
J. Carson Webster.

check



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Webster

NORTHWESTERN UNIVERSITY
EVANSTON, ILLINOIS

THE COLLEGE OF LIBERAL ARTS

August 3, 1953.

December 31, 1953

Dear Mr. Barr,

Your letter of July 15 apparently arrived here just after I had left town for a few weeks. I am very glad you can look over the Ms on Paster Art and Art Nouveau, which I enclose herewith.

Thank you for your letter of December 29 to Mr. Barr. He is at present in Europe and will return to New York about the middle of January and your letter will be brought to his attention then. I usually tell readers that I do not think there are no faults in a Ms. Rather, I look for a general opinion as to whether there is reasonable justification for the material taken in the Ms and whether or not it is merely a going over of what has already been published. If a reader wishes to make any suggestions for improvement, that is very helpful both to the author and me.

Sincerely,

You may, of course, show the Ms. to others as you suggest. Perhaps it might be well simply to remind them, in doing so, that we are **Betsy Jones, Acting Secretary** confidential. **The Museum Collections**

I am afraid this will now find you out of the city. Whenever you can get to it and let me have it back, I shall be glad to have it, since, as I told you, we are **at the moment.**

Mr. J. Carson Webster
The College of Liberal Arts
Northwestern University
Evanston, Illinois

Faithfully yours,

J. Carson Webster
J. Carson Webster.

BJ:b

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Webster

NORTHWESTERN UNIVERSITY
EVANSTON, ILLINOIS

THE COLLEGE OF LIBERAL ARTS

August 8, 1953.

Dear Mr. Barr,

Your letter of July 15 apparently arrived here just after I had left town for a few weeks. I am very glad you can look over the Ms on ~~Poster~~ Art and Art Nouveau, which I enclose herewith.

I usually tell readers that I do not think the reader is expected to guarantee that there are no faults in a Ms. Rather, I look for a general opinion as to whether there is reasonable justification for the position taken in the Ms and whether or not it is merely a going over of what has already been published. If a reader wishes to make any suggestions for improvement, that is very helpful both to the author and me.

You may, of course, show the Ms. to others as you suggest. Perhaps it might be well simply to remind them, in doing so, that we keep the names of readers confidential.

I am afraid this will now find you out of the city. Whenever you can get to it and let me have it back, I shall be glad to have it, since, as I told you, we are rather short on Mss. at the moment.

Faithfully yours,

J. Carson Webster
J. Carson Webster.



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cc: E. Kaufmann
M. Constantine

Webster

THE MUSEUM OF MODERN ART

Date August 13, 1953

To: Mildred Constantine
From: Alfred Barr

Re: August 13, 1953 Koch

Dear Mr. Webster:

Dear Connie: Thanks for your letter of August 8 enclosing Robert Koch's article on The Poster Movement and Art Movement and Nouveau. I have found it interesting, but I really know a good deal less about the subject than two colleagues here, Edgar Kaufmann, Jr., and Miss Mildred Constantine. I am taking the liberty of asking them to go through it and to write down some notes which I shall forward to you.

Koch has a rather strong taste of the poster influence. Take good care of the article, please, and return it to Miss Alexander.

Sincerely yours,
Alfred H. Barr, Jr.

Mr. J. Carson Webster
Northwestern University
The College of Liberal Arts
Evanston, Illinois

AHB:ma

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Webster

THE MUSEUM OF MODERN ART

Date August 13, 1953

To: Mildred Constantine
From: Alfred Barr

Re: Article by Robert Koch
Your article attached

Dear Connie:

I have sent on to Edgar the article on the Poster Movement and Art Nouveau by Robert Koch which Carson Webster, the Editor of the Art Bulletin has asked me to read.

As soon as he is through with it, I have asked him to send it on to you in case you have time to read it and perhaps pass on your opinion to Professor Webster whose letter is attached to the article.

Koch has a rather strong thesis about the importance of the poster influence. Take good care of the article, please, and return it to Miss Alexander.

Many thanks,

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Webster

THE MUSEUM OF MODERN ART

Date August 13, 1953

To: Edgar Kaufmann, Jr.
From: Alfred Barr

July 15, 1953
Re: Koch article attached

Dear Mr. Edgar:

Dear Mr. Webster: writing you as a member of the Editorial Board of the Bulletin, I would be willing to look over Robert Koch's article. Here is Robert Koch's article on the Poster Movement and Art Nouveau which Carson Webster, the Editor of the Art Bulletin has forwarded to me for an opinion. It does seem quite an interesting thesis.

As I know much less about the period than you, I wonder if you would take the time to read it and perhaps write your opinion to Webster. As Editor, he would not anyway hold the readers responsible for any errors of detail, but he would, I know, value your general opinion. Carson Webster
Department of Art
College of Arts and Sciences
Northwestern University
Evanston, Illinois

Mildred Constantine?

Many thanks,

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NORTHWESTERN UNIVERSITY
EVANSTON, ILLINOIS

Webster

July 15, 1953

THE COLLEGE OF LIBERAL ARTS
Dept. of Art

June 30, 1953.

Dear Mr. Barr,

Dear Mr. Webster: I am writing you as a member of the Editorial Board of the Bulletin to ask if you can act as reader for a Ms. by Robert Kook. Yes, I would be willing to look over Robert Kook's Art Nouveau.

article on The Poster Movement and Art Nouveau. Please send

This Ms. consists of 8 pages of text, type-written. Perhaps I can also show it to William Lieberman, our Curator of Prints, and Mildred Constantine, Curator of Posters. I believe it would therefore not take a great deal of your time. As Curator of Prints, and Mildred Constantine, Curator of Posters, I guarantee everything in a Ms., but merely to give an opinion as to whether there is anything obvious that forbids publication. Sincerely yours,

Hoping you can do this,

Alfred H. Barr, Jr. Partially yours,

J. Carson Webster
J. Carson Webster.

Mr. J. Carson Webster
Department of Art
College of Liberal Arts
Northwestern University
Evanston, Illinois

P.S. I have no other articles at the moment. If you know of any good ones ready for publication, please let me know or encourage the authors to send them in. -JCW

AHB:ms

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NORTHWESTERN UNIVERSITY
EVANSTON, ILLINOIS

THE COLLEGE OF LIBERAL ARTS
Dept. of Art

June 30, 1953.

Dear Mr. Barr,

I am writing you as a member of the Editorial Board of the Bulletin to ask if you can act as reader for a Ms. by Robert A. Lock (Queens College), "The Poster Movement and Art Nouveau."

This Ms. consists of 9 pages of text, typewritten, double-spaced, plus $4\frac{1}{2}$ pages of notes. I believe it would therefore not take a great deal of your time. As editor, I do not think the readers should try to guarantee everything in a Ms., but merely to give an opinion as to whether there is anything obvious that forbids publication.

Hoping you can do this,

Faithfully yours,

J. Carson Webster
J. Carson Webster.

P.S. We are short on articles at the moment. If you know of any good ones ready for publication, please let me know or encourage the authors to send them in. -JCW



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Wescott

Jan 8, 1953
36 E 8 St

Dear Alfred,

January 9, 1953

Many thanks for your kind visit. Sorry you couldn't linger.

Dear Roger:

We will try to come to your party on January 31. Thank you very much for asking us.

The curriculum I hope the new job comes through because my idea is highly tentative.

My best to Joan.

Sincerely,

Alfred H. Barr, Jr.

Mr. Roger Wescott
Apartment 1
154 West 92nd Street
New York 25, New York

AHB:mh

My parents will be there, as (I hope) will Pierre Szamuck + Leo Gurko, whom you may know from Invitation to Learning + Author Meets the Critics.

Yours faithfully,

Roger Wescott

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Jan 8, 1953
36 E 8 St

Dear Alfred,

Many thanks for your kind visit. Sorry you couldn't linger.

Enclosed please find the curriculum vitae.

If you + Mrs. Barr are free at 8 PM Sat, Jan 31, we would be honored if you would attend a small party at our flat, apt. 1, 154 W 92 St. My parents will be there, as (I hope) will Pierre Szamuck + Leo Gurko, whom you may know from Invitation to Learning + Author Meets The Critics.

Yours faithfully,

Roger Wescott

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Academic Qualifications

of Roger W. Wescott, aged 27

of 43 Chestnut Street, Haddonfield, N.J.

- 1942: Graduated from Phillips Exeter Academy, N.H. Won Greek Prize. Classical Valedictorian. Member of Cum Laude Society.
- 1943: Won Sophomore English Prize and Sophomore History Prize at Princeton University. Studied Japanese for U.S. Army Signal Corps Intelligence.
- 1944: Princeton B.A., summa cum laude, in English, minor in History. President of Princeton Literary Society. President of Princeton Political and Debating Society. Elected to Phi Beta Kappa.
- 1945: Princeton B.A., summa cum laude, in Humanities, minor in Art. Thesis title: "A Study of the Baroque." Appointed University Tutor in English and French.
- 1946: Fellow of the Princeton School of Public and International Affairs. Spent summer as Master of English and Latin at the Hill Preparatory School, Pottstown, Pa.
- 1947: Princeton M.A., summa cum laude, in Oriental Studies. Spent summer as private tutor of English, French and Mathematics.
- 1948: Princeton Ph.D., summa cum laude, in Linguistic Science. Thesis title: "A Comparative Grammar of the Albanian Language."
- 1949: Rhodes Scholarship in Social Anthropology at Oxford University. Spent summer travelling in Western Europe.
- 1950: Chairman of Classics, Asheville School, N.C. Later Assistant Professor of English and Humanities at the University of Florida.
- 1951: Scholar in History of the American Council of Learned Societies. Title of projected treatise: "A History of History." Worked at Sorbonne. Lived in France and Italy.
- 1952: Oxford B.Litt. in Social Anthropology. Thesis title: "On the Comparative Study of Civilizations." Spent July as Assistant Secretary of the Fulbright Conference on American Studies, St. John's College, Cambridge University. Spent August as a Gallup Poll interviewer, collecting data for a report on "Twenty-four Hours in the Intellectual Life of America." Spending autumn as Educational Counselor to the Crolier Society (Encyclopedia Americana, etc.)

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Languages

Speak French fluently, German adequately, Italian passably.

Subjects best equipped to teach

Philosophy of History, Cultural Anthropology, Linguistic Theory

References

Prof. Courtney Smith, English Department,
Princeton University, Princeton, N.J.

Dr. Frank Aydelotte, American Secretary,
Rhodes Scholarship Trust, Institute for
Advanced Study, Princeton, N.J.

Prof. Wilhelm Cohn, Curator, Indian Institute,
Oxford University, England.

Dean William Hutchins,
Asheville School, N.C.

Prof. Robert Davidson, Chairman, Humanities Dept.,
University of Florida, Gainesville, Fla.

Mr. William Parker, Director of Scholarships,
American Council of Learned Societies,
1219 16th St., N.W., Washington, D.C.

Dr. Frank Thistlethwaite, Secretary, Wadsworth Conference,
St. John's College, Cambridge, England.

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cc: D Miller

THE MUSEUM OF MODERN ART

SKIRA
Wheeler

October 29, 1953

Date October 29, 1953

To: Monroe Wheeler
From: Alfred Barr

Re: Skira postcards
Re: Pirated Redditional Color
Reproduction

Dear Monroe,

I have seen the first proofs of the Skira postcards and find them alarmingly bad. Both Frances and I thought that they might even have been deliberately brightened up to make them more attractive. Unless they are a great deal better, I am afraid that they ought not to be used by the Museum. I regret too that he is reproducing the very mediocre and early Picasso called "La Coiffure", especially since it no longer belongs to us but to the Metropolitan.

Sincerely,

Sincerely,

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cc: D Miller

Wheeler

THE MUSEUM OF MODERN ART

Date October 29, 1953

To: Monroe Wheeler
From: Alfred Barr

Re: Pirated Modigliani Color
Reproduction

Dear Monroe:

I am sorry that our long postponed meeting of the Collections Committee followed by my illness prohibited my reply to your question about our handling the American participation in the Times Magazine Section. I have marked item 101, the Modigliani Bride and Groom which they say was published at \$10.00 and is now being sold at \$1.98. True or not, the print is extremely bad and as you pointed out is two or three inches bigger than the original. Well come out of the International Fund, but who can handle the actual selection of the artists and works, always a more time taking job than it first appears, involving ultimately the borrowing of lousy, pirated parodies?

Don't you think that a letter to Marboro might give them pause, since they seem to be the principal outlet for these lousy, pirated parodies?

Sincerely,
Sincerely,

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wheeler

THE MUSEUM OF MODERN ART

Date April 8, 1954

To: Monroe Wheeler

Re: February 27, 1953

From: Alfred Barr

Dear Monroe:

I am sorry that our long postponed meeting of the Collections Committee followed by my illness prohibited my reply to your question about our handling the American participation in the exhibition of young artists. Let me confirm my reply made on the phone yesterday: I think this is an excellent idea, providing money and direction can be found. I should think the money might well come out of the International Fund, but who can handle the actual selection of the artists and works, always a more time taking job than it first appears, involving ultimately the borrowing of works of men already much in demand.

Sincerely,

Mr. Frederick S. [unclear]
Acting Director
The Institute of [unclear]
135 New York Street
Boston 10, Massachusetts

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Wight

February 27, 1953

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

Dear Mr. Wight:

Mr. Barr has asked me to return your van Gogh manuscript to you. I note that you plan to send the galleys to Mr. Barr when they are ready.

In this connection I thought I'd better tell you that Mr. Barr will be out of the office almost the whole month of March -- he is leaving for England -- and would not be able to read them if they came during this time.

Sincerely,

Marianne Hartog
Secretary to Mr. Barr

Mr. Frederick S. Wight
Acting Director
The Institute of Contemporary Art
138 Newbury Street
Boston 16, Massachusetts

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

encl.
enclosure

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Wightlet

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

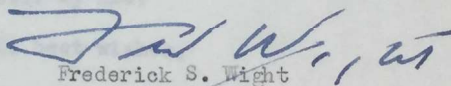
January 30, 1953

Dear Mr. Barr:

I am sending you herewith the essay on Van Gogh, and if you can find the time to glance through it I shall be very grateful. As I wrote you, I shall be in the city the latter part of the week. I realize this offers you a very short interval: do not feel that I am asking you to look into this so soon. But I shall get in touch with you.

With all best wishes,

Most sincerely,



Frederick S. Wight
Acting Director

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

fsw/f
enclosure

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

fsw/f

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Wright

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

February 17, 1953

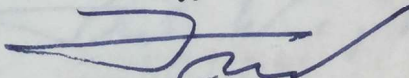
Dear Alfred:

I have of course redone my little text on Van Gogh, and found errors, and redeemed myself as best I could. I am really rather embarrassed that I added my manuscript to your burdens just at the present time. Why don't you do this: send it back to me and I will, with your kind permission, send you galleys when the time comes. It would relieve my mind to have you glance through them but I hate to subject you to a text which I find myself reworking.

My sincere thanks and I do trust that you are better by now.

With all best wishes,

Cordially,



Frederick S. Wight
Acting Director

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

fsw/fh

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
New York City
fsw/fh

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Wight

Wight

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

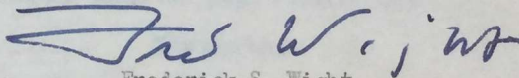
January 26, 1953

Dear Mr. Barr:

Permission has come through from Constable and Company, granting the use of the Van Gogh letters. There is a modest fee involved as you warned me there would be. And, having their permission, I suppose I was needlessly exercised. My sincere thanks to you for your advice and willingness to assist.

I expect to be in town around the 5th or 6th of February and shall telephone you beforehand. I cannot promise that my modest little text will be completed by then, but I am still in hopes that I can send it down ahead of time.

Ever cordially,



Frederick S. Wight
Acting Director

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

fsw/f

Mr. Alfred Barr, Jr.
Museum of Modern Art
New York City
fsw/f

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	A H B	I. A. 288

Wight let

December 18, 1952

THE INSTITUTE OF CONTEMPORARY ART
 138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

Dear Mr. Wight: 18, 1952

Forgive me for not answering your letter

Dear Mr. Barr of November 10 before this, but I have been des-

perately busy rearranging our Museum Collection
 book - or at any rate a publication - on Van
 Gogh. This which is on permanent exhibition here in the Museum
 anyone else, must learn on the work you have
 done. And and preparing a lecture and an article which appeared
 without knowing it - which is not as painless
 as it sound in the Magazine of The New York Times last Sunday.
 directly. If I could have a chance to talk
 to you about this self if you should happen to come to New York
 or could persuade you to glance over what I
 had written sometime in January or February maybe you could
 of immeasurable help.

let me know beforehand and we could make an

I don't doubt that most publications
 come your appointment to discuss your van Gogh publication.

I am sending you, however, the Zerbe and Levine
 catalogues; and I have done a piece on **Sincerely,**
 Avery which will be coming out shortly. When
 it is available, I will send that along if I
 may.

Alfred H. Barr, Jr.

With best wishes,

Mr. Frederick S. Wight
 Associate Director
 The Institute of Contemporary Art
 138 Newbury Street
 Boston 16, Massachusetts

AHB:mh
 Frederick S. Wight
 Associate Director

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

few/f

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Wight

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

1953
953

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

November 10, 1952

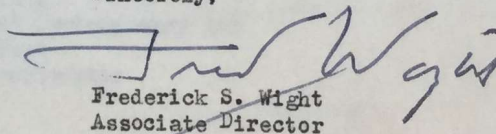
Dear Mr. Barr:

I find that I am doing a very brief book - or at any rate a publication - on Van Gogh. This means of course that I, like anyone else, must lean on the work you have done. And since you would be helping me without knowing it - which is not as painless as it sounds - I felt I should write to you directly. If I could have a chance to talk to you about this sometime in the near future or could persuade you to glance over what I had written as it materialized, it would be of immeasurable help.

I don't doubt that most publications come your way, even such modest affairs as mine. I am sending you, however, the Zerbe and Levine catalogues; and I have done a piece on Milton Avery which will be coming out shortly. When it is available, I will send that along if I may.

With best wishes,

Sincerely,


Frederick S. Wight
Associate Director

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

fsw/f

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Wight

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

January 5, 1953
January 12, 1953

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

Dear Mr. Wight:

I am sorry to hear that Houghton
Dear Mifflin no longer controls the van Gogh letters
rights, but I doubt if you will have trouble
with the English publishers. Even if you do, supposed to
I don't quite see how I could help you since and would
like I have no particular influence with Constable. at any
time let's wait and see what their reply is. If it things
is unfavorable I would be glad to write a
letter urging them to reconsider in view of the
precedent of our Museum catalog. but possibly do for me
which would be a real favor. I had counted on quoting extensive-
ly from the letters. Anyway, most publishers would unavoidable.
I was consent to considerable quotation upon payment longer
of a small fee and ample credit. How many lines publisher,
Constable do you want to quote? Orange Street, Leicester Square,
London, W.C. 2, England. I have written these publishers
for permission but, naturally, I Sincerely, I have much less
claim to consideration than if the letters were controlled
here. Do you foresee that I shall have any difficulty and,
if so, do you feel that you might be able to help me? Since
you, yourself, were able to use the letters so freely, I can-
not but believe that any request Alfred H. Barr, Jr. of the
greatest help.

Mr. Frederick S. Wight
Associate Director
The Institute of Contemporary Art
138 Newbury Street
Boston 16, Massachusetts

AHB:mh

Cordially,

Frederick S. Wight
Associate Director

FW:dss

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THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

January 5, 1953

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

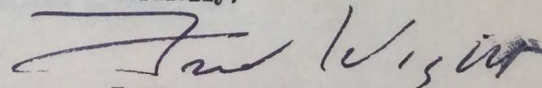
Dear Mr. Barr:

Thanks so much for your letter. I am supposed to have my Van Gogh text ready by the end of the month and would like nothing better than to come and see you about it at any time you suggest. I shall write you ahead of time as things shape up.

There is one thing you might possibly do for me which would be a real favor. I had counted on quoting extensively from the letters. This seems, in fact, almost unavoidable. I was disconcerted to find that Houghton Mifflin no longer controls the rights which have reverted to the English publisher, Constable & Company, 10-12 Orange Street, Leicester Square, London, W.C. 2, England. I have written these publishers for permission but, naturally, I feel that I have much less claim to consideration than if the letters were controlled here. Do you foresee that I shall have any difficulty and, if so, do you feel that you might be able to help me? Since you, yourself, were able to use the letters so freely, I cannot but believe that any request from you would be of the greatest help.

With all good wishes and my gratitude for whatever help you can give me,

Cordially,



Frederick S. Wight
Associate Director

FSW:dss

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193

Not Sent

Wittgens

Feb 3, 1953

February 12, 1954

Dear Wright:

Dear Dr. Wittgens:

Yesterday at a meeting of the Board of Trustees I had the great pleasure of reporting in some detail upon the magnificent Picasso exhibition which you and your colleagues arranged in Milan. So great was the interest among our Trustees that several have asked for copies of the catalog of the exhibition.

Would you not, therefore, send three copies to me here at the Museum with a bill?

Mr. William A. M. Burden, the President of the Museum, is also eager to secure two or three photographs of the wonderful installation of the Guernica and the War and Peace in the great hall at the Palazzo Reale.

Shortly I expect to send a list of the photographs from the exhibition which Dr. Matalon said I might order from your photographs.

It was a great pleasure to see you here in New York and to show you at least one collection. I hope you returned in a not too exhausted condition, though knowing your famous vigor I am sure you will have recovered quickly.

Please accept my very kindest greetings and will you not also present my compliments and renewed thanks to Dr. Matalon who was so helpful.

Sincerely,

Alfred H. Barr, Jr.

Dr. Fernanda Wittgens, Director
Pinacoteca di Brera
Milan, Italy

AHB:mp

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

193

Not Sent

June 3, 1953

Dear Wright:

Thank you for sending me a copy of your pamphlet, "In the Cause of Architecture."

I read it first with anger because of its reckless unfairness, then with sorrow because of what seemed to me its jealous rancor and patent meanness of spirit.

You are a great architect but you serve your greatness shamefully: having been too individualistic or too domineering to inspire really distinguished followers, you now spit your venom of xenophobia and political innuendo at other architects whose influence has risen to ~~equal~~ rival your own.

In your magnificent old age, in the midst of the homage which all have ^{paid} ~~paid~~ you, you could have afforded magnanimity. You might have ^{shown a little generosity} ~~been generous toward~~ those younger men who have followed you without dependence, honored you without servility, and praised you without uncritical adulation. Instead, you publish Hearstian philippics against them, diatribes which reek with the ^{embarrassing} ~~embarrassing~~ ^{ad} ~~ador of your own~~ vanity which ^{can only embarrass your friends and comfort your enemies} ~~can only embarrass your friends and comfort your enemies~~.
Yours, in heavy-hearted disappointment,

P.S. This is a purely personal letter. It is not intended, by following your example, to do you or others public damage.

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June 2, 1953

Dear Wright:

Thank you for sending me a copy of your pamphlet "In the Cause of Architecture."

I read it first with anger because of its ~~reckless inaccuracies~~ ^{reckless inaccuracies} ~~fall-~~ ^{fail-} ~~sifications~~ and unfairness, then with sorrow because of what seemed to me its jealous rancor and patent meanness of spirit.

You are a great architect but you serve your greatness shamefully when you spit your venom of xenophobic political innuendo at other architects who have appeared to compete with you in influence.

In your magnificent old age, in the midst of the homage which all have paid you, you ~~could~~ ^{might well} have afforded to ~~be magnanimous~~ ^{magnanimity}. You might have shown some generosity ~~been generous~~ toward those younger ~~men~~ ^{men} leaders who have followed you without ~~dependence~~ ^{dependence} imitation, honored you without servility, and praised you without uncritical adulation. Instead, you publish Hearstian ~~pho~~ ^{philippic} ~~phillipics~~ against them, diatribes which reek with the embarrassing odor of your own vanity.

Yours, in heavy-hearted disappointment,

^{surely}
P.S. This is a personal letter. It is not intended, by following your example, to do you or others public damage.

Handwritten notes on the left margin:

... being seen to ...
 ... your venom of xenophobic political innuendo ...
 ... other architects who have appeared to compete with you in influence ...
 ... magnanimous ...
 ... men ...
 ... dependence ...
 ... philippic ...
 ... pho ...

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	A H B	I. A. 288

cc: D Miller

M Hartog

COPIE 11/16/54-eb-WBA

*Wolf
Emile*

to: Alfred Barr
Edgar Kaufmann
Phillip Johnson

THE COUNCIL OF INDUSTRIAL DESIGN
WILKINS HOUSE, PERTY FRANKS,
LONDON, E. W. 1

12th November 1954.

Dear René,

March 16, 1953

Walter Worboys, the Chairman of the Council and a Director of Imperial Chemical Industries Ltd., sailed yesterday for New York on the "Queen Mary". He is likely to be in the States for about a month but has an extremely full program. If he can possibly make it, however, he is very anxious to call in at

Dear Mr. Wolf: I am Art and I would be disappointed if he was not able to have an opportunity of seeing you and, if possible,

Alfred Please forgive me for not having responded to your phone calls before this, but I have been away from the office a great deal during the past six weeks and have just now returned to my desk after a trip to London.

Especially, of course, in the latter part of it, he has done an immense amount of work. I was interested to learn that you had purchased the Pignon Wine Harvest, since the Museum has recently acquired a watercolor study for the painting. Do you by any chance have photographs of this and the other Pignons which you brought back from Europe? If so, I should be interested in seeing them and, with your permission, perhaps keeping a photo of the Wine Harvest for our files.

Edgar Kaufmann rang me up Sincerely, from the Victoria and Albert Museum but, as he only had a few hours in London, we were unable to fix a meeting. I understood him to say that he was going back to New York but am not quite sure on this point.

Alfred H. Barr, Jr.

I hear that you have a special exhibition of the Museum Collections running at the moment in celebration of your 25th anniversary. I would have much liked to see this but there is no prospect of Mr. Emile E. Wolf's coming to the States for some time to come as far as I am concerned.
1085 Park Avenue
New York 28, New York

With kind regards,

AHB:lh

Yours sincerely,

Gordon Russell /s/

P. S. Mrs. Worboys is with her husband

René d'Honnincourt, Secy.
Museum of Modern Art
11 West 53rd Street
New York, N.Y.,
U.S.A.

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to: Alfred Barr
Edgar Kaufmann
Philip Johnson

C O P Y 11/16/54-eb-MOMA

THE COUNCIL OF INDUSTRIAL DESIGN
TILBURY HOUSE, PETTY FRANCE,
LONDON, S. W. 1

March 10, 1954

12th November 1954.

Dear René,

Walter Worboys, the Chairman of the Council and a Director of Imperial Chemical Industries Ltd., sailed yesterday for New York on the "Queen Mary". He is likely to be in the States for about a month but has an extremely full programme. If he can possibly make it, however, he is very anxious to call in at the Museum of Modern Art and I would be disappointed if he was not able to have an opportunity of meeting you and, if possible, Alfred Barr, Edgar Kaufmann and Philip Johnson.

He has been a member of the Council for nearly eight years and its Chairman for two. During the whole period, but particularly, of course, in the latter part of it, he has done an immense amount to further the work which you and I have at heart. I understand that his New York address is Imperial Chemical Industries (New York) Ltd., 521 Fifth Avenue. If you are likely to be out of New York during this time I would be most grateful if you could arrange for somebody else to offer to show him what you are doing, particularly on the industrial side, if he is able to call.

Edgar Kaufmann rang me up last week from the Victoria and Albert Museum but, as he only had a few hours in London, we were unable to fix a meeting. I understood him to say that he was going back to New York but am not quite sure on this point.

I hear that you have a special exhibition of paintings running at the moment in celebration of your 25th anniversary. I would have much liked to see this but there is no prospect of my being able to visit the States for some time to come as far as I can see at the moment.

With kind regards,

Yours sincerely,

Gordon Russell /s/

P. S. Mrs. Worboys is with her husband

René d'Harnoncourt, Esq.,
Museum of Modern Art
11 West 53rd Street
New York, N.Y.,
U.S.A.

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WROBLEWSKI

March 10, 1954

M. WROBLEWSKI
82 BROMFELDE Rd.
London, SW.4

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

Dear Mr. Wroblewski:

When Miss Alexander wrote you last September I thought that there would be a break in my work schedule after our twenty-fifth anniversary publication had gone to press. Instead the tempo has been accelerated and I am simply not able to take on additional activities. Since I would not be able to read your essay on Modern Sculpture until the end of our anniversary year, I am returning it to you.

As to the publication of your book on Picasso, I am afraid that I am not familiar enough with American publishing houses to recommend one that might be interested in this subject.

Thank you again for sending me your essay.

Sincerely,

Alfred H. Barr, Jr.

Mr. M. Wroblewski
82 Bromfelde Road
London, S. W. 4, England

AHB:ma
Enc:mss

Enclosed: 1 copy

*opinion also
which I see
be your
my it in the
I am now preparing
As soon as it
a copy to you.
America could you
The best art
Take notice, if you please, that I have changed
my address.
Waiting for your kind reply*

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3.3.54.

M. WROBLEWSKI
82 BROMFELDE Rd.
London, S.W.4

ember 1953

Mr. Alfred H. Barr,
Mus. of Modern Art
11 West 53 Street, N.Y.C.

Dear Sir,

I would be very pleased to know your opinion about my essay on Modern Sculpture which I sent^{to} you in Sept. last year. What would be your advice as to the possibilities of publishing it in the USA?

I am now preparing a book on Picasso. As soon as it will be typed I shall send a copy to you. As I intend to publish it in America could you advise me which are the best art publishing firms in the USA? Take notice, if you please, that I have changed my address.

Waiting for your kind reply
Yours sincerely
M. Wroblewski

Enclosed: 1 coupon of Nat. Reply,

6.9.53

ART
FOUNDED 1904
454 MADISON AV
Telephone: (212) 477-1000
Subscriptions Dept. N

Mr. Alfred H. Barr
The Museum of Modern Art
11 West 53rd St.
Dear Sir,
I enclose
Modern Sculpture
some art made
to a series of
for your kind
the article int
with apprecia
in this article
I am prepar
Cultural and
I hope it wou
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published.
If you wer
letter to the
Thanking you for your
you have shown to me

I remain
Yours sincerely
M. Wroblewski

W.20.1.10.11

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culpture
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enclosed letter to Mrs.

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ART NEWS

454 MADISON AVENUE, NEW YORK 17, N. Y.
Telephone: EBonyton 3-2749
Cable: ARTNEWS, New York

22 September 1953

6.9.53

M. W. WROBLEWSKI

Dear Mr. Wroblewski:

Mr. Barr has asked me to acknowledge your letter and the article on Modern Sculpture which you enclosed, and to explain to you that he is presently "buried" in an attempt to meet our Twenty-Fifth Anniversary publication deadline. He will read your article as soon as he emerges from the current rush of work.

Your letter for the publicity director has been passed on to his office and you should hear from him directly.

On behalf of Mr. Barr, may I thank you for sending us the article.

Sincerely yours,

Marie Alexander
Secretary to Mr. Barr

Mr. M. Wroblewski
13 Crescent Grove,
London, S. W. 4
England

Yours sincerely
Marie Alexander

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

Dear Sir,

I enclose a copy of your article on Modern Sculpture which I hope you will find interesting. I would like to ask for your kind advice in this matter if you find the article interesting enough. I appreciate your opinion about views expressed in this article. I am preparing now a bit longer work about Cubism and especially a part Picasso had in it. I hope it would be of interest to you as an artist of what it, perhaps, is all about Picasso.

is, perhaps, too late now and so have you that the larger "Political Prisoner" will be a series of my articles found them useful. I hope sculpture will state your opinion about

If you were to pass the enclosed letter to the publicity director, I would be most grateful. Thanking you for your kindness and help which you have shown to me. I remain yours sincerely Marie Alexander

Sincerely,

Marie Alexander
Secretary to Mr. Barr

Sincerely,

Marie Alexander
Secretary to Mr. Barr

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WROBLEWSKI

ART NEWS
FOUNDED 1902
6.9.53.

M. WROBLEWSKI
13 CRESCENT GROVE
London S.W.4.

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

M. Wroblewski
13, Crescent Grove,
London S.W.4
August 5th, 1953

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

Dear Sir,
I enclose a typescript of an article about
Modern Sculpture which I intend to publish in
some art magazine or in a book as a commentary
to a series of photographs. I would like to ask
for your kind advice in this matter if you found
the article interesting enough. In any case, I should
much appreciate your opinion about views expressed
in this article.

I am preparing now a bit longer work about
Cubism and especially a part Picasso had in it.
I hope it would be of interest to you as an author
of what is, perhaps, the best book about Picasso still
published.

If you were so kind, please, pass the enclosed
letter to the publicity Director. done

Thanking you for your kindness and help which
you have shown to me

Eliza

I remain
yours sincerely
M. Wroblewski

July and
late now
and so have
the larger
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my articles
useful.
sculpture
opinion about

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WROBLEWSKI

FOUNDED 1902
ART NEWS

654 MADISON AVENUE, NEW YORK 22, N. Y.
Telephone: TRInity 5-8700
Cable Address: Gaget, New York

M. Wroblewski
13, Crescent Grove,
London S, W, 4

August 5th, 1953

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
New York 10

July 21, 1953

Dear Mr. Barr,

I thank you for your kind letter of the 23rd July and for sending my article to the "Art News". It is, perhaps, too late now to have them published as they are in a form of a review and so have lost their actuality. Anyway, I am glad to inform you that the larger article about the exhibition "The Unknown Political Prisoner" will be published in the "Marg", an Indian art magazine.

I much appreciate your decision to keep a series of my articles in the files of the Museum. I am glad you have found them useful.

I am preparing now two larger articles about modern sculpture and on the cubist adventure. I would much appreciate your opinion about them.

Mary A. G. Fiske
Yours sincerely,
Alfred H. Frankfurter

M. Wroblewski

PS. Would you be kind and forward the enclosed letter to Mrs. Elizabeth Boldt of the Museum. (sent - ma)

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WROBLEWSKI

ART NEWS FOUNDED 1902

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

Telephone: TEmpleton 8-3730

Cable Address: Gagol, New York

July 21, 1953

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

Dear Mr. Barr:

As you requested in your letter of July 20th we are returning to you the article by M. Wroblewski with a copy of Dr. Frankfurter's letter to him.

Sincerely yours,

Mary A. C. Fiske
Secretary to
Alfred M. Frankfurter

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WROBLEWSKI

JUL 21, 1953

Dear Mr. Wroblewski:

I have submitted your letters and article on **July 21, 1953**
Art and Political Prisonery to Mr. Alfred Frankfurter, the
editor of Art News. Mr. Frankfurter has returned them to
me with a copy of his letter to you. I am afraid that I

Mr. M. Wroblewski
13 Crescent Grove
London S. W. 4, England

no further suggestions as to a possible publisher
in the United States. Perhaps you may had better look in

Dear Mr. Wroblewski:

Mr. Alfred Barr, of the Museum of Modern Art, has
sent us your extremely interesting article on **THE UNKNOWN**
POLITICAL PRISONER.

We very much regret, however, that exigencies of
space prevent our using it.

With best wishes, I am

Sincerely yours,

Alfred M. Frankfurter
Editor and Publisher

Mr. M. Wroblewski
13 Crescent Grove
London S. W. 4,
England

SEEK
UPP A. 15

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WROBLEWSKI

July 23, 1953

Dear Mr. Wroblewski:

I have submitted your letters and article on Art and Political Prisoners to Mr. Alfred Frankfurter, the editor of Art News. Dr. Frankfurter has returned them to me with a copy of his letter to you. I am afraid that I would have no further suggestions as to a possible publisher in the United States. Perhaps you have had better luck in Britain.

I am returning to you the letters and articles on Mural Painting, but I would like to keep for our files the articles having to do with Art and Political Prisoners.

16: 13 Crescent Grove, London
Sincerely yours,
Sincerely,

Alfred H. Barr, Jr.

Mr. M. Wroblewski
13 Crescent Grove
London S. W. 4,
England

AHB:ms
Enclosures

AHB:ms
Enclosures

See UPP File

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July 20, 1953

June 1, 1953

Dear Mr. Wroblewski:

Thank you very much for your letter and for the
Dear Alfred:
Here is an article by a critic living in
London, M. Wroblewski, who sent it to me and hopes
that I may be able to make some suggestion about a
publisher. Frankly, I have not read it, but thought
you might like to glance over it. Please return it to
me if it does not interest you. Mr. Wroblewski's address
is: 13 Crescent Grove, London S. W. 4.

Sincerely,

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

Alfred H. Barr, Jr.

P.S. I think that A. J. T. Flomen, chairman of the Sculpture

Mr. Alfred Frankfurter
Art News
654 Madison Avenue
New York 21, New York

AHB:ma
Enclosure

M. Wroblewski, Esq.
13 Crescent Grove
London S.W.4, England

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cc/ D. Miller
M. Wheeler

wyeth

cc: J. Ferns
D Miller

November 30, 1953

June 3, 1953

Dear Mr. Wroblewski:

Thank you very much for your letter and for the
and for the articles which you enclose. I am sorry to say
that I have not yet had the time to read them but will do
so as soon as possible.

I may be able to suggest some publisher for such
articles, particularly among our periodicals, but our Mu-
seum ordinarily publishes books only in connection with our
exhibitions.

Sincerely,

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

P.S. I think that A. J. T. Kloman, chairman of the Sculpture
Competition for the Unknown Political Prisoner would be quite
interested in seeing the typescript for your articles on
that subject. His address is: 35 Wilton Crescent, Belgrave
Square, London S.W.1 - telephone number: Gopsvenor 6186-7.

M. Wroblewski, Esq.
13 Crescent Grove
London S.W.4, England

AHB:et

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cc: F. Perna
D Miller

Andrew Wyeth
Charles Dord
Pennsylvania

wyeth
Nov. 2, 1953
wyeth

12.5.53.

M. W. ROBLEWSKI
13 CRESCENT GROVE.
London SW.4.

1953

J. H. Baur, Esq.
The Director
Museum of Modern Art
New York, U.S.A.

Dear Sir,

I enclose a series of articles, letters and shorter reviews concerned with Modern Art. The exhibition "The Unknown Political Prisoner" which was recently held in London had a wider significance as it allowed to form a broad picture of contemporary sculpture in many countries. The two enclosed letters throw a light on the side issues connected with this exhibition. The article about the exhibition of mural paintings also touches some broader issues of contemporary arts.

I have decided to make a start as an art critic and writer on matters concerned with Modern Art. I am a Polish "temporary emigrant" with no connections in the artistic and literary world. In America the interest in Modern Art is very great, indeed, in these days and the Museum of Modern Art in N. York is the largest institution in the world interested in Modern Art. Consequently, it seems to me that there exist good possibilities of my cooperation with this institution.

I would like to ask for your kind advice in the following matters.

1. The Museum has published many books about Modern Art, probably the best and the largest series of this kind yet published. If you would be able to suggest some subjects in which the Publishing Department of the Museum is actually interested, I could think over some of them and, perhaps, I should be able to say something interesting about them. I am actually preparing a broad survey of Modern Sculpture.
2. I have no connections in leading American magazines of art. Perhaps, you would be in a position to suggest me which of them could

write!

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	A H B	I. A. 288

Wyeth

Nov. 2, 1953

Wyeth

cc: F. Fernas
D Miller

Andrew Wyeth
Charles Dord
Pennsylvania

1953

publish articles or reviews of the sort I have enclosed in
this letter.

Thanking you in anticipation
yours faithfully
M. S. Blewski

P.S. I enclose a coupon of international reply.

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Wyeth

Nov. 2, 1953
Wyeth

cc: F. Perras
D Miller

Andrew Wyeth
Chadds Ford
Pennsylvania

November 30, 1953

Dear Mr. Barr:

Many thanks for your nice

letter of October 27th

Dear Mr. Wyeth:

Thank you ever so much for your note about

Christina's World. May I feel free to quote several

sentences? Unless you do not wish me to do so, don't trouble to answer.

about 'Christina's World'

Gratefully yours,

and send it along in a

Alfred H. Barr, Jr.

Mr. Andrew Wyeth
Chadds Ford,
Pennsylvania

AYS

AHB:ma

Kindest regards -

Sincerely,

Andrew Wyeth

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Andrew Wyeth
Chadds Ford
Pennsylvania

Nov. 2, 1953

Wyeth

Dear Mr. Barr:

Many thanks for your nice
letter of October 27th.

I will try to write something
about 'Christina's World'
and send it along in a
few days —

Kindest regards —

Sincerely

Andrew Wyeth

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: D Miller

October 27, 1953

Dear Mr. Wyeth:

I am working on a book on a selection of paintings from the Museum's Collection. I plan to reproduce your Christina's World and should greatly appreciate having a short note about this picture in your own words, perhaps a hundred words or so. Could you send me this without too much inconvenience in the fairly near future?

I was delighted by Aline Louchheim's article on you in the Times and look forward to seeing your show.

Congratulations!

Sincerely,

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

Mr. Andrew Wyeth
Chaddsford,
Pennsylvania

AHB:ma