Lachman

To Rona or B J

Date 6/4 Time

WHILE YOU WERE OUT

M r. Charles Lachman

of

Phone C1 5-3724
Area Code Number Extension

TELEPHONED	✓	PLEASE CALL	✓
CALLED TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		URGENT	
RETURNED YOUR CALL			

Message ~~6/4/64: Alfred talked to him.~~
He wanted Alfred to tell him what he should pay for a Degas he wants to buy.

Operator

EFFICIENCY LINE NO. 2725 - 60 SHEET PAD

LACKS

July 29, 1965

Dear Mr. Lacks:

In Mr. Barr's absence, I am writing to thank you for sending the Russian book on ceramic figurines.

Mr. Barr will be pleased indeed to see it.

Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr.

Mr. S. J. Lacks
185 Bay Street
Toronto, Canada

mf

2 cc: Liz Lambie

Lambie

see per telephone file

THE EQUITABLE LIFE ASSURANCE SOCIETY
OF THE UNITED STATES
HOME OFFICE: NEW YORK, NEW YORK

GEORGE LAMPLIGHTER, SPECIAL REPRESENTATIVE
NOTE: THIS IS THE ORIGINAL
NEW YORK 6, N.Y.
TELEPHONE: COR. [illegible]

March 23, 1962

Dear Liz:

I went to the Peerless Camera Stores and found what I believe to be the pair of binoculars which I gave you last June. It is impossible to find the sales slip as evidence but the price is almost exactly what I paid, namely $55 tax included. I am sending you a copy of the invoice for $54.45. The deposited one dollar was simply to hold the binoculars until Peerless receives your check. I suggest that you send a check for $54.45 to Peerless, attention of Mr. Norman C. Vershay, who is the clerk I spoke with at the counter and previously over the phone. He will then send you the bill with an invoice which I believe you can use to recover the loss from the insurance company. To be extra cautious, perhaps you should write the insurance company first but I am [illegible] I hope this will clear up

From S. Shaw
185 Bay St.
Toronto Canada

New York
Museum of Modern Art.
Director prof. A. Barr.

[illegible]
Sarasota, Florida

AHB:rk

cc: Liz Lambie

Lambie

See personal file

THE EQUITABLE LIFE ASSURANCE SOCIETY
OF THE UNITED STATES
HOME OFFICE: NEW YORK, NEW YORK

GEORGE LANGHORNE, SPECIAL REPRESENTATIVE
HOME OFFICE, 120 BROADWAY
NEW YORK 5, N.Y.
TELEPHONE: COR. 7-[illegible]

March 23, 1962

Dear Liz:

I went to the Peerless Camera Stores and found what I believe to be the pair of binoculars which I gave you last June. It is impossible to find the sales slip as evidence but the price is almost exactly what I paid, namely $55 tax included. I am sending you a copy of the invoice for $54.45. The deposited one dollar was simply to hold the binoculars until Peerless receives your check. I suggest that you send a check for $54.45 to Peerless, attention of Mr. Norman C. Vershay, who is the clerk I spoke with at the counter and previously over the phone. He will then send you the bill with an invoice which I believe you can use to recover the loss from the insurance company. To be extra cautious, perhaps you should write the insurance company first but I am not sure how your policy reads. I hope this will clear up the problem.

Herbert Rough and I enjoyed our brief chat with you the other day.

Sincerely,

We're now asking our Special Service Division (tax experts) for the Estate Analysis booklet we mentioned. It takes about [illegible] weeks. I'll be calling you bye and bye.

415 Lex. Ave
MU 7-1000

Meanwhile, thanks for your courteous attention.

Sincerely,

George

George Langhorne

Mrs. John Lambie
7417 Sanderling Road
Sarasota, Florida

AHB:rk

lamplighter

THE EQUITABLE LIFE ASSURANCE SOCIETY
OF THE UNITED STATES
HOME OFFICE NEW YORK, NEW YORK

GEORGE LAMPLIGHTER, SPECIAL REPRESENTATIVE
SUITE 1550, 120 BROADWAY
NEW YORK 5, N. Y.

TELEPHONE: CORTLANDT 7-8300

January 14, 1963

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

Dear Mr. Barr:

Herbert Rough and I enjoyed our brief chat with you the other day.

We're now asking our Special Service Division (tax experts) for the Estate Analysis booklet we mentioned. It takes about a week or so; so I'll be calling you bye and bye.

Meanwhile, thanks for your courteous attention.

Sincerely,

George

George Lamplighter

GL:dks
cc: Herb Rough

cc: Rona Roob

January 29, 1964

Dear Mr. Langton:

I am sorry that your letter of October 28 to Mr. Barr has been unanswered for so long. Mr. Barr has been working for many months against urgent deadlines, both for the floor plans of our enlarged galleries to be opened in May and for a great illustrated catalogue of the Museum Collections. His desk work has had to be seriously neglected during this period.

I am interested to hear of your work with Henry Moore and the book you are planning showing photographs of Moore at work. I am afraid that Mr. Barr cannot make an appointment to see you about this project but if you would care to talk to someone else I shall be glad to see you.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Basil Langton
39 West 56th Street
New York 19, N. Y.

DCM:ew

LARSSON

January 20, 1965

Dear Mr. Larsson:

Thank you very much for sending me the reproductions of zoospores and gametes. They are indeed extraordinarily like certain modern pictures, particularly with the addition of inscriptions indicating size.

A Happy New Year to you,

Sincerely,

Alfred H. Barr, Jr.

Mr. Ellery Larsson
19 North Wing
Poughkeepsie, New York

AHB:rr

Zoospores in
Scenedesmus obliquus

Abstract. *In basal medium without a nitrogen source a 3-day-old culture of* Scenedesmus obliquus *produced zoospores, which were biflagellated, had a parietal chloroplast, lacked a pyrenoid, and were apparently not walled. Identical results were produced with new clones. A reconsideration of the relationships and classification of this organism is now essential.*

parently, they do not possess a wall; elongate, fusiform and spherical types were observed. When zoospores in a hanging drop became quiescent they assumed a spherical shape and lost their flagella, but in the absence of a nitrogen source there was no further development. Techniques for transferring zoospores to a basal medium, and at the same time retaining their viability, will have to be developed.

With the presence of flagellated cells, induced by conditions which stimulate sexuality in some species of *Chlamy-*

7.XII.1964: 19, North Wing: Poughkeepsie B.

Dear Baas:

I fancy you'll admit it: there's a germ of art in the enclosure, surely — this "Fig. 1. Scenedesmus obliquus colonies" from Science (27.XII.'63). Is there finer design in Klee? where in Pollock? Alone — just to amuse you, possibly be of use as illustrative material to some lectures there. Bon santé! Sincerely

Sidney Larsson

To
Alfred Baas, Sr. (By post only)

- Science, 27.XII.1963

Zoospores in *Scenedesmus obliquus*

Abstract. *In basal medium without a nitrogen source a 3-day-old culture of* Scenedesmus obliquus *produced zoospores, which were biflagellated, had a parietal chloroplast, lacked a pyrenoid, and were apparently not walled. Identical results were produced with new clones. A reconsideration of the relationships and classification of this organism is now essential.*

Scenedesmus, which might be the most widely distributed fresh-water algal genus (*1*), has been studied extensively both in nature and in the laboratory. The genus was monographed twice during the last 50 years (*2*) with the taxonomic disposition of many isolates based on prolonged observation of laboratory cultures. Reproduction is said to occur solely by the production of nonmotile spores which become arranged in a definite pattern within the parent cell before release as a colony.

Beginning with Beijerinck's work with *S. acutus*, in which only unicells were formed in basal medium (*3*), there have been many investigations dealing with pleomorphism (*4*). Stages of *Scenedesmus* resembling *Dactylococcus, Chlorella, Oocystis*, and *Ankistrodesmus* are common in culture.

When *Scenedesmus obliquus* (Fig. 1) (*5*) was grown in basal medium (*6*) from which the ammonium nitrate had been withheld, a few zoospores were observed (Fig. 2). To eliminate the possibility of a mixed culture, we established new clones. Upon subsequent starvation zoospores appeared in six clonal cultures (*7*). No motility or any evidence of foreign organisms were noted in control flasks of basal medium. Aseptic procedures were used throughout.

Growth in basal medium, from which the ferric chloride, magnesium sulfate, or the potassium phosphates had been withheld, did not stimulate motility. With ammonium nitrate starvation, zoospores were evident after 3 days in continuous fluorescent illumination (4400 lu/m^2) and motility terminated after 36 hours. Although there were not usually great numbers of zoospores, and the effects of starvation were apparent, a parietal chloroplast, two flagella of equal length, and an occasional stigma were observed. Pyrenoids were always present in vegetative cells, but were not seen in the zoospores. Apparently, they do not possess a wall; elongate, fusiform and spherical types were observed. When zoospores in a hanging drop became quiescent they assumed a spherical shape and lost their flagella, but in the absence of a nitrogen source there was no further development. Techniques for transferring zoospores to a basal medium, and at the same time retaining their viability, will have to be developed.

With the presence of flagellated cells, induced by conditions which stimulate sexuality in some species of *Chlamydomonas* (*8*), the existence of a sexual phase in *Scenedesmus* is now a possibility.

Some time ago, Fritsch (*9*) suggested that a motile stage might be found eventually in members of the family Coelastraceae, in which *Scenedesmus* is placed. Zoospores and gametes are known in the colonial forms of the related Hydrodictyaceae. Furthermore,

Fig. 1. *Scenedesmus obliquus* colonies.

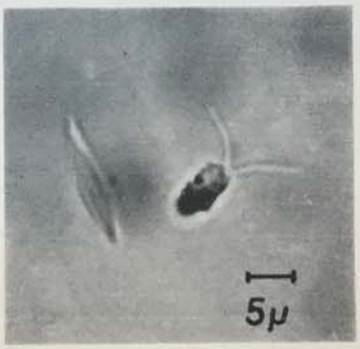

Fig. 2. A zoospore from an ammonium nitrate starved culture of *S. obliquus*. A wall from a mother cell is seen at the left. Material killed with I_2KI.

~ Science! 27.XII.1963

Lasker

cc: Miss Miller

November 30, 1962

Dear Mary:

There are two shows focusing on possible mural painters. Al Held at the Poindexter Gallery (21 West 56 Street) and four painters at the Tibor de Nagy Gallery (149 East 72 Street).

I talked with Adolph Gottlieb who really seemed quite interested in the idea of a very large mural and did not seem a bit fazed by the problem. His address is 27 West 96 Street.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Albert D. Lasker
29 Beekman Place
New York, New York

AHB:rr

Leavitt

THE PASADENA ART MUSEUM

46 NORTH LOS ROBLES AVENUE, PASADENA, CALIFORNIA

Thomas W. Leavitt, Director

15 March 1961

November 17, 1960

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

Dear Mr. Barr:

A few weeks ago I called to ask if your name might be used to support an application for a Guggenheim Fellowship on the part of Lette Valeska who is writing a book about Galka Sheyer and her collection. I am enclosing material which will give you information about her project and her qualifications. All that Mme. Valeska asks is that you state your honest opinion of the value of her project when the Guggenheim Foundation contacts you. It is possible that Mme. Valeska will be in New York shortly. If so, she will [illegible] if an appointment can be arranged.

Many thanks for your cooperation.

AHB:ma

Dear Mr. Leavitt:

I have kept the papers sent me on Lette Valeska long after writing the Guggenheim Foundation in her support. I am returning them now in case you have further need for them.

Sincerely,

Alfred H. Barr, Jr.

Mr. Thomas W. Leavitt
The Pasadena Art Museum
46 North Los Robles Avenue
Pasadena, California

Sincerely yours,

Thomas W. Leavitt

Thomas W. Leavitt
Director

TL:s

Enclosures

THE PASADENA ART MUSEUM

46 NORTH LOS ROBLES AVENUE, PASADENA, CALIFORNIA

Thomas W. Leavitt, Director

SYcamore 3-6167

November 17, 1960

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

Dear Mr. Barr:

A few weeks ago I called to ask if your name might be used to support an application for a Guggenheim Fellowship on the part of Lette Valeska who is writing a book about Galka Sheyer and her collection. I am enclosing material which will give you information about her project and her qualifications. All that Mme. Valeska asks is that you state your honest opinion of the value of her project when the Guggenheim Foundation contacts you. It is possible that Mme. Valeska will be in New York shortly. If so, she will contact you to see if an appointment can be arranged.

Many thanks for your cooperation.

Sincerely yours,

Thomas W. Leavitt

Thomas W. Leavitt
Director

TL:s

Enclosures

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THE MUSEUM ASSOCIATION
Los Angeles County Museum
Exposition Park, Los Angeles 7, California / RI 8-2194

14 February 1961

Dear Mr. Leisure:

We have assembled quite extensive files on cases from various parts of the country where attempts have been made to smear modern art as communistic. We shall be glad to send you any material which may be relevant to your needs, but may I ask you to be more specific about your situation. I shall hold the matter in strict confidence, if you wish, but it is necessary to know something of the nature of the charges, the artists involved, those instigating the attack.

If time is short, please feel free to telephone me here. Otherwise, I shall look forward to hearing from you.

Sincerely,

Alfred H. Barr, Jr.

February 10, 1961

Mr. Hoyt B. Leisure, President
The Museum Association
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

AHB:ma

P. S. Mr. Jerome Donson of the Long Beach County Museum has compiled a bibliography of such attacks. It might be worth you while to speak to him.

THE MUSEUM ASSOCIATION
Los Angeles County Museum
Exposition Park, Los Angeles 7, California / RI 8-2194

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

Dear Mr. Barr:

A situation has developed in Los Angeles which tends to link, or at least some people are saying it does, art with communism. While I would prefer not to take the situation too seriously, things have developed to the point where a positive stand must be taken.

This week we were fortunate enough to have as a guest speaker at the Los Angeles County Museum, Mr. Edgar Kaufman of your city and formerly of your museum staff. In mentioning my problem to him, he suggested that I write you and ask for the material that you prepared when you were confronted with a similar situation. If you still have copies of your report, I would very much appreciate your furnishing me with several copies. If there is any other source material that you could recommend I would likewise appreciate your recommendations.

Sincerely,

Hoyt B. Leisure

HOYT B. LEISURE, President
Museum Association

February 10, 1961
HBL:as

Leval

DLS MUSEUM OF MODERN ART

MRS. FERNAND LEVAL
660 PARK AVENUE
NY 21

ALL OUR SYMPATHY AND AFFECTION IN YOUR DEEP LOSS.

VICTORIA MARGARET AND ALFRED BARR

July 8, 1963 CHARGE TO MUSEUM COLLECTIONS #357

WESTERN UNION LEVINE

cc: Film Library
Mr. d'Harnoncourt

DR ALFRED BARR
DIRECTOR MUSEUM OF MODERN ART
11 WEST 53 ST NYK
PLEASE CONGRATULATE YOUR DISTINGUISHED BENEFACTOR JOSEPH E LEVINE FOR A FINE GIFT OF A FILM LIBRARY. THESE ARE GREAT PICTURES, AND WILL ADD MUCH TO THE MUSEUM'S WORK. NEW YORKERS ARE GREATLY BENEFITED BY MR LEVINE'S GENEROSITY. PLEASE PRESENT MY WARMEST REGARDS TO JOE AND ROSALIE LEVINE AND MY RESPECTS TO ALL PRESENT
JACOB K JAVITS USS.

October 27, 1965

Dear Mr. Levine:

cc: Film Library
Mr. d'Harnoncourt

Our mutual friend, Senator Javits, sent me a telegram of congratulations to you which I enclose. Apparently, he thought first, that I was the Director of the Museum and, second, that I would be there. Actually, as you know, Mr. d'Harnoncourt is the Director and in any case, I was in the hospital at the time following a minor operation.

Had I been able, I would have been delighted to join in the celebration in your honor. As Director of the Museum Collections I have special reason to feel deeply in your debt since, as you know, the Museum has had great difficulty in adding recent films of quality to the Film Library. Surely the films that you gave us include three or four of the masterpieces of the 1960s. At the next meeting of the Board of Trustees your gift will be described to the Board. We believe that the example you have set will be as important to the Museum as the films themselves.

A great many thanks to you!

Sincerely,

Alfred H. Barr, Jr.

Mr. Joseph E. Levine, President
Embassy Pictures Corporation
1301 Avenue of the Americas
New York, N. Y. 10020

AHB:mf
Enclosure:

Telefax WESTERN UNION Telefax

CDC 193 441P EDT OCT 25 65 (27)CTC244
WF 288 WW SNA102 GOVT PD SN WASHINGTON DC 25 348P EDT

DR ALFRED BARR
DIRECTOR MUSEUM OF MODERN ART
11 WEST 53 ST NYK

PLEASE CONGRATULATE YOUR DISTINGUISHED BENEFACTOR JOSEPH E LEVINE FOR A FINE GIFT OF A FILM LIBRARY. THESE ARE GREAT PICTURES, AND WILL ADD MUCH TO THE MUSEUM'S WORK. NEW YORKERS ARE GREATLY BEBEFITED BY MR LEVINE'S GENEROSITY. PLEASE PRESENT MY WARMEST REGARDS TO JOE AND ROSALIE LEVINE AND MY RESPECTS TO ALL PRESENT

JACOB K JAVITS USS. 447

cc: Film Library
Mr. d'Harnoncourt
Mr. Barr ✓

1270W (1-81)

cc: Miss Miller

Levitt

Mrs. Mortimer Levitt
Ten East Eighty-second Street
New York

February 14, 1964

Dear Mimi:

First may I apologize for my delay in answering your letter of February 11th. As you can imagine, we are in a frantic state, trying to organize the exhibition which will open our new buildings late next month.

I am glad to have the Latin American catalogue and am passing it on to the Library. I wish I had been able to see the show.

Let Dorothy or me know when you are inclined to come back for the volunteer work that you mention. It's very good to hear from you. My best to you and Mortimer.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Mortimer Levitt
10 East 82 Street
New York 21, New York

AHB:rr

Mimi

Levy, J.

cc: Mr. Seitz

Mrs. Mortimer Levitt
Ten East Eighty-second Street
New York

February 14, 1964

Dear Alfred:

I thought you would like to see the enclosed catalogue of the Latin American exhibition which is hanging in the lobby of Trinity School where our son Peter goes to school now. ~~Carla~~ Carol Uht and I started an art exhibition project similar to the one at Brearley and this is the second venture. Carol and I organized the first exhibition called "Modern American Painting" but we didn't have anyone to contribute such a nice catalogue and therefore had to be content with a mimeographed check list.

This is the first volunteer activity since my volunteer days at the Museum, that I have truly enjoyed.

I still hope to come back to the Museum and as my activities at the Town School are lessening, I see more possibility of doing so.

Best to you as ever,

Mimi

Levy, J.

cc: Mr. Seitz

JULIEN LEVY

HEMLOCK RIDGE • BRIDGEWATER • CONNECTICUT

November 20, 1962

Dear Julien:

Thank you for your letter. I appreciate it very much. After talking it over with Bill Seitz, he and I thought it better to follow your second suggestion, namely, to omit the text having to do with the Museum. What you said about the Agony was entirely satisfactory to me but unfortunately no mention was made of Dorothy Miller's inclusion of so many of Gorky's paintings of the very period under discussion in her 1946 show.

Anyway, I appreciate your trouble and friendly response.

It would be a pleasure to see you when you come to town.

Sincerely,

Alfred H. Barr, Jr.

Mr. Julien Levy
Hemlock Ridge
Bridgewater, Connecticut

AHB:rr

GENERATION WILL BE LOOKING WITH FRESH EYES AT HIS WORK.

MODERN SCIENCE HAS DONE MUCH TO HEAL JEALOUSY AND A BROKEN HEART IN

EQUITED ART IS

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VASTLY IMPATIENT.

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BUT NO EXAMPLE

IM WAS CONTEMPLATING

TIME AFTER HIS

S EVEN A LONGER

omit?

JULIEN LEVY

HEMLOCK RIDGE • BRIDGEWATER • CONNECTICUT

Nov. 17, 1962

DEAR ALFRED:

THANK YOU FOR YOUR FAIR LETTER REGARDING MY PIECE ON GORKY. I HAVE SENT BILL SEITZ A CHOICE OF MODIFICATIONS OF THE QUESTIONED PARAGRAPH (ENLOSED A COPY FOR YOU) HOPING THAT ONE OR ANOTHER OF THE ALTERNATIVES WILL BE AGREEABLE TO YOU.

I MYSELF WAS ALWAYS SURPRISED THAT GORKY WAS SO UNHAPPY ABOUT HIS REPRESENTATION, WHEN ONE CONSIDERS HOW EFFECTIVELY HE WAS SHOWN IN FOURTEEN AMERICANS. NONETHELESS HE WAS ALREADY IN "AGONY" SOME TIME BEFORE 1947.

I REALISE HOW COMPLICATED YOUR RESPONSIBILITIES ARE IN RELATION TO PURCHASES. BUT I DREAM THAT SOME DAY A MUSEUM MAY DECIDE TO FUNCTION A BIT LIKE THE FEDERAL RESERVE TO STIMULATE IN TIMES OF DEPRESSION AND TO RESTRAIN IN TIMES OF EXUBERANCE.

JOELLA TELLS ME SHE HAD A VERY PLEASANT VISIT WITH YOU. I DO HOPE WE MAY GET TOGETHER LATER IN THE SEASON WHEN I RETURN TO TOWN. FOR A LUNCHEON PERHAPS. MY BOOK OF MEMOIRES IS ALMOST FINISHED AND THERE ARE SEVERAL MATTERS ABOUT WHICH YOU MIGHT BE ABLE TO REFRESH MY MEMORY. AND SOME NEW THEORIES OF MINE I WOULD LIKE TO DISCUSS WITH YOU. IT WOULD BE PLEASANT TO RENEW OUR OLD FRIENDSHIP.

SINCERELY,

Julien

GENERATION WILL BE LOOKING WITH FRESH EYES AT HIS WORK.

MODERN SCIENCE HAS DONE MUCH TO HEAL JEALOUSY AND A BROKEN HEART IN PSYCHIATRY, AND TO HEAL A BROKEN NECK IN TRACTION, BUT UNREQUITED ART IS STILL MET BY THAT CRUEL AND BANAL CLICHÉ, "ONLY TIME WILL TELL...." AFTER ARDUOUS YEARS OF SELF IMPOSED APPRENTISHIP GORKY WAS VASTLY IMPATIENT. THE INDIFFERENCE OF some CRITICS, IMPORTANT COLLECTORS AND MUSEUMS AFFECTED HIM DEEPLY. HE MIGHT HAVE UNDERSTOOD THE ~~DISFAVOUR~~ disparagement OF OLD COMPANIONS WHO RESENTED HIS FLIGHT BEYOND THEIR ORBIT. BUT HE COULD NOT ACCEPT THE UNCONDENSED TIME-LAG BETWEEN THE ARTIST'S STATEMENT AND HIS PUBLIC APPRECIATION. THIS MUSEUM ALREADY OWNED ~~AN~~ EARLY WORK, including GARDEN IN SOCHI, BUT NO EXAMPLE OF HIS NEW DIRECTION ALTHOUGH, HAD HE BUT KNOWN, THE MUSEUM WAS CONTEMPLATING THE AQUISITION OF AGONY, WHICH THEY PURCHASED ONLY A SHORT TIME AFTER HIS DEATH. FOR HIM, A SHORT TIME TOO LATE. AND THE PUBLIC WAS EVEN A LONGER TIME LATER. omit?

IN THE EYES OF THE POLITE PUBLIC,

etc.

Gorky

cc: Miss Miller
Mr. Seitz
Miss Jones

November 15, 1962

Dear Julien:

I like your piece on Gorky very much and hesitate to accept Bill Seitz' suggestion ~~as~~ that I write you about your reference to the Museum.

I really don't think this reference is entirely fair. Here is the Museum's record:

April, 1930. Three oils by Gorky included in 46 Painters and Sculptors under 35 years of Age. (I went to Gorky's studio but must admit that then and through the rest of the 30s I found his work too derivative. In any case, we had no purchase funds to speak of until 1938.)

1936. Studies by Gorky for the Administration Building, Newark Airport included in New Horizons in American Art.

1938. Large Miro-like Gorky included in Three Centuries of American Art, Paris, Jeu de Paume.

1941. Two Gorkys acquired by gift, including Argula (1937) acquired by exchange and still in the Museum's collection.

1942. Garden in Sochi acquired by cash and exchange of the second picture given the Museum in 1941.
We bought a large drawing in this year.

1946. Eight paintings and a couple of drawings exhibited in Fourteen Americans. Arrangements by Dorothy Miller

1948. Agony purchased. However, Agony had been selected after careful discussion with you a couple of years earlier while Gorky was still living. It seemed to me the best picture he painted, at least when I first saw it, and I think you were in agreement but refused to sell until '48.

I realize that others beside yourself are inclined to distinguish more between purchase and gift in the Museum's acquisitions than we do. We have no endowed purchase funds and have to depend upon unpredictable and irregular funds from a dozen donors some of whom stipulate very precisely how their funds are to be used. Anyway, a large proportion of our gifts are selected by the Museum and, finally, quite a number of our acquisitions are made by exchange. In the case of Garden in Sochi, which I think is generally

considered Gorky's best painting up to that time, it was actually purchased by a combination of cash and barter very shortly after it had been finished. This picture was, of course, exhibited very often with the Museum's collection and in such important shows as Art in Progress, 1944.

It does seem to me that to ignore the acquisition of the important Garden in Sochi because of the resources by which it was acquired is not entirely reasonable. Secondly, it was largely because of your reluctance to part with it that we did not buy the Agony earlier.

However, I do not want to press these points but to give you the information and leave it up to you. My very best to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Julien Levy
Hemlock Ridge
Bridgewater, Connecticut

AHB:rr

THE MUSEUM OF MODERN ART

Date November 13, 1962

To: Mr. Seitz

Re: Gorky Book

From: Mr. Barr

Dear Bill:

Thank you for letting me see the galley with Julien Levy's essay on Gorky - which, incidently, I think is beautifully written. I appreciate your pointing out the passage about the Museum which, as you can guess, is a bit irritating since, as you know, the Museum often uses pictures as if they were money in order to secure other pictures, usually by the same artist but which seem superior. In 1941 we were given two paintings by Gorky. We used one to secure the Argula which seemed to us the best Gorky we had seen up to that date. The other we used together with some cash to purchase the Garden in Sochi the following year. The Garden in Sochi seemed to me the best Gorky I had ever seen though even at the time it seemed a bit heavy-handed. We did not acquire any Gorkys during the 30s for the reasons I have told you.

The Garden in Sochi is credited in our catalogue as "Purchase Fund and gift of Wolfgang S. Schwabacher (by exchange)."

It seems to me that acquisition by cash and barter constitute a purchase even though Julien Levy prefers not to agree.

Incidentally, I tried to persuade Julien to let us buy the Agony shortly after it was painted and before Gorky's death. Julien refused to do so saying he wished to keep the picture. As I thought the picture was the best Gorky I had seen I wanted it badly. A couple of years later and two years after Gorky's death Julien changed his mind and sold the Agony.

If you have a chronology in your catalogue I would appreciate your mentioning that in the exhibition 46 Painters and Sculptors under 35 years of Age, April 11 - 27, 1930, we exhibited three paintings by Gorky, all called Still Life. You will be amused to know that Gorky gave his birthdate as 1903 and his birthplace as Nizhni-Novgord. He also said he studied three months under Kandinsky in 1920 - just to add to your stock of misinformation. As I recall, I went down to the Gorky studio at that time or shortly afterwards but was frankly disappointed with what seemed to me a series of imitative works. I remember especially a still life based on Matisse's Still Life with a Greek Torso, 1908, reproduced on page 342 of my Matisse book.

THE MUSEUM OF MODERN ART

Date November 13

To: Alfred Barr

Re: Gorky book

From: William C. Seitz

This is an uncorrected galley, and the various parts are both incomplete and not in proper order. May I call your attention to Julien Levy's comment on the Museum on page 2. I asked him if he had considered the aquisition of Garden in Sochi, and he said that inasmuch as this was a gift it did not effect his comment.

more than $250,000. We are seeking to raise an additional $350,000 from those who were closest to Adele.

We would like you to begin helping us now to raise that additional $350,000. Some of you have already submitted lists of people you said you would approach. Some of you have not yet had time to do that. If we have not yet received your list, we would appreciate it as quickly as possible. Where you have submitted a listing, we are sending back a copy. These lists have been cleared to avoid any duplication, and so any person on your list is solely yours.

We have found the most effective way to raise this money is to visit those people on your list and discuss the park with them. If you try to do it by mail, you will receive nominal amounts; if you do it in person, you will receive substantially larger gifts.

We can send to you as many copies of the brochure as you need. If you will call MUrray Hill 2-0283, and indicate how many copies you wish, we shall be pleased to send them to you.

I do hope you will begin this work now. We are anxious to raise these funds as quickly as possible so that the actual job of construction can begin.

file

LEVY

ADELE R. LEVY PARK COMMITTEE

10 East 44 Street, New York. N. Y. 10017

0283

Levy

Mrs. Max Ascoli
23 Gramercy Park South
New York, N. Y. 10003

(rec'd May 3rd)

April 30, 1965

Dear Alfred:

Thank you for your letter of April 27th.

Of course I understand! We are so pleased to have you on the Adele R. Levy Park Committee - and we never did expect you to raise money for the Park. I am only sorry that the letter which went to everyone on the Committee should have caused you any embarrassment.

With warmest greetings,

Very sincerely,

Marion

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

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many copies you wish, we shall be pleased to send them to you.

I do hope you will begin this work now. We are anxious to raise these funds as quickly as possible so that the actual job of construction can begin.

file

LEVY

ADELE R. LEVY PARK COMMITTEE

10 East 44 Street, New York, N. Y. 10017

MUrray Hill 2-0283

February 25, 1965

TO: Members of the Adele R. Levy Park Committee

FROM: Mrs. Max Ascoli
Mrs. Nathan Straus

We are pleased to enclose a copy of our new brochure which describes the Adele R. Levy Park. Now that our literature is off the press, we are ready to begin serious fund raising.

As you know, the playground is going to cost approximately $1,100,000. The City of New York is contributing $500,000 toward this. The family has contributed or pledged slightly more than $250,000. We are seeking to raise an additional $350,000 from those who were closest to Adele.

We would like you to begin helping us now to raise that additional $350,000. Some of you have already submitted lists of people you said you would approach. Some of you have not yet had time to do that. If we have not yet received your list, we would appreciate it as quickly as possible. Where you have submitted a listing, we are sending back a copy. These lists have been cleared to avoid any duplication, and so any person on your list is solely yours.

We have found the most effective way to raise this money is to visit those people on your list and discuss the park with them. If you try to do it by mail, you will receive nominal amounts; if you do it in person, you will receive substantially larger gifts.

We can send to you as many copies of the brochure as you need. If you will call MUrray Hill 2-0283, and indicate how many copies you wish, we shall be pleased to send them to you.

I do hope you will begin this work now. We are anxious to raise these funds as quickly as possible so that the actual job of construction can begin.

Levy

April 27, 1965

Dear Marion:

I have just received a note asking me to be present on May 11th at 3 p.m. for a meeting of the Adele R. Levy Park Committee. I very much regret that I cannot attend because our Committee on the Museum Collections meets that same afternoon. It is essential that I be there since I am the responsible staff member involved.

I note that I am asked to bring a report of contributions. I am afraid that you may have found me remiss in not having reported contributions and pledges. But the truth is that when I came on the Committee I explained that it would be very difficult for me to raise money for undertakings other than our own Museum. I realize that the notice of the meeting is simply pro forma. Nevertheless, I thought I should write you to pass on to the Committee if you wish my predictament. When I come back from California, a week from now, I will phone you to discuss this matter. Meanwhile, my regrets at not being able to come to the meeting.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Max Ascoli
23 Gramercy Park South
New York, New York

AHB:rr
(Dictated by Mr. Barr, signed in his absence.)

The Adele R. Levy Park Committee

660 Madison Avenue, New York, N. Y. 10021

TEmpleton 2-8400

April 22, 1965

collection comm day

To: Members of the Adele R. Levy Park Committee

The next meeting of The Adele R. Levy Park Committee will be held on May 11th at 3:00 P.M. at the home of Mrs. Max Ascoli, 23 Gramercy Park South.

Please make every effort to be present as we will be fortunate to have as a Special Guest, Lady Allen of Hurtwood, the English landscape architect and noted authority on designing parks and playgrounds.

Will you please bring with you your report of the contributions and/or pledges you have secured from the people you agreed to contact. This is important for, as you know, we are anxious to complete our campaign by June, 1965. If you prefer, will you kindly mail your report to Victor Weingarten at 10 East 44th Street, New York, N. Y. 10017

A post card is enclosed for your convenience in replying and we hope to see you May 11th.

Levy

The Adele R. Levy Park Committee

660 Madison Avenue, New York, N. Y. 10021
TEmpleton 2-8400

AHB didn't attend

December 15, 1964

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Barr,

A meeting of the Executive Committee was held November 24, 1964, at 19 Beekman Place, New York, at 3 P.M. The minutes of that meeting are enclosed.

As you will see, our task of raising the balance of the required funds will begin right after the holidays. We are also enclosing a sheet and self-addressed envelope and ask you to list prospective contributors, indicating whether or not you would be able to contact them personally.

There was agreement at the meeting that the Committee should be successful in this undertaking, especially as the City will pay for all maintenance costs once the Playground is completed, and that there will be no continuing solicitation.

If you have any questions or desire further information, please let us know. We urge you to return your lists as soon as possible to permit the office to check for duplications.

We shall keep you informed of any developments and wish to thank you in advance for your cooperation.

Sincerely yours,

Helen Sachs Straus
Mrs. Nathan Straus

T. J. Watson Jr
T. J. Watson, Jr.

Enclosures

MINUTES - EXECUTIVE COMMITTEE MEETING
ADELE R. LEVY PARK COMMITTEE

The Executive Committee of the Adele R. Levy Park Committee held a meeting at the home of Mrs. Thomas B. Hess, 19 Beekman Place, New York City on Tuesday, November 24, 1964 at three P.M. There were present:

CO-CHAIRMEN

Mrs. Nathan Straus
Mr. Thomas J. Watson, Jr. (represented by Mr. Torgler)

EXECUTIVE COMMITTEE

Mrs. Max Ascoli	Mrs. Trude W. Lash
Mrs. Richard J. Bernhard	Mrs. Madeleine M. Low
Mrs. Victor Brudney	Mr. Mark McCloskey
Mrs. Milton A. Gordon	Miss Barbara J. Oliver
Mrs. Eric Haight	Mrs. Henry N. Pratt
Miss Helen M. Harris	Mrs. Robert S. Siffert
Mrs. Thomas B. Hess	Mrs. John Stevenson
Mrs. Louis L. Horch	Mr. Victor Weingarten

Mrs. Ascoli reported on the progress to date in the development of the Adele R. Levy Park. She said:

Louis Kahn and his office have been proceeding with the design and plans. Pre-preliminary plans were presented informally at a meeting at City Hall on November 9, attended by representatives of virtually all of the City Departments which will be involved in the Park at various stages of construction and operation. Representatives of the following were present:

Budget Director
Fire Department
Department of Sanitation
Department of Water Supply, Gas and Electricity
Department of Buildings
Department of Health
Department of Parks
Borough President's Office

Certain modifications in the original plan have been necessitated by technical

problems associated with the site, but none of these have seriously altered in any way the initial concept. These technical considerations had to do with the New York Central Railroad whose tracks lie beneath the esplanade in the Park. Very sound and economical solutions have been found for these problems. The cost of the park and community house was initially projected at about one million dollars. The pre-preliminary specifications and estimates indicate the cost will probably be slightly higher, but within a ten percent range. The attitude of the various City Departments involved has been one of excellent cooperation and no objection was raised to any aspect of the pre-preliminary plans as they were presented on November 9th.

Later on November 9th, Mr. Kahn met with members of the New York City Art Commission, which must also give its approval to this project. His presentation was a brilliant one and, at its conclusion, he was warmly applauded and the plan was received with great enthusiasm. On the basis of this response, we believe they will approve the plans, although we have not received formal notification as yet. When this approval is obtained, the preliminary plans, specifications and estimates will be presented to the Mayor. Because of the steps which have been taken to involve and solicit the opinion of all of the various departments, we hope this will be pro forma.

The local Community Planning Board met on November 10. Mr. Henry Stern of the Borough President's Office, reported to them about the various meetings the previous day, and there was no opposition. Mr. Stern also reported that he had met with Mr. Thau who had been one of the leaders of the opposition to the Park, and Mr. Thau told him the Riverside Park and Playground Committee was practically out of business and indicated there would be no further opposition from that source. Miss Oliver agreed that the opposition had been quiet for some time.

Mrs. Ascoli then introduced Mr. Victor Weingarten, who is serving as a

volunteer public relations and fund raising consultant to the Committee. He reported that the Committee will have to raise $600,000 as its share of this project and that the City of New York will contribute $500,000 as its share. Of the $600,000, slightly over $250,000 has been either pledged or paid by members of the family. Some of this money, matched by City appropriations, is available to cover the cost of design and plans. The remaining $350,000 will have to be raised.

Mr. Weingarten said that this money would have to be sought from those who were closest to Adele and would not involve any large scale fund raising effort. He suggested that the campaign be a quick one, that it start January 4, 1965 and reach its goal by June. He said his office could, with ease, prepare lists of possible sources of funds, but that it would be far more effective if each member of the Committee who knew Adele and also know others who loved her, submit their list of prospects for solicitation. These lists, he said, should be sent to the Adele R. Levy Park Committee, 10 East 44th Street, New York, N.Y. 10017. They will be collated, reviewed for duplication and assignments given. He said that contributions could be paid over a two-year period as it is hoped the park will be completed by 1966.

Mrs. Hess reported that United Neighborhood Houses has agreed to act as the fiscal agent for contributions to the Park and that contributions will be exempt from income taxes. Checks should be made payable to United Neighborhood Houses, Adele R. Levy Park.

Miss Harris reported that United Neighborhood Houses had already begun to receive such checks.

It was agreed that a modest brochure should be prepared. Mr. Weingarten said this would be available early in January to be used as an aid in solicitation of funds.

The meeting was adjourned at 4:15 P.M.

Levy Park

The Adele R. Levy Park Committee

660 Madison Avenue, New York, N. Y. 10021

TEmpleton 2-8400

July 1, 1964

Dear Member:

This is a brief interim report to bring you all up-to-date on the progress of The Adele R. Levy Park.

The local community seems to be more united in its enthusiasm for the project and many organizations are working harmoniously to formulate plans for the indoor program as well as for the use of the playground. They are in close touch with a representative of the Department of Parks.

In addition, the Neighborhood Council for the Redevelopment of Riverside Park, with the help of the Department of Parks and local groups, is running a splendid program in the Park this summer.

Mr. Kahn and Mr. Noguchi have submitted preliminary plans and rough estimates to the Department of Parks. The anticipated cost was considerably over the million dollars which had been contemplated.

Mrs. Hess and I met with Mr. Kahn and members of the staff of the Department of Parks on Wednesday, June 24. As a result of that meeting, Mr. Kahn will draw up new plans for the building with a view to reducing the cost. While he is in Pakistan in July, his staff will re-study the problem and he himself will go to work on the revised plans as soon as he returns the end of July. We are hopeful that they will be submitted by September 1, but he has made no promises. We shall be in touch with you all in the early fall to report new developments.

With all good wishes for a very pleasant summer,

Sincerely,

Marion R Ascoli

THE ADELE R. LEVY PARK COMMITTEE

We would like to bring you up to date as to the present status of The Adele R. Levy Recreation Park.

Hon. Edward R. Dudley, President of the Borough of Manhattan, invited the neighborhood community to an open meeting on February 4, 1964, at P.S. 145, to view and discuss the preliminary design of the park in the form of a model with him, Commissioner of Parks Newbold Morris, and the designers Louis I. Kahn and Isamu Noguchi. After the meeting was opened, Mrs. Max Ascoli addressed the audience and presented the reasons the family was in favor of the playground as a memorial to her sister, the late Adele R. Levy. Commissioner Morris, President Dudley and Messrs. Kahn and Noguchi then spoke, after which the meeting was opened to questions from the floor.

Many of the apprehensions raised by the residents of the area about staffing, programming and safety were aired and answered by the participants, particularly by Commissioner Morris with a message from Mayor Wagner that when the facilities are completed, The Adele R. Levy Playground will have a demonstration program unequalled in the city.

Although the opposition was present also and voiced objections, there were some expressions of "change of heart" because of the unique design. They felt that Kahn and Noguchi had captured the spirit of the landscape, providing beauty as well as utility, while leaving the large slope area virtually untouched. Most of the 400 persons present regarded this first step in the redevelopment of Riverside Park as the most exciting new concept in park planning New York City has ever contemplated.

The following day at the home of Mrs. Thomas Hess, twenty members of our committee came to see the model in anticipation of the public hearings before the Board of Estimate and the City Council on February 24, when the item would be coming up under the Capital Budget, and it was important to have as many members present at that hearing urging

support of the project.

At the hearing, there were representatives from the Bloomingdale Conservation Project, Mr. Leonard Farbman, Chairman of the local Community Planning Board No. 7, the Council on Parks and Playgrounds, Grosvenor Neighborhood House, The Neighborhood Council for Redevelopment of Riverside Park, Master Institute of United Arts, United Neighborhood Houses, West Side Democratic Club and others, all in favor. The following members of our committee were heard from: Dr. Elliott M. Avedon, Mr. Alfred Barr, Jr., Mrs. Juliet Brudney, Miss Helen Harris, Mrs. Walter Hirsch, Mr. Mark McCloskey, Miss Barbara Oliver, Mrs. John Stevenson, Mrs. DeWitt Stetten, Mrs. Nathan Straus and Mrs. Edward Weinfeld. Inaddition, we were fortunate to have the support of George James, M.D., Commissioner of Health of the City of New York, who appeared personally but could not remain due to the lateness of the hour, and later sent his representative, Miss Elizabeth Vernon, to read his strong statement. We also had the recent support of Congressman William F. Ryan. One man, Mr. Henry Ebel, representing the Riverside Parks and Playgrounds Committee, read a long paper and said he was speaking for <u>all</u> the opposition.

Messrs. Kahn and Noguchi are now working on the preliminary plans and estimates, and promised to submit them to the Department of Parks by the third week in April.

We are enclosing reprints which appeared in Newsweek and The Morningsider, and a booklet "Design for Play", which we hope you will find interesting. No doubt most of you have read the story of the community meeting which appeared in The New York Times on February 5th and a supporting editorial on February 8th called "Parks Are For Park Purposes."

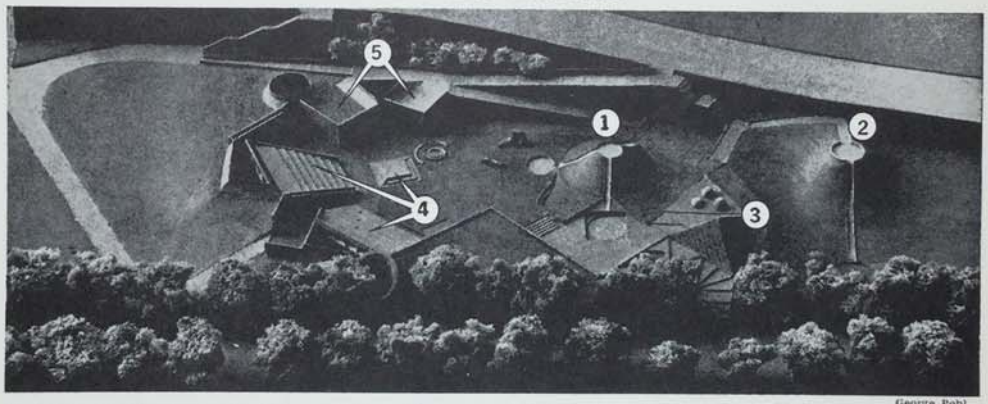
Mrs. Edward Weinfeld
Secretary

March, 1964

Newsweek®

Reprinted from the issue of February 17, 1964

LIFE AND LEISURE



George Pohl

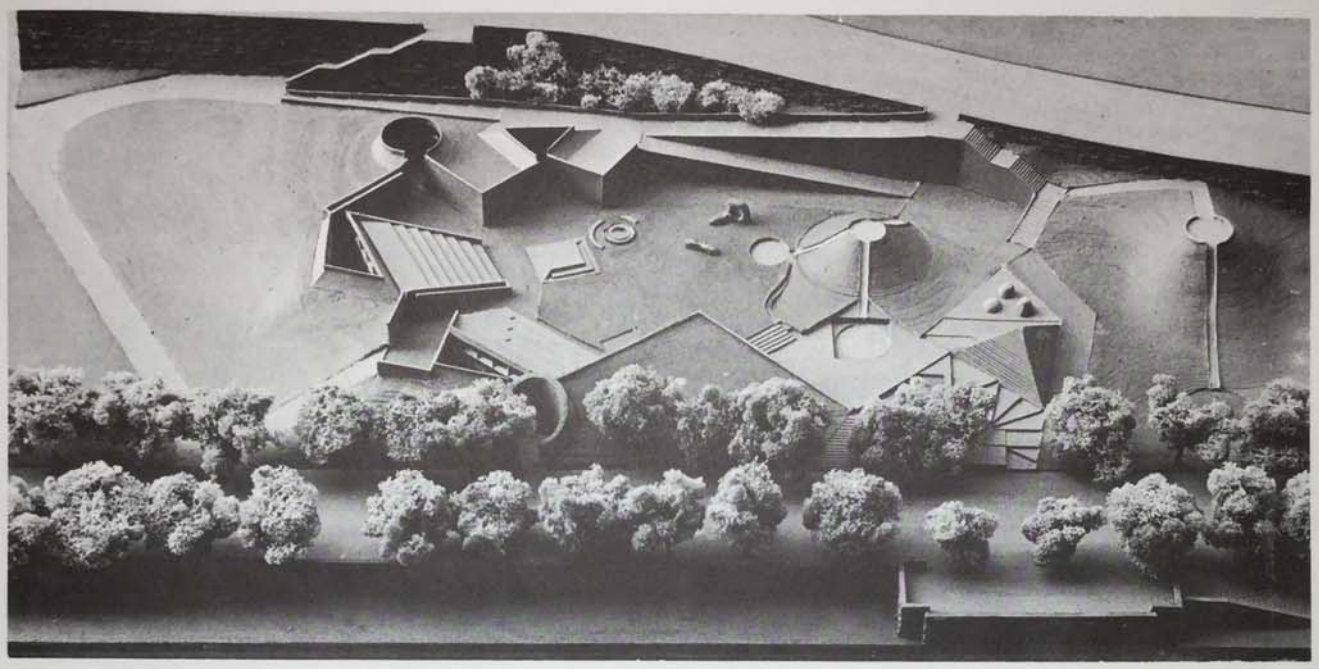
Sculptured Playground: *Kahn and Noguchi propose to toss up grassy mountains (1-2) with water slides for summertime splashing; a stepped pyramid (3) for clambering; an amphitheater (4) for instant acting or scheduled concerts, and underground rooms (5) housing further play space and kitchens.*

Out of the Sandbox

To its critics, the playground is a wanton destruction of scarce park land. To its designers, sculptor Isamu Noguchi and architect Louis I. Kahn, it is "a fanciful wonderworld of mountains and lakes and trees." The only judgment that really matters, however, will be based on fun rather than form and function; and it will come from the thousands of children who will play in the bizarre, $1 million playground that Noguchi and Kahn proposed last week for New York City.

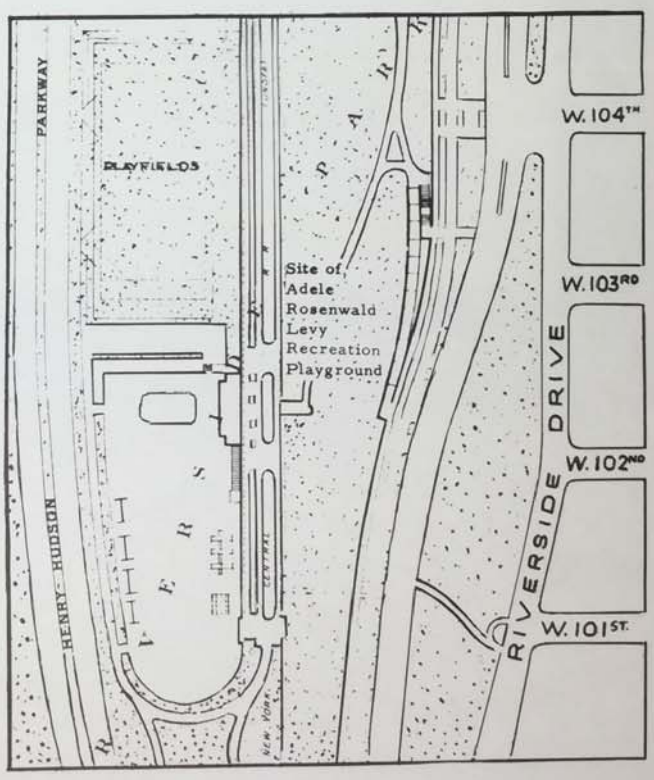
If approved by the city, the block-long park—to be jointly financed by the city and by friends and family of the late philanthropist Adele R. Levy—will be set on a strip of Riverside Drive greenery falling away to the Hudson River. Indeed, the playground is a virtual extension of the contours of the land; some of the structures are even grass-covered. "Playgrounds haven't changed since the invention of the swing and the sandbox," says Noguchi. "This one will free the child's imagination to create his own games . . . it's an adventure." Kahn adds: "We're really boys ourselves. I mean we both still read 'Knights of the Roundtable'."

Distributed by Neighborhood Council For Redevelopment of Riverside Park



Relatives and friends of the late Adele R. Levy, a noted civic leader and philanthropist of this city, have subscribed $500,000 which, with a like amount of city funds, would be used to construct a model playground as a memorial to her in Riverside Park between 101st and 103d Streets. There has been strong opposition from some residents of the neighborhood.

An examination of the model for the project designed by Louis Kahn, the architect, and Isamu Noguchi, the sculptor, convinces us, however, that this proposed playground would be a genuine improvement of the park and would serve truly park purposes. We are more often than not opposed to putting buildings in parks, whether for a cafe or some other reason. But Messrs. Kahn and Noguchi have skillfully and imaginatively taken advantage of the contours in a way that improves the landscaping without any new above-ground structures. A space for children to play in winter—not usually the most inviting time of year in Riverside Park—is protected by a natural slope. This is a proper use of park land for park purposes.



Reprinted Courtesy "Morningsider"

Levy Park

February 21, 1964

The Honorable Edward R. Dudley
Borough President
Municipal Building
New York, New York

Dear Mr. Dudley:

I am unable to attend the meeting of the Board of Estimates on Monday, February 24 but have expressed my approval of the Adele R. Levy Playground in the enclosed letter which I hope can be read at the meeting of the Board.

Sincerely,

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

AHB:nk

cc: Mrs. Weinfeld

The Honorable Edward R. Dudley
Borough President
Municipal Building
New York, New York

February 21, 1964

Dear Sir:

I enthusiastically support the construction of the proposed Adele R. Levy Playground in Riverside Park between 101st and 103rd Streets.

This playground would I believe meet a very real community need for a recreation center in the park - a center which would be easily accessible and would permit use of the park year round, in good weather as well as bad.

The design of the playground by architect Louis Kahn and sculptor Isamu Noguchi would provide beauty as well as utility. Its imaginative combination of indoor and outdoor play areas and its provision of new types of play equipment offer a unique addition to our city's park facilities, an achievement which I feel sure would bring great credit to the city.

As a member of the Adele R. Levy Park Committee, which is pledged to provide $500,000 toward the construction of this new recreation center, I feel rewarded to be involved in such a project. It is not only a fitting memorial to the late Adele R. Levy, who devoted herself so unsparingly throughout her lifetime to the welfare of children in our city, it is an inspired one.

Our committee did not seek out this project. Rather, our committee came into being in response to the requests of community residents seeking help in turning an underutilized park into a rich new source of recreation and enjoyment for a densely populated, multiracial neighborhood whose play facilities are all too sparse.

The construction of this proposed playground will serve a clearly demonstrated need. It would do so in a way which would enrich the lives of those who live near it and offer a distinguished example to designers of playgrounds throughout the country - and, indeed, throughout the world for Louis Kahn is widely recognized as the leading American architect of his generation and Noguchi is even better known both here and abroad.

Sincerely,

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

AHB:nk

The Adele R. Levy Park Committee
660 Madison Avenue, New York, N. Y. 10021
TEmpleton 2-8400

February 20, 1964

Dear Mr. Barr:

The Board of Estimate hearing will be held on Monday, February 24, 1964, and at this moment it is impossible to suggest the time when the item will come up. Knowing how busy you are, and you do not have the time to spare, I suggest that you send a letter supporting the Adele R. Levy Playground to the Honorable Edward R. Dudley, Borough President, Municipal Building, New York, New York 10007.

Enclosed is a statement which you could adapt making it shorter or longer or changing in any way you see fit.

Thank you very much for your support.

Sincerely,

Lucian Weinfeld

Mrs. Edward Weinfeld

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
11 West 53rd Street
New York, New York 10019

P. S. Should the opportunity arise and you would like to appear, please write to Mrs. Ruth Whaley, Secretary, Board of Estimate, Municipal Building, New York 7, New York, and have your name added to the speakers in support of the project.

I ~~wish to~~ enthusiastically ~~express my strong support~~ ~~use of my name~~ ~~I~~ ~~I should like to express vigorous~~ support ~~for~~ the construction of the proposed Adele R. Levy Playground in ~~a portion of~~ Riverside Park between 101st and 103rd Streets.

This ~~project will fill a vital~~ playground would I believe meet a very real community need for a recreation center ~~facilities~~ in the park - ~~facilities~~ a center which ~~will be readily accessible~~ would be easily accessible and ~~will allow~~ would further use of the park year round, in good weather as well as bad.

~~The striking solution to this need, as designed~~ The design of the playground by architect Louis Kahn and sculptor Isamu Noguchi, ~~provides~~ would provide beauty as well as utility. Its imaginative combination of indoor and outdoor play areas, and its provision of new types of play equipment offers ~~a pride-ful~~ a unique addition to our city's park facilities, an achievement which I feel sure would bring great credit to the city.

As a member of the Adele R. Levy Park Committee, which is pledged to provide $500,000 toward the construction of this new recreation center ~~facility~~, I feel rewarded to be involved in such a project. It is not only a fitting memorial to the late Adele R. Levy, who devoted herself so unsparingly throughout her lifetime to the welfare of children in our city, it is an inspired one.

Our committee did not seek out this project. Rather, our committee came into being in response to the requests of community residents seeking help in turning an underutilized park into arich new source of recreation and enjoyment for a densely populated, multiracial neighborhood whose play facilities are all too sparse.

The established community ~~organizations of this neighborhood~~ - social agencies, civic groups, recreation groups, parent associations, merchant associations and many religious leaders in the community strongly favor the project.

The construction of this proposed playground will serve a clearly demonstrated need. It ~~will~~ would do so in a way which ~~will~~ would enrich the lives of those who live near it and ~~give inspiration to park planning of the future in our own city and everywhere~~ offer a distinguished example throughout the world for designers of playgrounds.

Louis Kahn is widely recognized as the leading American architect of his generation.

Adele R Levy Park Comm

The Adele R. Levy Park Committee
660 Madison Avenue, New York, N. Y. 10021
TEmpleton 2-8400

2/20, c. 12:00

To Mr. Barr:

Mrs. Weinfeld of the Adele R. Levy Park Committee called to say that the Board of Estimates is meeting Monday, February 24. She will send you a draft of a letter which you may write (she will indicate to whom), on your own stationary, in lieu of appearing at this meeting, if you don't wish to attend. She is going to drop this draft off at the Museum today, as she is very late with it, and if you send it - it must be in the hands of the Chairman by Monday morning; that is, ideally it should have gone out in final form today.

However, if you would like to attend the meeting and give the statement in person, the letter is of course not necessary, and she will be glad to indicate to you at what time you should appear, so that you would not have to sit through the whole lengthy meeting.

- Nina

Mrs. Weinfeld's number: TE 2 - 8400

Dear Mrs

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Park Com

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Mrs. Edwa
The Adele
660 Madis
New York,

AHB:rr

Adele R Levy Park Comm

The Adele R. Levy Park Committee
660 Madison Avenue, New York, N. Y. 10021
TEmpleton 2-8400

January 28, 1964

Dear Member:

We delayed the January Executive Committee meeting to Feoruary 5, 1964, at 3 p.m. at the home of Mrs. Thomas B. Hess, 19 Beekman Place, New York City, because Mr. Kahn has promised to submit the preliminary plans in the form of a model to the Department of Parks on February 1, 1964. We would like to show the model to you as soon as possible.

Under the new City Charter this project will come up before the Board of Estimate and the [illegible] budget on [illegible] and we will need your presence and support.

[illegible] we are sure that the opponents will appear and state their point of view well and it is imperative that we have our supporters present as well. We will make every effort to ascertain the approximate time of the discussion and will be happy to assist in the preparation of your statement if you will please let us know.

Please RSVP to TEmpleton 2-8400.

Sincerely yours,

Lucian Weinfeld

Mrs. Edward Weinfeld

30 January 1963

Dear Mrs. Weinfeld:

I shall do my best to come to the meeting of the Adele R. Levy Park Committee, February 5th at three o'clock.

Unfortunately this is one of the frantic periods of my life since we are preparing for the reopening of the building, replanning galleries and attempting to finish a catalogue for publication in the middle of May. I mention this in the hope that you may be able to send me some statement or brief which I could adapt and send to the Board of Estimate or would it be necessary to appear in person. Perhaps this would be clarified at the February 5th meeting.

Sincerely,

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

Mrs. Edward Weinfeld, Secretary
The Adele R. Levy Park Committee
660 Madison Avenue
New York, N. Y. 10021

AHB:rr

The Adele R. Levy Park Committee
660 Madison Avenue, New York, N. Y. 10021
TEmpleton 2-8400

January 28, 1964

Dear Member:

We delayed the January Executive Committee meeting to February 5, 1964, at 3 p.m. at the home of Mrs. Thomas B. Hess, 19 Beekman Place, New York City, because Mr. Kahn has promised to submit the preliminary plans in the form of a model to the Department of Parks on February 1, 1964. We would like to show the model to you as soon as possible.

Under the new City Charter this project will come up before the Board of Estimate and the City Council under the Capital Budget on or around February 10th, and we will need your presence and support.

We sincerely hope that you will be able to attend on February 5th, and that you will also want to indicate your support by appearing before the public hearings with a statement advocating the adoption of this part of the budget. We are sure that the opponents will appear and state their point of view well and it is imperative that we have our supporters present as well. We will make every effort to ascertain the approximate time of the discussion and will be happy to assist in the preparation of your statement if you will please let us know.

Please RSVP to TEmpleton 2-8400.

Sincerely yours,

Lillian Weinfeld

Mrs. Edward Weinfeld

The Adele R. Levy Park
For Community Recreation
10 East 44th Street
New York 17, N. Y.

Committee:
David Dubinsky
Hon. Angier Biddle Duke
Mrs. Marshall Field
Joseph H. Hirshhorn
Mrs. Albert D. Lasker
Hon. Herbert H. Lehman
David M. Levy, M.D.
Hon. Robert F. Wagner
Honorary Chairmen

Mrs. Nathan Straus
Thomas J. Watson, Jr.
Chairmen

October 9, 1963

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

Dear Mr. Barr:

Mrs. Nathan Straus, Mrs. Thomas B. Hess and I are delighted that you have accepted membership on the Committee for The Adele R. Levy Park, and we invite you to attend the group's first meeting. It will be held at my home on Thursday, October 31st, 4:00 to 6:00 P.M. I do hope you can attend.

There will be a full report on the status of the project. Louis Kahn, the architect who is designing it along with Isamu Noguchi, will be present to describe the plans and we hope to have Parks Commissioner Morris to tell about the City's role in this project.

We would like to share with you some of the neighborhood problems we are encountering as well as the many exciting aspects of this effort.

I am looking forward to seeing you.

Very sincerely yours,

Marion R. Ascoli

Mrs. Max Ascoli

R.S.V.P.
23 Gramercy Park South
New York 3, New York

Expect to come
Telephoned Mrs. Clancy

AHB
Bogor to go

Adele R. Levy Park

MRS. MAX ASCOLI

November 7, 1963

Dear Alfred:

Thank you so much for your heartening note. I am really sorry you couldn't get to the meeting. We missed you.

I think you would have been deeply impressed by the presentation of The Adele Levy Park by Mr. Kahn, the architect, as well as by the speeches of Borough President Dudley, Commissioner Morris and Julius C. C. Edelstein, representing Mayor Wagner.

Enclosed you will find a copy of the agenda, the slate of officers and executive committee, which was unanimously adopted at the meeting. Also, the material which we had for every one present, which I hope you will find the time to read. It will give you an idea of the background and of the present status of The Adele Levy Park.

In the near future, you will be hearing from Mrs. Straus, our chairman.

Very sincerely,

Marion Ascoli

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

COMMITTEE FOR THE ADELE R. LEVY PARK

OCTOBER 31, 1963

A G E N D A

Welcome	Mrs. Max Ascoli
Presiding	Mrs. Nathan W. Straus
Remarks	Honorable Newbold Morris Commissioner of Parks
Background	Helen M. Harris Executive Director United Neighborhood Houses of New York
Exposition	Louis I. Kahn Architect
Remarks	Honorable Edward R. Dudley President, Borough of Manhattan
Message from the Mayor's Office	Honorable Julius C. C.Edelstein Executive Assistant to the Mayor
Discussion	

SLATE OF NAMES TO BE PLACED IN NOMINATION

CHAIRMEN

Mrs. Nathan Straus

Thomas J. Watson, Jr.

HONORARY CHAIRMEN

David Dubinsky

The Honorable Angier Biddle Duke

Mrs. Marshall Field

Joseph H. Hirshhorn

Mrs. Albert D. Lasker

The Honorable Herbert H. Lehman

Dr. David M. Levy

The Honorable Robert F. Wagner

VICE CHAIRMEN

Mrs. Richard J. Bernhard

Katharine Cornell

Mrs. Louis L. Horch

Mrs. Robert S. Siffert

Mrs. John Stevenson

Mrs. Donald B. Straus

EXECUTIVE COMMITTEE

Mrs. Max Ascoli

Mrs. Victor Brudney

Frank Caplan

Julius C. C. Edelstein

Hortense W. Gabel

Cornelia Goldsmith

Mrs. Milton A. Gordon

Mrs. Thomas B. Hess

Mrs. Trude W. Lash

Mrs. Madeleine M. Low

Mark McCloskey

Barbara J. Oliver

Mrs. Henry N. Pratt

Miss Ethel H. Wise

TREASURER

Helen M. Harris

FACT SHEET - ADELE R. LEVY PARK

WHERE IT IS

A four-block site in Riverside Park between 102 and 106 Streets has been set aside for the Park. This area, known as Riverside Park, falls away very sharply from Riverside Drive to the Hudson. The actual playground would occupy about one and a half to two blocks of the four-block area. As presently conceived, it would be situated as close as possible to the entrance ramp into the park near 103rd Street and would run South to 102nd Street.

WHAT IT IS

It is a year round recreation center and playground - a new and imaginative concept which will serve an entire community and will be an appropriate memorial to the late Adele Levy.

WHY IT IS NEEDED

The area involved is a densely populated community with a minimum of recreational facilities, particularly for children, their mothers and for older people. From the promenade at Riverside Drive the area below is lovely to look at but scarcely used except for the summer months. One playground, at the lowest level, about one-quarter of a mile below the drive, is a conventional asphalt paved swing and slide playground, inaccessible and isolated from the community it serves.

For many years the standard lay-out and equipment in our park playgrounds has varied little. A fresh approach to the needs of young children for creative play and the idea that these areas can have an aesthetic appeal is timely.

For several years, recreational needs for this neighborhood have been under study by a variety of civic organizations. Based upon these studies and these experiences, there was general agreement that the entire community, not just pre-school children, needed a creatively planned recreational facility. It is believed that such an addition would not only help in the struggle to upgrade this conservation area and to fight neighborhood blight, decay and demoralization, but would enhance the use of the park area for all citizens in all seasons.

WHAT IS BEING DONE NOW

The noted sculptor, Isamu Noguchi, and the equally noted architect, Louis Kahn, have been retained by the New York City Department of Parks to design a unit which would comprise a recreation center and a playground. These two men, each of them world famous, have spent substantial time in studying the site and the neighborhood's needs. They are currently at work on a plan which preserves the natural beauty of the site, its trees and its grassy slopes and are attempting to fit a creative recreational complex into the natural contour of the land so that the beauty of the park will be enhanced. A great deal of consideration has been given to the need for avoiding "concrete jungles."

The tentative model, when it is finally approved and adopted, will result in a recreation area of great beauty and will meet every standard and objective set for it. For those sitting on the benches along Riverside Drive, it will be totally invisible. For those living in the apartment houses on the east side of Riverside Drive, the playground will be so far below them that it will be not only out of sight, but out of sound.

For those concerned with passive use of the park -- sitting, contemplating or just looking, the major portion of the four block area has been left untouched. The recreation center will offer activities for teen-agers and senior citizens as well as for the small fry.

WHO FINANCES IT

The present status of financing is this:

The City of New York, which owns the site, has made it available. The City has also voted to spend $500,000 toward the development of this area. The family and friends of Adele Levy have promised to raise the additional funds needed. At present, these additional funds are believed to be about $600,000. Approximately one-half this amount has already been pledged or raised. There is still another $300,000 needed.

WHO OPPOSES IT

A group of individuals in the neighborhood are very vocal and very violent in their opposition. Their numbers are difficult to measure but they have made themselves heard. To date, Mrs. Ascoli has received 26 letters and telegrams from them and Mrs. Hess has received 17, many, of course, written by the same people.

WHY THE OPPOSITION

It is difficult to ascribe motives. Most of the letters say a playground is not needed and fear is expressed that the area will become a maze of asphalt and concrete and that the natural beauty of the park will be destroyed. It is possible, in good conscience, to assure those who object on this ground that their fears are unfounded. Others in the neighborhood may fear that the playground will become an attraction for minority group children and adults who do not now frequent the area in large numbers.

WHO SUPPORTS IT

Virtually every existing organized group concerned with children, with recreation and with civic improvement in the community is in favor of the playground. A partial list of these organizations includes:

Bloomingdale Citizens Planning Committee
Council for Parks and Playgrounds
League of West Side Organizations
Parents Association of P. S. 145
Parents Association of J.H.S. 118
Park West Neighborhood Association
Riverside Neighborhood Assembly
Riverside Playgroup Parents Association
WestSide Chamber of Commerce
West Side Democratic Club
West Side Mothers Playground Improvement Association
Bloomingdale Conservation Project sponsored by
Grosvenor Neighborhood House
Master Institute of United Arts
United Neighborhood Houses

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Local Follies

JAMES A. WECHSLER

There are moments when any serious citizen must be tempted to pronounce New York City a hopeless case, and when the Mayor must be forgiven for wondering why he ever sought the job. Our major problems are vast enough, but at least they have a challenging aspect. What must be peculiarly exasperating and frustrating is the difficulty that the most modest venture in civic improvement can encounter, and the amount of irrelevant heat that can be generated by even the smallest group of objectors.

These remarks are provoked at this juncture by the news that an enterprise calling itself the Riverside Parks and Playgrounds Committee has announced plans to picket the homes of Mrs. Marion Ascoli and Mrs. Thomas Hess in protest against a plan for the redevelopment of a four-block area of Riverside Park, extending from 102d to 106th St.

No redevelopment project would appear worthier and less controversial on the surface. Yet the campaign being mounted against it is receiving growing press notices, climaxed by the organized harassment of the two women mentioned who have long records of useful, enlightened activity.

Mrs. Ascoli is the sister of the late Adele Rosenwald Levy, a notably humane and generous civic figure in her lifetime; Mrs. Hess is Mrs. Levy's niece. Through her sponsorship the Adele Levy Foundation agreed to provide $250,000 fer the redevelopment plan to match a comparable contribution from the city. Mayor Wagner and the Board of Estimate went along with the idea, and two competent craftsmen were commissioned to draft a design for the new landscape.

Actually, the outline is not yet completed, and critics of the effort quite literally do not know exactly what they are talking about. But their misguided militancy may succeed in destroying the idea before it is even finally presented.

* * *

It all began early in 1960 when the Bloomingdale Conservation project, an exercise in neighborhood rehabilitation, joined with other groups in urging then Parks Commissioner Moses to do something, as Helen Harris of United Neighborhood Houses put it, about "the acres of beautiful park which, except on snow-covered days and warm-weather weekends, were unused and unsafe."

Mr. Moses was unresponsive but his successor, Newbold Morris, listened; as a result, several city departments joined with the West Side Day Nursery and the Heckscher Foundation to revitalize the park. In the process they also discovered the intrinsic limitations of their effort.

As Miss Harris noted: "There was no winterized building. There were no indoor play facilities. The only shelter for staff and equipment (and park users) was small, inaccessible, unheated. Neither the upper park regions nor the lower two-block-long playground could be effectively supervised from it. The concrete surfacing and the hazardous equipment made the playground area unsuitable for young children."

Thereafter an informal group, including parents associations, churches, civic clubs and social agencies, agreed that replanning and redevelopment could decisively change things. There was clearly need for a heated, community building, for creative play equipment, for the kind of variety and stimulation that would attract children who cluster in the streets—for a park that could be an authentic, continuous center of community existence rather than a wasteland for most months of the year.

* * *

Obviously there may be legitimate difference of opinion over details once the full plan is drafted. But one could hardly have anticipated the campaign of vilification that the small but feverish band of resisters has already conducted, including even the suggestion that the whole operation is simply designed to build a monument to Adele Levy with partial public subsidy.

Actually most of our parks cry out for new, imaginative redevelopment on almost every level—utility, safety, child-care, and even, if I may say so, grass-growing. But when even so limited a move, involving so small a fragment of Riverside Park, invites such irresponsible attack, one wonders whether the dissenters believe that any alteration in the landscape would be an affront to ex-Commissioner Moses. Nor can one avoid the suspicion that some of those combatting this proposed transformation are primarily fearful that the rejuvenated park setting will make the area more attractive to children whose color is dark.

* * *

These lines would probably never have been written if it were not for the announcement of the proposed picketing. This form of folly reduces the argument to an intolerable, vulgar absurdity, especially at a moment when such human energies might be so much more usefully expended.

The pity is that even Congressman Ryan has apparently been immobilized by the noise of the protesters and has so far cautiously stayed out of the argument. It is all rather sad; perhaps the truest measure of the dimensions of New York's trouble is that so well-intentioned and unpretentious a project should lead to picket lines outside the homes of two dedicate. citizens.

PARKS, PLANS, PEOPLE - A PROLOGUE

A Summary of the Community Planning, Participation, and Thinking Which Led to the Riverside Park Redevelopment Concept

October 1, 1963

PARKS, PLANS, PEOPLE - A PROLOGUE

Chapter I - Opening Up the Park in 1960

Shortly after the organization of the Bloomingdale Conservation Project in October 1959*, neighborhood meetings were held for residents of the area. One of the many concerns repeatedly voiced at these gatherings was that "something should be done about our section of Riverside Park". Although people used part of its slope for sleigh riding on the few snow-covered days each winter, and summer picknicking, especially on weekends, was enjoyed, much of the year found this huge area deserted. The "cliff dwellers" on the Drive enjoyed its beauty from their windows. But thousands of families and individuals who lived within walking distance never entered it.

Riverside Park runs from 72nd Street to George Washington Bridge, between Riverside Drive and the West Side Highway. The land was a gift to the City from the Rockefeller family and its development was financed partly by WPA funds and partly from additional private contributions. The area adjacent to Bloomingdale consists of close to five acres between approximately 102nd Street and 106th Street and contains three rather distinct levels, one below the other.

There are two entrances down into the Park from the Drive in Bloomingdale: a flight of steps near 103rd Street, and a ramp at 102nd Street. The Park's upper level slopes downward from the Drive with varying degrees of steepness. Grass, brush and trees cover most of these slopes with several paved paths winding their way through.

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* Part of the Neighborhood Conservation Program of the City of New York, financed by the Master Institute of United Arts and contributions from residents until July 1961, and now receiving some of its funds in the form of grants from the Housing and Redevelopment Board.

The middle level consists of a cemented esplanade. When the area was first developed, New York Central tracks ran, uncovered, through this part of the Park. They created an eyesore and a hazard and were eventually covered. The esplanade resulted.

Two long flights of steps from the esplanade lead into the lowest level. A concrete playgound approximately two blocks long and a dirt playing field of about the same size make up most of this lowest level. At the northern end of the playground is a wading pool. Opposite it stands an unheated building with sanitary facilities and storage space.

As of 1960, neither the playground nor the upper sections of the Park had been assigned recreation workers for several years. One police patrol "covered" the enormous expanse from 96th Street to Columbia University at all three levels. The Park was, therefore, largely deserted most of the year. Only the lowest and most remote section of it, the playground, received any attention from the Parks Department, and that attention was limited to July and August.

One winter afternoon in January of 1960, a group of neighborhood residents and the Bloomingdale Director made an inspection tour of the Park. The upper slopes were empty. The esplanade was deserted. Somewhat apprehensively, the group trudged down the steps into the playground. No one was in it. The building was locked and several windows were broken. One of the residents suggested that an appointment be requested with the Commissioner of Parks to see whether something couldn't be done to make this relatively large area a useful asset to the neighborhood instead of a beautiful but untapped resource. A letter was written to the Parks Department requesting an appointment to discuss the matter, and a conference was arranged for February with the Superintendent of Manhattan.

At this meeting, the Department was asked to assign trained recreation workers to the Park. The Department pointed out that the playground building was the only facility from which personnel could work. Recreation supervisors could not be assigned to any location unless there were adequate sanitary facilities and shelter for them. The playground building had no heat and could not, therefore, be used until the warm weather began.

The Department also stated that because the playground was so far from the Drive and from "civilization", it would not ask workers to go down into it unless the Police Department agreed to patrol regularly. If the building could be repaired without too much cost and if the Police Department assigned a patrolman to the 102nd Street - 106th Street area, and if personnel could be found who were willing to work in the playground, despite its distance from the surrounding community, the Department agreed to consider assigning some recreation supervision to the playground sometime in the spring. The community group was warned that neither the uppermost slopes nor the middle level esplanade could be handled by the supervisors working from the third and lowest level.

The same neighborhood group then visited the Captain of the 24th Precinct and persuaded him to put a special foot patrolman in Riverside Park five days a week from 10 A.M. to 6 P.M. between 102nd Street and 106th Street. The Parks Department, in the meantime, inspected the unheated building and found it in need of considerable repairs. They were still concerned, too, about the isolated aspect of this bottom area and decided that no woman worker could be assigned to the playground alone. After a number of meetings, telephone calls, exchange of memoranda, etc., the Parks Department agreed to put in one full-time custodial worker and a part-time recreation worker beginning April 15, 1960.

Getting staff into the playground and a police patrol assigned to the area was a necessary first step to opening up the Park. But an enormous effort was also necessary to educate the community and encourage people to journey down to the playground. Very few parents had ever visited it. Many didn't know it existed. Interviews with rooming house residents revealed that they regarded even Riverside Drive "out-of-bounds".

The Parks Committee of the Conservation Project decided in March of 1960 to dramatize the assets and potential of the park. Poster contests were held in the four public elementary schools which served the neighborhood. Hundreds of the contestants' work were displayed in local stores, apartment house elevators, slum lobbies - even on street light poles. Mothers and teenagers organized several baby carriage and tricycle parades which marched through the streets on Saturdays telling onlookers to come to the park when it opened on April 15th and enjoy its pleasures. Thousands of flyers were given out in the apartment buildings and in the rooming houses. Verse, drawings, and slogans tried to excite interest and to encourage use by children of all ages.

During Easter vacation, the park playground was officially opened. Neighborhood volunteers read stories, supervised games and served gallons of kool-ade as special inducements to neighborhood children and adults to come and enjoy the Park's "new look". Park Department personnel and the special Police patrolman were introduced to all visitors. A few weeks later a Family Fun Day was held on a Saturday, in the playground, with competitive games and prizes and refreshments, sponsored by the Park Department and helped out by the Bloomingdale volunteers. Former P.S. 105 (now P.S. 145) gave a student dance recital to get parents to visit the area. The Bloomingdale Project, local school principals, as well as the

newly appointed Parks Commissioner, Newbold Morris, told the story of the playground's new lease on life during intermissions and reassured residents that it was now a safe place for youngsters, worth the long trip.

That spring, children and parents began to come down to the playground in small numbers. But the hardworking neighborhood volunteers realized that the space, however ample, and the supervision, however increased, was not sufficient. There was no equipment except for the swings and slides; almost no program materials. The Parks Department staff were understandably not too enthusiastic about being alone in this area so far from the Drive. In fact, the recreation worker asked that a special escort be provided to accompany him down to and out of the playground.

Chapter II - Creating the Bloomingdale Family Program

The Hecksher Foundation was appealed to for equipment, tables, chairs, easels, doll carriages, blocks, games, athletic equipment. Excited by the Community interest, the Foundation provided -- and continues to donate -- wonderful play equipment for children of all ages. The Health Department and the Board of Education agreed to loan trained staff. The then Commissioner of Health, Leona Baumgartner, assigned her only Parent Education consultant to the Park project as a result of the interest of the local Health officer. A small foundation was found - after many unsuccessful requests to scores of other groups - which, with the endorsement of the late Stanley Isaacs, agreed to give several hundred dollars so that in the summer of 1960 a highly trained group worker would be available to determine the way personnel from these three City Departments could be coordinated to provide the best program for children of all ages.

Neighborhood volunteers continued to flood the rooming houses and apartment buildings with publicity about the Park. They refused to be discouraged by

families from middle class economic levels who preferred the crowded but familiar sand box on the Drive to a new and formerly undesirable area. They visited the Drive frequently and gave out flyers stating: "It's safe below! -Come Down - It's Worth the Trip".

By July 1960 children and parents from all over the neighborhood were using the playground. Three to five year olds played and painted and built houses and waded in the pool in the mornings while their parents were able to visit together and relax in the shade. Older children enjoyed active games, crafts, and music in the afternoons. Neighborhood mothers helped out. A staff from a variety of public agencies and private funds pulled together this unique effort on the part of the City, private agencies, and the community to provide family and individual recreational outlets. The New York Times ran a feature story, with pictures, about the program on August 8, 1960.

By September, the playground had grown chilly. Fewer and fewer families made the long, burdensome trip down over the slope, the esplanade, the long staircase into the playground. The Parks Department recreation staff, which Commissioner Morris had increased during the summer to two full-time workers, pointed out that the building was uncomfortable and asked for transfers. It looked as if the Bloomingdale Family Program would have to close down until spring unless a new indoor location could be found.

The parents who had worked so hard for months to revitalize the Park, and the public and private agencies which had contributed staff and funds to this exciting community enterprise, called a series of community meetings. Everyone agreed that the children needed recreation activities twelve months a year, not merely during spring and summer. Subcommittees were established to seek indoor space. The Parks Department offered the use of a heated building at 96th Street. It was investigated but proved much too small.

The Board of Education was asked for school space. There was none. Churches and synagogues were approached - with no success. Only one location was available - the Children's Aid Society building in Frederick Douglass Houses at West 104th Street and Columbus Avenue, a public housing project which lies just outside the Conservation District.

After several meetings, Children's Aid agreed to make rooms available until 2 P.M. on school days. This meant that only the pre-school children could be accommodated, but it was better than nothing. However, the space was available only if funds could be found to cover the costs of insurance and maintenance. Several thousand dollars were necessary. Where could these funds be found? No public agency could help.

Neighborhood volunteers and pre-school parents agreed to help tackle the task, and Bloomingdale staff began to search again, for foundation support. Hours were spent in the slow process of collecting small donations through telephone campaigns, letters, personal visits, parties, art shows. The Conservation Project made contact with a private organization, the West Side Day Nursery, which agreed to contribute funds and the services of a pre-school teacher. The West Side Day Nursery's interest and help, the hundreds of dollars which parents raised, the continued and increased support of the Health Department and the newly expressed interest and cooperation of the New York City Housing Authority and the Children's Aid Society made it possible for the Bloomingdale Family Program to operate on a half-day basis for young children at 104th Street and Columbus that winter of 1960-61.

In May of 1961, the Family Program moved back into the Park playground. Older children were again urged to come down after school and on weekends. P.S. 105 held a second festival. Parents continued to raise money so that recreation supplies could be purchased.

These same parents also journeyed down to the area so that they could help out at the pre-school morning sessions and older children's after-school sessions in order to supplement existing staff.

Chapter III - The Need for Redevelopment

All during this first year of the Bloomingdale Family Program, its staff and volunteers were conscious of the other two-thirds of the Park above the playground; the slope and the esplanade. Except on a few snow-covered afternoons and warm summer days, this large area stood empty and unused. As mothers struggled down to the playground with carriages, toddlers, tricycles, and the other impediments of City parents who venture outdoors, they admired the grass and slopes and longed to move the program up to them. Parents of older children continued to voice fears about allowing their older children to come to the playground alone and journey through the deserted slopes.

During the winter of 1960 - 1961, scores of meetings were held in apartment buildings and rooming houses to explain the goals of the Conservation Project including the revitalization of Riverside Park. In May of 1961, an open community-wide meeting was called. Hundreds of people received invitations and personal telephone calls. Notices announcing the meeting were posted in lobbies and elevators, store windows, school, church and agency bulletin boards. People were urged to come together in order to plan future improvements for the neighborhood in housing, parks, health, public safety.

More than 150 men and women came to this community conclave. Committees were organized; temporary officers were selected. It was decided that a Bloomingdale Citizens' Association should be formally established. Several additional general meetings were held, and subcommittees began to function, including one on parks and recreation.

On June 15 and again on June 22, 1961, the Bloomingdale Project invited a representative group of citizens to discuss further the problems and potential of Riverside Park. In addition to Project staff, representatives attended from the West Side Day Nursery, the Children's Aid Society, Grosvenor Neighborhood House, the Master Institute, Douglass Housing Project, the Bloomingdale Citizens' Association Parks and Recreation Committee, three public school Parent Associations, the Pre-School Parents Association, the local clergy, the Youth Employment Service, the Department of Health, the New York City Housing Authority, the City Planning Commission, and United Neighborhood Houses.

The group analyzed the programs instituted since April of the previous year. Despite many achievements, everyone agreed that low-income families from the rooming houses and from Douglass were still not coming down to the playground in significant numbers. The Family Program staff who had been working with neighborhood residents both in the Park and at the Children's Aid Society building for many months, pointed out that the distance to the playground discouraged many of the Negro and Puerto Rican families who lives east of West End Avenue.

Middle class families were still reluctant to send their children down, unaccompanied, to an area which was so remote from the Drive. Leaving them in the playground and then calling for them again in an hour or so meant two arduous round trips. Many parents, especially those with younger children or heavy household responsibilities, couldn't take the time to stay with their children several hours each day.

The playground, itself, had grave shortcomings especially for younger children. Its concrete surfacing and standard equipment - slides, swings, seesaws, jungle gyms - were hazardous. Because there was no indoor shelter, very few parents or children ventured down on cloudy or threatening days. The staff felt isolated and

cut off from the neighborhood. Lunch hours had to be spent in the playground because it took too long - and was too tiring - to go all the way back up to the Drive.

The meeting heard about the attempts of the late Louis Weintraub, a selfless and brilliant neighborhood resident, to interest Commissioner Newbold Morris, as early as his first week in office, in adding new facilities and better equipment to the Park. Mr. Weintraub's ideas included using the jutting out section of the esplanade for concerts, dance recitals, theatre; finding safer play equipment and putting it on grass; building some kind of year-round small indoor facility near the Drive. His memoranda represented the first of many efforts to spell out redevelopment. He had urged the Commissioner to demonstrate that a park, conceived and built during the depression when the neighborhood was totally different, could be changed and improved in order to answer the leisure-time interests of adults and recreation needs of children.

The reactions of two members of the City Planning Commission were also presented. Visiting the Park on a blustery Saturday morning several months before, these officials had admired the potential of this huge park area while noting the absence of people, the difficult access to the lowest level playground. They deplored the slides, swings and concrete which characterized the only play equipment.

These June 1961 meetings of people who cared about, knew about, and generously and responsibly gave time to community affairs came to the conclusion that the Park needed redevelopment. But along what lines? What could be added to the acres of beautiful but largely unused space which would enable the Park to meet its potential? How could Riverside Park be developed to benefit large segments of the community?

Hundreds of suggestions were offered. They included an ice skating and roller skating rink, a heated multi-purpose community building, a winter sports area, safe equipment which children could enjoy all year round, a small stage for outdoor concerts and plays - the imagination and vitality of concerned and responsible citizenry went to work. Desire for utility, safety, and aesthetic beauty permeated all of the discussion. Trees, new surfacing other than concrete, varied terrain, uncluttered areas, comfort for the elderly and stimulation for the young, these are some of the concepts that resulted from these meetings. The lower level, it was felt, should provide challenge and opportunity for older children and young adults. The upper level should be made useful and safe for young children and their parents, for the elderly, for family use. It was easier to reach and easier to supervise. Its grass and trees should be preserved as much as possible.

Priorities were established which were transmitted to Commissioner Morris. He had no funds in his budget for redevelopment. The community and its friends in the professional agencies serving the Park began again, to search for private foundations and individuals who might help to further the goal for a family year-round recreational and cultural facility. The lack of visual forms to illustrate verbal concepts handicapped these efforts. It was difficult to enthuse anyone about a new approach to Park facilities and equipment by words, alone.

Funds were found so that sketches and models could be prepared. A good deal of thought had been given as to who could do this initial translation of the Bloomingdale residents and professional workers' suggestions. Isamu Noguchi, a sculptor-designer of world renown who lived at 103rd Street and Riverside Drive and knew the community and the Park, and Mr. Louis Kahn, a Philadelphia architect of outstanding talent and commitment to the needs of people and the importance of landscape in determining architectural forms, were asked if they would be interested in preparing these preliminary concepts.

These two men came to the Park and looked at it carefully. They talked with some of the community representatives who had been most interested in the possibilities of redevelopment in order to learn more about the families who now used or might use the Park. They talked with recreation and family welfare professionals. They studied photographs of the best facilities that other cities had to offer.

Kahn and Noguchi agreed to work together on some preliminary sketches. At the same time, during the fall and winter of 1961, the Bloomingdale Conservation Project had several conferences with Commissioner Morris and Alexander Victor, Chief Engineer in Charge of Design of the Department of Parks; Commissioner Elinor Guggenheimer, the City Planning Commission's member responsible for Parks Department capital budget; Cornelia Goldsmith, Director of the Department of Health's Division of Day Care, Day Camps and Institutions. These experts reviewed the sketches in terms of over-all feasibility and gave invaluable advice. Mr. Victor, for example, pointed out that the New York Central freight tracks ran under part of the Park area and would have to be reckoned with in terms of sub-surface power lines, etc. Miss Goldsmith outlined the basic requirements of the Health Department regarding indoor facilities for children. Mrs. Guggenheimer's wide knowledge of Park developments throughout the country and abroad contributed new dimensions to everyone's thinking.

Early in 1962, an appointment was arranged with the Mayor. On Washington's birthday, a small group representing the private and public agencies which had helped to revitalize the Park, met at Gracie Mansion for several hours with Mayor Wagner and the then Deputy Mayor, Paul Screvane. The experience of the community in the Park was summarized. The planning meetings of May and June were described. The sketches were shown.

The Mayor was extremely enthusiastic about the over-all concept - a new and creative approach to a Park facility based on family all-year-round use. He stated that he sould support City involvement if private matching funds could be raised.

Exploratory discussions had been held with the family of the late Adele Rosenwald Levy. Mrs. Levy had spent her life working disinterestedly and passionately for the welfare of the people of this City, especially its children. The redevelopment of Riverside Park could provide a fitting memorial in keeping with her dedication to children, to aesthetic values, and to family life. A meeting took place with the family in the spring of 1962, and they generously agreed to contribute some of the matching funds to the City.

By the fall of 1962, the Mayor, the Commissioner of Parks and a number of philanthropic individuals were committed to the concept of redeveloping the Bloomingdale section of Riverside Park between 102nd and 106th Streets. Planning funds were requested for the 1963 Parks Department Capital Budget. The Planning Commission studied the proposal and, on the recommendation of Commissioner Elinor Guggenheimer, recommended the appropriation. The Board of Estimate approved the project a few weeks later.

The City is now on the threshold of making plans for a park complex between 102nd and 106th Streets, Riverside Drive to the West Side Highway, which can provide beautiful, safe, year-round facilities to enrich the lives of thousands of nearby residents.

Today's urban family works fewer hours and, consequently, has more leisure time than its predecessors. With almost three-fourths of the population of the U.S. living in urban areas, recreation facilities and leisure time opportunities which cities provide are of major concern.

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Exploratory discussions had been held with the family of the late Adele Rosenwald Levy. Mrs. Levy had spent her life working disinterestedly and passionately for the welfare of the people of this City, especially its children. The redevelopment of Riverside Park could provide a fitting memorial in keeping with her dedication to children, to aesthetic values, and to family life. A meeting took place with the family in the spring of 1962, and they generously agreed to contribute some of the matching funds to the City.

By the fall of 1962, the Mayor, the Commissioner of Parks and a number of philanthropic individuals were committed to the concept of redeveloping the Bloomingdale section of Riverside Park between 102nd and 106th Streets. Planning funds were requested for the 1963 Parks Department Capital Budget. The Planning Commission studied the proposal and, on the recommendation of Commissioner Elinor Guggenheimer, recommended the appropriation. The Board of Estimate approved the project a few weeks later.

The City is now on the threshold of making plans for a park complex between 102nd and 106th Streets, Riverside Drive to the West Side Highway, which can provide beautiful, safe, year-round facilities to enrich the lives of thousands of nearby residents.

Today's urban family works fewer hours and, consequently, has more leisure time than its predecessors. With almost three-fourths of the population of the U.S. living in urban areas, recreation facilities and leisure time opportunities which cities provide are of major concern.

The population of cities is not only larger; it is vastly different from the pre-World War II ear. Perhaps its most important change lies in the number of minority families who now reside in central cities, many of whom are from rural areas and most of whom are forced to live and raise their families on a very limited budget. These urban residents cannot afford the theatre, the ballet, Lincoln Center. Nor do they own country retreats or even cars in which to travel to large public beaches and forest-park areas outside the City. Much of their spare time, winter and summer, day and evening, must be spent in their neighborhoods.

One other dimension of City life today, is relevant to Park redevelopment. The middle class has fled and is still fleeing. Many of those who do not escape to suburbia move to sections of the City which are "better". Those who remain in "mixed" neighborhoods escape its problems, in part, by sending their children to private schools or private after-school playgroups or summer camps.

How does the redevelopment of Riverside Park relate to these mamoth problems of increased leisure time for all, of increased urbanization, of the influx of low-income minority families into the inner City, of keeping the middle class in these mixed neighborhoods? Bloomingdale is a mixed neighborhood. A large number of middle class families still live in it. A large number of Negro and Puerto Rican low-income families also make their homes there. The Park is the only facility with large scale leisure time potential. It is now underused, underdeveloped. Much of the year only a handful of people can be found within its borders. Can it become a year-round recreation area for children of all ages, for adults, for the elderly, for family groups?

Can it gratify and stimulate the Ph.D. and the grade school graduate, the pre-schooler and the grandfather, the activist and the intellectual?

What are its present assets? Natural beauty, varied terrain, open space, freedom from traffic hazards and City grime - all rare and wonderful offerings for city-bound youngsters and adults. Why is the area empty so much of the year despite these assets? Is it only lack of supervision? Or are there positive and constructive dimensions which can be added to this five-acre area, which human ingenuity and talent and knowledge can create to enhance what is there now? If professional workers and neighborhood citizens were able to revitalize the Park in 1960, can they further redevelop it, together, in the years ahead?

Can the grass, the trees, the slopes, the view become an integral and meaningful part of the daily lives of the people in Bloomingdale? Can the Park, in fact, help to integrate a community which, despite its polyglot population, still follows segregated patterns so far as the day-to-day lives of most of its inhabitants are concerned? Can the Park provide a catalyst which can help to make a neighborhood out of an inner City complex of concrete chasms?

Levy Park

The Adele R. Levy Park
For Community Recreation
10 East 44th Street
New York 17, N. Y.

Committee:
David Dubinsky
Hon. Angier Biddle Duke
Mrs. Marshall Field
Joseph H. Hirshhorn
Mrs. Albert D. Lasker
Hon. Herbert H. Lehman
David M. Levy, M.D.
Hon. Robert F. Wagner
Honorary Chairmen

Mrs. Nathan Straus
Thomas J. Watson, Jr.
Chairmen

June 14, 1963

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

Dear Mr. Barr:

We are writing to invite you to join a committee being formed to establish a memorial park as a tribute to the late Mrs. Adele R. Levy. We have agreed to serve as Co-Chairmen of this group which will be known as the Adele R. Levy Park Committee.

The park will be located in Riverside Park between 102nd and 106th Streets on a beautifully-wooded hillside. Mr. Louis I. Kahn, the world-famous architect, and Isamu Noguchi, the noted sculptor-designer, are cooperating on the plans for a Park Playground and Community Center which should form a beautiful and unique recreation area for the entire Bloomingdale neighborhood.

Both Mayor Wagner and Commissioner Newbold Morris are enthusiastic about this project, and half the cost, $500,000, has been included in the City's 1963-64 capital budget. The other half of the necessary funds, plus the cost of landscaping - approximately $600,000 in all - will have to be raised by our Committee. Mrs. Levy's family has already pledged or contributed over $300,000 so that our task should not prove too difficult.

We are inviting as members of the Committee a group of people who were close to Mrs. Levy and sympathetic to her interest in making our City more beautiful and more satisfying to children and their families. We can assure you that no great demands will be made on your time. An Executive Committee will be formed to make decisions and follow closely the progress from plan to reality.

We are convinced that the proposed park will be unique in this country and will attract national and perhaps international interest. We hope it will represent a significant, artistic achievement and will serve all segments of the Community from two-year-olds to senior citizens, all the year round.

It is our hope that you will accept this invitation. Will you please signify your willingness on the enclosed, self-addressed postal card.

yes.

Very sincerely,

Helen Sachs Straus

Mrs. Nathan Straus

Thomas J. Watson Jr.

Thomas J. Watson, Jr.

LEVY

cc: Mr. Barr
Miss Jones
Mrs. Shaw
Miss Steinke

Mr. Barr

ADELE R. LEVY FUND, INC.
100 PARK AVENUE
NEW YORK 17, N.Y.
OREGON 9-3820

January 21, 1963

Dear Miss Venuta:

Thank you very much for your suggestion, relayed by Nancy Steinke at our Information Desk, that we list on a diagram near the door the sculpture in the Garden that is visible from the door.

This is a very sound idea and we shall try to work it out, at least for the door leading from the restaurant corridor into the Garden. It might be difficult to place such a diagram in relation to the changing floor plans of exhibitions in the main hallway.

Many thanks for your trouble in giving us this constructive idea.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Miss Benay Venuta
1010 Fifth Avenue
New York, N. Y.

DCM:ew

Nieces of Adele Levy & contrib. member

Deutsch

Mr. Barr

ADELE R. LEVY FUND, INC.
100 PARK AVENUE
NEW YORK 17, N. Y.
OREGON 9-3620

THE MUSEUM OF MODERN ART

DATE May 17, 1962

REQUEST FOR PUBLICATIONS

Kindly send 15 *copies of the following publications:*
*paper*XXXXXX
cloth

The Mrs. Adele R. Levy Collection: A Memorial Exhibition

To: The Adele R. LevyFund, Inc.
100 Park Avenue
New York, New York

For:

Requested by Rona Kaplan - charge to Museum Collections budget # 357

NO. DELIVERED

Deutsch

Mr. Burr

ADELE R. LEVY FUND, INC.
100 PARK AVENUE
NEW YORK 17, N. Y.
OREGON 9-3620

May 1, 1962

Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Wheeler:

I wish to thank you personally, and on behalf of the Board of Directors of the Fund, for your cooperation in furnishing us with color transparencies of the pictures bequeathed by my mother to The Museum of Modern Art.

Yours very truly,

ADELE R. LEVY FUND, INC.

By Richard E. Deutsch
President

red:mc

Levy

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Miss Jones
Mr. Wheeler

Date April 2, 1962

To: Pearl Moeller

From: Dorothy Miller

Re: Transparencies of Five Works from the Levy Fund

Dear Pearl:

O.K. to go ahead and charge Museum Collections budget $125.00 for the transparencies. Hope Monroe answered Mr. Deutsch's letter.

or 8x10
late 4x5
9 ⓟ ⓒ 4 they haven't been up already the

I would be most grateful if you could arrange to provide an 8 x 10 positive color transparency of the following paintings which the Museum of Modern Art received on December 16, 1960:

Picasso, "Violin and Raisins"
Cezanne, "Le Chateau Noir"
Seurat, "Setting Sun"
Degas, "At the Milliners"
Toulouse-Lautrec, "La Goulue at the Moulin Rouge"

If you have any questions about the photographs, please do not hesitate to get in touch with me. I will be most grateful for your cooperation.

Very truly yours,

Richard Deutsch

Richard Deutsch

RD:JH

Deutsch

THE MUSEUM OF MODERN ART

Date ~~Dec. 12, 1961~~

To: Monroe Wheeler

From: Alfred H. Barr, Jr.

Re: ~~TRANSPARENCIES OF FIVE WORKS~~ FROM THE LEVY FUND.

Dear Monroe:

The attached letter will mean, I am afraid, that we will have to pay for five 8 x 10 transparencies in order to answer Richard Deutsch's request. I think this should come out of the Museum Collection budget but would like to ask you how we should proceed with the least expense but without sacrificing the quality of the transparencies.

Lewen

THE MUSEUM OF MODERN ART

RICHARD DEUTSCH

December 7, 1961

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

Dear Mr. Barr:

I am very interested in having for the record a photograph of each painting that was in my mother's collection. We are arranging to have shots made of all the pictures which are still in the possession of the Adele R. Levy Fund.

I would be most grateful if you could arrange to provide an 8 x 10 positive color transparency of the following paintings which the Museum of Modern Art received on December 16, 1960:

Picasso, "Violin and Raisins"
Cezanne, "Le Chateau Noir"
Seurat, "Setting Sun"
Degas, "At the Milliners"
Toulouse-Lautrec, "La Goulue at the Moulin Rouge"

If you have any questions about the photographs, please do not hesitate to get in touch with me. I will be most grateful for your cooperation.

Very truly yours,

Richard Deutsch

Richard Deutsch

RD:JH

Lewen

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Mr. Seitz

AHB's

Date 12 December 1963

To: Peter Selz

Re:

From: Alfred Barr

Dear Peter:

Here is an exchange of letters between a Mr. Si Lewen and myself. Lewen's first letter was so full of no or half knowledge that I have not tried to answer more than the first charge, namely, our neglect of Grosz. I had intended to continue with the other points he has made, at least in relation to the Museum Collection and the more remote past.

However, a great deal of his recent letter of December 9th seems to have to do with exhibitions. Indeed, as so often happens, the Museum's policies are judged by a majority of the public, including critics, in the light of loan exhibitions rather than in the light of the Museum's collection which, indeed, I guess Mr. Lewen would rather ignore since it suits his purpose.

His chief point is shared by a great many critics of the Museum, namely, that we have given too much space to abstract expressionism in our exhibitions.

I would guess that he obviously has considerable political bias but I think it better to take his stand at its face value.

Would you be willing to answer this letter, in consultation with Bill Seitz if you care to? I will try to write him a second letter at some time when I can find the time.

If you prefer I would be glad to see a draft of your letter since I have had a good deal of experience in this kind of exchange.

cc: Mr. d'Harnoncourt
Mr. Selz
Mr. Seitz

84-22 122 Street
Kew Gardens 15, N.Y.

December 9, 1963

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

Dear Mr. Barr;

I am very grateful for your letter of December 2nd and its detailed review of the activities of the Museum of Modern Art on behalf of the work of George Grosz.

Of course, in my letter of October 4th, I made it clear (or thought I had) that I was aware of the Museum's ownership and exhibitions of his works. I did not know of his one-man show in 1941. For this display of ignorance, as well as the specific criticism it led to, I beg you to accept my sincere apologies.

While my original letter was motivated by the immediate response to the Grosz show at the Forum Gallery it did however deal not with George Grosz alone but with the Museum's attitude toward the entire school of Social Criticism. To recapitulate, I found the Museum's attitude toward this particular aspect of Modern Art singularly and prejudicially neglectful, particularly when compared with its apparent attitude toward another aspect of Modern Art, that of abstraction. It is, after all, only on the basis of comparison that we can deal with the question of relative neglect or promotion. And here I cannot help the feeling that if we study the comparative treatment of, let us say, Kollwitz, Masereel, Beckman and Orozco on one hand with that accorded in an equal span of time (after World War II) to such artists as Pollack, Rothko, Toby and Hoffman, I feel that a meaningful pattern of relative bias does emerge.

But I think that we must journey into this question still further and ask why this apparent bias should emerge in the latest post-war period - a period compared to which World War I was but a preliminary child's game. This period, after all, witnessed the agonizing vision of Hiroshima and Buchenwald. There should have been a meaningful response, an outcry, an explicit graphic criticism of the powers that committed these outrages. But judged on the basis of what the Museum cared to display there was none - there was only silence. And the question "why" will haunt us for a long time yet.

It would be easy to place all blame on the shoulders of the artist, but we should recognize after all that the artist does not differ from others in his response to either encouragement or discouragement. Whatever vision he may start out with can be quickly compromised and corrupted by a vision of fame and fortune. And here again, by implicit encouragement of one aspect and discouragement of another the Museum

cannot escape its implication in the course of artistic development.

What I have referred to before as the Museum's purposeful bias emerges in even sharper focus when we recall the exhibitions which the Museum arranged over the past several years of post-war Japanese, German, Polish and Spanish art. I know that the artistic heritage of Grosz, Kollwitz, etc has been substantial in post-war German art which together with a deep involvement of many German artists in the nightmare they had recently passed produced more than the various facets of abstraction which were selected. But judged by the final selection, nothing appeared to have occurred in Germany which so much as rippled the surface of esthetics. Did the vision of the Buchenwalds and the SS really dissipate so quick? And when we turn to the exhibition of Japanese art - again nothing but esthetics? Was there really no Hiroshima? And are we really so innocent of the vision of more and worse Hiroshimas now planned? And going on to the Polish and Spanish shows - was there really no art to be found which somehow reflected upon the tyranny of its oppressors?

No, somehow I find it incomprehensible that in this day and age of Hiroshima and Buchenwald the contemporary artist (judged by what the Museum selected to show) should have failed his fellow man. The contemporary artist must share fully the blame for this failure, mainly for permitting his original impulse and vision to be confused and corrupted. The greatest blame, must however, rest with the institutions that constitute and control the channels of communication between artist and public.

Without real freedom of these channels, particularly for the voices of dissent, criticism and even heresy, freedom of expression becomes but a meaningless, academic exercise and art soon degenerates into Kitsch. We should recognize, after all, that art fulfills a function which transcends even art and certainly esthetics.

I wish to assure you that it has been with a sense of sadness, rather than anger that I watched over these many years the emergence of what I felt was the Museum's bias in favor of an esthetic but otherwise meaningless and cowardly art, particularly at a time which seemed to cry out for the opposite.

I have wondered for a long time about the reasons for this bias. The reasons and assumptions I set forth in my letter of October 4th were groping in the dark. I still do not know and I am still wondering. However, I am also hopeful that perhaps with a somewhat more liberal approach toward the use of the channels of communication, the contemporary artist may yet regain his voice in time.

Sincerely yours,

Si Lewen

Si Lewen

3 copies

84-22 122 Street
Kew Gardens 15, N.Y.

November 14, 1963

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

Dear Mr. Barr:

On October 4, 1963, I wrote a letter to you. Calling attention to an exhibition of the work of George Grosz, the letter went on to ask why the Museum of Modern Art has never properly recognized an artist of his significance as well as others of similar temper.

Since the Museum of Modern Art, or rather its officers have always to the best of my knowledge, maintained a public silence on this question I had no choice but to put forth certain conjectures of my own as to the reason for what appears an unmistakable bias.

It may well be that these conjectures of mine were groping in the dark and might be no more than projections of my own preconceived notions on the subject. If that may indeed be the case some sort of clarification by you would have been greatly appreciated.

Very sincerely yours,

Si Lewen

Si Lewen

3 copies

84-22 122 Street
Kew Gardens 15, N.Y.

October 4, 1963

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

Dear Mr. Barr:

I would like to, if I may, draw your attention to an exhibition currently at the Forum Gallery consisting of the work of George Grosz which he did while still in Berlin. As limited and fragmentary as this selection is it is nevertheless, I believe, one of the most important shows to be seen here in recent years. He definitely must be considered one of the truly significant artists of that revolution which we call Modern Art.

This revolution, after all, was concerned with more than form and esthetics. Its origin was not only the benign atmosphere around Paris. It was also carried by the more bitter biting winds blowing out of the more northern regions. Modern Art, it should be remembered, arose in a spirit of revolt not merely against some trifling and stuffy artistic dogmas and traditions, but, and of even greater importance, against all forms of authoritarianism. As such it carried definite social implications. It is interesting to note that not only George Grosz but also artists such as Kollwitz, Dix, Beckman, Masereel and Ensor shared not only the same climate, but also similar motivations and in consequence the same fate of neglect.

I find it disturbing that the Museum of Modern Art as the most influential spokesman for modern art has never seen fit to give due recognition to either George Grosz or any of his fellow rebels. Their movement must certainly be considered of greater authenticity and significance in the overall history of modern art then, for instance, American Abstraction which has received such lavish and untiring representation year after year. Add to this the Museum's avoidance of the most important movement in our own hemisphere - that of the Mexican Revolutionary artists (Orosco, Rivera and Sequeros) and a pattern emerges which seems to beg some explanation.

What I think the public has been led to believe is that the M. of M.A. has endeavored to reflect not a narrow parochial opionion but all significant aspects of the modern movement. Unfortunately, it has to date demonstrated a marked timidity when it comes to this one field which has offered a serious offence to the social sensitivity of established society. The revolution that is Modern Art was not meant, it should be remembered, to merely please and tantalize sophisticated taste. It was also meant to shake and challenge sensibilities other than those of mere esthetics. I am fully aware of the fact that the Museum's vast collection holds examples of the beforementioned artists and are at times exhibited. But judged in relation and on the basis of the continuous and elaborate presentation and promotion of every

possible facet of abstraction for instance, a definite bias appears unmistakably.

Aware of the Museum's often repeated avowel that it does "not judge but reflect" I cannot follow the course of this logic which would appear to lead to the paradox of "selection without judgement". Since I cannot assume the directors of the M. of M.A. to be blind, I can only return to the suspicion of the existence of a determined and purposeful bias. Since this bias seems to operate almost exclusively against those aspects of modern art which would criticize the established social and political order several obvious reasons seem to suggest themselves.

A quick run-down, for instance, of the Museum roster of founders, trustees and benefactors would, I think, give one indication of its reluctance to promote an art which would question its very foundation. The dilemma is real and I sympathize with it, but the Museum in this dilemma has no choice but to admit its bias and forego its pretensions. Also to be taken into consideration, is the Museum's relationship with the U.S. State Department and its unavoidable involvement thereby in U.S. foreign policy - no matter how indirect. Under these circumstances no one can blame the M. of M.A. for being unwilling to underwrite heresy, but it should then also not declare itself in favor of "freedom of expression and creation."

I sincerely hope that at this stage of the M. of M.A.'s expansion program, its ever growing size, wealth and power, will lead not to further restrictions but to an expansion also of its tolerance. I also hope that with the possibility of decreasing social and political self-consciousness the M. of M.A. will perhaps some day feel free to recognize through appropriate exhibits the significance of George Grosz and all the other artists of his temper.

Sincerely yours,

Si Lewen

Si Lewen

P.S. Since I feel that the thoughts contained in this letter go beyond a mere personal difference of opinion, I have taken the liberty to forward copies of this letter to: Mr. John Canaday
Miss Emily Genauer
Miss Katherine Kuh
Mr. Alfred Frankfurter
Mr. James R. Mellow

XXX

A I was saddened by what you wrote. It seemed to me so explicitly full of misinformation unfounded assumption that I cannot answer

Earlier in the year a third oil by Grosz, Self Portrait with a Model, was hanging for many weeks on the ground floor. The Museum owns three oils, three water-

I was saddened by what you wrote. It seemed to me so exceptionally full of misinformation, unfounded assumptions that I cannot answer it all at this moment.

Dear Mr. Lewin:

I do indeed owe you an apology for not having replied to your letter of October 4th. At least I should have acknowledged it. But I must tell you, answering your letter, which I still hope to do, will take much more time than I can afford at this time, largely because it usually _____ _____ to reply to criticisms which can be expressed much more briefly.

However, I shall try to answer now your charge that the Museum has neglected the work of George Grosz.

Your letter arrived on Monday, October 7th, I had returned to New York the previous week on Saturday, the 5th. The first exhibition I went to see after three months' absence was the George Grosz show at the Forum Gallery. I agree with you, it was an important show with much unfamiliar material, but I must say that I am astonished, in view of the tone and content of your letter, that you did not notice the picture hung conspicuously in a place of honor in the exhibition was the Metropolis, 1917, borrowed from our Museum.

Ordinarily this painting hangs on the second floor but during this past year it has been absent, lent to the Academie der Kunst, Berlin; Museum am Ostwall, Dortmund; City of York Art Gallery and the Arts Council of Great Britain, London. On its return it could not be rehung since it had to go directly to the Forum Gallery. Our other first-rate Grosz oil, the portrait of Max Hermann-Neisse, is also frequently on view but it has been on tour in the Museum portrait exhibition, sent to a dozen other museums throughout the country. However, there was an excellent lithograph by Grosz hanging on the second floor at the time you wrote your letter.

Earlier in the year a third oil by Grosz, Self Portrait with a Model, was hanging for many weeks on the ground floor. The Museum owns three oils, three water-

colors and a half a dozen drawings by Grosz as well as a large number of lithographs. There is a frequent exhibition here and on tour.

The first acquisition made by the Museum, earlier than any painting or sculpture, is the famous drawing, Portrait of Anna Peter, ~~a drawing of 1926-27,~~ bought for the Museum Collection by Paul Sachs in October, 1929 (at my suggestion).

Grosz of cours has been included in many exhibitions, such as, German Painting and Sculpture, 1931; Fantastic Art, Dada. Surrealism, 1936-37; Museum anniversary shows of 1934, 1939 and 1944; ~~New Acquisitions: Erge German Art, 1942;~~ ~~German Art of the 20th Century~~, 1957. The Museum gave George Grosz a one-man exhibition, ~~shown~~ yes it was shown at the Museum in 1941 and subsequently sent on tour to a dozen other museums. As you can see, it takes many more words to answer your criticisms than to make them. I shall reply to others as soon

The references to German exhibitions may answer to some extent you allusion that the Museum has been indifferent to "the " of Northern Europe. The truth is that the Museum has often been criticized (though not as much as in the past) for its interest in German art. These criticisms came ordinarily from partisans of French art and American art. The Museum has scheduled a large Beckmann show for the 1964-65 season. In the past it has given large one-man shows to Nolde as well as to Grosz, not to mention Paul Klee whose work I assume doesn't interest you.

Kollowitz, one of whose greatest lithographs was on view at the time you wrote your letter, has often been exhibited in our print shows and a large show of her

lithographs was sent on tour (this is not true. WSL confirmed that this Museum has never toured a show of Kollowitz' work)

To the exasperation of most of our friends, the Museum acquired a large portrait by Otto Dix at a time when it owned ....

THE MUSEUM
NEW YORK 19

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

MEMORANDUM

To: RR.

From: ALFRED H. BARR, JR

Date:

Subject:

Will answer only the first point now. Other letter 1 copies

AB

2 December 1963

Dear Mr. Lewen:

I do indeed owe yo[illegible] to your letter of October 4th. I shoul[illegible]

I was saddened by [illegible] exceptionally full of misinformation a[illegible]t answer it all at this moment. However [illegible]arge that the Museum has neglected the work o[illegible]

Your letter arrive[illegible]rned to New York the previous week on Sat[illegible] I went to see after three months' absence was the George Grosz show at the Forum Gallery. I agree with you, it was an important show with much unfamiliar material, but I must say that I am astonished, in view of the tone and content of your letter, that you did not notice the picture hung conspicuously in a place of honor in the exhibition was the Metropolis, 1917, borrowed from our Museum.

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

2 December 1963

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Painting and Sculpture, 1931; Fantastic Art, Dada, Surrealism, 1936-37; Museum anniversary shows of 1934, 1939 and 1944; German Art of the 20th Century, 1957. The Museum gave George Grosz a one-man exhibition, shown at the Museum in 1941 and subsequently sent on tour to a dozen other museums.

As you can see, it takes many more words to answer your criticisms than to make them. I shall reply to the others as soon as I can.

Sincerely,

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

Mr. Si Lewen
84-22 122 Street
Kew Gardens 15, New York

AHB:rr

2 December 1963

Dear Mr. Lewon:

I do indeed owe you an apology for not having replied to your letter of October 4th. I should at least have acknowledged it.

I was saddened by what you wrote. It seemed to me so exceptionally full of misinformation and unfounded assumption that I cannot answer it all at this moment. However, I shall try to answer now your charge that the Museum has neglected the work of George Grosz.

Your letter arrived on Monday, October 7th. I had returned to New York the previous week on Saturday, the 5th. The first exhibition I went to see after three months' absence was the George Grosz show at the Forum Gallery. I agree with you, it was an important show with much unfamiliar material, but I must say that I am astonished, in view of the tone and content of your letter, that you did not notice the picture hung conspicuously in a place of honor in the exhibition was the Metropolis, 1917, borrowed from our Museum.

Ordinarily this painting hangs on the second floor but during this past year it has been absent, lent to the Academie der Kunst, Berlin; Museum am Ostwall, Dortmund; City of York Art Gallery and the Arts Council of Great Britain, London. On its return it could not be rehung since it had to go directly to the Forum Gallery. Our other first-rate Grosz oil, the portrait of Max Hermann-Neisse, is also frequently on view but it has been on tour in the Museum portrait exhibition, sent to a dozen other museums throughout the country. However, there was an excellent lithograph by Grosz hanging on the second floor at the time you wrote your letter. Earlier in the year a third oil by Grosz, Self Portrait with a Model, was hanging for many weeks on the ground floor.

The Museum owns three oils, three watercolors and a half a dozen drawings by Grosz as well as a large number of lithographs. These are on frequent exhibition here and on tour.

The first acquisition made by the Museum, earlier than any painting or sculpture, is the famous drawing, Portrait of Anna Peter, bought for the Museum Collection by Paul Sachs in October, 1929 (at my suggestion).

Grosz of course has been included in many exhibitions, such as, German

Painting and Sculpture, 1931; Fantastic Art, Dada, Surrealism, 1936-37; Museum anniversary shows of 1934, 1939 and 1944; German Art of the 20th Century, 1957. The Museum gave George Grosz a one-man exhibition, shown at the Museum in 1941 and subsequently sent on tour to a dozen other museums.

As you can see, it takes many more words to answer your criticisms than to make them. I shall reply to the others as soon as I can.

Sincerely,

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

Mr. Si Lewen
84-22 122 Street
Kew Gardens 15, New York

AHB:rr

31 Oct 60
Liebman, A.
LEWIN

880 Fifth Avenue
March 19, 1965

Dear Alfred Barr:

I am deeply touched by your sympathetic and affectionate letter and I thank you for it from a very full heart.

Sincerely,

Albert E. Lewin

(AHB wrote him condolences by hand – his wife died)

31 Oct 60

Publications

THE MUSEUM OF MODERN ART

Date October 20, 1960

To: Alfred Barr, Jr.

From: Elizabeth Shaw

Re: Alexander Liberman book - "The Artist in His Studio"

Dear Alfred:

The Viking Press wants to know if you would be willing to make a statement about the Liberman book, The Artist In His Studio, which they can use in their promotion and advertising. They only want a few sentences.

E.S.

31 Oct 60
Liberman, A.

Alex Liberman's text alone would be worth reading, his photographs alone worth studying. In combination they make a uniquely valuable book for in both his arts the writer-photographer has shown exceptional sympathy, modesty, enthusiasm, and the capacity to see. I feel very grateful to him.

M. Is this answer to request for advertising quote?

Life mag article

ACQUIRED IN THE 30s (LIFE)

PAINTINGS

Cézanne: The Bather
Picasso: Les Demoiselles d'Avignon
" Girl before a Mirror
Rousseau: Sleeping Gypsy
Dali: Persistence of Memory
Hopper: House by the Railroad
Klee: Around the Fish
Malevich: Suprematist Composition: White on White
Tanguy: Mama, Papa is Wounded
Shahn: Bartolomeo Vanzetti and Nicola Sacco

SCULPTURE

Brancusi: Bird in Space
Lipchitz: Figure
Giacometti: The Palace at 4 A.M.

DRAWINGS

Seurat:
Grosz: Anna Peters
Delaunay

PHOTOGRAPHY

Alfred Stieglitz: The Steerage
Mathew B. Brady(attrib. to): Ruins of Richmond
Man Ray: Surrealist Cover (Rayograph)

ACQUIRED IN THE 40s (LIFE)

PAINTINGS

Chagall: I and the Village
van Gogh: Starry Night
Graves: Blind Bird
Kokoschka: Self Portrait
Pollock: She-Wolf
Shahn: Handball
Wyeth: Christina's World

SCULPTURE

Boccioni: Unique Forms of Continuity in Space

ACQUIRED IN THE 50s (LIFE)

PAINTINGS

Cézanne: Le Chateau Noir
Pollock: Number 1
Kline: Chief
de Kooning: Woman I
Léger: Three Musicians
Marin: Lower Manhattan
Modigliani: Reclining Nude
Rothko: Number 10

SCULPTURE

Brancusi: Socrates
Rodin: Monument to Balzac
Picasso: She-Goat

DRAWINGS

Matisse: Nude 1907
Schiele:

PHOTOGRAPHS

Brassai: Un fort des Halles

ACQUIRED IN THE 60s (LIFE)

PAINTINGS

Dickinson: Cottage Porch, Peaked Hill
Toulouse-Lautrec: At
Indiana: The American Dream

SCULPTURE

Arp: Floral Nude
Moore: Reclining Figure, II
Chamberlain: Essex

~~DRAWINGS~~
PHOTOGRAPHS

Brandt: Perspective of Nudes: Number 87.

THE MUSEUM OF MODERN ART

cc: Betsy Jones

Date March 2, 1960

To

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Sincerely,

Kathleen Shortall

To Mr. Barr

Date 30 Oct. Time 4:25

WHILE YOU WERE OUT

Mr. Herb

of

Phone

XX	TELEPHONED		PLEASE CALL HIM
	CALLED TO SEE YOU		WILL CALL AGAIN
	WANTS TO SEE YOU		IMPORTANT

Message You have one month to prepare the list for Life.

Rona
Operator

Alpha Office Supply Co., Inc.

THE MUSEUM OF MODERN ART

cc: Betsy Jones

Date March 2, 1960

To

From

JUDSON

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Dear

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Sincerely,

Kathleen Shortall

To Mr/ Barr

Date 10-30 Time 4:15

WHILE YOU WERE OUT

Mr. Herb

of

Phone

XX	TELEPHONED		PLEASE CALL HIM
	CALLED TO SEE YOU		WILL CALL AGAIN
	WANTS TO SEE YOU		IMPORTANT

Message Cannot reach Dorothy Sieberling at Life but has left a message for her to return his call. He's heard that the list is not due until the beginning of next week and maybe even later than that.

Operator Rona

Alpha Office Supply Co., Inc.

THE MUSEUM OF MODERN ART

cc: Betsy Jones

Date March 2, 1960

To

From

hite

LIFE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20

JUDSON 6-1212

Feb. 15

Dear Mr. Barr,

For your information:

That Kandinsky painting is dated 1917 on the back of the canvas, according to a microfilm of Kandinsky's catalogue of his own work which Kenneth Lindsay has.

The "Red Jew", Chagall says, "was a beggar who used to walk in my street a lot. I used to see him go by my window. He is the same beggar who posed for the black and white rabbi of the same period which is now in Chicago. It was painted in Vitebsk before my marriage to Bella just before the war." Chagall thinks it was done in 1914, but Ida Chagall says 1915. Ida keeps detailed records and saw the painting recently on a trip to Russia. The painting was bought by the Russian government at the end of the first World War, and was exhibited in a special Chagall room at the Hermitage around 1918 or 1919. The government bought almost all the pictures in the Chagall room. Ida estimates that there are more than 90 Chagalls in Russia now, in museums and private collections.

Thanks again for all your patient, indispensable help.

Sincerely,

Kathleen Shortall

THE MUSEUM OF MODERN ART

cc: Betsy Jones

Date March 2, 1960

To: Alfred Barr

From: Dorothy Miller

Re: Life Passes for artists in the Museum Collection

Dear Alfred:

A year or so ago the minutes of the Co-ordination Committee record a discussion of the courtesy passes we give to every artist in the Museum's Collection. We have always before stamped the annual courtesy passes with the word "Life" so that the artists would not have to renew them each year.

However, in the meeting in question you are reported as saying you were against having life passes issued and were in favor of their being annual passes. This may have been a stenographer's mistake, so I want to check with you now as to how serious your objections are to the life passes. It is a good deal of trouble both for the artists and for us to try to keep supplying a large number of people with up to date annual passes.

D

cc: Arthur Drexler

Wanted

CABLE ADDRESS "DEVRESOURCE NEW YORK"

DEVELOPMENT AND RESOURCES CORPORATION

DAVID E. LILIENTHAL
CHAIRMAN OF THE BOARD

JOHN CLOVER
PRESIDENT

ONE WHITEHALL STREET
NEW YORK, N.Y. 10004

July 6, 1964 (model & [illegible])

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:

10 August 1964

Dear Mr. Lilienthal:

I have just returned from abroad to find your letter of July 6th. It gives me very special pleasure to think of you entering the show with the Director, Arthur Drexler, and finding the model of the Pahlavi Dam at the entrance - a fine sequel to the TVA show.

Sincerely,

Alfred H. Barr, Jr.

Mr. David E. Lilienthal
Chairman of the Board
Development and Resources Corporation
One Whitehall Street
New York, N. Y. 10004

AHB:rr

David E. Lilienthal
Chairman of the Board

DEL:mb

cc: Arthur Drexler

CABLE ADDRESS: "DESOURCE NEWYORK"

GORDON R. CLAPP, COFOUNDER (1955-1963)

DEVELOPMENT AND RESOURCES CORPORATION

DAVID E. LILIENTHAL
CHAIRMAN OF THE BOARD

JOHN OLIVER
PRESIDENT

ONE WHITEHALL STREET
NEW YORK, N. Y. 10004
(212) WHITEHALL 4-4521

July 6, 1964 (rec'd 8 July)

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:

Nearly two years ago I wrote you about the great dam we had just built in Persia, as a manifestation of contemporary aesthetic beauty as well as utility, recalling the exhibit about TVA of years ago. And now I have actually seen the Museum's exhibit, then being planned, in which a mural of our handiwork was shown, with others, in an imaginative and striking setting.

I expressed to Mr. Drexler, who so thoughtfully took me around the exhibit, and want to repeat directly to you my admiration for the excellence of the exhibit itself. The model of the Pahlavi Dam, which we had been using here for strictly utilitarian purposes, proved to be an abstract form of beauty, lightness and grace, as it was displayed at the entrance to the exhibit.

Most sincerely,

David E. Lilienthal

David E. Lilienthal
Chairman of the Board

DEL:mb

9 July 1964

Dear Mr. Lilienthal:

Your letter of July 6th has arrived during Mr. Barr's absence from New York but will of course be brought to his attention upon his return in the fall.

Sincerely,

Rona Roob
Secretary

Mr. David E. Lilienthal
Chairman of the Board
Development and Resources Corporation
One Whitehall Street
New York, N. Y. 10004

cc: Mr. Drexler

Lilienthal

October 15, 1962

Dear Mr. Lilienthal:

Your note of October 10 has given me great pleasure. Just yesterday I was talking with a journalist about our TVA show. It's possible we will have another exhibition of "monumental engineering-architecture" so that I am sending your letter to Arthur Drexler the head of our Department of Architecture and Design.

I am so delighted to hear of your work in Iran.

Sincerely,

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

Mr. David E. Lilienthal
Chairman of the Board
Development and Resources Corporation
50 Broadway
New York 4, New York

AHB:rr

LINDLEY

HARPER & BROTHERS

PUBLISHERS SINCE 1817

April 15, 1961

Dear Struns:

Don't underestimate "what Duncan calls 'unknown' paintings." I spent the evening with Justin Thannhauser looking at slides of some of over 200 of them and was astounded to find that I was totally unfamiliar with at least 150 of them. Many of these are works of real importance and some of them entirely unlike any other paintings that I knew of Picasso's. I knew of their existence but had no idea there were so many or such good ones. In other words, your publication would be not only of great interest to the public but of very great service to students of Picasso's work. Naturally for the use of scholars a complete check list, including the small black and white reproductions, would be of even greater use. In short, from my point of view, it would be an extremely desirable book, especially if you make it a real catalog as well as just a picture book. Indeed, I think you ought to do this.

Yours enthusiastically,

Alfred H. Barr, Jr.

Mrs. Denver Lindley
Harper & Brothers
49 East 33 Street
New York 16, N.Y.

AHB/ob

LINDON

HARPER & BROTHERS

PUBLISHERS SINCE 1817

49 East 33rd Street, New York 16, N.Y.
April 13, 1961

Dearest Alfred,

You know David Duncan, that manic practitioner of the art of the Brownie (and friend of the Gunthers). I guess you also know that we are planning to publish in October a book to be called PICASSO'S PICASSOS: The Treasures of La Californie. This is to include 100 color photographs of what Duncan calls "unknown" paintings...which we interpret to mean paintings not publicly exhibited or hitherto reproduced in color (some have been shown in black-and-white in the old Zervos Cahiers). There may or may not be a second volume, of the Vauvenargues paintings; if there is, it will include a complete checklist of P's collection of his work, each painting identified by a thumbnail black-and-white repro(much as in Penrose's book).

On the phone from Lausanne yesterday Duncan professed to be very hurt by what he felt to be our doubts in respect of the Californie volume. "Call up Alfred Barr and ask him what my color slides mean to mankind," he said. "Then you'll get some notion of how valuable and unique and important this book will be." Well, I thought I would not call you that very minute, because you might have something else to do; I, though, was interested in learning that you (and Thannhauser?) had seen them. We actually have never doubted for a minute that is will be a handsome and desirable book. Do you think so too?

My love to you,

Hans

CABLE ADDRESS : HARPSAM • TELEPHONE : MURRAY HILL 3-1900

LINDON

November 8, 1965

Dear Mr. Lindon:

Governor Rockefeller returned the transparency of van Dongen's Maria, which we enclose, stating that he is not interested.

Sincerely,

Mary Fera

Mr. Jacques Lindon
51 East 82nd Street
New York, N. Y. 10028

mf
Enclosure:

Governor Nelson A. Rockefeller
Room 5600
30 Rockefeller Plaza
New York, N. Y. 10020

October 28, 1965

Dear Nelson:

I am afraid the enclosed transparency of a Van Dongen may come too soon after the purchase of the Jawlensky. Actually, I think the Jawlensky is a much better picture but the Van Dongen has a certain obvious charm and style. Indeed it is the most conventional magazine cover girl I have seen by him at least in his early work.

In any case, I don't think it is worth what Lindon is asking but I thought you might be amused by seeing it.

Sincerely,

Alfred H. Barr, Jr.

Governor Nelson A. Rockefeller
Room 5600
30 Rockefeller Plaza
New York, N. Y. 10020

AHB:mf
Enclosures

P. S. Also enclosed is the letter from Mr. Jacques Lindon giving details.

AHB, Jr.

JACQUES LINDON

TEL. BUTTERFIELD 8-8831

51 EAST 82nd STREET
NEW YORK 28

October 28, 1965

October 25, 1965.

Dear Mr. Lindon:

In Mr. Barr's absence, I am writing to thank you for your letter of October 25, in which you enclosed transparencies of Van Dongen's Maria and Picasso's Le Cafe

Having seen the transparencies, Mr. Barr has decided to send the Van Dongen to Mr. Rockefeller for consideration and asks that I return to you the Picasso transparency which is enclosed.

We shall be in touch with you regarding the Van Dongen.

Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr.

Mr. Jacques Lindon
51 East 82nd Street
New York, N. Y. 10028

mf
Enclosure:

cc: AHB, Jr.
Gov. Rockefeller

GALLERY OF MODERN ART, INC.

JACQUES LINDON

TEL. BUTTERFIELD 8-8831

51 EAST 82ND STREET
NEW YORK 28

October 25, 1965.
(Rec'd Oct. 25)

Mr. Alfred Barr
Museum of Modern Art
II West 53rd Street
New York, N.Y. 10019.

Dear Mr. Barr:

I just acquired this fine Van Dongen in Paris. It represents " Maria ", measures 25 inc. 1/4 x 21 1/4 and was painted between 1905 and 1910. The price is $50.000.

Do you think that Governor Rockefeller might be interested in this painting ? If not, would you be kind enough to have the transparancy returned to me.

I hope that you are well and remain

Sincerely yours,

Jacques Lindon.

Jacques Lindon.

P.S. I am also enclosing a transparency of a "Picasso" pastel of 1901, "Le café" (18 inc. x 11 1/2)

cc: Mr. Barr (Greensboro)

LIPCHITZ

LESTER AVNET
1271 AVENUE OF THE AMERICAS NEW YORK

August 9, 1965

Dear Mr. Barr:

Enclosed is current list of the Committee of Sponsors for the dinner honoring Jacques Lipchitz at the Albert Einstein College of Medicine on Sunday, October 24th.

Will you please note the date on your calendar, as we hope you are planning to be with us for this tribute to a great sculptor and humanitarian. We are expecting many leaders from the art world to make up a capacity attendance.

With best wishes.

Sincerely,

Lester Avnet

Lester Avnet

Billy Rose

Billy Rose

cc: Mr. Barr (Greensboro)

SPONSORS COMMITTEE

IN HONOR OF JACQUES LIPCHITZ

HONORARY CHAIRMAN

Henry Moore

CO-CHAIRMEN

Lester Avnet

Billy Rose

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cc: Mr. Barr (Greensboro)

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Roy R. Neuberger
Miss Louise Nevelson
Theodore Newhouse
Dr. David B. Pall
Henry Pearlman
Ben Peirez
Miss Roberta Peters
Jack I. Poses

cc: Mr. Barr (Greensboro)

Mrs. John B. Putnam

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Peter Wilson

Ian Woodner

Lester Wunderman

Mrs. Alan Wurtzburger

Max E. Youngstein

Mrs. Guri Lie Zeckendorf

cc: Mr. Barr (Greensboro)

LESTER AVNET
1271 AVENUE OF THE AMERICAS NEW YORK

July 15, 1965
(Rec'd July 19)

Dear Mr. Barr:

It is most symbolic that dominating the center of the campus of the Albert Einstein College of Medicine is one of the major works of Jacques Lipchitz, "Joie de Vivre." It is this spirit of dedication to life that has motivated both the institution and man.

On Sunday, October 24, 1965, Mr. Lipchitz will be honored at a dinner at the College. The dinner, which will occur during the tenth anniversary year of the College, will give us the opportunity to pay tribute to Mr. Lipchitz, not only as one of the world's foremost sculptors but also for his compassion for his fellow man.

As a special tribute, Chaim Gross is doing a limited edition lithograph combining the spirit of Albert Einstein and "Joie de Vivre." A signed matted copy will be given to each couple at the dinner.

Enclosed is a partial list of the Sponsors committee for this event. Please let us know on the enclosed card if we may add your name to this distinguished group.

Sincerely,

Lester Avnet

Lester Avnet

Billy Rose

Billy Rose

Concerned: yes

SPONSORS COMMITTEE

IN HONOR OF JACQUES LIPCHITZ

HONORARY CHAIRMAN

Henry Moore

CHAIRMAN

Billy Rose

CO-CHAIRMAN

Lester Avnet

COMMITTEE

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Gardner Cowles
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Allan D. Emil
Saul Fromkes
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Mrs. Louis S. Gimbel, Jr.
Louis Goldenberg
Lloyd Goodrich
Charles M. Grace
Chaim Gross
Mrs. Allen Guiberson
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Nathaniel Kaz
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Mrs. Albert D. Lasker
Philip H. Lassar

Jay C. Leff
Alan J. Lerner
Mrs. Fernand Leval
Martin Levine
Albert A. List
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Paul Magriel
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A. Wilfred May
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Alexander Rittmaster
Edward G. Robinson
Mrs. Louis P. Rocker
James J. Rorimer
David Rosenthal
Chester H. Roth
M/M Herbert M. Rothschild
Daniel Saidenberg
Hon. James H. Scheuer
James S. Schramm
David Schwartz
Martin E. Segal
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Sam Spiegel
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Cornelius Vanderbilt, Jr.
Hudson D. Walker
Edwin L. Weisl, Jr.
Julius N. Werk
Peter Wilson
Ian Woodner
Lester Wunderman
Mrs. Alan Wurtzburger
Max E. Youngstein
Mrs. Guri Lie Zeckendorf

Lipchitz

THE MUSEUM OF MODERN ART

cc: Miss Jones
Miss Kaplan

Date March 23, 1962

To: Alfred Barr and René d'Harnoncourt

Re: Les Amis de Nogent

From: Dorothy Miller

Dear René and Alfred:

Lipchitz came to the Museum to see you both today and I talked with him instead. He invites you both to serve on a committee of Les Amis de Nogent, an organization which since 1946 has provided support, a home and a place to work to impoverished elderly French artists. He has always served on the American committee for this society, which includes Alphand, Morot-Sir, Kirk (president of Columbia) and others. The executive committee in the U. S. consists of Leon Kroll, Joseph Floch and Lipchitz. Money comes from many sources here and in France, one of which is the American Institute of Arts and Letters (Leon Kroll). They now want to include in this charitable scheme needy American artists living in France, and that is why he is asking you to serve on the committee.

LIST

To meet Mr. Sam Hunter / Director of The Jewish Museum

Mr. and Mrs. Albert A. List

cordially invite you

Mr + Mrs yes

to Cocktails

on Tuesday, September 14

at 6-8 o'clock

R.S.V.P.

Gulcom 8-1411

927 Fifth Avenue
New York 21, N.Y.

MEMORANDUM

To: Alfred Barr

From: RICHARD H. KOCH

Date:

Subject:

FYI - some background dope on your recent acquisition.

B.J. - file under List

Rosa - I have no place for this.

Lock

cc: Miss Miller- F.Y.I.

LIST

BSF to Sell American Hardware Interest To Glen Alden, Ending Plan to Get Control

By a WALL STREET JOURNAL *Staff Reporter*

NEW YORK — B.S.F. Co. said it has contracted to sell its one-third interest in American Hardware Corp. to Glen Alden Corp., thereby ending B.S.F.'s plans to get control of Hardware's management.

Robert L. Huffines, B.S.F. president, and Albert A. List, Glen Alden chairman, said they signed a contract for Glen Alden to buy the 349,222 shares of Hardware stock owned by B.S.F. for over $13 million in cash. Mr. Huffines said the price was $37.50 a share, which would put the value of the transaction at $13,095,825.

American Hardware closed at $36.75 on the New York Stock Exchange yesterday, up 12½ cents from Friday's close.

Glen Alden was the 14th most active stock on the Big Board yesterday as 28,800 shares changed hands. It closed at $12.25, up 50 cents on the day.

A B.S.F. stockholders' meeting will be held shortly to act upon the contract, Mr. Huffines said.

The sale, which comes 19 days after a Connecticut judge denied B.S.F. access to American Hardware stockholder lists and records, puts an end to B.S.F.'s announced plans for a proxy fight to win control of Hardware's management. Mr. Huffines said the court decision had no effect on B.S.F.'s proposed sale of its Hardware holdings.

Glen Alden Won't Add to Holdings

David Muirhead, American Hardware president, said Mr. List had informed him of the contract and assured him Glen Alden had "no plans to seek control or to increase its holdings in American Hardware." Mr. Muirhead said he was "pleased that the proxy fight with B.S.F. is to be settled without actual solicitation of proxies with its attendant costs in time and money."

Commenting on the contract, Mr. List said, "Glen Alden has great confidence in the business and management of American Hardware." Theodore R Colburn, a director and general counsel for Glen Alden, said the company bought the Hardware stock "as an invesment" and has no further plans for the stock at this time. "Taking control isn't on our mind," he said.

American Hardware, with annual sales of $8 million, is based in New Britain, Conn. The company, with eight divisions and two subsidiaries, makes builders hardware, locks, refrigerating equipment and firearms.

Glen Alden is a widely diversified company with interests in hard coal mining, motion picture theaters, textiles, aluminum auto parts and leather. In the nine months ended Sept. 30, its earnings rose to $3,850,000, or 70 cents a share, from $1,417,000, or 25 cents a share, a year earlier. Sales climbed to $81,350,000 from $62,385,000.

Last month, Glen Alden announced it had acquired a two-year option to buy about 970,000 of the nearly 11,000,000 shares outstanding in Universal Controls, Inc. At the same time, Glen Alden and Universal Controls said they had called off merger negotiations that had extended over several months. The companies had disclosed preliminary terms last June. Glen Alden's option, at $6 a share, was acquired from Louis Chesler, former chairman of Universal Controls, and two unnamed associates.

B.S.F to Retire Debt

Mr. Huffines said part of the proceeds from the sale of the Hardware stock would be used to retire B.S.F. debt, after which there will be about "$9 million left plus other assets." He said the directors of B.S.F. "believe that the profit potentialities of our company are greater (with the debt retired and the $9 million cash on hand) for our stockholders than owning a proportionate share of American Hardware stock."

B.S.F., a holding company incorporated in Delaware with offices in New York, announced last October that it would wage a proxy fight for control of American Hardware, in which it held a 33.4% interest. Guided by Victor Muscat, chairman, Edward Krock and Mr. Huffines, the company filed various suits against Hardware in the course of the fight, including action for access to Hardware records. A suit barring Hardware from exchanging stock with Plymouth Cordage Co. of Plymouth, Mass., one-third owned by Hardware, was dropped, refiled, and dropped again. Another suit, charging Mr. Muirhead wtih "mismanagement," still awaits action in Connecticut Superior Court. Mr. Muirhead has called the suit "wholly without merit."

Yesterday in Chicago, Messrs. Muscat, Huffines and Krock resigned from the board of Guaranty Bank & Trust Co. as that bank reduced its board from 14 to eight members. The three also own about a 20% interest in the Mercantile National Bank of Chicago, of which Mr. Krock is a director. Federal Bank regulations prohibit dual directorships in banks unless a majority stock ownership is held.

ordinary dividend rates to stockholders. He added: "Possibilities which would lead to a

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Lock

cc: Miss Miller- F.Y.I.

September 12, 1962

Dear Mr. Lock:

Your letter of September 11 to Mr. Barr has arrived during his absence from New York but will, of course, be brought to his attention upon his return later in the fall. In the meantime I shall show your letter and the check-list you enclose to Miss Dorothy C. Miller, Curator of the Museum Collections.

Sincerely,

Rona Roob
Secretary to Alfred H. Barr, Jr.

Mr. Charles K. Lock
Lock Galleries
Twenty East Sixty-Seventh Street
New York 21, New York

LOEB

October 6, 1965

Mrs. Elizabeth Parkinson

Alfred H. Barr, Jr.

Dear Elizabeth:

John Loeb, whom I know quite well (thanks to his generously flying me back to New York from Overseer meetings) telephoned me a couple of weeks ago to say that a friend of his wanted to know whether his gift of $100,000 to the Museum would be rewarded by the inclusion of his name on the wall on the ground floor. He added that he wanted to bring him to see me. Of course I said this was wonderful and that I would ascertain as soon as possible whether this quid pro quo would fit our protocol. I learned that we had no provision for recognizing a gift of $100,000, although such a list was used as an award to those who contributed that much to our drive. I discussed the matter with Emily and Dick Koch who thought that the matter could be arranged so that a gift of $100,000 made now would be honored.

I believe that Dick will bring the matter up at the Trustees meeting next Thursday. I explained to John that I thought a suitable measure would be taken at the meeting. He reassured me that there was no hurry about this and that his friend was out of town for the near future.

He telephoned again today about another matter and I explained to him that I would be in the hospital for some time during and after the Trustees meeting and suggested to him that he should discuss the matter with you and that perhaps you would see him and his friend. Perhaps you could discuss the matter with him at the Trustees meeting. If he doesn't come and telephones you, you will have this background. The thought of a hundred grand, unsolicited, fills me with joy. I might add that if the Trustees do not want to establish this protocol, I would be very glad to have the gift as a purchase fund and inscribe his name on the wooden tablets, a position, I am afraid, not quite as rewarding as the name on the lobby wall.

LOEB

Mr. Loeb will call about an appointment tomorrow (Thursday afternoon) with Mr. Barr. Mr. Barr would prefer not to make it for cocktails. Sometime in late afternoon in the Museum is desirable.

Mr. Loeb can't make apt at all will have to postpone til end of Oct. "Sorry"

Jean Work any
Corvette
doesn't know
will come with Mr Cook

LOEB

X Preservation of new techniques

Jean Work out coming with Mr Lowe

Corvette drawing house

will come with Mr Cook

LOEB

To Mr Barr

Date 9/21 Time 9:45 A.M. P.M.

WHILE YOU WERE OUT

M John Loeb

of

Phone 530-4214
AREA CODE NUMBER EXTENSION

✓	TELEPHONED	✓	PLEASE CALL HIM
	CALLED TO SEE YOU		WILL CALL AGAIN
	WANTS TO SEE YOU		RETURNED YOUR CALL

Message

Operator

ALPHA OFFICE SUPPLY CO., INC. MU 2-6666

Dudley

LOFTING

DM
BJ

Mary - Did Alfred see this? Did he answer? Returned to me Dec. 20
Do you know whether she saw Carol
Hall
Brought to Mrs. Shaw's
Mrs. Shaw
relevant to the valuable.
Dec. 9)
1st Dept.

LOEB Milliken

Mr. Barr:

Sarah Rubenstein called (4:30 p.m.) with the following information.

Benefactors: those who have contributed $250,000 or more

Patrons: those who have contributed ~~between~~ $100,000 to ~~$250,000~~ $250,000.

She believes that the names on the red marble are benefactors.

Dudley

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LOFTING

DM
BJ

Mary - Did Alfred see this? Did he answer? Returned to me Dec. 20
Do you know whether she saw Carol
Haller? Yes. Not hired. Brought to Mrs. Shaw's
attention by Mr. Barr (Dec. 9) Mrs Shaw
had no opening, but felt applicant to be valuable.
April '66 - working in MOMA Dep't & Sculpt Dept.

c/o Mrs. Gerrish Milliken
223 Park Avenue
New York, New York
September 22, 1965
(rec'd Sept. 24)

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

Dear Mr. Barr:

Enclosed you will find a copy of the letter I wrote to Carol Holter, Personnel Manager of the Museum of Modern Art.

I am sending it to you with the hope that perhaps you might have some ideas. Let me only stress again my strong desire to work in your museum.

Thank you very much.

Sincerely,

Cintra W. Lofting

Cintra W. Lofting

c/o Mrs. Gerrish Milliken
723 Park Avenue
New York, New York
September 22, 1965

Carol Holter
Personnel Manager
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Holter:

Presently I am looking for employment in New York City in the field of art museum work. I am very much interested in the Museum of Modern Art and would appreciate being able to talk to you about this.

I received my Bachelors of Arts degree from Wellesley College in 1962. My major was the History of Art in which I took thirty-three credit hours. My courses included Introduction to Art History, Greek Art, Medieval Architecture, Early Renaisance Painting, Northern European Painting of the 14th and 15th Centuries, 19th Century Painting and Sculpture, Modern Architecture and Modern Painting. Among my professors were Miss J. Seigfried, Mr. M. Shell, Mr. D. Thimme, Mr. R. Boyce and Mr. J. McAndrew, who instructed me specifically in the courses on modern art. If you would like a copy of my transcript, I can easily get one sent to you from Wellesley.

After college I worked for Senator Joseph S. Clark in Washington. I left after two years because I had a chance to go on a trip to Egypt. Also, I wanted to change from the political world and find a job in the art field.

Enclosed you will find a copy of my resume outlining more specifically my education and employment experience. Not listed here is the volunteer work I did for the Gallery of Modern Art in Washington early in 1963 while looking for a job.

I can be reached through the above address during the week and at the one listed on the resume on weekends. I look forward to hearing from you.

Sincerely yours,

Cintra W. Lofting

RESUME

Cintra Wetherill Lofting

Permanent Address: "Inverbrook", West Grove, Pennsylvania

Telephone: Area Code 215 869-9837

Education:
1951-1955 Tatnall School, Barley Mill Road, Wilmington, Delaware
1955-1958 Foxhollow School, Lenox, Massachusetts
1958-1962 Wellesley College, Wellesley, Massachusetts
History of Art Major

Extracurricular Activities:
1956-1957 Editor, Hollow Howl, school newspaper
1957-1958 Editor, The Heron, school yearbook
1959-1960 costume committee for Barn, Wellesley theater group
1960-1961 costume committee for Wellesely College Junior Show
1961-1962 Art Exhibition Committee and exhibitor for '62 and the Arts

Foreign Travel:
1961 Summer - South America: Venezuela, Argentina, Chile, Peru
1962 Fall - Europe: England, France, Switzerland, Italy, Spain, Portugal
1963 Fall - Italy
1965 Spring - Egypt, Lebanon, Turkey, Greece, Italy, France, England

Foreign Languages:
reading knowledge of French
fair comprehension and reading knowledge of Italian

Employment Experience:
1960-1962 Summer - Part-time secretarial work, Pen-Del Supply Co.
Toughkenamon, Pennsylvania
typing and filing
1959-1960 Summer - Part-time childcare
1961 Summer - Tutorial work with twelve year-old in English
January 1963-January 1965 - Administrative Aide to Senator Joseph S. Clark
U.S. Senate
Washington, D.C.
typing, filing, writing letters, receptionist, Post Office Employment work, and research.
1965 Summer --Catologued a private Art Collection of about 400 items.
1965 Fall - Temporary private secretary

Credentials may be secured from:
Wellesley Placement Office
Wellesley College
Wellesley 81, Massachusetts

LOOK

19 March 1963

cc: Mrs. Shaw

LOOK

CHARLOTTE WILLARD
340 EAST 63RD STREET
NEW YORK 21, N. Y.

March 24, 1963.

Dear Mr. Barr,

Thank you for your note, but it was too kind. It is I who must thank you for the time you gave me, your concern, your help and your understanding.

My great frustration is that so small and meagre a piece could not possibly do justice to the subject. "Action" scholars like you are rare. We all need to know more fully how they manage to suceed--and keep their humanity, humor and humility too.

Sincerely

Charlotte Willard

Charlotte Willard

Look

cc: Mrs. Shaw

19 March 1963

Dear Mrs. Willard:

I meant to write you days ago to tell you how pleased I was with your article or perhaps, more candidly, how relieved I was. I know how much trouble and how many crises the piece caused, I am afraid partly because I was not really sympathetic to the idea. All the same, it came out so much better than I expected thanks, very largely, to your tact and patience as well as to your talent as a writer.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Charlotte Willard
340 East 63 Street
New York, New York

Look

Look

...e older generation considered

Charlotte Willard

Look

Though of late years he has come to ~~depend~~ depend more and more on the opnions of his staff, he still ~~made~~ makes the rounds of the art galleries... (left) with Dorothy Miller, his assistant of 20 years standing. In search of new talent. ..Vehemently opposed to the cult of personality,

[Look Article]

(A) ~~Figure painter~~ The human figure has once more become a ~~my~~ subject of interest for young painters but their paintings bring little comfort to those who ~~[illegible]~~ look back wistfully to ~~[illegible]~~ ~~the~~ ~~[illegible]~~ Florence and Athens. Artists, as Plato warned, do not ~~always~~ often approve of ~~an~~ established society and their paintings show it.

Their paintings bring about an excitement or irritation of the eye and is the newest phase of the movement started by Kupka and Delaunay.

"Today we are also concerned with subject. The 50's were little concerned with it. The expressionist figure painting we see is related to Matisse and German Expressionism and both Pollock and De Kooning resorted to figure painting. The older generation considered

Charlotte Willard

Look

p.

Though of late years he has come to ~~lean~~ depend more and more on the opnions of his staff, he still ~~made~~ makes the rounds of the art galleries... (left) with Dorothy Miller, his assistant of 20 years standing. in search of new talent. ..Vehemently opposed to the cult of personality,

B The ~~new~~ young, the new fascinate us ~~the most~~ so much that we tend to ~~forget~~ overlook the ~~[illegible]~~ artists ~~whose reputations~~ who won their reputations in the 1920s and 1930s. To my mind, Edward Hopper, Ben Shahn, Alexander Calder, Stuart Davis are still among our best artists still.

Their paintings bring about an excitement or irritation of the eye and is the newest phase of the movement started by Kupka and Delaunay.

"Today we are also concerned with subject. The 50's were little concerned with it. The expressionist figure painting we see is related to Matisse and German Expressionism and both Pollock and De Kooning resorted to figure painting. The older generation considered

Charlotte Willard

Look

p.

Though of late years he has come to ~~lean~~ depend more and more on the opnions of his staff, he still ~~makes~~ the rounds of the art galleries... (left) with Dorothy Miller, his assistant of 20 years standing. ~~In~~ in search of new talent. ..Vehemently opposed to the cult of personality, he firmly explains that not he but the Trusees and the staff are responsible for the ~~choices~~ choices made ~~by the museum~~ for the museum collection. ~~He is not an expert acquisitor or director~~ As to new trends in modern art, he believes that art is almost as varied ~~in its complications~~ as life is. "While abstract expressionists are painting the best pictures in this country there are other things to watch which are a contrast to this movement. Any powerful idea naturally brings a reaction to it. There is not one but many dominant oppositions to abstract expressionists.

For one, there is a revival of interest in linear abstractions. Masson anticipated Pollock's line in spirit and both Tobey and Hofmann were forerunners. The 1930-31 abstract, sharp-edged geometric movement is also interesting again... Still another group are the precisionists. They are they painters of the new dazzle effect, men like Anuszi-wicz, a pupil of Albers and artists like Alex Lieberman and the South American, Otero. Their paintings bring about an excitement or irritation of the eye and is the newest phase of the movement started by Kupka and Delaunay.

"Today we are also concerned with subject. The 50's were little concerned with it. The expressionist figure painting we see is related to Matisse and German Expressionism and both Pollock and De Kooning resorted to figure painting. The older generation considered

Charlotte Willard

figure painting a bit hard to look at because other things were so exciting. Pop art, so called is de ply involved with the figure and with subject..billboards, comic strips, advertisements, consumer goods. Rosenquist and Lichenstein are two artist who are involved in this new momement dealing with a kind of Dada collage. Their shock treatment calls attention to the absurdity and vulgarity fo the comics. Pop art may have a short span of life but it can still be valuable. Something happens quickly and may never happen again yet it may be very powerful. The premise of both Rosenquist and Lichenstein was in part anticipated by Rauchenberg who learned much from Schwitters. Jasper Johs and Stuart Davis also belong to this group as well as the Dada boys and Marcel Duchamp."

" The Assemblers are another opposition to abstract expressionism and have their roots in both Dada and cubism. Chamberlain, for instance, uses objects out of environment. The question is at what point does the object or the imitationof a popular image become art. Does changing the scale isolation or interpretation without enough transformation make an object art. Does pointing a figure make a work of art or is art by fiat just a bottleneck ambiguity..."

"One reason why modern painting is so exciting is that it has not been digested... Modern painting does not have the quality of a great painting of the Renaissance but s something else altogether ~~xxxix~~ , valid and important. It is necessary to change and expand the idea of quality. The qulity of the Sistine Chapel differs from that of a Mondrian of a Sung Painting of a Rthko or a Linchenstein. They are all concerned with different things."

Mr. Barr's personal collection which he purchesd fromhis privat funds includes a Picasso lithograph, a Burchfield painting, the work of Ryder and Eakens as well as a painting by Miro.

Look Cowles

LOOK

COWLES MAGAZINES AND BROADCASTING INC. 488 MADISON AVENUE NEW YORK 22 NY MU 8-6000

November 8, 1962

Dear Mr. Hurlburt:

Thank you for your letter of November 7th. I received The Story Behind the Painting last week and, as I wrote to Gardner Cowles yesterday, am delighted to have the volume. Indeed, Look is to be congratulated for having published the reproductions and essays not to mention again the Renoir number of Look itself.

It was a pleasure to have a brief chat with you at luncheon.

With very kind regards, I am,

Sincerely,

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

Mr. Allen F. Hurlburt, Art Director
Cowles Magazines and Broadcasting Inc.
488 Madison Avenue
New York 22, New York

AHB:rr

Cowles

LOOK

COWLES MAGAZINES AND BROADCASTING INC. 488 MADISON AVENUE NEW YORK 22 NY MU 8-0300

November 7, 1962

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

Dear Mr. Barr:

I hope that by now you have received from our book distributors, Doubleday, a copy of "The Story Behind the Painting" sent to you at our request about three weeks ago.

You will note that it includes reproductions of Boccioni's "Rise of the City", Cezanne's "Still Life With Apples" and Rousseau's "The Dream" from your collection.

Please accept this book with our compliments and grateful appreciation.

Sincerely yours,

Allen Hurlburt

Allen F. Hurlburt
Art Director

AFH:cs

Cowles

November 7, 1962

Dear Mike:

I was just about to congratulate you on the Renoir issue of Look. I thought the reproductions, including the cover, were extraordinarily good especially when one considers the size of your edition. The text was admirable too and will of course reach almost seven million times as many people as the book which was, I see, published a couple of days ago.

Now in addition I must thank you for sending me The Story Behind the Painting. I think you should be proud of publishing this book and even more of publishing the reproductions and essays in Look. I am delighted to have the volume.

Mike

Sincerely,

Mr. Gardner Cowles, President and Editor
Cowles Magazines and Broadcasting, Inc.
488 Madison Avenue
New York 22, New York

AHB:rr

COWLES MAGAZINES AND BROADCASTING, INC. 488 MADISON AVENUE NEW YORK 22 NY

GARDNER COWLES, *President and Editor*

October 22, 1962

Dear Alfred,

Please accept this copy of "The Story Behind The Painting" with my compliments. — on window sill.

This is the deluxe edition of an art book produced by the Editors of LOOK. This edition, and the regular edition, will be sold by mail and will be put on sale in book stores by Doubleday.

We are proud of the quality of this book, both as to content and appearance, and I hope that you and your family will enjoy it.

Sincerely,

Mike

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

Lowe

4 January 1960

Dear Mrs. Lowe:

Thank you for your letter of December 30th which has just reached me. I think your exchange exhibitions between American and European artists might be very interesting. Unfortunately, I do not have time to be of any help to you.

Isn't there someone at the Art Institute of Chicago to whom you could turn? If not, perhaps you should write Mr. Peter Selz who is the head of our Museum's Department of Painting and Sculpture Exhibitions. He has lived in Chicago for many years and if he cannot himself work with you, he might give you far better advice than I. However, I think it is better for you to write him directly.

Sincerely,

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

Mrs. Maxine Lowe
4808 S. Wabash Avenue
Chicago 15, Illinois

AHB:ma

LOUIS
LOZOWICK

SEE Soviet: Books file