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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date November 8, 1942

To: Miss Courter

Re: L.A. works of art

From: Mr. Barr

Dear Elodie: I think we can shake loose the Argentine monotypes by Urruchua very quickly. Also I want to have the show of the other things as soon as we can just so you can have them for the rood, but it looks as if the schedule would not permit this before February.

monotypes + Argentine prints. Would it not be possible to have a show of these out in exhibition without waiting for monotypes to arrive?

representing the twentieth century.

is this enough?

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date December 10, 1942

To: Miss Courter

Re: attached letter

From: Mr. Barr

Dear Elodie: Could you or Emy answer the attached letter for me without taking too much trouble?

Unique-Ptg. & Sta. Co., Inc.—No. 420

TELEPHONE MESSAGE

Date 12/10/42

For AHB

By Elodie

Phone

Time

Remarks Has many requests for LA things, especially monotypes + Argentine prints. Would it not be possible for her to send these out in exhibition without waiting for

Rec'd by your big show of

represent the tw

is this end

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date: December 10, 1942

To: Miss Courter

Re: attached letter

From: Mr. Barr

Dear Elodie: Could you
too much trouble?

LA work of art, if
this is not to be held
Spring? He would
like to know if any
dates have been set
for the big show
here.
And what might
be avoidable to her,
and when.

represent the two

is this error

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date: ~~December 10, 1942~~

To: Miss Courter

Re: ~~attached letter~~

From: Mr. Barr

Dear Elodie: Could you or Emy answer the attached letter for me without taking
too much trouble? Bureau back around the first of January and can count on keeping it
for a couple of months before it goes to St. Louis.

represent^{ing} the twentieth century.

Is this enough?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date November 27, 1942
~~Date September 17, 1942~~

To: Miss Courter
Mr. Barr
From: Mr. Barr
Miss Courter

Re: Rousseau
24

Dear Elodie: This is to confirm my understanding that we will have the
Dear Alfred:
Rousseau back around the first of January and can count on keeping it
This is just to remind you that the Rousseau show opens in Boston on
October 1st. ~~Will have taken care of the "Cypres" so that~~
for a couple of months before it goes to St. Louis.
a box can be made for it. We shall have to remove it, however, by the
5th or 6th of October.

cc: Miss B. Miller
Miss Dudley

*Way Elodie sent this to
Toronto? Jan 8 - Feb 1.
W.H.*

cc: 100

represent^{ing} the twentieth century.

is this enough?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date September 17, 1942

To: Mr. Barr

Re: Inv. 24

From: Miss Courter

Dear Alfred:

This is just to remind you that the Rousseau show opens in Boston on October 14. Eddie has taken measurements of "The Sleeping Gypsy" so that a box can be made for it. We shall have to remove it, however, by the 5th or 6th of October.

cc: Miss D. Miller
Miss Dudley

cc:eo

*Way Elodie sent this to
Toronto? Jan. 8 - Feb. 1.
Whit*

Edward Steichen, Alfred Stieglitz, Paul Strand, and Edward Weston represent the twentieth century.

is this enough?

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date October 27, 1942

To: Mrs. Switzer

Re: _____

From: Miss Courter

Masters of Photography: An exhibition of twenty photographs from the Museum's collection spanning ninety years of photography, from a daguerreotype of 1850 to recent prints by outstanding young photographers.

The exhibition includes work by Eugene Atget, William Brady, Julia Cameron, Dr. EM. Emerson, William Jackson, Southworth and Hawes, and Henry le Secq of the nineteenth century, Ansel Adams, Manuel Alvarez Bravo, Walker Evans, Dorothea Lange, Helen Levitt, Man Ray, Moholy-Nagy, Arnold Newman, Charles Sheeler, Edward Steichen, Alfred Stieglitz, Paul Strand, and Edward Weston represent the twentieth century.

Is this enough?

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	AHB	I.A.54

THE MUSEUM OF MODERN ART

Date Oct. 21, 1942

To: Mr. Barr

Re: Exhs. going to Mexico

From: M. Woodruff

Miss Courter is in Washington today but she asked that the attached sheet of information relative to exhibitions to be sent to Mexico, be directed to you.

*Notes of Photos of by
Robert Schand
write M.A.
M Woodruff*

✓ #42 A History of the Modern Poster
(available after April) Fees 180.
Express 62.90 30 for 3 units
242.90

#43 Negative and Print
(available after April) Fees 210.
Express 300. 35 for 3
510.00 \$2,956.98

*Possible additions to Picasso exhibition:
1 Guernica mural and stretcher (already boxed)
47 mounted Guernica studies)
10 framed Guernica studies) Boxing \$60.

1 Box (Guernica mural) -294 lbs.
1 Box (mural stretcher) -487 " "
1 Box (47 mural studies)- 75 " approx.
2 Boxes (10 " ")-300 " "
1156 " " Express 215. 125.0
275.

Insurance on Guernica and Studies
for 4 months - 140.
1625

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ESTIMATES OF EXPENSES ON SENDING CIRCULATING EXHIBITIONS TO MEXICO

			<i>60 for 3 weeks</i>
#22 <u>Picasso</u> (40 pictures to be included) (available after January)	Packing Fees Insurance Express	\$175. 240. 300. <u>527.52</u>	\$1242.52*
✓ #S52 <u>Picasso's "Seated Man", 1911</u> (A visual analysis of a Cubist painting) <i>available</i>	Fees Express	150. <u>79.05</u>	<i>25 for 3 weeks</i> 229.05
✓ #46 <u>Modern Painters as Ballet Designers</u> <i>now available</i>	Fees Express	450. <u>282.51</u>	<i>75 for 3 weeks</i> 732.51
✓ #42 <u>A History of the Modern Poster</u> (available after April)	Fees Express	180. <u>62.90</u>	<i>30 for 3 weeks</i> 242.90
#43 <u>Negative and Print</u> (available after April)	Fees Express	210. <u>300.</u>	<i>35 for 3</i> <u>510.00</u> \$2,956.98

*Possible additions to Picasso exhibition:

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47 mounted Guernica studies)
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2 Boxes (10 " ") -300 " "
1156 " " " Express 215. *1250*
275.

Insurance on Guernica and Studies
for 4 months - 140.
1625

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date: October 19, 1942

To: Miss Courter

Re: Ferren relief in

From: Mr. Barr

your show on the 1st floor.

Dear Elodie: I have just heard that the New Yorker has come out with a report that the Ferren relief was hung upside down. I discovered this myself last Sunday and had it changed. This is not to reproach you but to suggest that when the show goes on tour some very clear indication should be put on the back of the relief as to which way it should be hung. I was

impressed that the contemporary show from the Government but after seeing the show in Newport, I felt that we ought not to recommend it too highly as one of our traveling exhibitions. Believing that some of the material that has brought back from South America might be available by then, I suggested that Palm Beach wait for further information from you. Jan

you give me any idea when a small selection of the South American pictures might be available for tour and will you also let me know whether or not you would consider lending Portinari's "Rio de Janeiro" to Palm Beach for the March exhibition?

Unlabeled

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date October 6th, 1942

To: Mr. Barr

Re: _____

From: Miss Courter

The Society of Four Arts in Palm Beach is planning to have a Latin American exhibition from March 11th to 31st. I had originally promised them the contemporary show from the Government but after seeing the show in Newport, I felt that we ought not to recommend it too highly as one of our traveling exhibitions. Believing that some of the material Lincoln has brought back from South America might be available by then, I suggested that Palm Beach wait for further information from us. Can you give me any idea when a small selection of the South American pictures might be available for tour and will you also let me know whether or not you would consider lending Portinari's "Rio de Janeiro" to Palm Beach for the March exhibition?

Unlabeled

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

THE MUSEUM OF MODERN ART

Date September 24, 1942

To: Miss Courter, Miss Miller, Mr. Wheeler

Re: work of Schwinsky

From: Mr. Barr

In Mrs. Switzer's office is a portfolio of watercolors by Xanti Schwinsky called: THE FACE OF THE WAR. They are very ingenious double image compositions inspecting the following paintings and advising them as to their repairs which I think would interest you. He expects to call for them in a couple of days.

S.L. 32.031 "Ropes of War", oil, 1932 - 2" hole in canvas - right center
 S.L. 32.032 "Three Wonders", oil, 1935 - 1 1/2" cut in top right corner of canvas
 S.L. 32.033 "Still: Life on a Table", oil, 1931 - 1/2" hole in canvas - top center

These damages were, of course, reported to our insurers when they were discovered upon the exhibition's return to the Museum.

Edith

I still have to fit in St. Louis, Pittsburg and Philadelphia, but it will take some juggling since everyone wants the same periods. Denver actually wants to wait until next Spring so I may have to offer them the May-June date which I didn't want to do. I hoped to be able to bring the pictures back by then.

Now Tom Howe writes: "September would be a much better time for me to have the show than summer. The fact that the Sleeping Gypsy is not to slumber on the Coast this summer is quite ~~and~~ blow and if there would be any chance of it being included at a later date, that alone would be a sufficient reason from our point of view to postpone the booking. Perhaps I am making this difficult, but with a show as important and also as expensive as the Rousseau, these are things that I have to take into account."

Would you want to send the Sleeping Gypsy to the Coast next Spring? It's the only time I could send the show out West again, I know it's almost impossible to make such plans now, but I don't know what to tell Howe. It's a shame to let the show sit here all summer long waiting to go out in the Fall, but I can't seem to persuade anyone to take it in the summer and without the Gypsy.

Edith

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

THE MUSEUM OF MODERN ART

Date August 27, 1942

To: Mr. Barr

Re: Picasso damages

From: Miss Courter

Dear Alfred: -

When you have returned to the Museum and have time to do so, I would appreciate your inspecting the following paintings and advising me as to their repair:

- E.L.39.637 "Pipes of Pan", oil, 1923" - $\frac{1}{2}$ " hole in canvas - right center
- E.L.39.636 "Three Dancers", oil, 1925 - 14" cut in top right corner of canvas
- E.L.39.625 "Still Life on a Table", oil, 1931 - $\frac{1}{2}$ " hole in canvas - top center

These damages were, of course, reported to our insurers when they were discovered upon the exhibition's return to the Museum.

Elodie

I still have to fit in St. Louis, Pittsburg and Philadelphia, but it will take some juggling since everyone wants the same periods. Denver actually wants to wait until next Spring so I may have to offer them the May-June date which I didn't want to do. I hoped to be able to bring the pictures back by then.

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Elodie

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

THE MUSEUM OF MODERN ART

Date June 18, 1942

To: Mr. Barr

Re: Rousseau tour -

From: Miss Courter

Sleeping Gypsy

Dear Alfred:

I am having trouble scheduling the Rousseau exhibition without the Gypsy.

At present the schedule runs as follows:

July 20 to Aug. 17 - San Francisco (California Palace)
 Sept. 2 to Sept. 30 - Denver Art Museum
 Oct. 16 to Nov. 14 - Boston Institute of Modern Art
 Nov. 23 to Dec. 20 -
 Jan. 8 to Feb. 1 - Art Gallery of Toronto
 Feb. 13 to Mar. 13 -
 Mar. 29 to Apr. 26 - Cleveland Museum of Art
 May 7 to June 4 -

I still have to fit in St. Louis, Pittsburgh and Philadelphia, but it will take some juggling since everyone wants the same periods. Denver actually wants to wait until next Spring so I may have to offer them the May-June date which I didn't want to do. I hoped to be able to bring the pictures back by then.

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Utkie

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

THE MUSEUM OF MODERN ART

Date May 29th, 1942

To: Mr. Barr

Re: Boston Institute of

From: Miss Courter

of Modern Art

Dear Alfred:

Can you cast any light on the Boston situation? I spent almost two days arranging a schedule of exhibitions for the Institute of Modern Art with Jim Plaut, holding dates on several schedules from other museums to accommodate Boston. Now I have a letter from W.G.Russell Allen asking only for the Rousseau exhibition and stating simply that they are counting on it for October, after I had reserved Novem**ber**! It is a little exasperating.

I wondered if you, as a member of their Advisory Committee, knew anything of the exhibition plans for next season. Jim said they would rely heavily upon us.

Urdie

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date May 27, 1942

To: Miss Courter

Re: Baltimore job

From: Mr. Barr *Courter*

Dear Elodie:

Let me know if you have any suggestions about the Baltimore job.

The demand for circulating shows has increased substantially in Canada and in England and we foresee a similar expansion in this country. Many collections of special interest in wartime have been offered to us for circulation. If museums throughout the country indicate a desire for such material, we shall endeavor to procure special funds for these collections so that they may be offered at nominal cost.

The tentative list of traveling exhibitions herein presented will give some idea of the scope of material which can be made available to other museums. A complete list with full information, based on the response to the enclosed questionnaire, will be published in April, 1942.

May we request that the enclosed forms be returned to us within ten days? We shall be most grateful for your valued assistance.

Very sincerely

enclosures: 2

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date May 14 -

To: Mr. Ban

Re: _____

From: Miss Conter

*100-40
Cleveland
Buffalo
Philadelphia
Smith
Columbus
Phil
Philadelphia
Chicago*

*in with the Lawrence panel
The following items are
... the items are
... the items are
... the items are
... the items are*

The interest in traveling shows has increased substantially in Canada and in England and we foresee a similar expansion in this country. Many collections of special interest in wartime have been offered to us for circulation. If museums throughout the country indicate a desire for such material, we shall endeavor to procure special funds for these collections so that they may be offered at nominal cost.

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Very sincerely

enclosures: 2

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	AHB	I. A. 54

THE MUSEUM OF MODERN ART

yes - yes
 Cleveland
 Buffalo
 Metropolitan

memo
 from court

NEW YORK

1942
 1942
 panels
 Series
 "The Negro"

To: Miss Cow

From: Mr. Barr

Smith no
 Columbus
 Phil
 Philadelphia
 Chicago

Dear Alton:
 Of course
 firm in his
 "glass problem"
 surface." Don't
 protection was
 Do you think
 from Washington
 be satisfactory

the Lawrence panel
 Phillips seems quite
 He feels that,
 protecting their fragile
 years without any
 from mishandling.
 when they arrive here
 or them which would
 S.

NEW YORK
 THE MUSEUM OF MODERN ART

in Canada and in England and we foresee a similar expansion in this country. Many collections of special interest in wartime have been offered to us for circulation. If museums throughout the country indicate a desire for such material, we shall endeavor to procure special funds for these collections so that they may be offered at nominal cost.

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Very sincerely

enclosures: 2

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	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date May 6, 1942
Date April 29, 1942

To: Miss Courter
From: Mr. Barr

Re: Lawrence panels
Jacob Lawrence Series:
"Migration of the Negro"

Dear Elodie:

Of course I will be glad to help any way I can with the Lawrence panel problem. Let me know when they arrive for a tour. He feels that "Glass is a menace to them and can see no perfect way of protecting their fragile surface." Dorothy says that they have been knocked around for years without any protection whatsoever, and it is no wonder they show some wear from mishandling. Do you think we could go over the whole business together when they arrive here from Washington, and perhaps devise some means of protection for them which would be satisfactory? They ought to arrive within the next few days.

Elodie

The demand for circulating shows has increased substantially in Canada and in England and we foresee a similar expansion in this country. Many collections of special interest in wartime have been offered to us for circulation. If museums throughout the country indicate a desire for such material, we shall endeavor to procure special funds for these collections so that they may be offered at nominal cost.

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Very sincerely

enclosures: 2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date April 29, 1942

To: Mr. Barr

Re: Jacob Lawrence Series:

From: Miss Courter

"Migration of the Negro"

Dear Alfred:

I am afraid I shall have to call on you for help. Duncan Phillips seems quite firm in his refusal to lend the Lawrence panels for a tour. He feels that, "Glass is a menace to them and can see no perfect way of protecting their fragile surface." Dorothy says that they have been knocked around for years without any protection whatsoever, and it is no wonder they show some wear from mishandling. Do you think we could go over the whole business together when they arrive here from Washington, and perhaps devise some means of protection for them which would be satisfactory? They ought to arrive within the next few days.

Elodie

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	AHB	I.A.54

THE MUSEUM OF MODERN ART

3/21 **Date** Friday Mar. 20 - 42
To: Mr. Barr **Re:** War Posters Exhibition
From: Miss Coules

If you have a moment next week, will you look over the War Posters with Enay? I shall be away for several days.

Elodie

done
B

Prof.

The demand for circulating shows has increased substantially in Canada and in England and we foresee a similar expansion in this country. Many collections of special interest in wartime have been offered to us for circulation. If museums throughout the country indicate a desire for such material, we shall endeavor to procure special funds for these collections so that they may be offered at nominal cost.

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Very sincerely

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	AHB	I. A. 54

THE MUSEUM OF MODERN ART
NEW YORK

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

ELODIE COURTER
DIRECTOR OF CIRCULATING EXHIBITIONS

March 10, 1942

The role of art museums in this war is an indispensable one. Not since the Inquisition has the cultural activity of free-thinking peoples been so challenged. Therefore, on December 20, 1941, the directors of art museums throughout the United States, determined to summon to our defense all our intellectual and spiritual resources, resolved "to do our utmost in the service of the people of this country during the present conflict." (See attached clipping from The New York Times.)

The Museum of Modern Art, eager to continue serving museums and galleries throughout the country by means of its traveling exhibitions, is making even more extensive plans. In order to carry out the most efficient program, however, we need your cooperation and suggestions and would therefore appreciate very much your answers to the questions listed on the enclosed sheets.

The demand for circulating shows has increased substantially in Canada and in England and we foresee a similar expansion in this country. Many collections of special interest in wartime have been offered to us for circulation. If museums throughout the country indicate a desire for such material, we shall endeavor to procure special funds for these collections so that they may be offered at nominal cost.

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Very sincerely

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THE NEW YORK TIMES
December 22, 1941

USEFULNESS IN WAR IS AIM OF MUSEUMS

Directors of Art Institutions
Resolve Here to Follow
Example of Britain

The art museums of the United States collectively announced their intention yesterday of doing everything possible to increase their usefulness to the public during the war.

"If, in time of peace, our museums and art galleries are important to the community, in time of war they are doubly valuable," declared the introduction to a resolution. "For then, when the petty and the trivial fall away and we are face to face with final and lasting values, we as Americans must summon to our defense all our intellectual and spiritual resources. We must guard jealously all we have inherited from a long past, all we are capable of creating in a trying present, and all we are determined to preserve in an unseeable future.

"Never before has museum attendance been so great in Canada, or in England wherever museums can still function. Never has the public responded so eagerly to the creative life of today and to the meaning of the art of the past; never have the museums of those countries been so determined to serve.

"Therefore be it resolved:

"That American museums are prepared to do their utmost in the service of the people of this country during the present conflict.

"That they will continue to keep open their doors to all who seek refreshment of spirit.

"That they will, with the sustained financial help of their communities, broaden the scope and variety of their work.

"That they will be sources of inspiration illuminating the past and vivifying the present; that they will fortify the spirit on which victory depends."

DEPARTMENT OF CIRCULATING EXHIBITIONS

QUESTIONS TO EXHIBITORS ON WARTIME PROGRAMS

marks of exhibitors replies.

MODERN ART

Departments have indicated reductions in ap-
the last two months. Several have since ad-
ogram is now planned. We would appreciate
restrictions, if any, which might guide us
ur.

rery exhibitions been changed in any way?

changed

tions. \$ 50 - 100 - 150 - 300 - 350
for the year.

ver are available for temporary exhibitions.

rt for traveling exhibitions, would you be
nd transportation only, averaging five to
n?

ents below which most closely describes your

ing your major exhibitions held at the Museum
for tour. (Fees usually run from \$150 to

sty of exhibitions - general, topical, edu-
rictions as to size or type. (These include
re, architecture, photography, the dance,
etc.) (See lists 2, 3, 4 and 5)

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exhibitions. Only Head V. Victor is a major exhibition. Others rest at nominal fees from \$20 to (\$50.)

analysis of the most important questions follows. This record is based on one hundred and thirty replies received within a month after the mailing

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	AHB	I.A.54

THE DEPARTMENT OF CIRCULATING EXHIBITIONS

QUESTIONS ITS EXHIBITORS ON WARTIME PROGRAMS

Numbers indicate check marks of exhibitors replies.

1.
THE MUSEUM OF MODERN ART
NEW YORK

Museum or college: _____

Address: _____

Director or Curator: _____

A. A few galleries and university art departments have indicated reductions in appropriations for exhibitions during the last two months. Several have since advised us that an even more active program is now planned. We would appreciate some statement regarding your budget restrictions, if any, which might guide us in assembling new collections for tour.

1. Has your appropriation for temporary exhibitions been changed in any way?

25 reduced 63 changed
3 increased

Please state any special restrictions. \$ 50 - 100 - 150 - 300 - 350

500 - 1000 - 1500 for the year.

2. Please state if no funds whatsoever are available for temporary exhibitions.

If we could obtain outside support for traveling exhibitions, would you be able to pay costs of insurance and transportation only, averaging five to twenty-five dollars an exhibition?

B. Please check the statement or statements below which most closely describes your needs.

24 1. We would be interested in receiving your major exhibitions held at the Museum of Modern Art and later arranged for tour. (Fees usually run from \$150 to \$400 a month).

77 2. We would be interested in a variety of exhibitions - general, topical, educational, etc., without any restrictions as to size or type. (These include collections of painting, sculpture, architecture, photography, the dance, posters, industrial art, films, etc.) (See lists 2, 3, 4 and 5)

58 3. We would be particularly interested in receiving wartime exhibitions. (See list 1)

63 4. We would be interested in receiving small educational exhibitions. (See list 5)

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exhibitions. Only one major exhibition. Others part of annual fees from \$20 to \$50.)

analysis of the most important questions follows. This record is based on one hundred and thirty replies received within a month after the mailing

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

2.

5. We would be interested in receiving information regarding your small exhibitions designed especially for secondary schools. (To be published separately.)

52

C. Following is a tentative list of exhibitions proposed for circulation during 1942-43. New collections are preceded by an asterisk. Please check all those exhibitions in which you would be interested. Only those selected by at least twelve exhibitors will be prepared or continued in circulation.

Fees are only tentatively set. Fuller information regarding number of items, specific works, space required, etc., will be given in the catalog to be published in April, 1942.

1. WARTIME EXHIBITIONS

- 15 *Wartime Housing - The need and importance of housing defense workers to speed production of war material, as well as the need for intelligent planning of developments for future use, will be presented in an interesting exhibition employing the motion picture, dioramas, enlarged photographs and telegraphic text. (In preparation) \$150-\$250 4 wks.
- 33 *The United States at War - Photographs of military and civilian activity selected by the famous photographer, now Lt. Com. Steichen of the U. S. Navy. Captions will be written by Carl Sandburg. The Museum exhibition will be composed of large photo-mural panels; a smaller version will probably be available for circulation. (In preparation)
large: \$150-\$250 4 wks.
small: \$30-\$50 3 wks.
- 38 *Industrial and Civilian Camouflage - 20 panels of photographs, diagrams, models, explaining types and methods of camouflage today. (In preparation.) \$35-\$50 3 wks.
- 27 *Army Illustrators - A selection of 75 watercolors, drawings and photographs by soldiers at Fort Custer, Michigan, where the camp has provided instruction and opportunities for art work among enlisted men. \$35 3 wks.
- 34 *Posters for Defense - 30 prize-winning designs for Army Recruiting and U.S. Treasury Defense Bonds and Stamps posters. \$15 3 wks.
- 26 *United Hemisphere Poster Competition - Results of a Museum competition for posters from North and South American countries for hemisphere solidarity. \$15 3 wks.
- 45 *War Posters Today - Approximately 40 posters from Spain, Russia, China, the Netherlands, England, Canada, Australia and the United States. (In preparation.) \$20 3 wks.
- 21 *Image of Freedom - 95 prize-winning photographs from a recent Museum competition which collectively compose a picture of America - our natural resources, people, architecture, ways of living, etc. \$30 3 wks.

3.

B Britain at War - Paintings, cartoons, posters, photographs and camouflage, available as a major exhibition or in various sections. \$150 3 wks.

Paintings, only - \$60 3 wks. Photographs (98) - \$35 3 wks.
Cartoons, posters \$20 3 wks. Camouflage - \$35 3 wks.

17 British Children Paint - 50 pictures of extraordinary quality selected in London by Herbert Read, showing work by children from 4 to 16. Matted, but unframed. \$20 3 wks.

2. GENERAL EXHIBITIONS

a. On Painting and Sculpture:

- 14 *Twentieth Century Portraiture - Painting, sculpture, photography and other media will show the variety of portrait making in our time. Picasso, Matisse, Rouault, Derain, Soutine, Kokoschka, Watkins, Despiou, Epstein, Duchamp, Noguchi, Lachaise, Man Ray, Steichen, and many others will be included. In many instances portraits of one person by various painters, sculptors and photographers will be shown. (In preparation) \$300-\$400 4 wks.
- 9 *Americans 1942 - 18 artists (painters and sculptors) from 9 states, each represented by 3 to 10 works. Included are: Darrel Austin, Hyman Bloom, Raymond Breinin, Samuel Cashwan, Francis Chapin, Emma Lu Davis, Morris Graves, Joseph Hirsch, Donald Hord, Charles Howard, Rico Lebrun, Jack Levine, Helen Lundeberg, Fletcher Martin, Octavio Medellin, Knud Merrild, Mitchell Siporin, Everett Spruce. \$300 4 wks.
- 13 *Master Drawings of the 20th Century - A major exhibition at the Museum to include drawings by such artists as Matisse, Derain, Picasso, Dali, Tchelitchev, Masson, Kolbe, Maillol, and many others. Probably 60 to 100 drawings. (In preparation) \$150-\$250 4 wks.
- 12 *Animals by Modern Artists - Approximately 40 items by well known artists including Austin, Calder, Flannagan, Hartley, MacIver, Sheeler, Walters, Warneke, Kuniyoshi, Zorach and others. Paintings, sculpture, drawings and prints. \$100-\$125 3 wks.
- 6 *Modern American Primitives - 30 pictures from an important private collection of self taught painters including work by John Kane, Morris Hirschfeld, William Doriani, Josephine Joy, "Grandma" Moses, Patsy Santo, Lawrence Lebuska, Horace Pippin, Emile Branchard, Pa Hunt and others. (In preparation) \$75-\$100 3 wks.
- 22 Fifteen American Sculptors - 15 pieces by the younger men whose work is well known in New York but has been shown only occasionally throughout the country. Demountable pedestals accompany the sculptures. \$40 3 wks.
- 29 New Silk Screen Color Prints - 40 prints and an explanatory exhibit of the silk screen process comprise a delightful and instructive exhibition. Prints are for sale. (Two editions of this show are available) \$25 3 wks.
- 12 Modern Painters as Ballet Designers - Paintings and sketches for settings and costumes by Picasso, Matisse, Miro, Chirico, Dali, Masson, Berman, Berard, Tchelitchev, Rouault, Rivera and others. \$75 3 wks.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

4.

Through the Office of the Coordinator of Inter-American Affairs, the Museum of Modern Art has arranged to circulate three exhibitions on Latin American Art:

- 12 {
- 17 1. Pre-Columbian - Wall cases and a table case include pottery, textiles, jewelry, metal work, sculpture and enlarged photographs.
 - " 2. Colonial - Wall cases and a table case contain pottery, textiles, jewelry and paintings; also enlarged photographs and a large map.
 - 16 3. Modern - 19 paintings, watercolors, prints and drawings from various countries.

Government sponsorship makes it possible for us to offer these shows at a fee of \$17 for each exhibition, \$50 for the three combined during a period of 2 full weeks. This covers all charges including transportation and insurance. Fuller information may be obtained through the Office of the Coordinator of Inter-American Affairs, 11 West 54 Street, New York City. Address Miss Olive M. Lyford.

b. On Graphic Arts:

- 17 *Cerificates and Cartoons from South America - Brazil, Argentina, Chile, Ecuador and other countries have produced spirited and significant work in this field. We hope to have a collection of approximately fifty drawings for circulation. (In preparation) \$25-\$35 3 wks.
- 11 *Argentine Graphic Arts - Woodcuts, etchings, lithographs and other types of prints are one of Argentina's most lively contributions to contemporary fine arts. 60 to 100 will probably be included in the traveling exhibition. (In preparation) \$40-\$50 3 wks.

c. On Architecture:

- 13 *Modern Bridges - The best modern highway bridges of Europe and America. A brief historical introduction and a comparative section on modern bridge construction will be included. (In preparation) \$35-\$50 3 wks.
- 17 *The Architecture of Brazil - The extraordinary Colonial architecture of Brazil will be shown as the background for their progressive contemporary design. (In preparation) \$50-\$60 3 wks.
- 12 TVA Architecture and Design - Free-standing frames and panels contain enlarged photographs, maps, printed text and four models showing building under the TVA, one of the largest construction projects in the world - dams, power houses, navigation locks, bridges, residences, etc. \$40 3 wks.
- 22 Stockholm Builds - The leading country in the world in modern architecture, Sweden also leads in progressive democratic movements involving town-planning, cooperative housing developments, an excellent system of public education. Presented in enlarged photographs, explanatory text, diagrams, etc., on birch plywood panels. \$35 3 wks.

5.

d. On Industrial Design:

- 23 *Rugs by American Artists - Ten artists were chosen to do designs for rugs which are to be made by the V'Soske Rug Company: Stuart Davis, John Ferren, A. E. Gallatin, Arshile Gorky, Charles Howard, McKnight Kauffer, Loren MacIver, George L. K. Morris, I. Rice Pereira, Marguerite Zorach. Designs will be shown with the rugs. (In preparation) \$50 3 wks.

e. On Posters:

- 10 *Contemporary Swiss Posters - No country has maintained as high a level of poster design as Switzerland. Both Government and commercial posters are brilliant in color, sensitive and yet direct in design. 40 posters from a recently acquired private collection include work of the last 6 years by the country's most important designers. \$30 3 wks.

f. On Photography:

- 13 Civil War and Frontier Photography - Matthew Brady, who documented the Civil War, Gardner and O'Sullivan, who followed Army engineers west to photograph the frontier and Jackson, at 98, the oldest living photographer, made photographs remarkable for their period, seldom surpassed by modern photographers. \$50 3 wks.

3. EXHIBITIONS FROM THE MUSEUM'S COLLECTIONS

- 19 Twenty 20th Century Paintings - American and European pictures of first-rate quality present a survey of painting during the first thirty to forty years of this century. \$75 3 wks.
- 15 *Rivera, Orozco, Siqueiros - 3 large scale paintings, with drawings and prints by the leading painters of Mexico. \$45 3 wks.
- 17 *Paintings and Drawings from South America - Probably 12 to 20 items recently acquired for the Museum's collection. (In preparation) \$30-\$40 3 wks.
- 42 *Our Leading Watercolorists - 25 American watercolors from the Collection by Bennett, Burchfield, Demuth, Grosz, Hart, Hopper, Marin, Prendergast. (In preparation) \$35 3 wks.
- 13 *Faces and Places - 25 drawings by American artists from Mrs. John D. Rockefeller Jr.'s Collection, recently acquired by the Museum. \$25 3 wks.

4. ONE MAN EXHIBITIONS

- 15 *Henri Rousseau - Possibly 25 pictures from the retrospective exhibition to be held at the Museum in March, 1942, in collaboration with the Art Institute of Chicago. (In preparation) \$250-\$300 4 wks.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

- 6.
- 7 *John Flannagan - A memorial exhibition; sculpture and drawings. (In preparation) \$150-\$200 4 wks. 16
- 10 Salvador Dali - A reduced edition of the original retrospective exhibition held at the Museum of Modern Art. Approximately 25 pictures including drawings. \$150 3 wks.
- 13 Pablo Picasso - 15 pictures from the artist's studio on extended loan to the Museum. Most are large canvases of recent date, included in the retrospective exhibition held in 1940. \$75 3 wks.
- 17 *Migration of the Negro - A series of 60 gouaches by the young negro artist, Jacob Lawrence, recently acquired by the Museum and the Phillips Memorial Gallery, Washington, D. C., show the south-to-north migration following the first World War. Extraordinarily forceful paintings, simply designed, present a deeply moving picture of the problems of one tenth of the population of our country. Text by the painter. \$40 3 wks.
- 7 *Eric Mendelsohn - Enlarged photographs, plans, sketches and an explanatory text show the scope and variety of work by one of the most prolific designers among international architects. Approximately 100 items. \$50 3 wks.
5. EDUCATIONAL EXHIBITIONS:
- a. On Painting and Sculpture:
- 4 20th Century Sculpture and Constructions - 19 sculptures and constructions by the experimental artists of this century. Photographs and explanatory labels document the exhibition which contains work by Brancusi, Calder, Duchamp-Villon, Lipchitz, Noguchi, Pevsner, and others. \$100 3 wks.
- 28 *Space in Modern Painting - Diagrams, illustrations, original paintings and explanatory text present the uses of primitive devices to suggest space and the application of scientific methods of perspective in the work of painters such as Degas, van Gogh, Seurat, Cézanne, Picasso, Matisse, Klee, Miro, Dali, Berman, Chirico and others. \$50 3 wks.
- 9 Picasso's "Seated Man," 1911 - A visual analysis of a Cubist painting. Photographs, diagrams and explanatory text demonstrate the Cubist method of creating a picture. \$25 3 wks.
- 16 Ancestral Sources of Modern Painting - Color reproductions, photographs and labels demonstrate relationships between works produced by Egyptians, Greeks, Early Christian artists, Persian miniaturists, African sculptors, etc., and those produced by our contemporary painters. \$25 3 wks.
- 16 Emotional Design in Modern Painting - Color reproductions, diagrams and explanatory text illustrate the connection between emotional associations of horizontal forms, vertical elements, diagonals, circles, etc., in nature and in designing pictures. Prepared in collaboration with the Phillips Memorial Gallery, Washington, D. C. \$25 3 wks.
- 11 The Plan of a Painting - Models, diagrams and labels explain the nature of picture-making as shown in Hopper's "Manhattan Bridge Loop." Prepared by the Addison Gallery of American Art, Andover, Massachusetts. \$25 3 wks.
- b. On Architecture:
- 18 Regional Building in the United States - 68 enlarged photographs, panels and explanatory text show the modern architect's dependence on traditional styles and materials native to various geographical regions. Examples show both old and new forms of adobe, frame, stone and pisé houses from Maine to California. \$35 3 wks.
- 24 The Wooden House in the United States - 20 plywood panels and 13 enlarged photographs show the history of the domestic use of wood from Colonial times to the present. Special emphasis is given to 10 freshly designed contemporary houses by Wright, Howe, Gropius and Breuer, Koch, Yeon and others. \$30 3 wks.
- 17 *The Modern School - Approximately 20 panels, enlarged photographs and a few small models will show how a well-designed modern school may meet the needs of education in secondary schools today. Planning is considered in relation to educational methods, administration, as well as parent, teacher and student needs. (In preparation) \$40 3 wks.
- c. On Industrial Design:
- 26 *What is Good Design Today? - 60 useful objects mounted on panels and in wall cases with labels and photographs show how the industrial designer may control the form of his product. Function, material, method of manufacture and the designer's freedom in working are considered carefully. \$40-\$50 3 wks.
- 20 Furniture Design Today - 14 panels and 2 pieces of furniture show the evolution of the modern chair from the "Morris" chair to the recent and revolutionary design brought forth by Eero Saarinen in the Museum's Competition ORGANIC DESIGN IN HOME FURNISHINGS. \$20 3 wks.
- 12 Manufacturing Modern Furniture - 15 panels, 1 model and 11 actual pieces of furniture from the Museum's Competition, ORGANIC DESIGN IN HOME FURNISHINGS, show modern methods of manufacture for chairs, cabinets, etc. The process is traced step by step from the designer's drawing to the finished piece. \$30 3 wks.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

8.

d. On Posters:

- 17 A History of the Modern Poster - 37 large posters trace the story of poster designing, related to painting of the same time, from Toulouse-Lautrec's earliest work to the most recent posters produced by important artists in our OEM offices, Washington, D. C. \$30 3 wks.

e. On Photography:

- 12 *Negative and Print - wall cases, equipped with lighting fixtures and ready to hang, will contain negatives and several types of prints from the same negatives showing how the photographer may control the form of his print. (In preparation) \$40 3 wks.
- 13 *Action Photography - 40 to 50 photographs will show briefly the history of this field of photography from the first snapshots of moving figures taken by Eadward Muybridge in the 1880's to the amazing "stroboscopic" or ultra-high-speed photography of today. (In preparation) \$30 3 wks.
- 15 *Color Photography - Kodachrome transparencies and paper prints show the range and excellent results obtainable with color photography today. (In preparation) \$30-\$50 3 wks.
- 8 How to Make a Photogram - 20 panels, 3 by 4 feet, containing photographs, models and explanatory text, vividly illustrate the possibilities of this 20th century medium. Prepared by L. Moholy-Nagy, one of the pioneers of this type of photography, with the students and faculty of the School of Design, Chicago. \$25 3 wks.

f. On the Films:

- 11 A History of the American Movies - Enlarged photographs and a script-like text mounted on handsome marlite panels trace the development of the film from 1895 to the present day. \$25 3 wks.

g. On the Dance:

- 5 The Ballet: History, Art and Practice - 60 mounts, 3 by 4 feet, contain important photographs, prints, color lithographs, drawings by designers, photographs of dancers in action, etc., tracing the history of the dance from the Italian Renaissance to the present day. \$40 3 wks.
- 8 The American Dance - The last one hundred years of American dancing is presented in the form of photographs, prints, paintings, programs and miscellanea mounted on mat boards 40 by 30 inches. Interesting documentary and anecdotal information is given on the accompanying labels. \$25 3 wks.
- 13 *Dance Photographs by Gjon Mili - Ultra-high-speed photographs made in split seconds show dancers in movement. Strikingly beautiful shots of famous contemporary dancers, including folk, social and theatrical phases of the dance. Mili has worked in collaboration with Dr. Harold Edgerton of the Massachusetts Institute of Technology. \$25 3 wks.

9.

- D. 1. Please make any additional suggestions for exhibitions which you would like to see prepared for circulation.

2- Less expensive
2- Smaller
Modern textiles.
Salvage campaign
Painting methods (old + new)
Good 10th design
German Camouflage
Graphic Arts

5. Have people of your community shown any special interest in particular topics which might be treated in wartime exhibitions?

South America
Camouflage
A.R.P.
First Aid
Art by Soldiers

South American Art
Good and Bad Industrial Design
46-50 European + American drawings
Theatre - Scene + costume design
Therapeutic art
Soldiers' interests (not war)
Civilian Defense
Contemporary American oils + watercolors
5- One to three fine canvases by leading artists

Uniform insignia
Map reading + aerial photographs
Airplane model building
Paintings like Image of Freedom
photographs

E. Space Available

1. Indicate the space normally available for traveling exhibitions in your museum.

_____ square feet
_____ running feet of wall space
_____ heights of walls

2. Do you have 5(), 10(), 25(), pedestals available for sculpture?
3. Can you drive nails directly into your walls? floors?
4. Are all of your exhibitions hung from picture mouldings?
5. Do you have movable screens which can be used to supplement hanging space for exhibitions?

Can you drive nails into these surfaces?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

10.

6. Do you have cases in which to display valuable or small items?

How many?

F. Publications

1. Are you interested in receiving Museum of Modern Art publications on consignment with the traveling exhibitions?

Could you make better use of them if they were available in paperbound editions, to be sold at no more than \$1.00 per copy? These would be offered to you on consignment at a discount of 20% on ten or more copies.

2. Do you usually publish your own check list for traveling exhibitions, whether or not our publication is available on a consignment basis?

3. Would you purchase leaflets containing check lists and label information on the Museum traveling exhibitions if they were available for 10¢ (), 25¢ (), 50¢ ()? In lots of 50 (), 100 (), 200 (), 500 (), 1000 (), more?

4. Do you find the typewritten informatory labels prepared to accompany our traveling exhibitions adequate without printed pamphlets?

Would you prefer to purchase pamphlets containing this material, using only identification labels for pictures, photographs, etc.?

11.

G. Building and Services

1. Is your building fireproof?.....fire-resistant?
Describe any special conditions.

2. Have you a night-watchman?

3. Can your exhibition space be locked when a watchman is not available?

4. How many guards are on duty during the day in the galleries normally allotted to traveling exhibitions?

5. How many persons are available to unpack, hang, or pack exhibitions?

Have these persons been trained for this work?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

date. Replies THE DEPARTMENT OF CIRCULATING EXHIBITIONS

QUESTIONS ITS EXHIBITORS ON WARTIME PROGRAMS

12.

H. Publicity Material

1. Do you use our photographs with our publicity releases?

How many do you normally require for an exhibition? (Publicity photographs are usually available at the cost price to us of 35 and 50 cents per print.)

2. Would you like any additional material for publicity purposes?

If so, please state requirements.

A copy of our letter and the questionnaire are available to exhibitors. Only Road to Victory is a major exhibition. Others rent at nominal fees (up to \$50.)

analysis of the most important questions follows. This record is based on one hundred and thirty replies received within a month after the mailing

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

Date, Replies: THE DEPARTMENT OF CIRCULATING EXHIBITIONS

68 exhibi QUESTIONS ITS EXHIBITORS ON WARTIME PROGRAMS These were
 carried by more than 11 exhibitors, a sufficient number to indicate a
 year's schedule for the exhibition. These were incorporated in the catalog
 of 61. In order to plan a reasonable program of traveling exhibitions for
 a wartime season, the department of circulating exhibitions mailed a special
 questionnaire to more than seven hundred exhibitors on March tenth of
 this year. The primary purpose of the questionnaire was to discover
 whether or not the budgets for loan exhibitions at museums, colleges, other
 universities, art schools, secondary schools and other institutions had
 been changed radically enough to affect the Museum's circulating exhibi-
 tions service. To this end, we attempted to discover whether or not there
 was enough interest in special wartime exhibitions to prepare a number for
 circulation, and whether or not the interest in art exhibitions would be
 sustaining. We asked exhibitors to indicate which exhibitions on our ^{ad} adapted
 proposed list would be of greatest interest, stating that only those exhibi-
 tions requested by at least ten exhibitors would be announced for circu-
 lation next season.

*At the same time we tried to discover the average space available
 for traveling exhibitions in various institutions, the method of hanging
 used in most galleries, whether exhibitors required more material for
 publicity than we had been furnishing, whether enough exhibitors wished to
 have the Museum publications on sale with the traveling shows to warrant
 special editions for the tour, whether exhibitors still had adequate
 assistance for handling and packing our shows. Answers to these questions
 have helped us to determine the type of material and the form it should
 take when included in traveling exhibitions.

*Asterisk indicates A copy of our letter and the questionnaire are attached. A statistical
 analysis of the most important questions follows. This record is based on
 one hundred and thirty replies received within a month after the mailing

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

date. Replies are still being received.

59 exhibitions were listed on the questionnaire. 44 of these were checked by more than 11 exhibitors, a sufficient number to indicate a year's schedule for the exhibition. These were incorporated in the catalog of circulating exhibitions, published in May, together with new shows which had not been planned at the Museum when the questionnaire was issued. These 44 exhibitions may be divided as follows:

25 are new shows for the 1942-43 season.

The remaining 19 have been retained from previous seasons for further circulation

26 of the shows checked were proposed by the department especially for circulation. These are exhibitions which are not scheduled in the Museum and not included in the Exhibitions Budget. They must, therefore, be paid for by circulating fees alone.

18 of the 44 are Museum exhibitions which will be or have been adapted for circulation.

The ten most popular exhibitions are:

*War Posters Today	45 requests
*Leading American Watercolorists	42 "
*Camouflage for Civilian Defense	38 "
Posters for Defense	34 "
Road to Victory	33 "
*New Silk Screen Color Prints	29 requests (18 for a small version)
* Space in Modern Painting	28 "
Army Illustrators	27 "
Hemisphere Poster Competition	26 "
What is Good Design? (Useful Objects of 1941)	26 "

The asterisk indicates special circulating collections, not included on the Museum's schedule of exhibitions. Only Road to Victory is a major exhibition. Others rent at nominal fees from \$20 to \$50.)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

The reception to the Museum's letter proposing to continue its circulating exhibitions during wartime was unanimously favorable with one exception from the University of California. Because of its special quality, this reply is quoted in full in the Appendix (first letter under Group "B"). Other interesting comments are noted.

As a result of the questionnaire responses, the department has made plans to continue its service with relatively few changes. Since 71% of the large museums have made no changes in their exhibitions budgets, the Museum's major exhibitions are being offered for circulation and the bookings to date are most encouraging. This was borne out at the annual meetings of the American Association of Museums in Williamsburg which the director attended in May. The entire sense of these meetings was a declaration to promote further programs of temporary exhibitions during wartime. In many cases, plans were being made for a special allotment of funds to take care of loan exhibitions as a wartime measure to increase the usefulness of the museum to its community.

Colleges and universities have indicated fewer actual reductions, but a certain percentage mention that no funds whatsoever are available for temporary exhibitions. Since the college year has in many cases been extended to include the summer months, the department anticipates an actual increase in requests from these sources in spite of budgetary limitations.

In an effort to meet the demand for exhibitions from the few secondary schools which have funds for the season, the department has effected reductions in rental fees for its smallest shows. Only one new show will be prepared for secondary schools in order to avoid unnecessary expenditures.

Wartime collections include museum shows as well as special exhibi-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

STATISTICAL ANALYSIS OF QUESTIONNAIRE REPLIES

Key: Group A includes only large museums
 Group B includes smaller museums, art galleries, colleges and universities
 Group C includes small colleges, libraries, art schools, secondary schools and miscellaneous exhibitors

	<u>GROUP "A"</u> 21 replies	<u>GROUP "B"</u> 69 replies	<u>GROUP "C"</u> 40 replies
1. <u>EXHIBITIONS IN DEMAND</u>			
a. Wartime	42%	30%	44%
b. General Exhibitions (including painting, sculpture, architecture, industrial art, photography, the dance, etc.)	34%	27%	1%
c. Educational Exhibitions (containing photographs and color reproductions only)	16%	31%	38%
d. Exhibitions from the Museum's Collection (paintings and drawings)	4%	12%	17%
e. One Man Exhibitions (Rousseau, Dali, Flannagan, Picasso, Mendelsohn)	4%	none	none
2. <u>BUDGETS FOR LOAN EXHIBITIONS</u>			
a. Unchanged	71%	69%	65%
b. Reduced	29%	18%	28%
c. Increased	none	1%	3%
d. No funds available	none	12%	4%

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

3. SPACE AVAILABLE FOR CIRCULATING EXHIBITIONS

a. Average square feet available for traveling exhibitions	2000 to 15000	1200	800
b. Average running feet of wall space	600	170	170
c. Average heights of wall in feet	13	12	11
d. Average number of pedestals available for sculpture	25	10	5
e. Can drive nails directly in walls	100%	80%	75%
f. " " " " " floors	50%	70%	75%
g. Exhibitions must be hung from picture moldings only	none	22%	20%
h. Have movable screens for exhibitions	65%	60%	60%
i. Have cases in which to display valuable or small items	100%	75%	65%

4. BUILDING AND SERVICES

a. Fireproof building	98%	85%	84%
b. Nightwatchman	91%	65%	80%
c. Exhibition spaces can be locked when no watchman is there	100%	98%	89%
d. Average number of guards on duty	3	2	1
e. Experienced men to unpack, handle and pack exhibitions	5	3	2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

COMMENTS IN ANSWER TO THE QUESTIONNAIRE

THE DETROIT INSTITUTE OF ARTS
Detroit, Michigan

April 2, 1942

GROUP "A": Museums

THE BALTIMORE MUSEUM OF ART
Wyman Park
Baltimore, Maryland

March 19, 1942

....Without a doubt, if you have the energy and the money, your traveling exhibition service can do more in this emergency than almost any other museum activity. Good luck and more power to you! The data you will acquire from the questionnaire you enclosed, should prove of great value to your Bureau and to those interested in stimulating trying times....

Leslie Cheek, Jr., Director

THE INSTITUTE OF MODERN ART
210 Beacon Street
Boston, Mass.

March 19, 1942

CARNEGIE INSTITUTE

March 25, 1942

....I feel very strongly that we should rely heavily on your circulating shows for our exhibition program next year, both because our budget will be drastically cut and because original exhibitions will be particularly hard to assemble. I'll find your questionnaire, which I have answered just for the sake of your records. I don't like questionnaires, and I don't think my answers are going to do you much good. James S. Plaut, Director

....You know we are interested in your touring exhibitions and always want to know about them. I still don't see how you keep them going the way you

THE DAYTON ART INSTITUTE
Forest and Riverview Avenues
Dayton, Ohio

March 19, 1942

John O'Connor, Jr., Acting Director

....We have not had to curtail our program at the present time, but we have always had to work on a very restricted budget. We will not know just what our program will be for the coming year until we know a little more about our budget limitations.

March 25, 1942

Except for special underwriting, our entire exhibition program must confine itself to \$1000.00 annually, which is, naturally, a limiting factor. We have overcome this through a varied program emphasizing a few exhibitions and doing a great deal of work with shows of limited cost, such as educational exhibitions, photographic shows, etc.

Siegfried R. Weng, Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

23

COMMENTS GROUP "A" continued

THE DETROIT INSTITUTE OF ARTS

April 2, 1942

Detroit, Michigan There is a medical corps school for the Navy here, a hospital on either side of us, a turned home across the way and ...You will find in the questionnaire that the exhibits we have checked are small exhibitions of current interest such as can be put into our smaller galleries. day and we are putting the first emphasis on service to men and women in the military units. On Sundays we have hundreds of people here in the Park, even though - faces E. P. Richardson, Assistant Director reservation - there are certain restrictions. No one can drive up to the Gallery, and have to walk some distance to get in, so we try to give them the very best when they do get here. Besides, we feel that there are LOS ANGELES COUNTY MUSEUM OF HISTORY, SCIENCE AND ART March 18, 1942 Los Angeles, California

Your letter of March tenth is an interesting one. The data you will acquire from the questionnaire you enclosed, should prove of great value to your Museum and to others interested in stimulating activities during these trying times....

2. Have some slight funds for temporary exhibitions. \$25 per month on exhibitions, and \$25 for transportation, most Roland J. McKinney, Director, whole month.

CARNEGIE INSTITUTE
Department of Fine Arts
Pittsburgh, Pennsylvania

Reginald Poland, Director
March 25, 1942

....Enclosed you will find your questionnaire, which I have answered just for the sake of your records. I don't like questionnaires, and I don't think my answers are going to do you much good.

....You know we are interested in your touring exhibitions and always want to know about them. I still don't see how you keep them going the way you do, but I am sure that only a limited number of them would be available on the Pacific Coast.

John O'Connor, Jr., Acting Director

FINE ARTS GALLERY
Balboa Park
San Diego, California

Richard E. Fuller, President and Director
March 23, 1942

....I am delighted to know that your museum is planning this contribution in the present emergency. Here in San Diego we are completely and literally

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

COMMENTS GROUP "A" continued

GROUP "B": Small museums, art galleries, colleges and universities

surrounded by the Navy and Army. There is a medical corps school for the Navy here, a hospital on either side of us, a nurses home across the way and many other military outfits, including a training station close by. Of course all those people have access to the Gallery and really do use it. It is open free every day and we are putting the first emphasis on service to men and women in the military units. On Sundays we have hundreds of people here in the Park, even though - because we are in the middle of this military reservation - there are certain restrictions. No one can drive up to the Gallery, and have to walk some distance to get in, so we try to give them the very best when they do get here. Besides, we feel that they are so burdened with thoughts of war that they need everything we can give them to help keep up their spirits.

...1. Our appropriation for temporary exhibitions has changed decidedly. Have practically no money for this purpose as such funds have had to be used to protect our possessions from possible loss or damage from enemy activities.

2. Have some slight funds for temporary exhibitions. \$25 per month on exhibitions, and \$35 for transportation, must cover all exhibitions for the whole month.

We need not go into the reasons for my dubiety about Museums but it is based upon extended observation, and includes class checks.

that the average student (non-majors as well as art majors) visits a museum once in seventeen months. This average may contract under the stress of war conditions, but we should not be deceived by increased attendance at a time of escape are closed. The probability is that whatever

SEATTLE ART MUSEUM
Volunteer Park
Seattle, Washington

Reginald Poland, Director
Marcy 19, 1942

....I was very favorably impressed with many of the items which you listed in the enclosed brochure. More timely items are checked than we may be able to use, but I am sure that only a limited number of them would be available on the Pacific Coast.

Richard E. Fuller, President and Director

To lick the Axis our quintessential need is tough men, a little more proficient with lethal weapons than the excellently trained Nazis, plus, of course, some equivalent of the faith which, however viciously misapplied, we have to admit has served both Sun and Jap.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

QUESTIONS GROUP "B" continued

GROUP "B": Small museums, art galleries, colleges and universities

It is a little late to substitute Art for Bushido, and thus we face the dilemma of making the average desert scrounger as ruthless a killer as his superior, and at the same time of preserving the culture which will be essential for our rehabilitation - if we win this war. March 26, 1942

UNIVERSITY OF CALIFORNIA
Los Angeles, California

more directly will their unimpeachable ideals infect the raw material of Your letter of March 10, prompts a reply which may extend even beyond the bounds of your ample Questionnaire. You list 60 exhibitions, almost every one of which would be of great interest and value in any Art Department worthy of the name, but there are doubtless many such Departments suffering from the same budgetary limitations as ours, wherein less than one hundred dollars must be made to cover all costs of renting, hanging, freight and notices, etc. Such limits render our admiration unsubstantial, and do little to assist the Museums in the fulfillment of the high resolves indicated in paragraph one of your letter. A particular job is an essential service.

We do indeed need "to summon to our defense all our intellectual and spiritual resources", but with due reverence for the Arts and Artists, I doubt whether the particular resources needed to defeat the Neo Barbarians are going to be found in Museums and Galleries. At present to some it seems a little doubtful whether they are going to be found in shops, factories and shipyards.

We need not go into the reasons for my dubiety about Museums but it is based upon extended observation, and includes class checks which, so far, disclose that the average student (non-majors as well as art majors) visits a museum once in seventeen months. This average may contract under the stress of war conditions, but we should not be deceived by increased attendance at a time when other avenues of escape are closed. The probability is that whatever constructive or spiritual force Art may exert on the course of this war will be in greater part due to influences which Museums exerted, decades ago, upon the elderly men now in charge of affairs. Democracies are always late in waking up, whether the need be for physical or spiritual rearmament.

The horrid truth is (and I speak from four years experience in the last war) that War is a very uncivilized business, which leaves our pleasant theories facing raw and bloody facts. This one is going to need every ounce of every man and woman's effort directed towards one end - killing Japs and Huns. That aim - for The Duration - stultifies all that culture is supposed to mean, and confronts our ideals with brutal realities (for instance, a nice appreciation of Korin screens on the part of a Marine might cause a fatal hesitancy in his dispatch of a little yellow friend - or fiend!)

To lick the Axis our quintessential need is tough men, a little more proficient with lethal weapons than the excellently trained Nazis, plus, of course, some equivalent of the faith which, however viciously misapplied, we have to admit has nerved both Hun and Jap.

From this distance, surrounded by ten thousand eager and mostly still adolescent

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

5

COMMENTS GROUP "B" continued

It is a little late to substitute Art for Bushido, and thus we face the dilemma of making the average decent enrollee as ruthless a killer as his enemy, and at the same time of preserving the culture which will be essential for his, and our, eventual rehabilitation - if we win this war. The more artists, writers, lecturers and pedagogs there are in active service the more directly will their unimpeachable ideals infect the raw material of courage and skill which alone, and on the fighting lines, will save Democracy. The over-age and physically rejected can maintain the cultural front behind the lines.

heavy task of reconstructing a shattered world. Until Art, in all its manifestations, appeals to their active intelligence and feeling, and Just at present, with the sudden rush of morale to the national head, we seem about to sanctify everything, from pool rooms to pony museums, as indispensable founts of patriotic inspiration, and, such is the extravagant ingenuity of the human mind, no doubt the least of us could make out a lawyer's brief to prove that our particular job is an essential service.

Being sufficiently employed, and as lazy as the average man, I would not waste my time writing, and yours reading, did I not feel that your notable institution can be of genuine service to Offense and Freedom, but I do not believe that the best results will come from an intensification of efforts which were admirably suited to a society that imagined it had reached a comfortable equilibrium. That society has already collapsed, only it doesn't know it. In future Government support, entailing democratic approval of taxation, will be imperative for the useful survival of Museums - and that will necessitate a very practical and yet not unemotional appeal to citizens whose pockets as well as whose hearts are to be opened.

In the last generation Art has become too verbal and literary in its approach, the public's interest being kept alive by artificial aids. Galleries and museums - so far as "people" as opposed to "intelligentsia" were concerned - were often dissociated from reality, if not moribund, and some were merely galvanized by publicity, exhibits, and free lectures - attended only by a few art students, an occasional critic in search of literary fodder, potential docents, dilettantes and valetudinarians. (I have given lectures at museums!)

Your museum possesses a very able and alert staff. Its policy, if not of universal application, is of more general interest and practical implication than any other. Had the Isolationists been correct it might - seeing that so many of the European artists are now sheltering here - have succeeded in making America aware of its essentially aristocratic if sometimes not esoteric, aesthetic. But it was not entirely free from the cultural snobism which, for instance, has rendered Interior Decoration so exquisite that we have come to regard a home as something to look at rather than live in. This gratuitous criticism includes a mea culpa, for during twelve years constant visiting I also succumbed to your Museum's insidious charms - even to the social cachet of some of your patrons!

From this distance, surrounded by ten thousand eager and mostly still adolescent

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

6

COMMENTS GROUP "B" continued

ALBANY INSTITUTE OF HISTORY AND ART

March 16, 1942

Albany, New York
 young people Art, as 57th Street shapes it, now seems a cloistered sedentary indoor relaxation, excellent in extending one's vocabulary and subtilizing one's dialectic, but divorced from life as it is experienced by healthy normal young people.

I stress "young people" because it is amongst them that my interests lie, and through them our hopes may in part be realized. Upon their shoulders will lie the heavy task of reconstructing a shattered world. Until Art, in all its manifestations, appeals to their native intelligence and feeling, and even more particularly to their still instinctive idealism, as something which not only provides a necessary retreat from a world that is too much with us, but a constructive tool for its reshaping, our best efforts fall short; until we show how it can be integrated with all their other imperative and purposeful activities their attitude will remain indifferent, or sceptical or merely sentimental.

If, in simple uncomplicated terms, we can demonstrate to them how, in the creative Epochs, Art constituted the dynamic of Society, and even when most spiritual was still profoundly social; how, even in its incoherence, divorcements, strivings, and revolts, it is still all too painfully an objectification of our present lack of social integration; and how it might apply the logic of design to the necessities of contemporary life, we shall more surely engage their active interest and cooperation - and at least begin "to summon to our defense all their intellectual and spiritual resources."

Perhaps that is too simple a task for specialists, but it may be that our job is even more elementary. We may have to forego our synthetic and professional morale-building, and appeal to elemental emotions which, like love of Country, are beyond reason, yet infinitely potent when a Cause must be served.

Maybe, to save Democracy, we shall have to rehabilitate simple understandable ideas which aesthetes have long overlooked - heroism, patriotism, sacrifice - naive themes that go with folk song and lieder, even with flags unfurled at sunrise and bugles blowing down the breeze.

Only in that way are wars won - for war itself is a cannibal feast of unreason - But until this war is won, everything, from surrealism to city planning, must wait upon the resurrection of those spiritual resources which now seem entombed within an intellectual sepulchre, still brilliant, but fortunately brittle.

THE MUSEUM OF MODERN ART
 Charlotte, North Carolina

George J. Cox, Professor of Fine Arts
 Chairman, Art Department

...we feel very keenly our responsibility to America at this time and are determined to continue our struggle to see that not merely the earth on which we tread and the skies overhead be defended but the aspirations of the people which make our nation worth defending."

Mrs. Louis C. Burrell, Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

78

COMMENTS GROUP "B" continued

ALBANY INSTITUTE OF HISTORY AND ART
Albany, New York
247-247 East Ontario Street

March 16, 1942

....The questionnaire is a smart plan. The only addition I might have suggested was putting a note at the bottom that supplemental copies could be sent, if requested, for permanent files. Will you send us one please.

John Davis Hatch, Jr., Director

LAWRENCE COLLEGE ART
Appleton, Wisconsin
Denver, Colorado

March 25, 1942

....Let me reaffirm in answer to your letter of March 10 our enthusiastic response to the exhibitions which you are planning. I am particularly in sympathy with what you are trying to do through exhibitions to help in the present war effort. As announced in my report a show which you could plan presenting camouflage as it has been developed in this country and as the Germans were able to develop it from 1912 down to the present would be a very practical measure. Please let me know as soon as you have decided definitely what shows to go ahead with and we can plan then to include as many of them as possible in the schedule for Lawrence College for 1942 and 1943.

I note in your letter that "the directors of art museums throughout the United States, determined to summon to our defense our spiritual resources, resolved to do our utmost in the defense of this country during the present conflict." It is regrettable that the Denver Art Museum did not take part in this resolution. We in the University of Science and Art and I, personally, have worked tirelessly for

Wallace S. Baldinger
Associate Professor of Art

HARVARD UNIVERSITY
FOGG MUSEUM OF ART
Cambridge, Massachusetts

March 23, 1942

....I think your project for increased activity is praiseworthy and, indeed, essential at this period. May good fortune attend you.

Frederick R. Grace
Assistant to the Directors

COLLEGE OF MINES AND METALLURGY
El Paso, Texas

March 20, 1942

THE MINT MUSEUM OF ART
Charlotte, North Carolina

March 17, 1942

....We feel very keenly our responsibility to America at this time and are determined to continue our struggle to see that "not merely the earth on which we tread and the skies overhead be defended but the aspirations of the people which make our nation worth defending."

Mrs. Lewis C. Burwell, Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

COMMENTS GROUP "B" continued

SCHOOL OF DESIGN IN CHICAGO
247-257 East Ontario Street
Chicago, Illinois

March 14, 1942

....Congratulations on your action; I think it is a most praiseworthy one....
in traveling exhibitions, particularly South American art and exhibitions of
war time interest....

L. Moholy-Nagy, Director

Virginia Lee Corser
Staff for Cultural Activities
Community Service, Inc.
April 20, 1942

COLORADO SCHOOL OF ART
321 Fourteenth Street
Denver, Colorado

....Regarding the questionnaire: We have never paid wages for teaching in
our school, but have operated the teaching staff in the same way most Medical
Schools call upon successful physicians and surgeons to devote part of their
time to the advancement of the profession. Such has been the case regarding
my services, also. In spite of these financial advantages we closed the
regular classes in Art last September and have since offered the facilities
of the School to the government for use in any field of research or develop-
ment in which we might be able to serve the national need.

I note in your letter that "the directors of art museums throughout the
United States, determined to summon to our defense all our intellectual and
spiritual resources, resolved to do our utmost in the service of the people
of this country during the present conflict." It is regrettable that the
Denver Art Museum did not take part in this resolution. We in the University
of Science and Art and I, personally, have worked tirelessly for fine and
basic principles in life as well as Art, knowing that thousands of Denver
people stand ready to co-operate with sound programs. And we have received
to date nothing but persecution and harassment even to the point of a means
of livelihood.

to work out this kind of a program, and I hope if I am a little captious
about it you will not feel that I am unappreciative of the fine effort that
face and the fine effort that has been made to arrange
of fine quality.

Don Griffith, Director

COLLEGE OF MINES AND METALLURGY
El Paso, Texas

March 20, 1942

Your letter of March 10 regarding the role of the museum in war time was of
great interest. May I congratulate the Museum of Modern Art in its leader-
ship in making the museums and galleries staffs throughout the country more
conscious of this role. I am returning to you the questionnaire as requested.

but it is the transportation costs and the insurance add up.

Vera Wise
Asst. Professor of Design

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

COMMENTS GROUP "B" continued

....I would not pretend that you could get together the fine shows that you
 ASSOCIATION OF THE JUNIOR LEAGUES OF AMERICA, Inc. March 30, 1942
 The Waldorf-Astoria
 New York City

....I feel sure that among the Leagues next year there will be more interest
 in traveling exhibitions, particularly South American art and exhibitions of
 war time interest....

Virginia Lee Comer
 Staff for Cultural Activities
 Community Service Department

THE FRANKLIN INSTITUTE
 Philadelphia, Pa.

CONNECTICUT COLLEGE March 20, 1942
 New London, Connecticut

....Our exhibition plans are not yet definitely formulated for next year.
 We shall probably hold a number of exhibits of an educational character at
 the Museum. Last year's Museum of Modern Art shows held here, on "Housing",
 "Objects Under \$5.00", "Posters", and the "Indians" were well received.
 You not only arrange good material, you present it in fascinating style.

Robert Fulton Logen, Chairman
 Department of Fine Arts

BROWN UNIVERSITY April 1, 1942
 OLIVET COLLEGE March 19, 1942
 Olivet, Michigan

We have received the very interesting questionnaire and list of exhibitions
 which has been got up by the Museum. I think it is grand you are undertaking
 to work out this kind of a program, and I hope if I am a little captious
 about it you will not feel that I am unappreciative of the difficulties you
 face and the fine effort that has been made to arrange inexpensive programs
 of fine quality.

I suspect the difficulty may be that you all sitting in New York have little
 idea of the very small budgets that the smaller colleges out through the
 country have, and how little is available for exhibitions even in the places
 that understand the need and really want them. I believe I told you earlier
 on that for the last two years we have put on, during the academic year,
 twenty-two or twenty-four exhibitions at a total cost of under \$100. In all
 these shows, the most expensive one we have had was the \$25 show which we got
 last year from the Museum of Modern Art. You see, it is not just the fee,
 but it is the transportation costs and the insurance which add up.

Elizabeth S. Jensen, Executive Secretary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

10

COMMENTS GROUP "B" continued

....I would not pretend that you could get together the fine shows that you have listed for less than you are asking. I realize what is involved in doing it. I am merely pointing out that these shows are all beyond our budget and that if you do not get the response that you hope for from the smaller colleges out in this part of the world, that may be the reason. Only the large institutions, and particularly the Eastern institutions could afford to have these shows....

Joseph Brewer, President

THE FRANKLIN INSTITUTE
Philadelphia, Pa.

March 16, 1942
Marian Hayes
Department of Art and Archaeology

....May I say that your questionnaire seems to be most complete and calculated to produce interesting results. Our field of activities here are such that naturally your questionnaire does not apply very well, although there are some points of contact between your work and ours. For instance, I note among your wartime exhibitions, one covering industrial and civilian camouflage in preparation. We have quite an exhibit on this subject and about which I believe you already know....

Henry B. Allen
Secretary and Director

BROWN UNIVERSITY
Providence, Rhode Island

April 1, 1942

....It is indeed gratifying to learn that the Museum of Modern Art is carrying on such an extensive program during the war. The exhibitions proposed in the tentative list should stimulate and broaden the art activities so necessary during these times.

Unfortunately, at present, the program of art exhibitions at Brown University will not be supported by the usual budget. Since I have little encouragement to arrange exhibitions for next year, I hesitate to make a definite statement at this time....

Will S. Taylor, Chairman
Department of Art

AMERICAN SWEDISH HISTORICAL MUSEUM
Philadelphia, Pa.

March 24, 1942

....Certainly, you have done a splendid piece of work at your Museum and this is another evidence of your looking outward and onward.

Elizabeth Z. Swenson, Executive Secretary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

11

COMMENTS GROUP "B" continued *series, art schools, secondary schools and*

MOUNT HOLYOKE COLLEGE
South Hadley, Massachusetts

April 6, 1942

....You can doubtless gather from our budget that the reason we aren't better customers of yours is chiefly financial. I personally would be delighted to book several of your shows every year, but we just can't afford it. I wish something could be done about forming some sort of college circuit for half a dozen of the New England colleges. We could save so much in transportation if we could just arrange a schedule for two or three shows to stay in this territory for a season. Amherst and Mount Holyoke work together this way on two shows a year and save a lot in transportation costs...

Marian Hayes
Department of Art and Archaeology

ACADIA UNIVERSITY
Wolfville, Nova Scotia

April 3, 1942

I am not returning your detailed questionnaire concerning our exhibition program at Acadia University for two reasons. One is that since the war our exhibition budget has been extremely restricted - usually only fifty dollars a year, so that not much can be done in the way of bringing exhibitions from the United States....

Walter Abell

FEDERAL WORKS AGENCY, W.P.A.
State of Washington

April 1, 1942

I am very sorry not to have answered your letter and returned to you the form which you sent. However, as you perhaps know, the whole Work Projects Administration is being reorganized for the war effort and I have been unable, until just at this moment, to give you any sort of an idea of what our Program will be in the future.

I feel that your list of exhibitions is extremely fine, and I particularly like the number of low-priced shows which runs throughout the whole brochure. I do hope that this war will not mean the discontinuance of the Museum of Modern Art's exhibition circuit. It is very discouraging to have to write this letter to you, but I hope that after the duration we will be able to once more enjoy your exhibitions. This period will be very interesting to see how American Art survives and what sort of form it will take. It is a great test of American artists and just how they will integrate themselves to war work I am very interested in seeing...

R. B. Inverarity, Consultant
WPA Statewide Art Project

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

Courtesy
THE MUSEUM OF MODERN ART

GROUP "C": Small colleges, libraries, art schools, secondary schools and miscellaneous exhibitors

Date March 8, 1942

To: THE PAINTERS' WORKSHOP
687 Boylston Street
From: Boston, Massachusetts

Re: March 24, 1942

....The Painters' Workshop is not a museum and does not have any appropriation for exhibition purposes. Your plan and survey is, however, a most timely one. You and the Museum are to be congratulated for the splendid work you are doing in keeping alive the cultural activities during these trying times.

All labels should be numbered with big numbers. Frank W. Sterner, Director
points of beginning and ending will be clear.

MARIANNE WILLISCH, Inc. Style is bad; perhaps blow up to larger size to
540 North Michigan Avenue
Chicago, Illinois

....I so thoroughly believe in the value of museum and exhibition work at the present moment that I would be only too glad to do my part to promote and further it by taking over and arranging exhibitions for you in the Middle West. Unfortunately, I do not see how I could do this.

Relation between big people and small artwork, both physically and psychologically. Big people obviously intended to be of good or historically

Marianne Willisch

important material, but many facilities both good and bad things, that is, good
GREEN MOUNTAIN JUNIOR COLLEGE
Poultney, Vermont

April 8, 1942

....Green Mountain has never exhibited material from the Museum of Modern Art mainly because we have never had a sufficient budget for this purpose. Our exhibitions have been drawn chiefly from the reproductions sent out by the Metropolitan Museum of Art, from the works of obliging individual artists and from the Carnegie gift of reproductions.

We have not been satisfied with reproductions however, and have been trying to get some money allocated for exhibits that are of the nature listed in your questionnaire. Dr. Bogue, president of Green Mountain, and I have recently discussed the possibility of "reaching out" for more desirable exhibits, even if these number only three or four during the school year. We would prefer more, of course.

Under item 2 in your questionnaire you suggest the possibility of supplementing the money available to us. (In order that exhibits may be sent to institutions that are financially unable to supply the full sum stated under the different items?) Please let me know what we may expect in this matter....

Andrew Vargish
Department of Fine Arts

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

Courter

THE MUSEUM OF MODERN ART

Date March 3, 1942

To: MISS COURTER
c.c. Mr. Noyes
From: A. BARR

Re: _____

Notes on Organic Design traveling show as seen at Robinson Hall, Harvard:

All labels should be numbered with big numbers so that sequences and points of beginning and ending will be clear.

Rewrite first label. Style is bad; perhaps blow up to bigger size to hang with panels, not with track.

Don't like name "Projection Track". Why not call it "Time Track"?

Projection sounds Hollywood.

Relation between big panels and track awkward, both physically and psychologically. Big panels obviously intended to be of good or historically important material, but track includes both good and bad things; that is, good sachlich designs mixed in with Victorian extravagance, but no distinction is made in the labels. This is particularly true in the art nouveau section, and for the layman in the streamline section. In first panel suggest omitting red star references and perhaps putting the reaper on big panel. (Put big dates on each panel.)

Spelling of foreign words, accents, etc., should be carefully checked by someone expert in French and German. Noticed, for instance, Sûe spelled without a dieresis; Werkstätten without umlaut. Such errors look unprofessional especially when the show is in universities.

Glad to discuss this.

ahb:vs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

Courter

THE MUSEUM OF MODERN ART

Date Feb. 3, 1942

To: MR. BARR

Re: INVITATION TO AUSTRALIAN
OPENING AT YALE MARCH 2

From: MISS COURTER

Dear Alfred:

Tubby Sizer's secretary came in Saturday to extend a special invitation to you and Mrs. Barr, to Mr. Wheeler and myself, for the opening of the Australian exhibition on March 2nd. Mr. McCurry is coming from Ottawa and various members of the Carnegie Corporation. Mr. Sizer is most anxious to have the Museum of Modern Art represented. ^{as well.}

I am writing today to tell Mr. Sizer that I have asked you and will let him know how many of us are going. Mr. Wheeler expects to be away.

Phoned *Elodie*

competitions conducted this year, Silk Screen Prints, Isadora Duncan, D.O. Hill, etc.) will you also give me a brief description of these. (The catalog of circulating exhibitions will be mailed to other museums, colleges, and schools by March 15th so that exhibitors can choose exhibitions for the following season. Any shows not announced in the catalog will not be circulated until the 1943-44 season. Therefore I would like to have as complete a list as possible so that we do not have a large group of shows which might have been scheduled had we known about them in time to offer them for circulation.)

The Department of Circulating Exhibitions has been preparing "educational" exhibitions for use in colleges, small museums and schools which include material from various departments. In order to avoid conflicts in work schedules for the staff and shops it has been suggested by Mr. Abbott that each department head be responsible for helping this department with two such exhibitions a year. These shows would meet the demand from colleges and schools which our Museum shows do not always satisfy. I should like to suggest the following possibilities from your department:

1. Primitives (from the collection. Possibly an additional section of loans to take the place of pictures needed here.)
2. Watercolors (from the collection. I should like to prepare a small section comparing "methods of using watercolor". This might be done from loans.)
3. Expressionism in Modern Painting.
4. Young American Painters and Sculptors.

If these exhibitions cannot be done, or if you prefer to substitute others, will

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

Courter

THE MUSEUM OF MODERN ART

Date January 27, 1942

To: Mr. Barr

Re: Betty Mock

From: Miss Courter

Dear Alfred:

Following up our conversation about Betty Mock working on the traveling architecture exhibitions, will you let me know if there is any existing arrangement for setting the fee paid to the director of an exhibition? I should like to have your advice before discussing it with Miss Ulrich.

Ulrich

Answered by phone

competitions conducted this year, Silk Screen Prints, Isadora Duncan, D.O. Hill, etc.) will you also give me a brief description of these. (The catalog of circulating exhibitions will be mailed to other museums, colleges, and schools by March 15th so that exhibitors can choose exhibitions for the following season. Any shows not announced in the catalog will not be circulated until the 1943-44 season. Therefore I would like to have as complete a list as possible so that we do not have a large group of shows which might have been scheduled had we known about them in time to offer them for circulation.)

The Department of Circulating Exhibitions has been preparing "educational" exhibitions for use in colleges, small museums and schools which include material from various departments. In order to avoid conflicts in work schedules for the staff and shops it has been suggested by Mr. Abbott that each department head be responsible for helping this department with two such exhibitions a year. These shows would meet the demand from colleges and schools which our Museum shows do not always satisfy. I should like to suggest the following possibilities from your department:

1. Primitives (from the collection. Possibly an additional section of loans to take the place of pictures needed here.)
2. Watercolors (from the collection. I should like to prepare a small section comparing "methods of using watercolor". This might be done from loans.)
3. Expressionism in Modern Painting.
4. Young American Painters and Sculptors.

If these exhibitions cannot be done, or if you prefer to substitute others, will

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date June 18, 1942

To: MR. BARR

Re: _____

From: MISS COURTER

Dear Alfred:

We arranged to send Jere Abbott our small exhibition on housing entitled Recent Developments in Europe and America, for the Alumnae College at Smith. The exhibition was brought up to date with the addition of Wurster's defense housing project on the West Coast.

I don't know why but Mr. Abbott asked me particularly to tell you that he appreciated our making the material available to him at slight cost at this time.

Urdie

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date December 8, 1941

To: HEADS OF DEPARTMENTS
 → Mr. Barr c/ Miss Miller
 From: Miss Courter

Re: Catalog of Circulating
Exhibitions - 1942-43

As you know, we have a publication schedule to meet. The catalog of circulating exhibitions must be ready for the printer by February 1st, 1942. Therefore I must have all information on exhibitions for the coming season by January 1st, 1942, if I am to put the material into form for the catalog. (And I intend to take at least two weeks of last summer's vacation the first part of February, so this is serious!)

May I have from your department before the end of this month a general description of the following exhibitions which are now scheduled for the Museum next year. I should like to know approximately how many items will be included, when it is to be shown at the Museum, etc.)

1. Eighteen Artists from Ten States
2. New Acquisitions (5 are scheduled between January and November, 1942. Are any of these exhibitions for tour?)

If any small exhibitions are under consideration for your department (such as the competitions conducted this year, Silk Screen Prints, Isadora Duncan, D.O. Hill, etc.) will you also give me a brief description of these. (The catalog of circulating exhibitions will be mailed to other museums, colleges, and schools by March 15th so that exhibitors can choose exhibitions for the following season. Any shows not announced in the catalog will not be circulated until the 1943-44 season. Therefore I would like to have as complete a list as possible so that we do not have a large group of shows which might have been scheduled had we known about them in time to offer them for circulation.)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

- 2 -

Memo to Mr. Barr and Miss Miller, cont.

you let me know about them at once. They must be ready for tour by the fall of 1942, but actual deadline dates can be set when I have the master list of exhibitions in hand at the end of this month. It should be possible to sandwich in between the Museum shows the work necessary from all departments on such "additional" exhibitions.

Many, many thanks.

Elodie

This memo was dictated on Friday. The picture has changed somewhat since. Perhaps you can suggest exhibitions for the "educational" group that might be a little more pertinent at this moment.

2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

Sept. 30, 1942

Mr. Barr,

Thank you very much for permitting me to use your name as a reference on the application for study-aid to the American Council of Learned Societies. The scholarship has been granted me.

Thank you again.

Sincerely,

Kennedy Donahue

delighted to have had your help and advice if I had known your feelings were so strong and definite. I didn't ask you for this advice and help, as perhaps I should have done, because I didn't feel the problem was primarily an educational one as I shall try to make clear *when we meet*.

2. Despite specific advice from the Army and Navy to the contrary, the exhibition will not be confined to the designs and models called for by our circular. Instead, there will be a section, as large and impressive as the first, devoted to showing the use of the "free" media in a curative capacity, with the patients inventing and executing their own designs, etc. To be blunt, assembling this section of the exhibition has been the goddamndest task I can remember. Confusion in the field seems to be almost total, and I have not yet been able to get group support and supervision from the American Psychiatric Association. The matter has been referred to their Committee on Research. Dr. Charles Burlingame, a member of this Committee, has kindly offered to help out and has assigned his secretary to the job. I am to go to Hartford this Wednesday to see the workshops at Dr. B's institution and to work out a display based on his workshops. You probably know that Dr. B. believes in letting his patients work with the minimum of supervision and without models of any kind. Dr. Nolan Lewis has also offered to give us help on selecting material and we have been helped actively by Mr. Bernard Sanders, an artist who for three years worked in the psychiatric wards at Bellevue under Dr. Schilde (sp.?) and Dr. Lauretta Bender.

3. I mention these facts to make clear that we have not neglected the psychiatric side of the problem in the slightest. Rather we have made every effort to present it, despite the everlasting contradictions of men in the field and despite the lack of interest and cooperation on the part of many of them. I have the greatest respect for Dr. Liss personally, and I hope

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date: ~~December 21, 1942~~

To: Mr. D'Amico c. Mr. Wheeler

Re: ~~letter from Rockwell~~

From: Mr. Barr

~~Kent~~

Dear Victor: Thanks for your note with the letter from Rockwell Kent.

Actually this letter which entirely concerns exhibitions should have been written to Mr. Wheeler. I am passing it on to him.

1. I am very sorry that you did not come to us with the objections you expressed. I remember that you expressed an objection to the first plan for the exhibition - to have only designs and models by American artists - as proposed with which I agreed, that was an exhibition which's aim was the study of the use of the "free" media. Your objection was that you felt I had no right to do this. You later agreed with me that such a study is inseparable from the study of the "free" media - painting, sculpture, drawing, etc. - from the point of view of the artist. It is contradictory to have within the psychiatric program, I don't know that you would have been able to do this. In the present case, since I would have been more than delighted to have had your help and advice if I had known your feelings were so strong and definite. I didn't ask you for this advice and help, as perhaps I should have done, because I didn't feel the problem was primarily an educational one as I shall try to make clear *when we meet*.

2. Despite specific advice from the Army and Navy to the contrary, the exhibition will not be confined to the designs and models called for by our circular. Instead, there will be a section, as large and impressive as the first, devoted to showing the use of the "free" media in a curative capacity, with the patients inventing and executing their own designs, etc. To be blunt, assembling this section of the exhibition has been the goddamndest task I can remember. Confusion in the field seems to be almost total, and I have not yet been able to get group support and supervision from the American Psychiatric Association. The matter has been referred to their Committee on Research. Dr. Charles Burlingame, a member of this Committee, has kindly offered to help out and has assigned his secretary to the job. I am to go to Hartford this Wednesday to see the workshops at Dr. B's institution and to work out a display based on his workshops. You probably know that Dr. B. believes in letting his patients work with the minimum of supervision and without models of any kind. Dr. Nolan Lewis has also offered to give us help on selecting material and we have been helped actively by Mr. Bernard Sanders, an artist who for three years worked in the psychiatric wards at Bellevue under Dr. Schilde (sp.?) and Dr. Lauretta Bender.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date Nov. 21, 1942

To: Mr. D'Amico
 From: c.c. to Mr. Barr ✓
Mr. Soby

Re: Arts in Therapy

Dear Mr. D'Amico:

I should like to answer the points raised in your memo in writing as a prelude to a discussion of the whole problem which we can have together, I hope, as soon as possible.

1. I am very sorry that you did not come to me with the objections now raised. I remember that you expressed an objection to the first plan for the exhibition - to show only designs and models by American artists - on grounds with which I agreed, that such an exhibition wouldn't give the whole story of the use of the arts in therapy. Your objection was mild, and I think I am correct in saying that you later agreed with me that there were almost insuperable difficulties in the way of showing the use of the "free" media - painting, sculpture, drawing, etc. - from the psychiatric viewpoint, due to contradictory theories within the psychiatric profession. I can't agree that your influence in the museum is minor, but even if it were this fact wouldn't have affected the present case, since I would have been more than delighted to have had your help and advice if I had known your feelings were so strong and definite. I didn't ask you for this advice and help, as perhaps I should have done, because I didn't feel the problem was primarily an educational one as I shall try to make clear *when we meet*.

2. Despite specific advice from the Army and Navy to the contrary, the exhibition will not be confined to the designs and models called for by our circular. Instead, there will be a section, as large and impressive as the first, devoted to showing the use of the "free" media in a curative capacity, with the patients inventing and executing their own designs, etc. To be blunt, assembling this section of the exhibition has been the goddamndest task I can remember. Confusion in the field seems to be almost total, and I have not yet been able to get group support and supervision from the American Psychiatric Association. The matter has been referred to their Committee on Research. Dr. Charles Burlingame, a member of this Committee, has kindly offered to help out and has assigned his secretary to the job. I am to go to Hartford this Wednesday to see the workshops at Dr. B's institution and to work out a display based on his workshops. You probably know that Dr. B. believes in letting his patients work with the minimum of supervision and without models of any kind. Dr. Nolan Lewis has also offered to give us help on selecting material and we have been helped actively by Mr. Bernard Sanders, an artist who for three years worked in the psychiatric wards at Bellevue under Dr. Schilde (sp.?) and Dr. Lauretta Bender.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

2

you will convey the above information to him. But I think you will agree that as laymen we are obliged to get official medical, i.e. psychiatric, support for what is primarily a medical problem. For this reason I have tried to consult leading men in the field and to get the Psychiatric Association to stand behind this section of our exhibition. I did not feel we should depend too heavily on one psychiatrist's theories, much as I should have liked to do so in the case of Dr. Liss. I am delighted to hear of the Committee on Art in American Education and Society which Dr. Liss has formed, and I would be more than happy to hear its plans in more detail and to take account of them in the exhibition if they represent accepted professional views. But again I feel the museum should not become involved in ideological wars within the profession, since ~~we are~~ not qualified to judge. As a leading psychiatrist admitted, the profession has lost face to a serious degree in Washington as a result of the controversy over the 18-19 year old draft law. Until the psychiatrists can put their own house in order, I don't see how they can expect us to understand their premise completely.

4. Your plans for training art teachers in psychiatry and therapy is excellent and we would be glad to work with you on it. But it leaves out of account the urgency of the problem. Wounded men are arriving by the thousands and some immediate provision must be made for them. To give you a case in point, several thousand men were lying absolutely idle in San Francisco hospitals until a local designer and therapist were given charge and at once supplied work for the men to do, which had an immense effect on their morale. There is no question of making men work on predetermined designs if they would prefer to work on their own, and in this case a majority of the men preferred finger painting to working on models supplied by therapists. But others insisted on having models, and it is for them we are trying to improve existing designs. Surely there must be a choice in the case of adult patients, and the Progressive Association's insistence of the use of "free" media is exactly as dogmatic as the insistence of the older therapists on the use of models. As a final objection, I'd like to point out that a knowledge of "basic" - to use your term - psychology might be more dangerous than no knowledge at all and for this reason I should think the art teachers would need extensive training, which takes time - more than we have perhaps. The War Department does need help from artists in teaching the crafts, and we are going to try to help select a few carefully chosen people for the jobs. This will be done in association with the Red Cross. Perhaps the Red Cross would also be interested in having a few artist-teachers with training such as that supplied by your new committee, though I feel sure the idea would be opposed by the medical corps of both the Army and the Navy.

5. I must tell you that Miss Rosabelle McDonald's recommendation that the Progressive Education meeting sever relations with the Museum seems to me childish in the extreme (I am now speaking personally and not for the Museum). It should be perfectly clear to her and everyone else that we are attempting to present both sides of a difficult picture, that we are, moreover, trying to meet specific requirements of our Armed Forces, requirements which are immediate and urgent. I think you might point out to her that we are actually going against the advice of military officials in protecting the Progressive Education Association's viewpoint through devoting a whole section of our exhibition to it. Our circular to artists specifically mentions this second section, and from our conversations together you must have known of it all along.

6. I would be very glad to talk the whole matter over with you at your convenience, any day this week except Wednesday (and Thursday of course). I'll wait to hear from you. Regards,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date December 4, 1942

To: Mr. Barr

Re: CHILDREN'S FESTIVAL OF

From: Mr. D'Amico

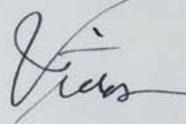
MODERN ART

Dear Alfred,

These are the paintings which you agreed that we might use for the CHILDREN'S FESTIVAL OF MODERN ART, December 15 - January 17:

~~Mondrian: Composition in Black, White, and Red~~
Miro: Composition with wood and metal
Chagall: I and the Village
Bombois: Before Entering the Ring
Klee: Around the Fish
MacIver: Yellow Season
Arp: Anchors, Table, Mountain, Navel

Charlot: Mama Spank (yours)
Renoir: Boy Drawing (Mr. Clark's)
Cassatt: Young Mother Sewing (we have asked the Metropolitan for this)



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date December 4, 1942

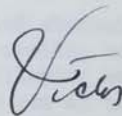
To: Mr. Barr

Re: CHILDREN'S PAINTING AND THE WAR

From: Mr. D'Amico

Dear Alfred,

I thought you might like to be reminded about choosing the paintings in our present exhibition as it is coming down on the 10th. You said you wanted to go over the exhibition again with Miss Miller. As soon as you make your choice I shall write the parties concerned asking their permission to keep their work.



VDA:dck

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date November 21, 1942

To: Mr. Soby
c.c. to Mr. Barr

Re: ART THERAPY

From: Mr. D'Amico
to be made to teachers, but that we sponsor the training of artist-teachers
purpose. If artists who are not teachers undertake this job
they will cause the soldiers to copy their own works and thereby appropriate
the credit which we have already been accused.

Dear Mr. Soby,

I have just returned from a conference on art education of the Progressive Education Association at the Pennsylvania Hotel. There was bitter criticism of the coming Art Therapy exhibition on the grounds that it is not therapeutic and that it promotes one of the evil influences of copying that progressive education has been combatting for years. Boris Blai, Director of Tyler School of Fine Arts of Temple University, publicly stated that he was shocked to see a museum in which I was the Educational Director be permitted to trespass on the ten years' achievement of art education and he wondered what influence I might have.

He said that his entire group of teachers and students held a forum in which they denounced the exhibition. The entire meeting was in harmony with him and all pointed the accusing finger at me for allowing such a thing to pass. You may recall my making just this objection to you at the time the exhibition was being contemplated. I had to admit that my influence in the Museum was comparatively small and that my objections to the exhibition were apparently disregarded in favor of the request of the War Department and a number of occupational therapists.

There is a second objection which we may expect and which Dr. Liss has voiced - one, of course, which I share - it is that art therapy should have a more profound basis than mere occupation. It should include the combined knowledge and experience of artist-teachers and psychiatrists. I feel very strongly about it and believe that the Museum will not only approach the problem on its most superficial level, but serve to set back the advance in art therapy that has already been made.

I am also attaching the news clipping on the Museum. Will you return it to me. You may be interested in the undertaking that has been made by the Educational Project and the Committee on Art in American Education and Society in the beginning of a study group under Dr. Liss. This group, made up primarily of art teachers, will be trained in the knowledge of basic psychiatry and learn how to apply the art teachers' methods to therapy. May I suggest that the Museum approach the problem from the point of view of our art therapy study group. You might be interested in making the study group your own approach to the problem and in that way we might correlate our efforts.

I make this suggestion because Monroe told me yesterday that the War Department needed help in teaching crafts to its soldiers and that you were going to make an appeal to artists. I would like to suggest that the immediate appeal not

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date November 11, 1942

To: Miss Barry

Re: FILE 1933 AMERICAN PAINTS

only be made to teachers, but that we sponsor the training of artist-teachers specially for the purpose. If artists who are not teachers undertake this job they will cause the soldiers to copy their own works and thereby aggravate the tendency toward copying of which we have already been accused.

I am sure there are other points of view in the Museum opposed to mine and that you must make a choice on the basis of validity and source. At any rate, I have done the least I can in expressing my point of view.

You may be interested that Miss Rosabelle McDonald, Chairman of the Progressive Education meeting summed up the matter by recommending that art teachers pay no further heed to the Museum of Modern Art, that its authority should cease when it failed to recognize the wishes and problems of art teachers. The picture introduced methods of teaching which have been condemned for years by teachers of average intelligence and honesty. Some of the methods described are obsolete. The materials used are in some cases limiting and in others wholly unsuited for children of any age. The commentator makes a point of stressing honesty of expression, direct childlike quality, and healthy disregard for tradition. The presentation denies all of these.

VDA:dck

I regret very much that this appears in a catalog of the Museum of Modern Art because I believe it will convey the impression that we are either ignorant of art education today, or careless about our standards. May I say further that the description in the catalog is incorrect in describing the picture. It states, "Children in primary grades are being shown the elements of color and design, including finger painting, with surprisingly stimulating results." The picture shows the work of children of primary and elementary grades and not of junior and senior high school level. The major emphasis is,

Dear Alfred,

I thought you would be interested in this development of the art therapy exhibition since only last evening we discussed it and the new art therapy group which Dr. Liss is directing for us.

I am also attaching the news clipping on the Museum. Will you return it to Miss Newmeyer since it is her only copy.

I believe it is the place of the Educational Program to act as special-let advisor on education to the other departments and to see that they do for us.

I am afraid that this is a rather strong and direct statement. I hope not to cause any personal hurt, but I do feel that a statement of this kind has been made.

Victor

VDA:dck

Victor

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date November 11, 1942

To: Miss Barry
c.c. to Mr. Barr

From: Mr. D'Amico

Re: film YOUNG AMERICA PAINTS

It was brought to my attention by accident that you have a film YOUNG AMERICA PAINTS. I have just seen this film and I must confess that I am shocked that such a film has been accepted by the Museum and entered in its catalog with the notation that it is "a charming and intelligent film." that I could not endorse it in my own right and feel that the Museum certainly shouldn't. Few The picture is indirectly an advertisement for art materials sold by the Binney and Smith Company, a commercial company. Any educator would recognize the title YOUNG AMERICA PAINTS as a promotion for a commercial product. The picture introduced methods of teaching which have been condemned for years by teachers of average intelligence and honesty. Some of the methods described are obsolete. The materials used are in some cases limiting and in others wholly unsuited for children of any age. The commentator makes a point of stressing honesty of expression, direct childlike quality, and healthy disregard for tradition. The presentation denies all of these, cause he feels that I am prejudiced or unsympathetic to his work. I regret very much that this appears in a catalog of the Museum of Modern Art because I believe it will convey the impression that we are either ignorant of art education today, or careless about our standards. May I say further that the description in the catalog is incorrect in describing the picture. It states, "Children in primary grades are being shown the elements of color and design, including finger painting, with surprisingly stimulating results." The picture shows the work of children of primary and elementary grades and work of adolescents of junior and senior high school level. Its major emphasis is, however, on the materials used which are almost entirely demonstrated by adults doing 1910 decorative patterns. I make this point because I think that a teacher renting the picture would be disconcerted in finding the picture which she thought dealt with primary education treating it only incidentally.

I am a little surprised and disappointed that it did not occur to the person who reviewed the film and wrote the comment in the catalog to refer the matter to me. I believe it is the place of the Educational Project to act as specialist advisor on education to the other departments just as they do for us.

I am afraid that this is a rather strong and direct letter and I hope not to cause any personal hurt, but I do feel that a serious error has been made.

VDA:dck

Victor

11/15/42
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date August 24, 1942

To: Mr. Barr
c.c. to Mr. Wheeler

Re: Ralph Pearson

From: Mr. D'Amico

Dear Alfred,

I know Ralph Pearson's work very well and am sorry to say that I could not endorse it in my own right and feel that the Museum certainly shouldn't. Few progressive educators would agree with this method of teaching. It is unfortunately already dated. Pearson has produced a method which is stereotyped and imposes a formal set pattern on those who study under him. He has finally reduced it to a correspondence course by which he teaches art through remote control.

Pearson and I have discussed this, and while I was more tactful with him, I told him, because he is an honest person and likes others to be candid with him, my opinion. I believe he has gone to you because he feels that I am prejudiced or unsympathetic to his work. This may be so and if you would wish the opinion of a disinterested party I could secure that for you. Miss Murphy, Miss McDonald, or Miss Bebarfald would give one, although I am afraid it would be less sympathetic than mine.

In any event it seems to me that Pearson is asking the Museum to advertize his work and if we did that, regardless of its quality or standing, we would be obliged to show the methods of other teachers. I refused Best-Mauguard's work a few years ago on the basis that we did not feature any one teacher's method as we would have too many requests to fulfill.

Victor
K

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date August 20, 1942

To: Mr. D'Amico

Re: Attached letter

From: Mr. Barr

Dear Victor: Would this fit in any way into your program? You must know Pearson and what he has done. Won't you give me your opinion so that I can pass it on to Monroe for the consideration of the Exhibitions Committee?

AHB

Dr. Thomas Munro, Cleveland
Mrs. Dunn, Cleveland
Mrs. Ruggles, Cleveland
Mr. Laurance J. Longley, Chicago
Miss Florence Arquin, Chicago
Miss Parker, Chicago
Mr. A. G. Pelikan, Milwaukee
Mr. Arnold Scheer, Milwaukee
Mr. Grotz, Albright
Miss Eleanor Plumley, Albright

Victor

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date May 29, 1942

To: MR. D'AMICO
Mr. D'Amico

Re: Attached

From: MR. BARR
Mr. Barr

Dear Victor: Miss Weill has phoned me again about this matter, and as she is a friend of Meyer Schapiro, I would appreciate your writing, giving some opinion of her plan. *See up her.*

ANB:vs
Cleveland Bureau of Art
The Art Institute of Chicago
Milwaukee Art Institute
Albright Gallery

AHB

- Dr. Thomas Munro, Cleveland
- Mrs. Dunn, Cleveland
- Mrs. Ruggles, Cleveland
- Mr. Laurance J. Longley, Chicago
- Miss Florence Arquin, Chicago
- Miss Parker, Chicago
- Mr. A. G. Pelikan, Milwaukee
- Mr. Arnold Scheer, Milwaukee
- Mr. Grotz, Albright
- Miss Eleanor Plumley, Albright

Victor

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	AHB	I . A . 54

Damico

THE MUSEUM OF MODERN ART

Date: ~~February 27, 1942~~

To: MR. D'AMICO

Re: General Education Board

From: MR. BARR *Damico*

Conference

Miss Hawkins says that Mr. Clark would be willing to lend the little picture by Renoir of one of his children writing. If you would like to have it for your show, in addition to the little girl, let Miss Hawkins know.

The five museums of the General Education Board including the following:

- AHB:vs
- Cleveland Museum of Art
 - The Art Institute of Chicago
 - Milwaukee Art Institute
 - Albright Gallery

will meet in the Trustees' Room on Monday and Tuesday, April 27th and 28th.

Would you like to come and say a word of welcome on Monday morning? The personnel will probably be the following:

- Dr. Thomas Munro, Cleveland
- Mrs. Dunn, Cleveland
- Mrs. Ruggles, Cleveland
- Mr. Laurance J. Longley, Chicago
- Miss Florence Arquin, Chicago
- Miss Parker, Chicago
- Mr. A. G. Pelikan, Milwaukee
- Mr. Arnold Scheer, Milwaukee
- Mr. Grotz, Albright
- Miss Eleanor Plumley, Albright

Victor

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date April 24, 1942

To: Mr. Barr

Re: General Education Board

From: Mr. D'Amico

Conference *cc DM*

Dear Alfred,

The five museums of the General Education Board including the following:

? 4 {
Cleveland Museum of Art
The Art Institute of Chicago
Milwaukee Art Institute
Albright Gallery

will meet in the Trustees' Room on Monday and Tuesday, April 27th and 28th. *10 AM*

Would you like to come and say a word of welcome on Monday morning? The personnel will probably be the following:

Dr. Thomas Munro, Cleveland
Mrs. Dunn, Cleveland
Mrs. Ruggles, Cleveland
Mr. Laurance J. Longley, Chicago
Miss Florence Arquin, Chicago
Miss Parker, Chicago
Mr. A. G. Pelikan, Milwaukee
Mr. Arnold Scheer, Milwaukee
Mr. Grotz, Albright
Miss Eleanor Plumley, Albright

Victor

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

D'Amico

THE MUSEUM OF MODERN ART

Date January 17, 1942

To: Mr. Barr

Re: Young People's Gallery

From: Mr. D'Amico

exhibition

Dear Alfred,

Thank you for letting us have most of the objects we asked for, for the Children's Modern Art Festival. I dislike very much to ask for any of the paintings in the galleries because I know you do not like to have them removed, but I do think that our show would be very much handicapped without the Bombois, the Arp, and the Mondrian as I think they are just made for younger children. Since the jig-saw puzzles made from prints of these paintings are intended to get them to look at the pictures harder, their absence would be of even greater significance.

I chose the Redon VASE OF FLOWERS rather than our ETRUSCAN VASE because it is much more colorful and children love color.

The pictures would be protected from paint splashing by having a special attendant there all the time who would be a member of our staff or a volunteer. In addition the painting section will be in the extreme opposite corner from the paintings and the paintings will also have a guard rail to prevent children from touching them. I don't think they will throw anything, but if any show the inclination, the attendant will restrain them.

I'm glad you think it is a gay show and I'd like to go over the plans with you before long.

Victor
c

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

D'Amico

THE MUSEUM OF MODERN ART

Date: January 15, 1942

To: MR. D'AMICO

Re: Young People's Gallery

From: MR. BARR

exhibition

Dear Victor: focus on one exhibition for the Young People's Gallery as a highlight of our gallery program. This year we would like to arrange our most For the Children's Modern Art Festival the following pictures would be gay and exciting and I am therefore calling it Children's Modern Art available:

The exhibit Chagall I and the Village include the following selected from those listed below, constructions, sculpture, and a few early American forms like weathervane Klee's toys, and Around the Fish paintings would be hung low for youngsters and have a guard rail to prevent children from touching them. I hope we can have some The Balancing Toy children can stroke and touch. The center of the gallery would have a special construction in the form of a table. Here the children Horse Weathervane (not the one on exhibition) make pictures spontaneously. Part of the table would be given over to games such as jig-saw puzzles in Bird (a decoy) we are preparing for the New York City schools, and models for constructions. To make the event more exciting sections would be arranged Mama Spank children of different age levels. A gate would admit children of certain sizes to their respective sections, a device similar to Zorach that use Cat playgrounds where a cut-out permits only those to enter who fit it.

I do not want to take out of the exhibitions of the regular galleries I would like to open this show on March 3rd and to have a special day for anything unless you need it desperately. colored reproductions would replace the originals. I have talked the matter over with the Board of Trustees and they are in favor of it.

How are you going to protect these paintings, if they are hung at the level of small children who are splashing paints in the center of a fairly

small gallery? The balancing toy and the weathervanes are fragile, but they would it be possible for us to borrow from the following list of works: can be protected by a guard rail, as you suggest.

682.39 Rather than borrowing the Redon Vase of Flowers from Paley, why not

2.37 use ours?

77.36 Arp: Mountain, Table, Anchors, Navel

39.36 Chagall: I and the Village

271.36 Klee: Around the Fish

I think this should make a very gay show. I look forward to seeing it.

6.39 Klee: Letter Ghost

621.39 Unknown: Baby in Red Chair

One of the fish weathervanes

327.39 Balancing Toy

One of the Horse weathervanes

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date January 5, 1942

To: Mr. Barr

Re: Young Pople's Gallery

From: Mr. D'Amico

exhibition

Every year we focus on one exhibition for the Young People's Gallery as a highlight of our gallery program. This year we would like to arrange our most elaborate exhibition for little children. We would like to make it gay and exciting and I am therefore calling it Children's Modern Art Festival.

The exhibition would include original paintings selected from those listed below, constructions, sculpture, and a few early American forms like weathervanes and toys, and decoys. The paintings would be hung low for youngsters and have a guard rail to prevent children from touching them. I hope we can have some sculpture which the children can stroke and touch. The center of the gallery would have a special construction in the form of a table. Here the children would find paints and paper where they could make pictures spontaneously. Part of the table would be given over to games such as jig-saw puzzles including those we are preparing for the New York City schools, and models for constructions. To make the event more exciting sections would be arranged for the children of different age levels. A gate would admit children of certain sizes to their respective sections, a device similar to that used in playgrounds where a cut-out permits only those to enter who fit it.

I would like to open this show on March 3rd and to have a special day for children of members. The show would be circulated afterward, but colored reproductions would replace the originals. I have talked the matter over with Elodie and she thinks it is a very good idea. We would, of course, be entering an entirely new field for circulating exhibitions through the elementary schools.

What do you think of the idea, and have you any further suggestions? Also would it be possible for us to borrow from the following list of works:

662.39	Bombois: Before Entering the Ring
2.37	Mondrian: Composition in White, Black and Red
77.36	Arp: Mountain, Table, Anchors, Navel
39.255	Chagall: I and the Village
271.39	Klee: Around the Fish
	or
8.39	Klee: Letter Ghost
521.39	Unknown: Baby in Red Chair
	One of the fish weathervanes
327.39	Balancing Toy
	One of the Horse weathervanes

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date January 5, 1942

To:

Re:

From:

Redon: Bird, probably a decoy
 Cassatt: Vase of Flowers, pastel
 one of a mother and child
 Renoir: ~~cat~~ Little Margot Bérard
 Calder: Mobile
 Charlot: Mama Spank

lent by Alice Otis
 belongs to William S. Paley
 lent by Durand-Ruel
 belongs to Stephen C. Clark

Would you be willing to lend this?

595.39 Zorach: Cat, granite, small one made of a boulder

Victor

VDA:dck

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date January 9, 1942

To: Mr. Barr

Re: Young People's Gallery

From: Mr. D'Amico

THE ARTIST'S NEW YORK

Dear Alfred,

We would like to have in our show The Artist's New York the two watercolors

Fredenthal: Subway Car Interior, watercolor
Reznikoff: Construction Work

which are unframed. (May we use the Reznikoff, as well as an oil by
Guglielmi: Relief Blues, in addition to the ones we asked for last week?)
If we can have these, would you decide how you would like to have these
watercolors framed and I will have the shop take care of it.

VDA:dck

Victor

Barr -) . 2

*Barr saw these. Agreed
to their use - to be framed
in plain wood molding
VS*

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I . A . 54

Damico

THE MUSEUM OF MODERN ART

Date January 9, 1942
Date January 9, 1942

To: MR. D'AMICO
From: MR. BARR

Re: Your memo of January 8

Dear Victor:

Miss Murphy I prefer the title "What is Modern Art".
TO THE MODERN ARTS to one of the following:

ART IN OUR TIME, an introduction to painting, architecture, sculpture,
stage design, industrial design

WHAT IS MODERN ART?, an introduction to painting, architecture, sculpture,
stage design, industrial design

Do you approve of this, and if so which do you prefer?

Victor

:dek

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date January 8, 1942

To: Mr. Barr

Re: Course for teachers

From: Mr. D'Amico

Miss Murphy suggested changing the title of the course INTRODUCTORY COURSE TO THE MODERN ARTS to one of the following:

ART IN OUR TIME, an Introduction to painting, architecture, sculpture, stage design, industrial design

WHAT IS MODERN ART?, an introduction to painting, architecture, sculpture, stage design, industrial design

Do you approve of this, and if so which do you prefer?

Victor

:dek

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date March 2, 1942

MR. BARR
cc Mr. Noyes
To: Miss Courter
Miss Hawkins

Re: Poster Collection and
Industrial Design Collection

From: MISS DUSLEY

This is to remind you that a large number of posters have been sent to the Museum in the last two years, but have never been officially acquired. No records have been made but the Registration department has been noting the sources and dates received and has been storing them in the Print Room.

We will soon need more storage space. Could someone, perhaps Miss Twining or Mr. Noyes, look through these posters soon and eliminate any which are not suitable for our collection? If this is done, the ones which are being kept could be accessioned.

Miss Hawkins asked me if I had any work for Miss Ferry who has offered to volunteer her services. Could she not help accession the Poster and the Industrial Design Collections? As I wrote you, I should like to begin work on the Industrial Design collection as soon as Mr. Noyes can go over it with me.

10.20.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date December 22, 1942

To: Mr. Barr

Re: Siqueiros

From: Miss Allen

- 1 Echo of a Scream: In Circ.Exh. - European and American Ptgs.
- 4 Ethnography: In Circ. Exh. - Rivera, Orozco, Siqueiros
- 3 Proletarian Victim: Here
- 5 Collective Suicide: Here
- 2 The Sob: Here

~~May 1941 - Feb 15~~

~~Jan 30~~

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date December 24, 1942

To: Mr. Barr

Re: Cezanne, Seurat and Guys

From: Miss Allen

The Cezanne "Mme. Cezanne" is in your office against the wall as you can see, and the three Seurats and the Guys are in Miss Dudley's office in the cupboard below the permanent collection files.

I hope you will find them without any trouble.

Mr. Allen

Bellows: Polo Scene, oil on canvas

(I understand that we may also receive a Gauguin or a Tamayo)

The following works were received by us on May 21, 1942, and are now being stored at Lincoln:

Jouett: General Lafayette, oil on canvas
Stuart: Commodore William Bainbridge, oil on panel
Sully: Solomon Jacobs, oil on canvas
Alexander: Daniel Webster, oil on canvas
Neilson: Payne Whitney, Esq., oil on canvas

Mr. Whitney confirmed in writing our understanding that these paintings were to be stored by us at his risk and that the Museum would not be held responsible for any loss or damage.

Will you please ask him or his agent to do the same for the new group. We will record them as we did the first group, as Extended Loans, and send a receipt as soon as we receive his letter. I assume they will be covered by his insurance.

D. L.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date ~~December 15, 1942~~

To: MR. ABBOTT
cc Mr. Barr
From: Miss Lytle
MISS DUDLEY

Re: ~~Paintings from Whitney~~
~~Collection stored by the Museum~~

Dear Dick:

The following paintings were collected from the Whitney residence last Saturday. Alfred has seen them and approves sending them to Lincoln Storage unless Elodie can use the Derains in Circulating Exhibitions. Do we have permission to exhibit them?

Derain: Head of a Girl, oil on canvas
Derain: Figure of a Girl, oil on panel
Whistler: Wapping on Thames, oil on canvas
Degas: Au Champ de Courses, 1871, oil on panel
Degas: Chevaux de Course, oil on panel
Sargent: A Spanish Scene, oil on canvas
Bellows: Polo Scene, oil on canvas

(I understand that we may also receive a Gauguin or a Tamayo)

The following works were received by us on May 21, 1942, and are now being stored at Lincoln:

Jouett: General Lafayette, oil on canvas
Stuart: Commodore William Bainbridge, oil on panel
Sully: Solomon Jacobs, oil on canvas
Alexander: Daniel Webster, oil on canvas
Neilson: Payne Whitney, Esq., oil on canvas

Mr. Whitney confirmed in writing our understanding that these paintings were to be stored by us at his risk and that the Museum would not be held responsible for any loss or damage.

Will you please ask him or his agent to do the same for the new group. We will record them as we did the first group, as Extended Loans, and send a receipt as soon as we receive his letter. I assume they will be covered by his insurance.

10.10

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date October 27, 1942

Mrs. Barr
To: Miss Dudley

Re: Siqueiros heads

From: Mr. Barr

Dear Dorothy: You may cancel the insurance on the smaller of the two Siqueiros heads sent to Ines Amor. I think you should keep insurance on the larger for the time being.

"Head of a girl" covered against usual risks while in Mexico. \$200.

D. B.

Duchamp-Villon already been deducted by your department.
"Vasque décorative," 1911
plate 51, Pach's monograph. should be added by adding 148 to the total number of items. The value of these items has added by your department. I am sorry that we did not make it clear that the 148 items should also be added. They are included in the list of Industrial Design accession for previous years and were listed for the first time during last year.

The figures should be as follows: total number of items 4,405 instead of 5,470
total value \$410,251.63 (OK in book)

I have indicated these changes in pencil in the book. Shall we make the corrections or do you wish to have them made by your department?

U. B.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date October 27th 1942

To: Miss Dudley

Re: Siqueiros heads

From: Mr. Barr

Dear Dorothy: You may cancel the insurance on the smaller of the two Siqueiros heads sent to Ines Amor. I think you should keep insurance on the larger for the time being.

Duchamp-Villon already been deducted by your department.
"Vasque décorative," 1911
plate 51, Pach's monograph. should be added by adding 112 to the total number of items. The value of these items has added by your department. I am sorry that we did not make it clear that the 112 items should also be added. They are Industrial Design possessions for previous years and were listed for the first time during last year.

The figures should be as follows: total number of items 4,435 instead of 3,430
total value \$310,251.63 (22 in book)

I have indicated these changes in pencil in the book. Shall we make the corrections or do you wish to have them made by your department?

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date September 23, 1942

To: Dorothy Dudley
From: Mr. [unclear]
AHB

Re: _____

Dear Dorothy:

I have taken the Bauchant home with me.

Duchamp-Villon already been deducted by your department.
"Vasque décorative," 1911
plate 51, Pach's monograph. should be added by adding 142 to the total number
of items. The value of these items was added by your department. I am sorry
that we did not make it clear that the 142 items should also be added. They
AHB:ljs of Industrial Designe accessions for previous years and were listed for
the first time during last year

The figures should be as follows: total number of items 4,433 instead of
4,291
total value \$910,251.63 (in book)

I have indicated these changes in pencil in the book. Shall we make
the corrections or do you wish to have them made by your department?

U.D.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date December 7, 1942

copy to Mr. Barr

To: Miss Dudley ^{Stitch}
c. Miss Miller
From: Mr. Barr ^{aley}

Re: Duchamp Villon sculpture
Museum Collection

Dear Dorothy:

Dear Mr. Alexander M. Bing, 1155 Park Avenue, Atwater 9-8495.

Please have a truck go to Mr. Bing's apartment to pick up a stone sculpture in the form of a bird bath by Duchamp Villon, offered as a gift to the Museum.

It can be called for at any time during the day. Being listed in her department together with the valuation. The Accessions Book for original work in the Museum Collection should therefore be corrected by deducting 1,166 from the total number of items in the recapitulation for 1941-42. The value of Duchamp-Villon already been deducted by your department.

"Vasque décorative," 1911
plate 51, Pach's monograph. should be made by adding 143 to the total number of items. The value of these items was added by your department. I am sorry that we did not make it clear that the 143 items should also be added. They AHB:ljs of Industrial Design accessions for previous years and were listed for the first time during last year.

The figures should be as follows: total number of items 4,407 instead of 3,241
total value \$410,251.04 (in book)

I have indicated these changes in pencil in the book. Shall we make the corrections or do you wish to have them made by your department?

U.S.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date September 21, 1942

copy to Mr. Barr ✓

To: Miss Ulrich
From: Miss Dudley

Re: Corrections in Accessions Book for
Museum Collection

Dear Ione:

I hope the matter of listing and recording Architectural Material (models and enlarged photographs) has now been cleared up. I believe Miss Carson has reported to you the number of items now being listed in her department together with the valuation. The Accessions Book for original work in the Museum Collection should therefore be corrected by deducting 1,168 from the total number of items in the recapitulation for 1941-42. The value of these items has already been deducted by your department.

Another correction should be made by adding 141 to the total number of items. The value of these items was added by your department. I am sorry that we did not make it clear that the 141 items should also be added. They consist of Industrial Designs accessions for previous years and were listed for the first time during last year

The figures should be as follows: total number of items 4,403 instead of 5,430
total value \$910,251.63 (OK in book)

I have indicated these changes in pencil in the book. Shall we make the corrections or do you wish to have them made by your department?

U.D.

Wally Lowfield
Mr. L. Insures
Nothing

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date: September 15, 1942

To: ^{copy to Miss Ulrich} Miss Dudley, Miss Miller ^{copy}

Re: Trabich
L. Kirstein

From: ^{Miss Dudley} Mr. Barr

Irving Trabich, 1155 Woodycrest Avenue, Bronx, New York, office telephone: Ch. 2-0766, has offered to give the Museum three of the four watercolors done by his mother which have been here on approval for some time. I would like to bring them before the next Acquisitions Committee meeting. The three watercolors are in my room and may be removed. Would you give me a temporary receipt which I may enclose in a letter to Mr. Trabich?

not have values, consular invoice and certificates of authenticity. I believe we had better leave the paintings in the Customs warehouse until Mr. Kirstein returns. There will be a small storage charge.

should we not send them the form letter?

- Antwerp, Royal Museum of Fine Arts (Ensor)
- Bernheim-Jeune (Renoir)
- Brussels, Royal Museum of Fine Arts (Gauguin)
- Doucet, Mme. Jacques (Matisse, Cézanne)
- Gaffé, René (Chagall, La Fresnaye)
- Loeb, Mme. Pierre ^{Colle I 452} (Miro)
- Renou et Colle ^{Yedado, Havana} (Derain)
- Penrose, Roland ^{21 Downshire Hill} (Picassos)
- Watson, Peter ^{Hampstead, NW 2} (Picasso)

Form letters 7/8/42
New letters 7/8/42

Do you think we should send a special letter to Dr. Phillip Loenfeld^{ew} regarding our responsibility for the Fleischmann paintings? At present Dr. L. insures them while they are in the museum and we insure them if they are sent out. Nothing has been said about what our insurance excludes.

see next page

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Mr. Barr ✓
 copy to Miss Ulrich ✓
To: Mr. Barr
From: Miss Dudley

Date: September 11, 1942
Re: Shipment from Lima, Peru from L. Kirstein

Dear Alfred: just advised us that shipwreck from Lima and Callao, Peru should be handled through the following agents:
 Miss Levine has no information on the paintings which have just arrived from Peru. She expects Mr. Kirstein back "sometime next month". Since we do not have values, consular invoice and certificates of originality I believe we had better leave the paintings in the Customs warehouse until Mr. Kirstein returns. There will be a small storage charge. *about \$2 - 5 says Byrnes*
D. Q.

should we not send them the form letter?

- Antwerp, Royal Museum of Fine Arts (Ensor)
- Bernheim-Jeune (Renoir)
- Brussels, Royal Museum of Fine Arts (Gauguin)
- Doucet, Mme. Jacques (Matisse, Cézanne)
- Gaffé, René (Chagall, La Fresnaye)
- Loeb, Mme. Pierre *Colle I 452* (Miro)
- Renou et Colle *Vedado, Havana* (Derain)
- Penrose, Roland *21 Downshire Place* (Picassos)
- Watson, Peter *Hampstead, NW 3* (Picasso)

Do you think we should send a special letter to Dr. Phillip Loenfeld^{2w} regarding our responsibility for the Fleischmann paintings? At present Dr. L. insures them while they are in the museum and we insure them if they are sent out. Nothing has been said about what our insurance excludes.

see next page

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

copies to Mr. Barr ✓
 Mr. Abbott
 Mr. Wheeler
To: Miss Ulrich

Date: June 25, 1942

From: Miss Dudley

Re: Shipping Agents in Peru

Mr. Byrnes has just advised me that shipments from Lima and Callao, Peru should be handled through the following agent:

Jose L. Zuzunaga
 Ave. Progreso 872
 Callao, Peru

O. I.

should we not send them the form letter?

- | | |
|-------------------------------------|------------------------|
| Antwerp, Royal Museum of Fine Arts | (Ensor) |
| Bernheim-Jeune | (Renoir) |
| Brussels, Royal Museum of Fine Arts | (Gauguin) |
| Doucet, Mme. Jacques | (Matisse, Cézanne) |
| Gaffé, René | (Chagall, La Fresnaye) |
| Loeb, Mme. Pierre | (Miro) |
| Renou et Colle | (Derain) |
| Penrose, Roland | (Picassos) |
| Watson, Peter | (Picasso) |
- Form letters 7/8/42*
- Collection I 452 Vedado, Havana*
- 21 Downshire Place Hampstead, NW 3 London, etc.*

Do you think we should send a special letter to Dr. Phillip Loenfeld^{2W} regarding our responsibility for the Fleischmann paintings? At present Dr. L. insures them while they are in the museum and we insure them if they are sent out. Nothing has been said about what our insurance excludes.

New letter 7/8/42

see next page

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date June 29, 1942

MR. BARR
 To: Miss Dudley
 From: MISS DUDLEY
 Mr. Barr

Re: Shipping Agents

Dear Dorothy: I have had several memos from you about Latin American shipping agents, which may be used by Mr. Kirstein. I think it would be best, after consulting with Mr. Abbott, who may already have made some arrangements with Mr. Kirstein, to send this information directly to him.
 Frankly I am rather puzzled to suggest how we are to get the pictures to the United States unless by plane. Submarine sinkings in the Latin American Atlantic seem to be increasing.

should we not send them the form letter?

- Antwerp, Royal Museum of Fine Arts (Ensor)
 - Bernheim-Jeune (Renoir)
 - Brussels, Royal Museum of Fine Arts (Gauguin)
 - Doucet, Mme. Jacques (Matisse, Cézanne)
 - Gaffé, René (Chagall, La Fresnaye)
 - Loeb, Mme. Pierre (Miro)
 - Renou et Colle (Derain)
 - Penrose, Roland (Picassos)
 - Watson, Peter (Picasso)
- Handwritten notes:*
 - Next to Loeb: "Colle I 452 Vedado, Havana"
 - Next to Penrose: "21 Danvers Hill Hampstead, New York"
 - Next to Watson: "London, oils, etc."
 - On left margin: "Join letters 7/8/42"
 - On right margin: "Should the owners receive form letter as security for loan of 1939. They but suppose are still in our care?"

Do you think we should send a special letter to Dr. Phillip Loenfeld regarding our responsibility for the Fleischmann paintings? At present Dr. L. insures them while they are in the museum and we insure them if they are sent out. Nothing has been said about what our insurance excludes.

Handwritten notes:
 - On left margin: "New letter 7/8/42"
 - On right margin: "see next page"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date June 12, 1942

To: MR. BARR ✓
MR. WHEELER

Re: Mr. Kirstein's shipments
from South America

From: MISS DUDLEY

Do you wish the usual insurance only, placed on the shipments
Mr. Kirstein is sending from South America?

Do you know about when these shipments will arrive?

Can't war risk

*Ref. to 10.12.
Hester*

should we not send them the form letter?

- Antwerp, Royal Museum of Fine Arts (Ensor)
- Bernheim-Jeune (Renoir)
- Brussels, Royal Museum of Fine Arts (Gauguin)
- Doucet, Mme. Jacques (Matisse, Cézanne)
- Gaffé, René (Chagall, La Fresnaye)
- Loeb, Mme. Pierre *Colle I 452* (Miro)
- Renou et Colle *Velado, Havana* (Derain)
- Penrose, Roland *21 Downshire Hill* (Picassos)
- Watson, Peter *Hampstead, NW 3* (Picasso)

*Form letter
7/8/42*

Do you think we should send a special letter to Dr. Phillip Loenfeld
regarding our responsibility for the Fleischmann paintings? At present Dr. L. insures
them while they are in the museum and we insure them if they are sent out. Nothing
has been said about what our insurance excludes.

*Form letter
7/8/42*

see next page

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date April 10, 1942

To: Mr. Barr

Re: Form letters to owners

From: Miss Dudley

of Extended Loans

We are storing the following works of art and have no agreement with the owners. Should we write to them?

Dear Alfred:

Form letters were not sent to the following owners of loans because we thought that our letters of September 8, 1939 and September 15, 1939 to Picasso and Art in Our Time lenders would relieve us of responsibility. In these letters we offered to store loans here without insurance except when on exhibition at which time we would insure them under our usual fine arts policy.

Since we did not explain what our insurance policy excludes and since we did not reserve the right to send works of art out of the city for safe keeping should we not send them the form letter?

- Antwerp, Royal Museum of Fine Arts (Ensor)
- Bernheim-Jeune (Renoir)
- Brussels, Royal Museum of Fine Arts (Gauguin)
- Doucet, Mme. Jacques (Matisse, Cézanne)
- Gaffé, René (Chagall, La Fresnaye)
- Loeb, Mme. Pierre *Colle I 45-2* (Miro) *as security for loan of \$100. (they but suppose are still in our care)*
- Renou et Colle *Velado, Havana* (Derain)
- Penrose, Roland *21 Downshire Hill* (Picassos)
- Watson, Peter *Hampstead, NW 3* (Picasso)

Form letters 7/8/42

Do you think we should send a special letter to Dr. Phillip Loenfeld regarding our responsibility for the Fleischmann paintings? At present Dr. L. insures them while they are in the museum and we insure them if they are sent out. Nothing has been said about what our insurance excludes.

New letter 7/8/42

see next page

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

Extended loan-form letters 2

THE MUSEUM OF MODERN ART

~~XXXXXXXX~~ We wrote Sir Kenneth Clark that we could not insure his painting by Liebermann and could not be held responsible for any damages

that might occur but did not reserve the right to send it out of the city for safekeeping. Shall we send him the form letter now?

To: FRANK OSGOOD
 From: T. RYAN
 Mr. Barr
 Mr. Abbott

Re: *not necessary*
Let us should insure during transit

We are storing the following works of art and have no agreement

with the owners. Should we write to them?

A. Conger Goodyear

The Removal of [unclear] is divided into two groups to work with Miss Van Hook and Miss Lytle. Each group will be responsible for the removal of specific paintings as indicated on lists prepared by [unclear]. Miss Van Hook and Miss Lytle will be informed of any additions to these lists. Please let us have any criticisms and suggestions for changes before the next drill. Miss Miller or I will be responsible for unlocking and locking the storeroom, for lighting lanterns if necessary, and will keep in touch with each group in case extra help is needed.

- Fautrier
- Pisarro
- John
- Dufresne

Lam

5 watercolors and gouaches

Mrs. Stanley Resor

- Balthus
- Vierra da Silva

John Mc Andrew
Berman

10.12.

P.S. I forgot to mention the following Extended Loans. Should the owners receive form letters?

- Lipchitz: *Mother and Child* and *4 drawings*
- Lipchitz: *Sculpture and drawings here as security for loan of \$500. (They are now at Buchholz Gallery but suppose are still in our care)*
- Wilfred: *Lumia Composition, Op.92*
- Lumia Composition, Op.91*

✓ *Cahill 7/8/42* W.P.A. watercolors, oils, etc. *Letters 7/8/42*

Adelaide de Groot
S. May hold
 ✓ *7/9/42 James, Ed. Dali (2) Force letter 7/8/42*

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

REMOVAL SQUAD:

MISS MILLER
 MISS LYTLE
 Misses... MISS VAN HOOK .. Goldfish
 HARRY SKEVINGTON
To: FRANK QUINN .. Coy Leading Horse
 VIKING HANSEN cc Mr. Baxter
From: T. RYAN .. Mr. Barr
 MISS DUDLEY Mr. Abbott

Date March 23, 1942

Re: Procedure for Air Raid Drill
March 23, 1942

Rousseau... Following is a suggested plan of procedure for tonight's air raid drill. The Removal Squad is divided into two groups to work with Miss Van Hook and Miss Lytle. Each group will be responsible for the removal of specific paintings as indicated on lists prepared by Mr. Barr. Miss Van Hook and Miss Lytle will be informed of any additions to these lists. Please let me have any criticisms and suggestions for changes before the next drill. Miss Miller or I will be responsible for unlocking and locking the storeroom, for lighting lanterns if necessary, and will keep in touch with each group in case extra help is needed.

Picasso... Freight Elevator to stop on first floor where Quinn and Hanson with painting truck will meet Miss Van Hook and remove paintings under her direction.

Pickett... Freight Elevator goes to third floor where Skevington and Ryan will meet Miss Lytle, pick up painting truck in sandbag storeroom and remove paintings under her direction.

Misses... Freight Elevator returns to first floor and picks up Miss Van Hook, Quinn and Hanson with paintings, stops on second floor while the Rousseau "Dream", and the Picasso and Braque are taken to inside walls, then proceeds to third floor. (Elevator operator may need to help remove Rousseau "Dream".) Paintings to be taken to sandbag storeroom. Miss Van Hook's group then picks up dolly truck and collects Maillol bronze and brings to storeroom if not already collected by Miss Lytle's group. If Miss Lytle's group is not finished, Miss Van Hook and her group will help remove rest of paintings.

Freight Elevator takes removal squad to Auditorium as soon as all paintings are locked in storeroom.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

REMOVAL SQUAD:

Notices... MISS MILLER
 MISS LYTLE
 MISS VAN HOOK Goldfish
 HARRY SKEVINGTON
To: FRANK QUINN Boy Leading Horse
 VIKING HANSEN cc Mr. Baxter
From: T. RYAN Mr. Barr
 MISS DUDLEY Mr. Abbott

Date March 23, 1942

Re: ~~Procedure for Air Raid Drill~~
March 23, 1942

Rousseau... Following is a suggested plan of procedure for tonight's air raid drill. The Removal Squad is divided into two groups to work with Miss Van Hook and Miss Lytle. Each group will be responsible for the removal of specific paintings as indicated on lists prepared by Mr. Barr. Miss Van Hook and Miss Lytle will be informed of any additions to these lists. Please let me have any criticisms and suggestions for changes before the next drill. Miss Miller or I will be responsible for unlocking and locking the storeroom, for lighting lanterns if necessary, and will keep in touch with each group in case extra help is needed.

Picasso... Freight Elevator to stop on first floor where Quinn and Hanson with painting truck will meet Miss Van Hook and remove paintings under her direction.

Pickoff... Freight Elevator goes to third floor where Skevington and Ryan will meet Miss Lytle, pick up painting truck in sandbag storeroom and remove paintings under her direction.

Notices... Freight Elevator returns to first floor and picks up Miss Van Hook, Quinn and Hanson with paintings, stops on second floor while the Rousseau "Dream", and the Picasso and Braque are taken to inside walls, then proceeds to third floor. (Elevator operator may need to help remove Rousseau "Dream".) Paintings to be taken to sandbag storeroom. Miss Van Hook's group then picks up dolly truck and collects Maillol bronze and brings to storeroom if not already collected by Miss Lytle's group. If Miss Lytle's group is not finished, Miss Van Hook and her group will help remove rest of paintings.

Freight Elevator takes removal squad to Auditorium as soon as all paintings are locked in storeroom.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

PAINTINGS TO BE REMOVED FROM EXHIBITION AT NIGHT; ALSO IN DAYTIME IN CASE OF AIR RAID ALARM

FIRST FLOOR

Date June 9, 1942

Matisse..... Goldfish
MR. WHEELER
 Picasso..... Boy Leading Horse *Re: Entering material from*
Mr. Abbott
 Picasso..... Reclining Women South America
MISS DUDLEY

SECOND FLOOR

Rousseau..... The Dream (take to inside wall)
While at the Appraiser's this morning, I discussed with Mr.
 Picasso..... Dog and Rooster and Lincoln Kirstein will be
sending from South America.
 Braque..... The Table

THIRD FLOOR

Caricatures and cartoons are not allowed free entry. They
id, of course, be entered under bond, but Mr. McCarthy suggests that
since the value would not be very high, it would be better in the long
 Van Gogh..... The Starry Night As you know, this would be
much simpler for us if they are to be circulated and if they are to re-
 Cezanne..... Pines and Rocks
in this country...
 Seurat..... Fishing Fleet at Port-en-Bessin free of duty
under Paragraph 1631. Artists' proof etchings, engravings and woodcuts,
 Gauguin..... Red Moon and Earth Paragraph 1807, if signed. It
would probably be simpler to enter all prints under 1631.
 Picasso..... Woman in White
The original paintings, of course, may be entered free under
 Rousseau..... Sleeping Gypsy (on 2nd floor at present. Leave where it is.)
Originally signed by the artists or the shippers.
 Pickett..... Manchester Valley
I have asked our broker, W. J. Byrnes, to send me a list
 Rouault..... Christ Mocked by Soldiers sending Mr. Kirstein's
shipments with the consular invoices, certificates, etc. which are
 Derain..... Window on the Park ve this list, I will send you
a memorandum of instructions to send to Mr. Kirstein.
 Matisse..... Blue Window
 Bonnard..... Breakfast Room
 Orozco..... Zapitistas
 Picasso..... Seated Woman
 Picasso..... Three Musicians
 Chagall..... I and the Village
 Maillol..... Torso, bronze

D.L.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date June 9, 1942

To: MR. BARR ✓
MR. WHEELER
cc Miss Ulrich
Mr. Abbott

Re: Entering material from

From: MISS DUDLEY

South America

While at the Appraiser's this morning, I discussed with Mr. McCarthy the best way to enter the material Lincoln Kirstein will be sending from South America.

Caricatures and cartoons are not allowed free entry. They could, of course, be entered under bond, but Mr. McCarthy suggests that since the value would not be very high, it would be better in the long run and perhaps cheaper to pay the duty. As you know, this would be much simpler for us if they are to be circulated and if they are to remain in this country.

The Argentine Graphic arts can be entered free of duty under Paragraph 1631. Artists' proof etchings, engravings and woodcuts, unbound, could be entered free under Paragraph 1807, if signed. It would probably be simpler to enter all prints under 1631.

The original paintings, of course, may be entered free under 1807 if they arrive with the proper papers such as Certificates of Originality signed by the artists or the shippers.

I have asked our broker, W. J. Byrnes, to send me a list of agents in South America who could take care of sending Mr. Kirstein's shipments with the consular invoices, certificates, etc. which are required by our Customs. As soon as I receive this list, I will send you a memorandum of instructions to send to Mr. Kirstein.

L.L.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date June 15, 1942

To: Mr. Barr ✓
Mr. Wheeler ✓

Re: South American Shipping Agents
to be sent to Mr. Kirstein

From: Miss Dudley

Here is another agent just sent to me by Byrnes. I am still waiting for agents in Peru. on top of the cabinets which could be used for storing valuable records. Erosa Fernandez & Cia. think it advisable. We have already stored for the Pehl Casilla De Correo 197 Montevideo, Uruguay several sets of Museum publications and the Registration Department has stored there many of our preliminary records made for the Museum's permanent collection before the final card records were typed and filed. 10.10.

If you wish to send over any other records the following space is available:

On top of Rockefeller Cabinet 8'6" long x 29" deep x 25" high
On top of Other cabinets 4'9" long x 31" deep x 33" high

10.10.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

To: Mr. Barr ✓
Mr. Abbott
Miss Hawkins
Miss Ulrich

From: Miss Dudley

Date June 11, 1942

Re: ~~Storage of valuable records for~~
duration

We have now installed the print collection in Manhattan Warehouse. There is storage space on top of the cabinets which could be used for storing valuable records for the duration if you think it advisable. We have already stored for the Publications Department several sets of Museum publications and the Registration Department has stored there many of the preliminary records made for the Museum's permanent collection before the final card records were typed and filed.

If you wish to send over any other records the following space is available:

On top of Rockefeller Cabinet 8'6" long x 29" deep x 25" high
On top of Other cabinets 4'9" long x 31" deep x 33" high

10. 10.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date February 3, 1942

To: Mr. Barr ✓
cc Mr. Noyes

Re: Acquisition of Industrial Art

From: Miss Dudley

Objects

Dear Alfred:

I should like to discuss with you and Mr. Noyes the routine to be followed when Industrial Art objects are acquired. Should it be similar to the procedure followed in painting, sculpture and photograph acquisitions? The attached record form was prepared by Mr. Noyes for use in cataloging his collections. Information on this form should be ~~accepted~~ *Completed* and approved by him before the registration department transfers it to cards for our permanent files.

To date only a few Industrial Art objects have been accessioned. We should like to start work as soon as possible on whatever objects have been selected by Mr. Noyes for the Museum Collection. The Machine Art is, I believe, the largest group not yet accessioned. I understand, however, that several items have been acquired in the last year or two, but have not been sent through the registration department.

You already know that we do not have much storage space in the Museum so that if many large objects such as chairs, etc. are acquired, it may be necessary to make arrangements for outside storerooms. I would like to use the small storeroom off the Auditorium Lounge for Industrial Art objects. However, this room is now filled with the Bauhaus enlarged photographs. If these photographs are valuable enough to be kept, should they not be checked and recorded by someone in Mr. Noyes department, using the system that Miss Henrich has started for enlarged photographs of architecture? If this is done, they might be stored in cabinets similar to the ones used for the architecture collection.

10.12.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

MUSEUM OF MODERN ART

MUSEUM NO.

PERMANENT COLLECTION OF INDUSTRIAL DESIGN

DATE RECEIVED:

DATE ACCEPTED:

SOURCE:

CREDIT LINE:

DESIGNER:

DATES:

COUNTRY:

OBJECT:

RETAIL VALUE:

MANUFACTURER:

DATE OF MANUFACTURE:

DISTRIBUTOR:

MEDIUM:

DIMENSIONS:

PRICE PAID:

DATE:

INSURANCE VALUE:

CONDITION:

SUBJECT HEADINGS:

PHOTOGRAPH NUMBERS -- FILE:

SUNAMI:

SLIDE:

REMARKS:

Catalogued by:.....Date:.....

Above information approved by:.....Date:.....
Director, Department of Industrial Design

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date ~~June 11, 1942~~

To: MR. ABBOTT
cc Mr. Barr ✓
From: Mr. Wheeler
MISS DUDLEY

Re: ~~Outline of work of~~
~~Registration Department~~

Monroe Wheeler suggested yesterday that I send you an outline of the work of the Registrar's Department as it relates to the Museum's exhibition program and the Museum's permanent collections. I assume that when the exhibition program is planned and new collections acquired, the work involved in this department is taken into consideration.

The departments we serve directly and continuously are as follows:

- Department of Exhibitions (Loan exhibitions)
- Department of Painting and Sculpture (including prints and posters)
- Department of Photography
- Department of Industrial Design (with help of Miss Mass)
- Department of Architecture (at present supervisory work on records of enlarged photograph collection)
- Department of Circulating Exhibitions
- Dance Archives
- Educational Project
- Special Departments such as Armed Services Division
- Special Committees directing Exhibitions such as Advisory Committee
- Secretarial work for Registrar

The department also supplies information daily to all departments in the Museum and to students, visitors, etc.

With our present staff we have, for the first time, been able to bring our loan records up to date. We are not yet up to date on records of the Museum's permanent collections, especially the photograph and print collections which increase in such large numbers.

Everyone in the department knows the whole routine, but we have found it efficient to divide the work as follows:

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

THE MUSEUM OF MODERN ART
11 West 53rd Street, New York City

Date: June 11, 1942

To: MR. ABBOTT
cc Mr. Barr
Mr. Wheeler

Re: Outline of work of

From: MISS DUDLEY Page 2. Registration Department

- * Arrange with Customs Brokers about entering foreign shipments.
- Unpack and check condition of each item.
- Attach identification mark or number to each item.
- REGISTRAR:** Supervision and planning of all work
- Send receipts: Loan Exhibitions, and vendors.
- File duplicate: Museum Collections and Extended Loans
- Make record of: Imports and Exports
- Insurance Claims
- Note: Items: Plans for all storerooms of the Curators are not recorded
- or in: Air Raid Precautions (Collections and records)
- Committee: Department correspondence, reports, etc., etc.
- by spec: Accessioning and care of Dance Archives
- Accessioning and care of Posters
- II. Accessioning Collections: Accessioning of Rockefeller Print Collection (with D. Lytle)
 - 1st Assistant: Painting and Sculpture Collection (including new print acquisitions) with help of Miss Mazo
 - Dorothy Lytle: Photography Collection (with help of Miss Mazo)
 - If any damages: Occasional work on large loan exhibitions
 - Report cancellations: Extended Loans (insurance to borrowers.)
 - (See also under: Insurance - Museum Collections)
- III. Storing Collections: Accessioning Rockefeller Print Collection (with D. Dudley)
 - 2nd Assistant: Loan Exhibitions. (Contents of storeroom charged in and out)
 - Monawee Allen: Insurance on all loan exhibitions
 - Daily inspection: Secretarial work for Registrar
 - Periodic cleaning: Industrial Design Collection
- IV. 3rd Assistant: Circulating Department Exhibitions (not included)
 - Sara Mazo: Educational Project Exhibitions (Young People's Gallery and Rotating Exhibitions)
 - Arrange with owners: Other loan exhibitions (aiding Miss Dudley and Miss Allen)
 - Arrange with trustee: Photography Collection (aiding Miss Lytle)
 - Arrange with Customs: Painting and Sculpture Collections (aiding Miss Lytle)
 - Check condition of each item.
 - Attached is an outline of the routine necessary for all loans and acquisitions.
 - Notify Director or Curator when items are returned so that letter of acknowledgment may be sent.
 - File return receipt when received and cancel on lender's card.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

REGISTRAR'S ROUTINE (Contd.)

11 West 53rd Street, New York City

V. Lending Museum's Collections (other than Circulating Exhibitions)

REGISTRAR'S ROUTINE

I. Receiving Collections (gifts, bequests, purchases, loans)

- Arrange with lenders or donors about collecting or shipping to the Museum.
- * Arrange with Customs Brokers about entering Foreign shipments.
- Unpack and check condition of each item.
- Attach identification mark or number to each item.
- Measure for record card.
- Send receipts to lenders, donors, and vendors.
- File duplicate receipts.

VI. Make record cards

Note: Items brought in for the attention of the Curators are not recorded or insured unless they are to be brought before the Acquisitions Committee in which case they are recorded but not insured except by special arrangement.

II. Insuring Collections

- Report values of each loan exhibition to Insurance broker.
- Report value of each new acquisition and extended loan to Insurance broker.
- If any damages make proper claims.
- Report cancellations and revisions to Insurance broker.
- (See also under No. V Bills for insurance to borrowers.)

III. Storing Collections

- Keep card file of storeroom contents. (Contents of storeroom charged in and out)
- Periodic check on condition of objects in storeroom.
- Daily inspection of storerooms.
- Periodic cleaning of storerooms.

IV. Returning Loan Collections and Gifts & Purchases Offered but Rejected

- Arrange with owners as to date items can be returned.
- Arrange with Production Manager to pack and ship outside N.Y.C.
- Arrange with trucking company to return in N.Y.C.
- * Arrange with Customs Brokers to return Foreign shipments.
- Check condition of each item.
- Send receipts to owners to sign and return as soon as they receive their material.
- Notify Director or Curator when items are returned so that letter of acknowledgment may be sent.
- File return receipt when received and cancel on lender's card.

Loans from Museum's collections to other institutions and Circulating Exhibitions.
 Correspondence, etc.
 Information file - Registrar's work in other museums.
 Packers and shippers' work file.
 Restorers' card file.
 Open reference card file of all exhibitions.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I . A . 54

2.

REGISTRAR'S ROUTINE (Contd.)

V. Lending Museum's Collections (other than Circulating Exhibitions)

- Arrange for packing and shipping. (We usually ask the borrower to have a reliable agent in New York pack and ship to him.)
 Send receipt to be signed and returned by borrower.
 Arrange for return of loan.
 Send insurance bill. (If packing is done here, bill covering cost is sent to borrower.)
 Make card file of all works lent to other institutions.
 Note: All loans are first approved by the Director and then turned over to the Registrar to follow up.

VI. Showing Museum Collections (not on exhibition) to students, etc.

Make appointment if possible, etc., and have ready for photographer.

VII. Accessioning

- Send temporary receipt to donor or vendor.
 Assign number and enter in Accessions book when accepted by Acquisitions Committee.
 Mark object with Permanent Collection number, measure and note condition.
 Research work for history.
 Make record cards, invoices, declarations, etc., etc.
 Make Donor card.
 File photograph in Album.
 Prepare formal receipt to be sent to donor after gift has been accepted by Acquisitions Committee.
 Note cancellations and changes of value in Accessions book.
 Photograph Industrial Design Collection.

VIII. Filing (Records and useful information connected with Registration work)

- Accessions file.
 Donors file.
 Loan file.
 Lenders file.
 Extended Loan file.
 Purchases, gifts, loans (offered, accepted, declined, returned, exhibited).
 Repairs.
 Permanent Collection - Information on Artists and Items Acquired.
 Permanent Collection: cross reference card file.
 Insurance.
 Imports and Exports.
 Storeroom contents.
 Loans from Museum's collections to other institutions and Circulating Exhibitions.
 Correspondence, etc.
 Information File - Registrar's work in other museums.
 Packers and shippers card file.
 Restorers card file.
 Cross reference card file of all exhibitions.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

3.

Date June 7, 1961

REGISTRAR'S ROUTINE (Contd.)

IX. Reports

From: R. Abbott

Annual Report:

Accessions by gift or purchase for the year.

Loans for the year. (No. of items recorded, exhibited, No. of items from Permanent Collection, No. of American and European lenders, artists, objects, etc.)

Loans from Museum's Collections to other Museums, etc.

Occasional Reports as requested.

X. Photographing

Unframe and reframe pictures, etc., and have ready for photographer.

XI. Answering requests for information - from both outside the Museum and within.

* Foreign Shipments

Involve arranging for a foreign agent to collect and ship to our Customs broker with proper invoices, declarations, etc., etc.

Instructing our Customs Broker how to enter items - if they are not allowed free entry we either pay duty or enter under Permanent Exhibition Bond.

All items in Foreign shipments are checked by Customs Inspector and Registrar. If any item is entered under bond it can not be removed from the Museum without first checking with Customs.

Exports

Similar to above. If under bond all items are rechecked by Customs before shipping.

NOTE: In the face of a possible emergency such as an air raid, the Registration Department has much to do with protecting the Museum Collections and records. Plans have been made and put into effect for protecting collections inside the Museum and for moving some of our most valuable works to outside storerooms for safekeeping.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date June 9, 1942

To: MR. WHEELER
cc Mr. Barr ✓
 Mr. Abbott
From: Mr. Abbott
 Miss Ulrich
 Mr. Zulueta
 MISS DUDLEY

Re: Importing Poster Designs
from South America

Dear Sirs: This morning I went to the Appraiser's to see about importing the poster designs which are being sent from South America for the United Hemisphere Competition. Mr. McCarthy, the Appraiser, decided that we would not need to use our bond but could bring them in free of duty as charts under Paragraph 1631. This paragraph may be used by educational institutions importing books, maps, music, lithographic prints, charts, etc. for their own use or for the encouragement of the fine arts (not for sale). He will write the Assistant Appraiser at the Post Office asking him to send all of the poster entries to him for examination and will then send them to us.

W. L. L.

MAILING:-
 RECEIVED:-
 RETURN:-

The above goods are exempted by our Customs Service, P. O. Order No. 10, Article 10, Item 10, Series 10, 1942, and being sent.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

BRASIL:- Sao Paulo, L. Figueireda & Cia. **Date** June 11, 1912
 copies to Mr. Barr
 Mr. Abbott M. Libero Radaro, Jr.
To: Mr. Wheeler **Re:** South American agents and
From: Miss Dudley shipping instructions for Lincoln Kirstein

Arthur Vieira & Co.
 P. O. Box 696.

ARGENTINA:- Buenos Aires, Pedro Maves and Bartolomeo of Uruguay
 of San Martin
 I am attaching two copies of South American agents and shipping
CHILE:- Valparaiso, Hardy & Company
 instructions for you to send to Mr. Kirstein together with copies for your
 file. Santiago, Hardy & Company
 Agustinas 1165

As soon as Byrnes sends me agents for Lima and Callao, Peru I
ECUADOR:- Quito, Sr. Don Nicolas Delgado
 will send them to you but thought you'd like to send these right away.

- COLOMBIA:-** Guayaquil, Bros. De J. Paig Verdaguer
- Barranquilla, D. J. Senior
- apartado 27
- Buenaventura, Roldan Calle & Cia.
- Bogota, Roldan Calle & Cia.
- VENEZUELA:-** La Guaira, EG Marturet & Co. Scrs.
- CUBA:-** Havana, Mr. Julio A. Huguera
- Aguilar 574
- MEXICO:-** Vera Cruz, Alfredo Palasuelos
- apartado No. 193

The above agents are suggested by our Customs Broker, W. J. Byrnes & Co.
 Agents in Lima and Callao, Peru, are being sent.

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	AHB	I. A. 54

AGENTS IN SOUTH AMERICA TO BE USED FOR SHIPPING EXHIBITIONS TO THE MUSEUM OF MODERN ART

BRAZIL:-

Sao Paulo, L. Figueireda & Cia.
R. Libero Badaro, 92

Santos, L. Figueireda & Cia.
R. Gen. Comara, 168/170

Rio de Janeiro, L. Figueireda & Cia.
Rua General Camara 89

Para, Arthur Vieira & Co.
P. O. Box 696.

ARGENTINE:-

Buenos Aires, Pedro Mosso
66 San Martin

CHILE:-

Valparaiso, Hardy & Company
Casilla No. 68-V

Santiago, Hardy & Company
Agustinas 1165

ECUADOR:-

Quito, Sr. Don Nicolas Delgado
Apartado 130

Guayaquil Hros. De J. Puig Verdaguier

COLUMBIA:-

Barranquilla, D. J. Senior
Apartado 27

Buenaventura, Roldan Calle & Cia.

Bogota, Roldan Calle & Cia.

VENEZUELA:-

La Guaira, Ed Marturet & Co. Scrs.

CUBA:-

Havana, Mr. Julio A. Nogueras
Aguar 574

MEXICO:-

Vera Cruz, Alfredo Palazuelos
Apartado No. 193

The above agents are suggested by our Customs Broker, W. J. Byrnes & Co.
Agents in Lima and Callao, Peru, are being sent.

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	AHB	I. A. 54

THE MUSEUM OF MODERN ART
SHIPPING INSTRUCTIONS

1. Consign shipment to W. J. Byrnes & Company, 25 Broadway, New York, N.Y.
2. In addition to the usual consular invoices and certificates of originality, lists showing contents of each case should be sent with the shipment.
To: Title of Assistant Registrar
3. Each item must have a separate valuation. Modern frames also should have separate valuations.
4. Each packing case should be marked M.o.M.A. and numbered.
5. One copy of the consular invoice and Certificate of Originality should be sent to the Museum of Modern Art. The others may be sent to W. J. Byrnes and Company.
Copy to be given the title of

NOTE: It would simplify Customs clearance here if similar objects are grouped together when packed and shipped. For instance (1) Caricatures and Cartoons, (2) Graphic Arts, (3) Painting and Sculpture.

- (1) Caricatures and Cartoons will not be allowed free entry and we will either pay the duty due (if value is not too high) or we will enter under our exhibition bond.
- (2) Graphic Arts can be entered free of duty under Paragraph 1631
- (3) Painting and Sculpture (if not collages and abstract sculpture) can be entered free of duty under paragraph 1807 provided they are accompanied with the proper consular invoices and Certificates of Originality signed by artists or shippers.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

copy to Mr. Barr ✓

Date June 2, 1942

To: Mr. Abbott
From: Miss Dudley

Re: title of Assistant Registrar
for Dorothy Lytle

Dear Mr. Abbott:

I wish to recommend that Dorothy Lytle be given the title of Assistant Registrar. She has been my first assistant ever since she came to the Museum in February 1940, and in my absence is in charge of the department. At this time, in the face of a possible emergency such as an air raid, I think it would be useful to have it officially understood that Miss Lytle is second in charge of the Registration department, which has much to do with protecting the Museum's collections and records.

D. Dudley

To: Miss Dudley

From: Leslie Switzer

Dear Miss Dudley: Mr. Barr has been called "Still Life" with Coker's handwriting.

Caris Sitter is coming in next which are now in Miss Miller's hands. Have for these? I thought they out in next Saturday.

THE MUSEUM

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date June 6, 1942

To: Miss Dudley

Re: Picasso, Ritter

From: Leslie Switzer

Dear Miss Dudley: Mr. Barr has asked me to tell you that the Picasso, now called "Still Life with Loaf of Bread", should be changed to read "Still Life with Cake" henceforth.

Chris Ritter is coming in next Saturday, June 13th, to pick up his watercolors, which are now in Miss Miller's office. Is there some sort of release he should have for these? I thought they should be left at the Front Desk, in case I am not in next Saturday. If they might borrow a few of our Spanish and Spanish posters. Miss Keating and I found four Spanish and four Spanish posters which are not being used in her exhibition and which we might send to him. He is coming in again this afternoon to find out if you approve the loan. Shall I ask him to write you a formal request while he is

here?

See Twining.
Phoned Dudley.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date June 9, 1942

To: Mr. Barr

Re: Posters

From: Miss Dudley

Dear Alfred:

The Woodstock Art Association is planning an exhibition of United Nations War Posters. Refregier was in to see me about it yesterday and asked if they might borrow a few of our Russian and Spanish posters. Miss Twining and I found four Spanish and five Russian posters which are not being used in her exhibition and which we might send to him. He is coming in again this afternoon to find out if you approve the loan. Shall I ask him to write you a formal request while he is here?

*See Twining.
Phoned Dudley.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date June 1, 1942

Copy to Mr. Barr ✓

To: Miss Dudley
Mr. Abbott

Re: ~~Storage of Mr. Whitney's paintings~~

From: Mr. Barr
Miss Dudley

Dear Dorothy:

This is to notify you that Mr. Whitney has sent the following paintings to the Museum for safekeeping:

- Jouett: General Lafayette, oil on canvas
- Stuart: Commodore William Bainbridge, oil on panel
- Sully: Solomon Jacobs, oil on canvas
- Alexander: Daniel Webster, oil on canvas
- Neilson: Payne Whitney, Esq., oil on canvas

The Jouett and Stuart have been sent to David Rosen for restoration at Mr. Whitney's request. When they are returned to the Museum they will be stored with the other three at Lincoln Warehouse.

Mr. Whitney has confirmed in writing our understanding that these paintings will be stored at his risk and that the Museum will not be held responsible for any damage to them.

Derain Window in the Park

In my opinion, may be rented as follows:

Matisse Blue Window

PS P 30 (8'4" x 6'6" x 9'6") at \$10.00 per month (\$9.00 for the Museum)

Pickett Manchester Valley

PS A 22 (7'10" x 4'10" x 9'6") at 7.50 per month (\$7.00 for the Museum)

Rousseau Sleeping Gypsy (when it is rehung)

The smaller room (3422) would be large enough, I believe, if the frames are not very large. If all the paintings have large frames I think the other room (3F10) would be better. Both rooms should have racks built in them for vertical storage.

In addition to these rooms, Manhattan has a special gallery for storing pictures located on the 9th floor. Paintings are hung on walls and the charge is 5 cents per sq. ft. See attached booklet for description and illustration. The advantage of this room would have been daylight and controlled temperature. However the daylight has been eliminated by the necessity of covering windows and skylights with iron and steel plates.

Similar rooms could also be rented at Lincoln Warehouse or at the Brothers' storage warehouse.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date May 26, 1942
Date

To: Miss Dudley
To: Mr. Barr
From: Mr. Barr
From: Miss Dudley

Re: Portinari mural
Re:
Festival, St. John's Eve

Dear Dorothy:

Might as well let Hahn store the Portinari for the time being. I have a scheme in mind for a rack on the third floor landing for big pictures which would take care of this. Shall we continue to store it at Hahn Brothers where it has been since the return of the circulating exhibition? I believe Elodie paid \$1.00 a month for storing all three murals and we can probably get a lower rate for one.

P.S. I have asked Hahn for an estimate. *cost is \$2.50 a month.*

- | | |
|----------|------------------------------------|
| Derain | Window in the Park |
| Matisse | Blue Window |
| Pickett | Manchester Valley |
| Rousseau | Sleeping Gypsy (when it is rehung) |
- in my opinion, may be rented as follows:*
- 85 P 30 (8'2" x 6'6" x 9'6") at \$10.00 per month (\$9.00 for the Museum)
- 85 A 22 (7'10" x 4'10" x 9'6") at 7.50 per month (\$7.00 for the Museum)

The smaller room (3622) would be large enough, I believe, if the frames are not very large. If all the paintings have large frames I think the other room (3610) would be better. Both rooms should have racks built in them for vertical storage.

In addition to these rooms, Manhattan has a special gallery for storing pictures located on the 9th floor. Paintings are hung on walls and the charge is 8 cents per sq.ft. See attached booklet for description and illustration. The advantage of this room would have been daylight and controlled temperature. However the daylight has been eliminated by the necessity of covering windows and skylights with iron and steel plates.

Similar rooms could also be rented at Lincoln Warehouse or at Hahn Brothers' upper warehouse.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date May 15, 1942

To: Mr. Barr

Re: Portinari Mural

From: Miss Dudley

~~Festival, St. John's Eve~~

Dear Alfred:

The Portinari mural just acquired by the Museum is too large to store here and it can not be rolled. Shall we continue to store it at Hahn Brothers where it has been since the return of the circulating exhibition? I believe Elodie paid \$4.00 a month for storing all three murals and we can probably get a lower rate for one.

l.l.

P.S. I have asked Hahn for an estimate. = *rate is \$2.50 a month.*

Derain	Window in the Park
in my opinion, may be rented as follows:	
Matisse	Blue Window
\$5 P 30 (8'x11' x 6" w. x 9'x8" h.)	at \$10.00 per month (\$9.00 for the Museum)
Pickett	Manchester Valley
\$5 A 22 (7'10" x 4'10" x 6" w. x 8' h.)	at 7.50 per month (\$7.00 for the Museum)
Rousseau	Sleeping Gypsy (when it is rehung)

The smaller room (3622) would be large enough, I believe, if the frames are not very large. If all the paintings have large frames I think the other room (3F10) would be better. Both rooms should have racks built in them for vertical storage.

In addition to these rooms, Manhattan has a special gallery for storing pictures located on the 9th floor. Paintings are hung on walls and the charge is 8 cents per sq. ft. See attached booklet for description and illustration. The advantage of this room would have been daylight and controlled temperature. However the daylight has been eliminated by the necessity of covering windows and skylights with iron and steel plates.

Similar rooms could also be rented at Lincoln Warehouse or at Hahn Brothers' upper warehouse.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

copies to Mr. Barr ✓

Miss Miller and Miss Van Hook *and Miss Zytel*
 Harry Skevington and Frank Quinn

To: Mr. Baxter
 Hanson Viking

From: Miss Dudley
 Miss Dudley

Date: May 26, 1942

Re: Revised list of paintings to be
 taken to Vault every night

Dear Miss Barkins:

Third Floor

I referred to Mr. Barr the matter of storing Mrs. Elbert's paintings with our collection at Lincoln Warehouse. Although we have room for them at present Mr. Barr thinks we should keep it in reserve for an emergency when we would need to send away more of our own paintings to Lincoln. He thought we should recommend a warehouse to Mrs. Elbert but should not assume any responsibility for her collection.

Friday I went to Manhattan Storage and looked at several rooms which are located in the center of the third floor of their ten-floor building. The two best rooms, in my opinion, may be rented as follows:

- | | |
|----------|------------------------------------|
| Van Gogh | Starry Night |
| Cézanne | Pines and Rocks |
| Seurat | Fishing Fleet at Port-en-Bessin |
| Gauguin | Moon and Earth |
| Picasso | Woman in White |
| Rouault | Christ Mocked by Soldiers |
| Derain | Window in the Park |
| Matisse | Blue Window |
| Pickett | Manchester Valley |
| Rousseau | Sleeping Gypsy (when it is rehung) |

The smaller room (3022) would be large enough, I believe, if the frames are not very large. If all the paintings have large frames I think the other room (3010) would be better. Both rooms should have racks bolted in them for vertical storage.

In addition to these rooms, Manhattan has a special gallery for storing pictures located on the 9th floor. Paintings are hung on walls and the charge is 8 cents per sq. ft. See attached booklet for description and illustration. The advantage of this room would have been daylight and controlled temperature. However the daylight has been eliminated by the necessity of covering windows and skylights with iron and steel plates.

Similar rooms could also be rented at Lincoln Warehouse or at Sibley Brothers' upper warehouse.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

Dudley

THE MUSEUM OF MODERN ART

copy to Mr. Barr ✓

Date May 18, 1942

To: Miss Hawkins

Re: Storage of Mrs. Elbert's paintings

From: Miss Dudley

Dear Miss Hawkins:

I referred to Mr. Barr the matter of storing Mrs. Elbert's paintings with our collection at Lincoln Warehouse. Although we have room for them at present Mr. Barr thinks we should keep it in reserve for an emergency when we would need to send many more of our own paintings to Lincoln. He thought we should recommend a warehouse to Mrs. Elbert but should not assume any responsibility for her collection.

Friday I went to Manhattan Storage and looked at several rooms which are located in the center of the third floor of their ten-floor building. The two best rooms, in my opinion, may be rented as follows:

#3 P 10 (8'4"l. x 6'w. x 9'6"h.) at \$10.00 per month (\$9.00 for the Museum)

#3 A 22 (7'10"l. x 4'10"w. x 9'6"h.) at 7.50 per month (\$7.00 for the Museum)

The smaller room (3A22) would be large enough, I believe, if the frames are not very large. If all the painting have large frames I think the other room (3P10) would be better. Both rooms should have racks built in them for vertical storage.

In addition to these rooms, Manhattan has a special gallery for storing pictures located on the 9th floor. Paintings are hung on walls and the charge is 8 cents per sq.ft. See attached booklet for description and illustration. The advantage of this room would have been daylight and controlled temperature. However the daylight has been eliminated by the necessity of ^{or}coying windows and skylights with iron and steel plates.

Similar rooms could also be rented at Lincoln Warehouse or at Hahn Brothers' uptown warehouse.

10. 10.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date May 14, 1942

To: Miss Dudley

Re: Picasso, Cezanne

From: Mr. Barr

Dear Dorothy:

I should like to keep separate duplicate prints which we can use for exchange here in the Museum so that they will be immediately available.

Date May 8, 1942

Two that I have in mind are the Picasso etching and the

Cezanne lithograph. I have already said which we should keep of each.

Please note on the inferior (Bliss) Cezanne that Gortany thinks it worth around \$200.00. A really good print would be worth \$300.00.

Dear Dorothy:

Will you please arrange to return to Pavel Tchelitchev the painting which is now in my office. His address is:

360 East 55th Street
Penthouse C

Mr. Gaby has his phone number if you wish to phone ahead. It should be insured for \$2000.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date May 8, 1942

To: Miss Dudley
From: Mr. Barr

Re: Tchelitchew painting

Dear Dorothy:

Will you please arrange to return to Pavel Tchelitchew the painting which is now in my office. His address is:

360 East 55th Street
Penthouse C

Mr. Soby has his phone number if you wish to phone ahead. It should be insured for \$2000.

Handwritten notes:
It should be insured - I promise
Miss Dudley - both intended when from this
soon - please!

DD:ma

Date March 9, 1942

To: MISS DUDLEY
From: MISS SUDUTH

Re: _____

Mr. Barr would like to have a truck call for two projection boxes at the Institute of Light, 480 Lexington Avenue, on Wednesday afternoon between 1 and 5 P.M. They should be handled carefully as they have glass. They are about the size of small trucks.

V.S.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date May 8, 1942

To: Miss Dudley

Re: John Piper painting

From: Mr. Barr

Dear Dorothy:

Will you please collect from the apartment of Serge Chermayeff the large painting by John Piper. I should like to have it here for possible purchase. It should be insured for \$600.

Also 2 steps - 1 from here, 1 Sidahamers from Mitch - both extended down from this do front - soon - please! G.

DD:ma

Date March 9, 1942

To: MISS DUDLEY
From: MISS SUDOFF

Re: _____

Mr. Barr would like to have a truck call for two projection boxes at the Institute of Light, 480 Lexington Avenue, on Wednesday afternoon between 1 and 5 P.M. They should be handled carefully as they have glass. They are about the size of small trunks.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Dudley

Date ~~February 24, 1942~~
March 21, 1942

To: MR. BAXTER
cc MR. BARR ✓
From: MISS DUDLEY

Re: ~~Trucks for Removal Squad~~

Dear Douglas: The Bauckant which belongs to Mr. Barr on which the frame has just been changed should be kept in the Museum - not sent to his office. Will you please order for the Removal Squad one extra dolly-truck and one extra painting truck to be kept in the sand-bag storeroom for use during air raids. We will also use one of the trucks we already have but would like a section built on the back for small paintings. The trucks in the storeroom will always be ready for immediate use and we will try not to leave paintings on the one downstairs.

Dudley

THE MUSEUM OF MODERN ART

DD:ma

Date ~~March 9, 1942~~

To: MISS DUDLEY
From: MISS SUGGTH

Re: _____

Mr. Barr would like to have a truck call for two projection boxes at the Institute of Light, 480 Lexington Avenue, on Wednesday afternoon between 1 and 5 P.M. They should be handled carefully as they have glass. They are about the size of small trucks.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

Dudley

THE MUSEUM OF MODERN ART

Date ~~March 9, 1942~~

To: MISS DUDLEY

Re: _____

From: MISS SUDDUTH

Mr. Barr would like to have a truck call for two projection boxes at the Institute of Light, 480 Lexington Avenue, on Wednesday afternoon between 1 and 5 P.M. They should be handled carefully as they have glass. They are about the size of small trunks. Barr's office which were sent here for him to study:

V.S.

Still Life in Red by Amelia Peacor
Landscape, by Soutine

He would like to have the Soutine returned to

Mr. George Eborowski
63 East 57th St.
N.Y.C.

Date February 9, 1942

when there is another delivery in that neighborhood. The Still Life in

To: MISS DUDLEY

Red he apparently intends to bring before the Acquisitions Committee.

From: MISS SUDDUTH

The following are Mr. Barr's instructions concerning the framing of the Leger lithograph (present for Catlin):-

Width of lithograph should remain the same as it is.

Top should be cut to same margin as width.

Bottom should be 1/2" deeper than width.

Should be mounted on dark brown mat to within 1/4" of the printed surface.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Dudley

Date February 24, 1942

To: MISS DUDLEY
From: MISS SUDDUTH

Re:

The Bauchant which belongs to Mr. Barr on which the frame has just been changed should be kept in the Museum - not sent to his home.

There are two pictures in Mr. Barr's office which were sent here for him to study:

- Still Life in Red by Amelia Pelaez
- Landscape, by Soutine

He would like to have the Soutine returned to

Mr. George Zborowski
63 East 57th St.
N.Y.C.

Dudley

Date February 9, 1942

when there is another delivery in that neighborhood. The Still Life in

To: MISS DUDLEY
From: MISS SUDDUTH

The following are Mr. Barr's instructions concerning the framing of the Leger lithograph (present for Catlin):-
Width of lithograph should remain the same as it is.
Top should be cut to same margin as width.
Bottom should be 1/2" deeper than width.
Should be mounted on dark brown mat to within 1/4" of the printed surface.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

Dudley

THE MUSEUM OF MODERN ART

Date February 9, 1942

To: MISS DUDLEY Miller

Re: Cuban paintings for Acq. Com.

From: MISS SUDDUTH
P. Litchfield

The following are Mr. Barr's instructions concerning the framing of the Leger lithograph (present for Catlin):-
Width of lithograph should remain the same as it is.
Top should be cut to same margin as width.
Bottom should be 1/2" deeper than width.
Should be mounted on dark brown mat to within 1 1/2" of the printed surface.
The pictures are *The Cook* by Mariano Rodriguez and *El Obrero* by Domingo Ravenet and they are the gift of the Comisión Nacional v.s. *Subcom. de Cooperación Intelectual*.

edge it gain the type page on both sides.
In the case of items which are not worth the trouble of making
photographs, facsimiles, engravings of no artistic value, etc, this procedure
is not necessary. This would enable you to get in approximately 110 1-column
outs at the rate of about three to a page; in addition you
in about 10 full-page outs. All in all it would make a swell book that way
and the cost would not be out of reach.

I hope that this answers your questions on the book and that the sample pages
meet with your approval.

Yours very sincerely,

Enclosures

Holger E. Hagen

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

Dudley

THE MUSEUM OF MODERN ART

Date January 10, 1942

Miss Dudley
To: cc: Miss Miller

Re: Cuban paintings for Acq. Com.

From: E. Litchfield

Mr. Barr has decided to keep Salomon Green's Portrait of the Artist - instead of the
Will you please have the two Cuban paintings in Mr. Barr's office put in
the storeroom for the next Acquisitions Committee meeting.

The pictures are The Cock by Mariano Rodriguez and El Jaguey by Domingo
Ravenet and they are the gift of the Comision Nacional Cubana de Cooperacion
Intellectual.

edge it gave the type page on both sides.
If photographs, facsimiles, engravings of no artistic value, etc, this procedure
of cuts on each page, scaling our cuts in after the text is set up as I
is not necessary. This would enable you to get in approximately 110 loose-
outs at the rate of about three to a page; in addition you **Very sincerely,**
in about 10 full-page cuts. All in all it would make a swell book that way
and the cost would not be out of reach.

I hope that this answers your questions on the book and that the sample pages
meet with your approval.

Yours very sincerely,

Enclosures

Holger E. Hagen

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	AHB	I.A.54

Dudley

THE MUSEUM OF MODERN ART

Date January 14, 1942

To: MISS DUDLEY
MISS MILLER
MISS COURTER

Re: _____

From: V. SUDGTH

Mr. Barr has decided to keep Balcomb Green's Ancient Form - instead of the Blue World. I have written to Mrs. Barr through the first half of her letter which belongs in your files. There it is. I will go back to Dance Archives when I will look over my original material for the show. I just got back from vacation so haven't yet gotten around to making the selection. If it is urgent, however, I can do it at once. Let me know.

Sid E.

In the case of loans which are not works of art, the procedure is to run the type page on both sides. If photographs, facsimiles, engravings of no artistic value, etc, this procedure is not necessary. This would enable you to get in approximately 100 loose-leaf cuts at the rate of about three to a page; in addition you would get in about 10 full-page cuts. All in all it would make a small book that you and the rest would not be out of reach.

I hope that this answers your questions on the book and that the sample pages meet with your approval.

Yours very sincerely,

Enclosures Solger E. Hagen

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date Oct 14, 1945

To: Mr. Barr
From: Sidney Edison

Re: De Young Exhibit

Dear Barr,
I have written Dr. Moses that she may keep our material through the first half of Nov. If this letter belongs in your files, here it is. I not please send it back to Dance Archives. When will you be free to look over my original material for the acquisitions show? I just got back from vacation so haven't yet gotten around to making the selection. If it's urgent, however, I can do it at once. Let me know.
Sid E.

In the case of loans which are not works of art, the following procedure edge it gave the type page on both sides.
If photographs, facsimiles, engravings of no artistic value, etc, this procedure of cuts on each page, sealing our cuts in after the text is set up as I suggested above. This would enable you to get in approximately 110 1-column cuts at the rate of about three to a page; in addition you could get in about 10 full-page cuts. All in all it would make a swell book that way and the cost would not be out of reach.

I hope that this answers your questions on the book and that the sample pages meet with your approval.

Yours very sincerely,

Enclosures

Volger V. "Agnes"

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	AHB	I. A. 54

THE MUSEUM OF MODERN ART
THE MUSEUM OF MODERN ART

Date: October 16, 1942

Date: _____

To: Mr. Edison
Mr. Barr

Re: Encyclopedia Americana

From: Mr. Barr

Re: _____

Dear Edison: The Encyclopedia Americana yearbook wants its usual article on the Museum acquisitions and exhibitions for as much as possible of the calendar year 1942. Could you let me know the most important acquisitions or groups of acquisitions during this period? I shall be able to include only a brief sentence on the total number and the most important Dance Archives acquisitions. I would like to have this in two or three days. By way of explanation I append the whole of last year's paragraph on acquisitions.

the future to submit such books to Miss Dudley at that she may have to bring them before the Acquisitions Committee, which passes on returned loans as well as on acquisitions. Generally we would accept your recommendation on the matter, but I think we should follow this routine.

second impression of the type page on both sides.

In the case of loans which are not works of art, that is, books, photographs, facsimiles, engravings of no artistic value, etc, this procedure is not necessary. This would enable you to get in approximately 110 1-page cuts at the rate of about three to a page; in addition you Very sincerely,
in about 10 full-page cuts. All in all it would make a small book that way and the cost would not be out of reach.

I hope that this answers your questions on the book and that the sample pages meet with your approval.

Yours very sincerely

Enclosures

Holger E. Fagan

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

THE MUSEUM OF MODERN ART

NEW YORK

Date ~~April 14, 1942~~

To: Mr. Edison c. Miss Dudley

Re: ~~Extended Loans~~

From: Mr. Barr

August 19

Dear Mr. Barr:

Please forgive the delay in sending you the enclosed sample pages. The past few weeks have been more than hectic from every point of view - especially since I was involved in the Dance Archives which has accepted an extended loan, in this case a painting of Nijinsky by Elliot Orr. Miss Dudley tells me that the Dance Archives has accepted an extended loan, in this case a painting of Nijinsky by Elliot Orr. I devote my energies afresh to my work.

I am sure that you did not understand this, but it would be better in the future to submit such loans to Miss Dudley so that she can arrange to bring them before the Acquisitions Committee, which passes on extended loans as well as on acquisitions. Ordinarily we would accept your recommendation in the matter, but I think we should follow this routine. In the case of loans which are not works of art, that is, books, photographs, facsimiles, engravings of no artistic value, etc, this procedure is not necessary.

I hope that this answers your questions on the book and that the sample pages meet with your approval.

Yours very sincerely

Rolger E. Tegen

Enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART
NEW YORK

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

August 19

Dear Mr. Barr:

Please forgive the delay in sending you the enclosed sample pages. The past two weeks have been more than hectic from every point of view - especially since I was involved in a sort of photographic-finish race with the army which showed great eagerness to incorporate me among its prospective cannonfodder. The latter problem was happily solved yesterday with my classification in 3A. I can now devote my energies afresh to my work.

I enclose three samples - not very neatly proofed, I must say, but they do show the leading and layout. I think they have finally got what you wanted in the way of leading. Your suggestion for using asterisks opposite the titles as in the Lillie Bliss catalog is, I think, an almost ideal solution. I took the liberty of having samples set up also with a plain dot and a black square. However, as I look at them now, they look a little spotty and perhaps too black. What do you think of them. Certainly there is no doubt but that any one of the three makes for greater clarity and emphasis of the titles. I really think that we now have both an attractive and a clear page. Somehow I feel that the second indentation did not add enough clarity to atone for the very ragged edge it gave the type page on both sides.

If we use this layout we can plan on running one column of text and a column of cuts on each page, scaling our cuts in after the text is set up as I suggested before. This would enable you to get in approximately 110 1-column cuts at the rate of about three to a page; in addition you could then put in about 10 full-page cuts. All in all it would make a swell book that way and the cost would not be out of reach.

I hope that this answers your questions on the book and that the sample pages meet with your approval.

Yours very sincerely

Enclosures

Holger E. Hagen

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

Mr. Barr

THE MUSEUM OF MODERN ART

3. The manner in which the plates have been stored has resulted in scarring and scratching of many **Date** February 10, 1942 on a plate shows badly in printing and is almost impossible to remove.

To: Mr. Wheeler about 9 cases out of 10 when **Re:** Disposition of plates
 cc: Mr. Barr, Miss Ulrich new publication a new plate has been made
From: Mr. Hagenay, for one of 3 reasons:

a. the old plate was worn
 b. It was originally made for a different type-page format
 I would like herewith to make certain proposals concerning the disposition of cuts owned by the Museum. These proposals are predicated upon the present status of the cuts which I would like to outline in some detail.

Thus at a time when all publishers, printers, and engravers are required to work in the Museum building there are at present some 3,500 cuts. Approximately 1000 of these are catalogued. The balance were delivered here by the Spiral Press about two months ago. They are now on the Mezzanine floor in cardboard boxes-- a complete jumble of unasorted plates.

At Rudge's there are roughly 500 plates. How well kept or catalogued these are I do not know. (at least) which are of such importance as to stand a really good chance of being reprinted. The cuts for these titles can then be easily catalogued. At Plantin Press there are between 6,000 and 8,000 plates. These are stored in cardboard boxes, each box labeled with the title of the book. Mr. Nett, however, tells me that he doubts that any of these boxes contain all the plates from any given book. On various occasions and for various reasons plates have been sent out of his shop and no records have been kept as to their whereabouts.

Thus: in various places there are at present between 10,000 and 12,000 cuts belonging to the Museum. Of these, not more than 1,000 are catalogued. The rest are in such a jumbled and disorganized state that they are to all intents and purposes useless. It is difficult if not impossible to say with any certainty whether or not a given cut exists and, if it does, where it can be found. This situation has resulted in such difficulties as the recent abandoning of the Aalto reprint project because some sixteen cuts were missing and could not be traced. In full agreement with these proposals.

Estimating conservatively, it would take one person six months of full-time work to organize and catalogue these cuts in such a way that they would be permanently and easily accessible. And when and if such a task could be accomplished, there would still remain the problem of centralized storage. Mr. Baxter is eloquent on the subject of the absence of such space in the Museum building. Mr. Nett has hinted that his storage space is getting crowded.

Granted, for the moment, the possibility of solving the cataloguing and storage problem there are other factors which tend to detract from the value of the majority of these plates:

1. Any copper half-tone which has gone through more than 5,000 impressions shows signs of wear. After 8,000 to 10,000 impressions it is usually unfit for further use without expensive and unsatisfactory jobbing.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

2. The manner in which the plates have been stored has resulted in scarring and scratching of many of them. The slightest scratch on a plate shows badly in printing and is almost impossible to remove.

To: Mr. [unclear]
From: Mr. [unclear]

3. In about 9 cases out of 10 when it might have been possible to use an old plate in a new publication a new plate has been made anyway, for one of 3 reasons:

- a. the old plate was worn
- b. It was originally made for a different type-page format and therefore slightly wrong in size
- c. it could not be found

Thus at a time when all publishers, printers, and engravers are required to account for every bit of standing metal of any description and are being forced to turn in every ounce which they cannot prove to be of vital importance, the Museum has in its possession a vast amount of copper and zinc of which possibly as much as 80% is useless.

May I propose, therefore, that a careful selection be made of all these books (besides current ones) which are of such importance as to stand a really good chance of being reprinted. The cuts for these titles can then be easily catalogued and filed in such a way that they will be always and readily available. All of the balance ought to be sold for scrap and thus turned back into the industry. The Museum has been most eager to set a good example in other phases of the war effort; there is no reason why it should not show the same eagerness in this respect.

The disposal of the cuts would eliminate the necessity of paying a salary to the assistant needed to catalogue them as they now are (and this step, I repeat, is essential if the plates are to be of any use). The amount of money received from the sale of the metal would not be great; yet it would undoubtedly pay for the very few new plates which might have to be made as replacements in the future.

I have discussed this matter fully with Miss Ulrich and Mr. Baxter and both are in full agreement with these proposals.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date May 6, 1942

To: Mr. Barr

Re: Mr. Goodyear's History of

From: Mr. Hagen

Museum

As you requested, here is a rough general estimate of the cost of publishing Mr. Goodyear's History of the Museum:

Composition and Presswork (including financial statements)	\$2300.00	
64 one-half page engravings	450.00	
text paper	800.00	
coated paper	250.00	
binding (cloth bound)	1600.00	
TOTAL	<u>\$5400.00</u>	for 10,000 copies.

If we make no new plates but use our own, we can of course deduct the amount for engraving, which brings the total amount to \$4950.00

HEH

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	AHB	I . A . 54

Hagen

THE MUSEUM OF MODERN ART

Date January 21, 1942

To: Mr. Barr and Mr. Noyes
cc. Miss Dudley, Miss Henrich

From: Mr. Hagen

Re: Reprinting of Aalto book

This is to inform you that there is an excellent chance of our reprinting the Aalto book. Because of the fact that Artek Pascoe has agreed to take 500 copies of the reprint edition, we shall be able to reprint 1000 copies of the book, keeping the balance of 500 for our own use, at a unit cost of lower than that which we would normally have to charge against the edition.

Naturally the estimates I have received are based on reprinting the book as it now stands and we could not under any circumstances afford to incorporate in the reprint extensive changes and additions. If there are any changes, however, which you consider of vital importance, would you kindly let me know by Monday, January 26 so that all alterations can be incorporated in the book before it is sent to the printer for resetting.

HEH

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	AHB	I.A.54

THE MUSEUM OF MODERN ART

Slip 3000 - 875
Deapung 750

Date March 17, 1942

To: MR. BARR

Re: Modern Architecture in U.S.
1932-42

From: Miss Henrich

Dear Alfred:

Here are the notes on the Saloon revised to include our conversations with P. Goodwin. The next points to be decided would seem to be:

1. Definite decision on personnel of the committee
2. Scheduling of catalogue and exhibition and the budget. This would seem to be Monroe's department. Shall I send him a copy of these notes pointing out the questions now to be taken up?

JH.

350
1-250

coast such as John Entenza, Editor of California Arts and Architecture, or Harwell Hamilton Harris. In this case it would probably be necessary to have a small executive committee as distinguished from the large advisory committee.

Procedure: Architecture Department staff to go over periodicals, reference files, etc. and make up a file of a group of buildings from which the exhibition would be selected. A list of these would then be sent each Committee member for further additions and for their opinion on what should and should not be finally considered.

Choice of material: Choice of buildings to be included would then be made by the Committee - probably in meeting where the votes of absent members would be taken into consideration.

Catalogue: The nature of the show makes its record, in the form of the catalogue, of great importance.
? Might consist of analytical foreword followed by plates with short descriptive titles. As many illustrations as possible to be included.

Preparation of exhibition: Since circulation is an important part of the exhibition's effectiveness, it is felt that the photographs should not be too large. It has been pointed out that ample space and other arrangements in installing the material may give the show importance without necessitating photographs of great size. A standard size panel, perhaps 6 feet long might be used for each building. This would carry one enlargement, plans, explanation and possibly several smaller photographs.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

Memorandum re proposed exhibition (forerunner of biennial Salons of Modern Arch. in the U.S.)

MODERN ARCHITECTURE IN THE U.S. 1932-42

Conversations between Mr. Barr, Mr. Goodwin and Miss Henrich have resulted in the following suggestions:

The exhibition, designed to include the finest modern buildings of the last decade, would be shown at the Museum and circulated, and would be accompanied by a catalogue.

The number of buildings (to be definitely decided) might be fifty and although selection would be based always on good design, an effort would be made to include as wide as possible a cross-section of building types.

Selection of buildings to be included would be made by a committee. Two types of committee have been discussed:

- 1) the smaller would be composed of Mr. Goodwin, Chairman of the Architecture Committee; George Howe, Supervising Architect of the PBA; Philip Johnson and John McAndrew, former Curators of architecture; Russell Hitchcock, leading proponent in writing of modern architecture during the period covered by the exhibition; Catherine Bauer Wurster, for west coast coverage; A.H. Barr, jr., representing the Museum.
- 2) An alternate possibility for the committee might be to include all the members of the Museum's architecture committee, adding Mr. Howe and another person from the west coast such as John Entenza, Editor of California Arts and Architecture, or Harwell Hamilton Harris. In this case it would probably be necessary to have a small executive committee as distinguished from the large advisory committee.

Procedure: Architecture Department staff to go over periodicals, reference files, etc. and make up a file of a group of buildings from which the exhibition would be selected. A list of these would then be sent each Committee member for further additions and for their opinion on what should and should not be finally considered.

Choice of material: Choice of buildings to be included would then be made by the Committee - probably in meeting where the votes of absent members would be taken into consideration.

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	AHB	I . A . 54

(Modern Architecture in the U.S. 1932-42. continued)

material may give the show importance without necessitating photographs of great size. A standard size panel, perhaps 6 feet long might be used for each building. This would carry one enlargement, plans, explanation and possibly several smaller photographs.

Schedule: Date of exhibition to be decided. Probably early spring of 1943 to allow time for proper preparation of exhibition and catalogue.

Budget: To be discussed. Should include provision for commissioning some new photographs.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

Janet

June 4, 1942

Dear Janet:

Your letter makes me very sad, but I think you have made the right decision under the circumstances.

I think you did a very fine job here at the Museum. In the several periods of very grave difficulties through which the Department passed you were a pillar of strength. We shall not soon again find anyone with your modesty, tirelessness, sense of humor and love of the subject. You would have known from the faces of the staff when I told them of your decision how much you will be missed.

If in the future you should again want to take a job you can count on me for enthusiastic support.

Sincerely,

U.S. Hotel Chamberlin
Old Point Comfort
Virginia

AHB:ljs

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	AHB	I. A. 54

Heunich

THE MUSEUM OF MODERN ART

11

U.S. Hotel Chamberlin
Old Point Comfort,
Virginia

May 27, 1942.

5/29

Dear Alfred:

Thank you for your letter explaining the decision of the Museum in connection with my leave of absence. I have waited until this week to write you in order to have the benefit of late information.

At present we see no indication of Grogan's being moved from his present position and I am therefore anxious to remain near Norfolk. So this letter becomes my formal resignation. I hope you will express to Ione and Dick too my appreciation of the arrangement you had worked out which seemed to me very generous as well as considerate.

In the normal course of events I should not be coming back to New York during the next few months. However, I can, of course, arrange to come up for a few days if it seems advisable for me to do so. In the meantime I will be happy to do anything I can about any little problems from this distance.

I was sorry to miss you in Williamsburg. I had a fine letter from Daisy and will be writing her in a day or two when I will send you more news of us.

Sincerely,

Janet

604

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Henrich

Date May 6, 1942

Brenner

To: Miss Chamberlain

Re: _____

From: J. Henrich

Dear Betty:

Unless you know something about Mr. Art Brenner, I would suppose that he is just another of those students. I should think he could talk to Dorothy or Lise or Eliot or Carlos Dyer with about the same results. If plans are still available, his point about flexibility would be well illustrated by second floor plans of, say, the Mexican show, Miro-Dali, and a layout such as we had last summer with three or four shows running at once.

His question about order of importance seems to me silly, to be frank. Ventilation and storage are after all in a somewhat separate category from the other things, and light and traffic are certainly component parts of the problem of designing any display area.

So here's the buck right back again.

J.

Janet Henrich:

What chance of getting any information for this guy? I should think he ought to come in and if possible go around with someone? If anyone has the time.

Baxter's idea about the last paragraph is the following order of importance:

1. Display areas
2. Lighting
3. Ventilation
4. Traffic
5. Storage

but he doesn't say why this order of importance.

BC

Carlos Dyer - effect. Dyer has carbon.

5/42

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

Henrich

THE MUSEUM OF MODERN ART

Date May 6, 1942

To: Miss Chamberlain

Re: _____

From: J. Henrich

Dear Betty:

Unless you know something about Mr. Art Brenner, I would suppose that he is just another of those students. I should think he could talk to Dorothy or Lise or Eliot or Carlos Dyer with about the same results. If plans are still available, his point about flexibility would be well illustrated by second floor plans of, say, the Mexican show, Miro-Dali, and a layout such as we had last summer with three or four shows running at once.

His question about order of importance seems to me silly, to be frank. Ventilation and storage are after all in a somewhat separate category from the other things, and light and traffic are certainly component parts of the problem of designing any display area.

So here's the buck right back again.

J.

*Letter referred to Carlos Dyer -
reply sent to this effect. Dyer has carbon.
5/6/42*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

Henrich

THE MUSEUM OF MODERN ART

Date April 30, 1942

To: MR. BARR

Re: May 14, 1942

From: MISS HENRICH

Dear Alfred:

After talking to you on Monday I saw Philip Goodwin and told him about my plans. We discussed the various possibilities rather inconclusively, and he said that he would want to be talking to ~~Dear Janet:~~ ^{you} about it too.

I thought you would like to know how matters stand in on the telephone to Grogan, and he feels that he will, in all probability, resign in order to be with your husband, the Museum could not understand in order to meet my husband. Although I should like to stop work as of this add the proportionate vacation pay in addition to the paid leave. can come in when necessary.

However, if you decide within the next two weeks that you will up that: if I continue to work for the Museum it will be with the understanding that we will make some definite arrangement at the end of this possible, you should have your vacation as usual in addition.

I have talked to Frances Hawkins who had heard about my plans. She let me know when you can how your plans are developing, for this month, and I told her that Anne is, as you know, already doing pre-office routine, etc., will probably keep her busy. Frances wanted her to feel that she was working with someone else, and I said that since Eliot will be here for at least this period, the set-up would not seem to me to require any further arrangements.

Janet

Mrs. Clinton Paul O'Connell
Hotel Chamberlain
Old Point Comfort
Virginia

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

THE MUSEUM OF MODERN ART

Date April 30, 1942

To: MR. BARR

Re: _____

From: MISS HENRICH

Dear Alfred:

After talking to you on Monday I saw Philip Goodwin and told him about my plans. We discussed the various possibilities rather inconclusively, and he said that he would want to be talking to you about it too.

I have since outlined the discussion I had with you on the telephone to Grogan, and he feels that he will, in all probability, know more definitely in a month or three weeks what his future may be. I would therefore like, if it can be arranged, to take a month's leave starting the end of this week with the understanding that we will make some definite arrangement at the end of that time.

I understand and agree with the point you brought up that: if I continue to work for the Museum it will be with the understanding that I would not be asking for subsequent leaves in order to meet my husband. Although I should like to stop work as of this week I will be in town until Thursday, May 7th, and can come in when necessary.

I have talked to Frances Hawkins who had heard about my plans. She was anxious to know what the office set-up might be for this month, and I told her that Anne is, as you know, already doing preliminary work for the salon show which, with ordinary office routine, etc., will probably keep her busy. Frances wanted her to feel that she was working with someone else, and I said that since Eliot will be here for at least this period, the set-up would not seem to me to require any further specific arrangements.

Jane

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

MODERN ART

Please tell Mr Bauer

that Mr. Goodwin

has already written

Catherine Bauer about

the Church show -

A.R.

To: MR.
From: cc M
Miss

The exhibit
saw in Camb
an attempt
partly on th
and partly c

The exhibit
illustrated
more photogr

passpartout in black. The plans are very handsomely rendered in a light gray with trees indicated by projecting free forms of plastic, and the descriptive label for each job is attached to each mat. In order to protect the trees, these mounts are covered by cellophane which has already buckled somewhat.

Of the fifteen jobs shown about one-half seem to be quite interesting landscape designs, although the houses which necessarily appear in the pictures were in some cases far from interesting. The other half of the show appeared to me either similar in character or not as interesting as some of those first mentioned.

, 1948
exhibition of
architecture
Church

church which I
me to warrant
eeling is based
technique, etc.,

which is
and one or

the Architecture Committee
the Trustees' Room on the

Date: January 24, 1942

MODERN ART

J.H.

Arthur C. T. Er Phou
Goodwin Dr. answer
K. Bauer

B

May 5

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date May 2, 1948

To: MR. GOODWIN
From: cc MR WHEELER
MR BARR ✓

Re: ~~proposed exhibition of~~
landscape architecture
by Thomas Church

~~Miss Henrich~~

The exhibition of landscape architecture by Thomas Church which I saw in Cambridge April twenty-eighth did not seem to me to warrant an attempt to fit it into the Museum schedule. My feeling is based partly on the quality of the material as exhibition technique, etc., and partly on the actual gardens.

The exhibition consists of 15 different jobs, each of which is illustrated by a plan rendered on dark brown matboard and one or more photographs which seem to be mounted on matboard as well with passpartout in black. The plans are very handsomely rendered in a light gray with trees indicated by projecting free forms of plastic, and the descriptive label for each job is attached to each mat. In order to protect the trees, these mounts are covered by cellophane which has already buckled somewhat.

Of the fifteen jobs shown about one-half seem to be quite interesting landscape designs, although the houses which necessarily appear in the pictures were in some cases far from interesting. The other half of the show appeared to me either similar in character or not as interesting as some of those first mentioned.

J.H.

Arthur Ross T. E. P. Hon
Goodwin Jr. saw on 12/1/48
K. Bauer

B
May 5

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

Notice - Meetings

THE MUSEUM OF MODERN ART

MR. BARR
 MR. WHEELER
 MR. BAXTER
 MISS HAWKINS
 MRS. REINFELD

MR. NOYES

Date January 28, 1942

To: _____

Re: _____

From: Miss Henrich

There will be a meeting of the Architecture Committee on Tuesday, February tenth, at four o'clock in the Trustees' Room on the sixth floor.

- Cole, N.R.: The arts in the classroom. 1940
 Cott, H.B.: Adaptive coloration in animals. 1940
 Davidson, No: Presidents of the South American republics [bronzes] 1942
 Eisenstein, S.: The film sense. 1942
 Feild, R. D.: The art of Walt Disney. 1942
 Fernández, Justino: José Clemente Orozco; forma e idea. 1942
 Pocillon, Henri: The life of forms in art. 1942
 Ford, J.: Design of modern interiors. 1942
 Fussler, H.H.: Photographic reproduction for libraries. 1942
 Guido, A.: Redescubrimiento de America en el arte. 1942
 Halouze, Edouard: Costumes of South America. 1941
 Hiler, H.: Color harmony and pigments. 1942
 Hoban, C.F.: Focus on learning. 1942
 Hodler, F.: Das werk
 Kelsey, Vera: Maria Rosa [illus. by Candido Portinari] 1942
 Lewisohn, Sam A.: Painters and personality. 1937
 Malvern, G.: Dancing star; the story of Anna Pavlova. 1942
 Manera, A.: Etalages 1939
 McInness, G.: A short history of Canadian art. 1939
 Mellquist, J.: The emergence of an American art. 1942
 Nelson, G.: Industrial architecture of Albert Kahn, inc. 1939
 Newcomb, R.: Spanish-colonial architecture in the United States. 1937
 Rees, H.E.: A psychology of artistic creation. 1942
 Richardson, F.H.: B luebook of projection, 6th ed. 1939
 Rourke, C.: The roots of American culture. 1942
 Sachs, Hamns: The creative unconscious. 1942
 San Francisco, Cal. palace of the legion of honor; Contemporary Amer. sculpture. 1929
 Strasser, A.: Immortal portraits (Classics of photography) 1941
 Thirteen Mexican painters. 1939
 Waples, D.: Print, radio and film in a democracy. 1942

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

Henrich

THE MUSEUM OF MODERN ART

Date February 16, 1942

To: Mr. Barr

Re: Architecture Committee Meeting

From: Miss Henrich

Dear Alfred:

This is to remind you of the Architecture Committee meeting tomorrow in case you have anything to add to the agenda.

Jant

- Cole, N.R.: The arts in the classroom. 1940
- Cott, H.B.: Adaptive coloration in animals. 1940
- Davidson, W.: Presidents of the South American republics [bronzes] 1942
- Eisenstein, S.: The film sense. 1942
- Feild, R. D.: The art of Walt Disney. 1942
- Fernández, Justino: José Clemente Orozco; forma e idea. 1942
- Focillon, Henri: The life of forms in art. 1942
- Ford, J.: Design of modern interiors. 1942
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- Strasser, A.: Immortal portraits (Classics of photography) 1941
- Thirteen Mexican painters. 1939
- Waples, D.: Print, radio and film in a democracy. 1942

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date Sept. 29, 1942

To: Mr. Barr

Re: New acquisitions: Library

From: The Library

The following are recent additions to our book collection.

- American council on education: Selected educational motion pictures. 1942
 Bartas, Yolanda: Latin American costumes. 1941
 Birnbaum, M.: John Singer Sargent. 1941
 Bourke-White, M.: Shooting the Russian war. 1942
 Buenos Aires. Academia nacional de bellas artes: La Estancia Jesuitica de Santa Catalina. 1940
 Buenos Aires. Academia nacional de bellas artes: Yryrtia. 1941
 Calas, Nicholas: Confound the wise. 1942
 Cameron, J.R.: Motion picture projection and sound pictures, 8th ed. 1942
 Carrick, E.: Meet "...the common people..." 1942
 Carriego, E.: La cancion del barrio. 1933
 Chamberlain, S.: Fair is our land. 1942
 Cladel, Judith: Auguste Rodin. 1908
 Clough, Rosa T.: Looking back at futurism. 1942
 Cole, N.R.: The arts in the classroom. 1940
 Cott, H.B.: Adaptive coloration in animals. 1940
 Davidson, W.: Presidents of the South American republics [bronzes] 1942
 Eisenstein, S.: The film sense. 1942
 Feild, R. D.: The art of Walt Disney. 1942
 Fernández, Justino: José Clemente Orozco; forma e idea. 1942
 Focillon, Henri: The life of forms in art. 1942
 Ford, J.: Design of modern interiors. 1942
 Fussler, H.H.: Photographic reproduction for libraries. 1942
 Guido, A.: Redescubrimiento de America en el arte. 1942
 Halouze, Edouard: Costumes of South America. 1941
 Hiler, H.: Color harmony and pigments. 1942
 Hoban, C.F.: Focus on learning. 1942
 Hodler, F.: Das werk
 Kelsey, Vera: Maria Rosa [illus. by Candido Portinari] 1942
 Lewisohn, Sam A.: Painters and personality. 1937
 Malvern, G.: Dancing star; the story of Anna Pavlova. 1942
 Manera, A.: Etalages 1939
 McInness, G.: A short history of Canadian art. 1939
 Mellquist, J.: The emergence of an American art. 1942
 Nelson, G.: Industrial architecture of Albert Kahn, inc. 1939
 Newcomb, R.: Spanish-colonial architecture in the United States. 1937
 Rees, H.E.: A psychology of artistic creation. 1942
 Richardson, F.E.: B luebook of projection, 6th ed. 1939
 Rourke, C.: The roots of American culture. 1942
 Sachs, Hanns: The creative unconscious. 1942
 San Francisco. Cal. palace of the legion of honor; Contemporary Amer. sculpture. 1929
 Strasser, A.: Immortal portraits (Classics of photography) 1941
 Thirteen Mexican painters. 1939
 Waples, D.: Print, radio and film in a democracy. 1942

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date: December 21, 1942

To: Mr. Karpel
From: Mr. Barr

Re: books on approval

Dear Mr. Karpel: I would like to see on approval:

Florence Wicks book on the art of children, published by Ferrar and Rinehart

G.F. Hartlaub: DER GENIUS IM KINDE, Ferdinand Hirt in Breslau Konigsplatz 1. (1930) (publisher)

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

To: Mr. A. H. Barr
The Museum

Please make checks payable to Museum of Modern Art and mail to Controller's Office

Turner: Maclair
Epstein: Let there
Rembrandt: Etching
Watteau: Sitwell
Legas: Maclair
Rocheblace: French
Guidol: Goya

Purchased by library
from College Art Association

Corrected bill

1 1 1 1 1 1 1 1

1-4250M

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE

ART

① Florence Vicks
 1 out of children
 Fanny Reinhard

To: Miss H

From: B. K

Dr. Harms
 P. F. Hartlaub
 G. T.

② Dear Genius im Kinde
 Ferdinand Hart in Breslau
 Königsplatz 1.
 1930

I was very
 supplement
 several pa
 visible to
 to photogr
 Writers Pr
 to the next report, which, so far as 1930 to
 ing.

graphs to
 run into
 Is is ad-
 t worthwhile
 the Film
 al supplement
 unately lack-

These wont be of any great interest, well they
 L. H. H. H.

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

To: Mr. A. H. Barr

The Museum

Please make checks payable to Museum of Modern Art and mail to Controller's Office

Turner: Maclair
 Epstein: Let there
 Rembrandt: Etching
 Watteau: Sitwell
 Ingres: Maclair
 Rocheblace: French
 Guidol: Goya

Purchased by library for
 from College Art Association

Corrected bill

1 1 1 1 1 1 1 1

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

December 1, 1942

THE MUSEUM OF MODERN ART

Dear Mr. [Name obscured]
 We are sorry to have put you to the trouble of returning the "Works of Flato" evidently sent to you by [Name obscured] in error. We will bill you for the entire order as soon as the bills come through from the various [Name obscured].

Date Dec. 12, 1942

To: Miss Hawkins

Re: Library photos

From: B. Karpel

Sincerely yours,

College Art Ass'n.

I was very interested in Miss McCallum's recent request for photographs to supplement the annual report. I believe the June 1943 report will run into several pages and deal partly with some minor structural changes. It is advisable to obtain photos illustrating that? Would you consider it worthwhile to photograph unusual acquisitions like the Latin American books, the Film Writers Project files, etc.? These may provide the necessary visual supplement to the next report, which, so far as 1942 is concerned, is unfortunately lacking.

*These won't be of any great interest, will they?
 S. Hawkins*

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

To: Mr. A. H. Barr

The Museum

Please make checks payable to Museum of Modern Art and mail to Controller's Office

- Turner: Maucclair
- Epstein: Let there
- Rembrandt: Etching
- Watteau: Sitwell
- lagas: Maucclair
- Rocheblace: French
- Guidol: Goya

Purchased by library
 from College Art Ass'n

Corrected bill

1 1 1 1 1 1 1 1

1-9-42-50M

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	AHB	I. A. 54

December 1, 1942

Mr. Barr

Dear Mr. Karpel:-

The Watteau book is out of print.
 We are sorry to have put you to the trouble of returning the "Works of Plato" evidently sent to you by Studio Publications in error.
 We will bill you for the entire order as soon as the bills come through from the various publishers.

Sincerely yours,
 College Art Ass'n.

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

To: Mr. A. H. Barr
 The Museum

Please make checks payable to Museum of Modern Art and mail to Controller's Office

1 1 1 1 1 1 1 1

Turner: Maucclair
 Epstein: Let there be sculpture
 Rembrandt: Etchings
 Watteau: Sitwell — *not received*
 Ingas: Maucclair
 Rocheblace: French painting
 Guidol: Goya

Purchased by library for resale via order from College Art Assoc. at special discount

Concited bill sent to office 12/2/42 BK

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	AHB	I . A . 54

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

To: Mr. A. H. Barr

The Museum

Please make checks payable to Museum of
Modern Art and mail to Controller's Office

Date Nov. 27, 1942 ^{1/30}

Terms

Order No.

1	Turner: Mauclair	
1	Epstein: Let there be sculpture	1.85
1	Rembrandt: Etchings	1.10
1	Watteau: Sitwell — <i>not received</i>	1.65
1	Legas: Mauclair	1.20
1	Rocheblace: French painting	1.75
1	Guidol: Goya	1.75
		1.75

11.05

Purchased by library for resale via order 18720
from College Art Assoc. at special discount

Corrected bill sent to office 11/24/42 BK

have for South America,
of all modern French paintings
to that the interest in
off the public notice, has
of Mr. Gallie & receipt
Madison Avenue.

attached

September 12, 1942

ERN ART

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

THE MUSEUM OF MODERN ART

Date November 11, 1942

To: Mr. Karpel

Re: Slides

From: Mr. Barr

Dear Mr. Karpel: Will you kindly order the following slides to be made of permanent collection material? I believe Mr. Barr spoke to you yesterday by phone about a possible fund to charge this to:

Otto Dix: etchings, Krieg series: S-776, S-778: two negatives, 4 separate slides. Quintanilla: S-3381, S-3378

Richard Eurich: Retreat from Dunkirk

John Piper: Passage to the Control Room at SW Regional Headquarters.

as \$25.

AHB:ljs

Mr. Callin is about to leave for South America; his accompanying catalog of modern French paintings catalog was made in 1935 so that the interest in new titles in the Library off the public service, you would you please send Mr. Callin a receipt for the Library's Office, 424 Madison Avenue.

Date September 11, 1942
Re: Attached

OF MODERN ART

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date: September 24, 1942

To: Mr. Karpel

Re: attached books

From: Mr. Barr

Dear Karpel:

About Genius, first see if the Met and the Public Library do not have the complete sets. If they do, I would offer \$15 for the two volumes we do not have. If the other libraries do not have these volumes, I would go as high as \$25, separately. Do you put some sort of board dummy to represent a book of this sort which is in safe keeping?

Would you please send a receipt to Mr. Karpel for this loan?

AHB:ljs

The details is about to leave for South America, the accompanying catalogue of modern French painting on which was made in 1938 so that the interest in this is the library off the public service, but send you please and Mr. O'Neill a receipt of the Office of the Director, 422 Madison Avenue.

Date: September 24, 1942

Re: Attached

OF MODERN ART

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date September 16, 1942

To: Mr. Karpel

Re: Attached book

From: Mr. Barr

Dear Mr. Karpel:

Herewith is a copy of the very scarce and valuable book on Paul Klee's drawings. It is an indefinite loan from Edgar Kaufmann, Jr., who is going into the Army. It should be cataloged of course with the other Klee books, but perhaps should be kept separately. Do you put some sort of board dummy to represent a book of this sort which is in safe keeping?

Would you please send a receipt to Mr. Kaufmann for this loan?

AHB:ljs

Date September 17, 1942
Re: Attached

THE MUSEUM OF MODERN ART

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART
THE MUSEUM OF MODERN ART

To: Miss Suddeth
From: D. Lytle
Mr. Karpel
From: Mr. Barr

Date: September 16, 1942
Re: Attached

Dear Mr. Karpel: Mr. Stanton Catlin is about to leave for South America, and has left in our charge the accompanying catalog of modern French paintings in Prague Collections. The catalog was made in 1938 so that its interest is chiefly historical.

Could we keep this in the Library off the public shelves, but with a card in the catalog? Would you please send Mr. Catlin a receipt? His address is c/o the Coordinator's Office, 444 Madison Avenue.

*I said goodbye to you rather hurriedly and missed the chance to tell you how much I had liked working at the Museum. Indeed it was one of the happiest periods of my life. With warmest regards to my friends at the Museum and Daisy I am, Cordially Yours,
Paul*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date August 26, 1911

To: Miss Sudduth

Re: _____

From: D. Lytle

I do not believe that it is necessary to check the illustrated books in the Print Collection since this is probably already taken care of through the regular print lists which include both prints and books illustrated with prints.

If such a check is needed, I'll be glad to do it.

Lytle

most grateful for this privilege.

I said goodbye to you rather hurriedly and missed the chance to tell you how much I had liked working at the Museum. Indeed it was one of the happiest periods of my life. With warmest regards to my friends at the Museum and Daisy
I am, Cordially Yours,
Paul

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54



Dear Alfred:

Many thanks for your gracious gesture in putting up my name for a life membership in the Museum. Even though I am far removed from participating in any of the activities I am most grateful for this privilege.

I said goodbye to you rather hurriedly and missed the chance to tell you how much I had liked working at the Museum. Indeed it was one of the happiest periods of my life. With warmest regards to my friends at the Museum and Daisy
I am, Cordially Yours,
Paul

Wapriel.

7/24

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

THE MUSEUM OF MODERN ART

Magriel

Date February 4, 1942

To: MR. MAGRIEL
 c.c. Miss Dudley
 From: Copies to Miss Miller
 MR. BANE Miss Dudley

Re: April 16, 1942

Dear Paul:
Dear Paul:

I think we should send official receipts for ^{the watercolor} material
 Here is the formal receipt for the drawing by
 acquired as gifts by the Dance Archives. In the case of Van Vechten's
 Genya Berman which you gave the Museum. I cannot tell
 poster this was considered an original work of art of considerable artistic
 you how delighted I am to have this, especially after
 value, rather than merely documentary or library material. Could you explain
 the recent disappointing effort to buy a Berman painting.
 this to Van Vechten and tell him also that following his letter we are going
 I think the model is one of the most beautiful I have
 to change our procedure?
 ever seen.

I had the pleasure of nominating you for a life
 membership for the Museum at the last Trustees Meeting,
 Miss Dudley will send you an official notification so that she
 can prepare the official receipt for you to sign. You should also let her
 as a slight recognition of your generosity. Needless to
 have any suggestions about the accompanying letter. You should also, I think,
 say the vote was unanimous, and you will receive some
 write a personal note as I have done.
 formal notification from Frances.

Concerning the Van Vechten poster, it has been mounted on cloth
 Be sure to let me know when you come to town
 and now will be retouched and put on a stretcher by one of the best experts
 on leave. I want so much to see you and hear about the
 in New York - Mr. Fray of Knoedler's. It will then be framed with glass.
 Army.

Gratefully and sincerely,

Private Paul Magriel
 School Squadron 594
 Flight 216
 Keesler Field
 Biloxi, Miss.

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

Magrie

THE MUSEUM OF MODERN ART

Date February 4, 1942

November 15, 1941

To: MR. MAGRIEL
 c.c. Miss Dudley
 From: MR. BARR

*ed Barr
 Wheeler
 Dudley
 Courter*

Re: _____

Dear Paul:

I think we should send official receipts for all material acquired as gifts by the Dance Archives. In the case of Van Vechten's poster this was considered an original work of art of considerable artistic value, rather than merely documentary or library material. Would you explain this to Van Vechten and tell him also that following his letter we are going to change our procedure?

This means that it will be up to you in the future to provide Miss Dudley with exact data as to material and name of donor, so that she can prepare the official receipt for me to sign. You should also let her have any suggestions about the accompanying letter. You should also, I think, write a personal note as Librarian.

Concerning the Van Vechten poster, it has been mounted on cloth and now will be retouched and put on a stretcher by one of the best experts in New York - Mr. Frey of Knoedler's. It will then be framed with glass.

ahb;vs

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date: November 19, 1942

To: Miss Ulrich
From: Dorothy Miller

cc Barr ✓
Wheeler
Dudley
Courter

Re: South American Film
Sales

In further reference to your memo of Nov. 4th about sales of works of art in the Museum:

I have talked again with Mr. Barr and we believe that the simplest method of procedure from now on will be to indicate, when asking either artist, dealer, or other owner for the selling price, that the Museum will deduct 10% commission if the work is sold while on exhibition in the Museum or in our circulating exhibitions. The artist or dealer will then take this into consideration when quoting a selling price to us and raise his price accordingly.

When sending out our green loan blanks, which now ask only for selling price, it will be necessary to type in this information that the Museum will deduct 10% if the work is sold here.

I assume that in the case of Tchelitchev pictures and Flannagan sculpture owned by Curt Valentin we should now add 10% to the prices we have been given, since the owners were not notified that we intend to deduct 10%. In the case of Flannagan sculpture owned by Weyhe, I checked by phone with Miss Canade and learned that the 10% deduction is expected.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date: November 27, 1942

To: Miss Miller

Re: South American Film

From: Mr. Barr

Division

Dear Dorothy:

People who are making a film for South America on American painting have made rather a mess of it, emphasising Robert Phillip and his work, which is rather irrelevant to the purpose of the film. I am trying to think of some artist better suited for the purpose and am considering Hopper and Marsh - it should be an American scene painter with a somewhat interesting photogenic personality. They need five or six farm pictures. Have you any to suggest?

AHB:ljs

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date Nov. 2, 1942

To: Alfred Barr

Re: _____

From: Dorothy Miller

The Carnegie Bookshop offers for sale for \$2.50 the following 5 black and white postcards from the Armory Show:

- Duchamp: Nude Descending...
- Brancusi: Une Muse
- " Mlle. Pogany
- Picabia: Danse à la Source
- Picasso: Woman with Mustard Pot.

Mrs. S.

*Phone them to send on approval
A.B. dm*

to see you. He may call you Tuesday from Northampton.]

Hallie wants me to get John's "history" to her and I will look in the files for it. She also wants me to write John, very confidentially, about this possibility to see if he would be in the least interested. Do you think he would? I stressed that they should take him for architecture, letting him branch off on Mexican and any other things he can do, also that he would be very useful in the museum. ^{So. Amer.}

I hope what I've done is all right and I haven't bungled the matter.

A strange little man came in here, name of Georges de Batz, formerly

"secretary of the curriculum in fine arts Johns Hopkins University" according to his card, now doing series of big shows for Wildenstein. First is a Corot show and he came here to ~~learn~~ learn the owner of the two doubtful Corot portrait drawings from Kraushaar) which he had found listed in our Corot catalog as "Private Coll." He wants to borrow them to reproduce them! I told him I would have to find out ~~more~~ and let him know. I don't know what to tell him - will you instruct me? This is fairly urgent.

I don't like to write John knowing so little about him right now,

*Says he knows you -
yes if
K. and
F. Wild O.K.*

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date Aug. 26, 1942

To: Mr. Barr *(after return)* Re: _____
 From: Dorothy Miller _____

Alfred: To remind you that Raymond wants to select from our Collection for color reproduction. I phoned him today and told him you would be delighted to go over the matter with him on your return after Labor Day. He has been ill and will be glad of this short delay.

Dorothy

to see you. He may call you Tuesday from Northampton.]

Hallie wants me to get John's "history" to her and I will look in the files for it. She also wants me to write John, very confidentially, about this possibility to see if he would be in the least interested. Do you think he would? I stressed that they should take him for architecture, letting him branch off on Mexican and ^{So. Amer.} any other things he can do, also that he would be very useful in the museum.

I hope what I've done is all right and I haven't bungled the matter.

A strange little man came in here, name of Georges de Batz, formerly "secretary of the curriculum in fine arts Johns Hopkins University" according to his card, now doing series of big shows for Wildenstein. First is a Corot show and he came here to ~~see~~ learn the owner of the two doubtful Corot portrait drawings from Kraushaar) which he had found listed in our Corot catalog as "Private Coll." He wants to borrow them reproduce them!
 I told him I would have to find out ~~more~~ and let him know. I don't know what to tell him - will you instruct me? This is fairly urgent.

I don't like to write John knowing so little about him right now,

*Says he knows you -
 Yes if Kr. and F. Wild ok.*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

*Please to see
a will go through
coll. with him*

August 4, 1942

Mr. Wheeler

Raymond & Raymond

Miss Miller

Mr. Raymond just called to say that he wants to look over our collection with the idea of selecting several things to reproduce in color. Do we wish to have him do this?

D.C.M.

8/10 Dan phone Raymond that we want to get Mr. Hans's permission, but he will look thru Mus Coll photo albums in Library today & write Barr what interests him.

to see you. He may call you Tuesday from Northampton.

Hallie wants me to get John's "history" to her and I will look in the files for it. She also wants me to write John, very confidentially, about this possibility to see if he would be in the least interested. Do you think he would? I stressed that they should take him for architecture, letting him branch off on Mexican and any other things he can do, also that he would be very useful in the museum.

I hope what I've done is all right and I haven't bungled the matter.

A strange little man came in here, name of Georges de Batz, formerly "secretary of the curriculum in fine arts Johns Hopkins University" according to his card, now doing series of big shows for Wildenstein. First is a Corot show and he came here to ~~learn~~ learn the owner of the two doubtful Corot portrait drawings (from Kraushaar) which he had found listed in our Corot catalog as "Private Coll." I told him I would have to find out ~~more~~ and let him know. I don't know what to tell him - will you instruct me? This is fairly urgent.

I don't like to write John knowing so little about him right now,

*Says he knows you -
yes if
Kraushaar
F. Wild O.K.*

So Amer.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.54

Friday afternoon

Dear Alfred: Your card just came - mails are slow. About Zigrosser: I did want to shorten as the book is to be the size of Klee, 32 pages. However I haven't counted words and it may be all right as is. If you really think Flannagan book should be bigger I'll try to push the idea, and it would help if you mentioned it. This could wait till you get back? *Deadline on photos Sept 14, copy 23*
I had a very good talk with Hallie Flannagan over lunch in the garden today and I really think I sold her on John McAndrew for the Smith job. She of course ^{+ not from her} cannot make him any definite offer, that will have to come later, but she is apparently going to be able (or thinks she will be) to put over the person she decides would be best. She asked if you would write her a letter (simply addressed to Office of the Dean, Smith Coll.) saying you had heard that there was to be a vacancy in the Art Dept and recommending John - that is, if you want to. [What a funny coincidence. I just learned that Jere Abbott came here today to see you. He may call you Tuesday from Northampton.]

Hallie wants me to get John's "history" to her and I will look in the files for it. She ~~also~~ wants me to write John, very confidentially, about this possibility to see if he would be in the least interested. Do you think he would? I stressed that they should take him for architecture, letting him branch off on Mexican ^{So. Amer.} and any other things he can do, also that he would be very useful in the museum.

I hope what I've done is all right and I haven't bungled the matter.

A strange little man came in here, name of Georges de Batz, formerly "secretary of the curriculum in fine arts Johns Hopkins University" according to his card, now doing series of big shows for Wildenstein. First is a Corot show and he came here to ~~learn~~ learn the owner of the two doubtful Corot portrait drawings (from Kraushaar) which he had found listed in our Corot catalog as "Private Coll." *He wants to borrow them to reproduce them!*
I told him I would have to find out ~~where~~ and let him know. I don't know what to tell him - will you instruct me? This is fairly urgent.

I don't like to write John knowing so little about him right now,

*Says he knows you -
yes if
Kraushaar
F. Wilder O.K.*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

what he is looking for and what other jobs may be in the offing, until I hear from you about it. Besides mails are so delayed, would it not be better if you or I wired him next week? Hallie indicated that it is very important that this all be kept strictly confidential. Apparently her part in it is so far very much behind the scenes.

We are crazy busy. I spent the entire day in the library working with Catlin selecting slides and photos of American ptg. and sculp. Hated taking the time but it seems important. He can use large number of our things.

One more thing I forgot - I am sorry this letter rambles so. Joseph Dodge, curator of a private collection in Glens Falls, NY owned by Mrs. Louis F. Hyde, was here today. It seems that once a yr. they show her coll. in the Crandall Library at Glens Falls with addition of loans from outside. He said he has borrowed about 20 pictures, French, from Seligmann, Wildenstein, Rosenberg, etc. He wants to borrow our small Redon pastel called Reverie (head of man) from Rock. coll. and Cézanne Trees among Rocks (wc.). Exhibition dates Sept. 21 - Oct. 13 so he is in hurry. Is writing in but this will save time if you OK or cancel beforehand.

Manne #1700-
←

OK

Apologies for this dopey letter
Core
Dorothy

No but he may have another.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

OK
Sept 5

OK to order
materials
(Sept 5)

OK

1. Sheldon Keck (Brooklyn) gives estimate of \$40 to clean ¹ small Matisse flower piece. Shall I go ahead?

2. On 3rd floor, south east shed. Lights similar to those installed in southwest shed will cost about \$32 for material & labor. Do you want to go ahead with them, or experiment further? If we wait too long we may not be able to secure the materials.

3. I ok'd Monroe's revised schedule of exhibitions which postpones Flannagan & Tchelitchew another week (Oct. 27) to allow 3 weeks for rebuilding and repainting whole 2nd floor. New Acquisition shows set for Sept 21, Nov. 3, Dec. 15. Flannagan & Tchel. will be on through Nov. 29. Does this seem all right to you?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date _____
August 31, 1942

To: Miss Dudley
From: Miss Miller
 c. Mr. Barr ✓
 Miss Miller

Re: _____
Extended Loan

We are taking as an extended loan for the duration the small bronze Leda (Lilith) by Maillol, from Mr. Maurice Stone, 30 Rockefeller Plaza. Mr. Stone's insurance will cover this while it is on loan here. He wants us to collect it from his mother, Mrs. Claudia Stone, at the Hotel Cherry Netherlands, at any time we wish. (It is a very small bronze.) The receipt goes to Mr. Stone.

Sincerely,

AHB:ljs

Miller

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

Miller

SYMBOLS
DL=Day Letter
NT=Overnight Telegram
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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YA52

1942 MAY 19 PM 12 40

NC122 13 SER=HO NEWYORK NY 19 1200P

ALFRED H BARR JR, CARE AMERICAN MUSEUMS ASSOCIATION
MEETINGS=WILLIAMSBURG VIR=

HARTFORD REQUESTS IMMEDIATE LOAN ERNST HARMONIOUS BREAKFAST.
SHOW OPENS FRIDAY PLEASE WIRE PERMISSION=
DOROTHY MILLER.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

in New York City, and the work done in this class, mostly by younger people and therefore possibly more interesting, could also be included in an exhibition.

The head of Local 22, Mr. Zimmerman, whom I did not meet but who is apparently a progressive man and interested in the cultural activities of the Union, wants to have a labor art exhibition for the benefit of United China Relief. The Union is ready to put up \$1000 for the cost of the show and to donate all the pictures to be sold for the benefit. I believe Mrs. Sloan is the one who thought of having it at the Museum of Modern Art (she told me the Perargil Gallery is very eager to have it, so they are not without other possibilities).

As for the pictures themselves: there is nothing outstanding about it. It is just average beginning-student work in painting, drawing, and a few monotypes (Hoffman's specialty). The most interesting feature of the work is the subject matter drawn from the garment shops. Hoffman said that it is like pulling teeth to get them to work at this subject matter, nevertheless he realizes that it is what gives the work of his students its only special character and he seems to have persuaded a number of them to try it. Only about half a dozen of the 60 or 70 pictures I saw had any real distinction, and these were all shop scenes. Hoffman's idea is that in the six months or so before the date of the proposed exhibition, he would have all the students work at this type of subject, if we wished.

OVER

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date June 1, 1942
May 27, 1942

To: Mr. Wheeler cc to Mr. Barr
Miss Miller

From: Miss Miller
Mr. Barr

Re: Proposed Exhibition of
Baltimore job
International Ladies
Garment Workers Union

Dear Dorothy:

On May 29th I went to look at pictures made by art students who are
Let me know if you have any suggestions about the Baltimore job
(Union), 218 West 40th St. I met there Mrs. John Sloan of United China
Relief and the labor representative (CIO and AFL) for United China Relief.

The set-up seems to be as follows:

Two years ago an art class for Union members was started - the first art
class in any labor union in the country - under the direction of a
print maker named Seth Hoffman. Mr. Hoffman showed me the class room
and much of the work produced as was still there. Much of it - the best
he said - had been taken home by the students, sent out to other unions
or allocated to various union offices. About 35 union members attend
the class, which is held, of course, at night and under considerable
difficulties such as lack of space, light, etc. Recently another art
class has been started by Mr. Hoffman in another Local of the I.L.G.W.
in New York City, and the work done in this class, mostly by younger
people and therefore possibly more interesting, could also be included
in an exhibition.

The head of Local 22, Mr. Zimmerman, whom I did not meet but who is
apparently a progressive man and interested in the cultural activities
of the Union, wants to have a labor art exhibition for the benefit of
United China Relief. The Union is ready to put up \$1000 for the cost
of the show and to donate all the pictures to be sold for the benefit.
I believe Mrs. Sloan is the one who thought of having it at the Museum
of Modern Art (she told me the Perargil Gallery is very eager to have
it, so they are not without other possibilities).

As for the pictures themselves: there is nothing outstanding about it.
It is just average beginning-student work in painting, drawing, and a
few monotypes (Hoffman's specialty). The most interesting feature of
the work is the subject matter drawn from the garment shops. Hoffman
said that it is like pulling teeth to get them to work at this subject
matter, nevertheless he realizes that it is what gives the work of
his students its only special character and he seems to have persuaded
a number of them to try it. Only about half a dozen of the 60 or 70
pictures I saw had any real distinction, and these were all shop scenes.
Hoffman's idea is that in the six months or so before the date of the
proposed exhibition, he would have all the students work at this type
of subject, if we wished.

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	AHB	I . A . 54

THE MUSEUM Memo OF MODERN ART

Date: June 1, 1942

To: Mr. Barr
 From: Miss Miller

cc to Mr. Barr

Re: Proposed Exhibition of work by members of International Ladies Garment Workers Union

Dear Alfred:

On May 29th I went to look at pictures made by art students who are members of the International Ladies Garment Workers Local 22 (Dressmakers Union), 218 West 40th St. I met there Mrs. John Sloan of United China Relief and the labor representative (CIO and AFL) for United China Relief.

The set-up seems to be as follows:

Two years ago an art class for Union members was started - the first art class in any labor union in the country - under the direction of a print maker named Seth Hoffman. Mr. Hoffman showed me the class rooms and such of the work produced as was still there. Much of it - the best he said - had been taken home by the students, sent out to other unions or allocated to various union offices. About 35 union members attend the class, which is held, of course, at night and under considerable difficulties such as lack of space, light, etc. Recently another art class has been started by Mr. Hoffman in another Local of the I.L.G.W. in New York City, and the work done in this class, mostly by younger people and therefore possibly more interesting, could also be included in an exhibition.

The head of Local 22, Mr. Zimmerman, whom I did not meet but who is apparently a progressive man and interested in the cultural activities of the Union, wants to have a labor art exhibition for the benefit of United China Relief. The Union is ready to put up \$1000 for the cost of the show and to donate all the pictures to be sold for the benefit. I believe Mrs. Sloan is the one who thought of having it at the Museum of Modern Art (she told me the Ferargil Gallery is very eager to have it, so they are not without other possibilities).

As for the pictures themselves: there is nothing outstanding about it. It is just average beginning-student work in painting, drawing, and a few monotypes (Hoffman's specialty). The most interesting feature of the work is the subject matter drawn from the garment shops. Hoffman said that it is like pulling teeth to get them to work at this subject matter, nevertheless he realizes that it is what gives the work of his students its only special character and he seems to have persuaded a number of them to try it. Only about half a dozen of the 60 or 70 pictures I saw had any real distinction, and these were all shop scenes. Hoffman's idea is that in the six months or so before the date of the proposed exhibition, he would have all the students work at this type of subject, if we wished.

OVER

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date March 27, 1942

To: MR. BARR

Re: _____

From: D. MILLER

c.c. Miss Dudley

Dear Alfred:

Curt Valentin just called to give us a fascinating bit of information from Lipchitz. Lipchitz has just seen our abstract exhibition and reports that the Rivera Young Man in a Grey Sweater is a portrait of him.

D. Miller

DCM:vs

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Miller

Date February 27, 1942

To: MISS MILLER

Re: FUTURE EXHIBITIONS

From: MR. BARR

American Abstract Show - Notes on pictures in exhibition at Boston Institute, February 1942:

Morris, 1939, No. 9, c. 18 X 15".

" 1940, No. 15.

Frelinghuysen, 1940, No. 6, good.

THE MUSEUM OF MODERN ART

Re:

Date

February 2, 1942

January

Miller

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART *Miller*

Date February 2, 1942
Date _____

To: MISS MILLER

Re: _____

From: MR. BARR

Dear Dorothy:

to
I hereby delegate/you the Museum's power to select silk screen prints for the purpose outlined in your memorandum of February 2nd. I think it would be a good idea to have Miss Lyford either make the selection or pass on the selection from the point of view of Latin American taste.

I understand from Eddie that each of the three exhibitions is to have one set of duplicates with which will be given away to institutions which exhibit the prints in Latin America. Each show will also have a demonstration exhibit of the silk screen process, to be prepared by the Art Project.

The prints from which the selection is to be made are here in the building. Do you want to look them over, and/or have me get Olive Lyford to work on them?

Attached is a letter which Eddie turned over for our files.

DCM:vs

Dorothy

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date February 2, 1942

To: MR. BARR

Re: _____

From: MISS MILLER

Dear Alfred:

Eddie says you promised to select the three silk screen print exhibitions which are to be purchased for circulation in Central and South America with the thousand dollars which Nelson Rockefeller donated for purchases from Art Week in Washington.

I understand from Eddie that each of the three exhibitions is to have one set of duplicates with it which will be given away to institutions which exhibit the prints in Latin America. Each show will also have a demonstration exhibit of the silk screen process, to be prepared by the Art Project.

The prints from which the selection is to be made are here in the building. Do you want to look them over, and/or have me get Olive Lyford to work on them?

Attached is a letter which Eddie turned over for our files.

Dusky

DCM:vs

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	AHB	I. A. 54

Liz: All I can
THE MUSEUM
 acquisition st

- 1. paint benches
- 2. Sheds
- 3. Change along front galleries
- 4. Sculpture galleries -
 - 1. Masonite for over glass blackout
 - 2. Cases - change

be new
ART
 Miller

✓ Miss J. ...
To: Coordinating C
 Mr Barr
From: Mr. Wheeler
 Molly M...

Because of various war-
 pere a master schedule
 ger. It is no longer po
 overtime can be reduced
 therefore please let me
 will require the service
 Kindly make this list as
 integrated with that to

- 5. Repaint 4 galleries
 Mondrian wall gray
- 6. New acquisitions shows
 framing
 sculp. bases

1942

that we pre-
 action Mana-
 sired, and
 n. Will you
 vities which
 end June 30.
 be properly

May I have this informat

looking for jobs or things to do. So far most of our contacts have been
 the other way, namely, the Government department asks us for suggestions
 about people to do specific jobs. I think our principle problem is to keep
 our lists of specialized artists up to date and then let the Government
 departments know that we can help them.

AHB:ljs

August 26, 1941.

MODERN ART

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	AHB	I . A . 54

Big? All I can see from our report will be new

THE MUSEUM OF MODERN ART
acquisition show. Correct? Miller

Date: January 21, 1942

✓ Miss J. Miller

To: Coordinating Committee

Re: Schedules

From: Mr. Wheeler

Because of various war-time restrictions, it has become imperative that we prepare a master schedule of Museum activities for the use of the Production Manager. It is no longer possible to obtain additional help whenever desired, and overtime can be reduced by more careful coordination of our program. Will you therefore please let me have at once a schedule of all of your activities which will require the services of the Production Department between now and June 30. Kindly make this list as detailed as possible, so that your work can be properly integrated with that to be done for other departments.

May I have this information by Monday morning, January 26.

MW

M. Mison.

looking for jobs or things to do. So far most of our contacts have been the other way, namely, the Government department asks us for suggestions about people to do specific jobs. I think our principle problem is to keep our lists of specialized artists up to date and then let the Government departments know that we can help them.

AHB:ljs

August 25, 1941.

MODERN ART

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	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date August 26th

To: Mr Barr

Re: Occupational Therapy circular

From: Molly Misson

Dear Mr Barr:

Thank you very much for your helpful suggestions, I think you are absolutely right, I will work on it, and show you the fresh attempt.

M. Misson.

looking for jobs or things to do. So far most of our contacts have been the other way, namely, the Government department asks us for suggestions about people to do specific jobs. I think our principle problem is to keep our lists of specialized artists up to date and then let the Government departments know that we can help them.

AHB:ljs

August 25, 1941.

MODERN ART

Handwritten notes:
August 25, 1941
Molly Misson
Occupational Therapy
Circular
M. Misson

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date 2 November 1942

copy for Mr Barr

To: Mr Wheeler
Miss Dudley

From: Mrs Newhall

Re: Stieglitz portraits:
insurance

If you have not already done so, will you please check with the insurance company and find out if they will accept Stieglitz's own valuation or not? If not, what is the highest figure they will allow? On the basis of actual sales, Stieglitz usually gets a thousand apiece. Also, since the early nineteen hundreds, he has always been sole judge of the condition in which prints are returned. There has never been trouble; it's just his way of seeing they don't get kicked around. To Stieglitz, this high valuation is a test case: does the Museum and its insurance company consider photography a medium equal to painting or not? A low valuation will call off the deal and probably get us a black eye into the bargain, but I may be able to get him to accept a high one. Alfred agrees with me that our relations here must be clearcut.

locking for jobs or things to do. So far most of our contacts have been the other way, namely, the Government department asks us for suggestions about people to do specific jobs. I think our principle problem is to keep our lists of specialized artists up to date and then let the Government departments know that we can help them.

AHB:ljs

August 25, 1941.

MODERN ART

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date 3 November 1942

To: Mr Barr

Re: Meeting of Committee

From: Mrs Newhall

on Photography

There will be a meeting of the Committee on Photography in the Museum penthouse on Wednesday, November 11, at five o'clock. Please let me know if you can come.

the Government departments ordinarily do not want to be besieged by artists looking for jobs or things to do. So far most of our contacts have been the other way, namely, the Government department asks us for suggestions about people to do specific jobs. I think our principle problem is to keep our lists of specialized artists up to date and then let the Government departments know that we can help them.

AHB:ljs

August 26, 1941.

MODERN ART

Handwritten notes and signatures:
Mogul
Holt
Crosby
Chis
Graham
Alfred

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date October 21, 1942

To: Mrs. Newhall

Re: Gift of Photography accessions

From: Mr. Barr

37 color photographs and 16 black and whites of birds

Dear Nancy: The Acquisitions Committee ordinarily accepts the recommendations of the Photography Committee on new photography acquisitions. This is an informal arrangement but seems to work. The confusion yesterday was practically Mary Heister and I don't know birds which you seemed to like very much and which you began identifying. The prints are his own, and they represent an astonishing new high in color photography. There was some hesitation about accepting the gift at first, but Jim was very much excited by them, wants to show them here in the Museum before they go out in the projected circulating show, and we decided to accept them with joy. I have already written Porter, thanking him.

I called you, because Dudley wanted to know if they were to be accepted without benefit of Acquisitions Committee. I think the usual procedure of temporary acknowledgement and then the formal thanks after Acquisition is best and have send Dudley a memo to that effect! All right! See you in two weeks.

the Government departments ordinarily do not want to be besieged by artists looking for jobs or things to do. So far most of our contacts have been the other way, namely, the Government department asks us for suggestions about people to do specific jobs. I think our principle problem is to keep our lists of specialized artists up to date and then let the Government departments know that we can help them.

AHB:ljs

August 25, 1941.

MODERN ART

Handwritten notes:
 Dudley
 Mary Heister
 Porter
 Jim
 Alfred
 Dudley

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date 17 October 1942

To: Mr Barr

Re: Eliot Porter: Gift of

From: Mrs Newhall

37 color photographs and 16
black and whites of birds

Dear Alfred,

The confusion yesterday was practically Marx Brothers and I don't know if I ever made it clear to you. In any case, the color photographs of birds which you seemed to like very much and which you began identifying, are offered to us as a gift by Eliot Porter, who made them on a Guggenheim. The prints are his own, and they represent an astonishing new high in color photography. There was some hesitation about accepting the gift at first, but Jim was very much excited by them, wants to show them here in the Museum before they go out in the projected circulating show, and we decided to accept them with joy. I have already written Porter, thanking him.

I called you, because Dudley wanted to know if they were to be accepted without benefit of Acquisitions Committee. I think the usual procedure of temporary acknowledgement and then the formal thanks after Acquisition is best and have send Dudley a memo to that effect? All right? See you in two weeks. Nancy -

the Government departments ordinarily do not want to be besieged by artists looking for jobs or things to do. So far most of our contacts have been the other way, namely, the Government department asks us for suggestions about people to do specific jobs. I think our principle problem is to keep our lists of specialized artists up to date and then let the Government departments know that we can help them.

AHB:ljs

MODERN ART

August 25, 1941.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date September 24, 1942

To: Mrs. Newhall
cc. Miss Hawkins, Miss Miller, Mr. Soby
From: Mr. Barr

Re: Artists in War

Dear Nancy:

Replying to your memo about the list of Government Offices - it seems to me a very good idea to make a list of offices and departments which use photographers and painters.

I suggest that the Photography Department do this for photographers, the Painting Department for painters. Jim Soby of course will have whatever information there is about artists in the Army and Navy.

Actually, I am afraid that such lists will not be very useful because the Government departments ordinarily do not want to be besieged by artists looking for jobs or things to do. So far most of our contacts have been the other way, namely, the Government department asks us for suggestions about people to do specific jobs. I think our principle problem is to keep our lists of specialized artists up to date and then let the Government departments know that we can help them.

AHB:ljs

THE MUSEUM OF MODERN ART

Date August 26, 1942.

To: Miss Soby
From: A. Barr

I have checked the list of this which Mr. Soby has through our list of artists which you sent. I have checked it to see if there are any more names which should be added to the list.

Handwritten notes and signatures:
Noyette
Hilde
Grogan
Shubin
Spencer
Alfred
C. ...

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date: October 16, 1942
Date: _____

To: Mrs. Newhall
Miss Perkins, Miss Miller, Mr. Seligson
From: Mr. Barr

Re: Encyclopedia Americana

Dear Nancy: The Encyclopedia Americana yearbook wants its usual article on the Museum acquisitions and exhibitions for as much as possible of the calendar year, 1942. Could you let me know the most important acquisitions or groups of acquisitions during this period? I shall be able to include only a brief sentence on the total number and the most important acquisitions of photographs. I would like to have this in two or three days. By way of explanation I append the whole of last year's paragraph on acquisitions.

I suggest that the Photography Department do this for photographers, the Painting Department for painters. His Seligson of course will have whatever information there is about artists in the Army and Navy.

Sincerely, I am afraid that such lists will not be very useful because the Government departments ordinarily do not want to be besieged by artists looking for jobs or things to do. So far most of our contacts have been the other way, namely, the Government department asks us for suggestions about people to do specific jobs. I think our principle problem is to keep our lists of specialized artists up to date and then let the Government departments know that we can help them.

AHB:ljs

August 25, 1941.

MODERN ART

Handwritten notes and signatures:
Newhall
Perkins
Miller
Seligson
Barr
Seligson
Miller
Perkins
Newhall

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date August 25, 1941.

To: Miss Sudduth

Re: _____

From: B. Newhall

I have checked the list of artists which Mr. Barr sent me, through you. I suggest that you ask Miss Dudley's office to check the list further because there may be some illustrative books which are in the print collection and not in the library.

B.N.

- | | | |
|----------------|-----------------|---------------|
| ✓ Barlach X | ✓ Dufy X | ✓ Matisse |
| ✓ Bauchant X | ✓ Epstein X | ✓ Mauny X |
| ✓ Beckmann? | ✓ Ernst | ✓ Miro |
| ✓ Bellows? | ✓ Fiene | ✓ Nakian X |
| ✓ Benton? | ✓ Gleizes X | ✓ Pascin |
| ✓ Bérard | ✓ Gris | ✓ Ray |
| ✓ Berman X | ✓ Gropper | ✓ Redon X |
| ✓ Bonnard? X | ✓ Grosz | ✓ Reznikoff X |
| ✓ Bourdelle? X | ✓ Hart X | ✓ Rivera |
| ✓ Braque? | ✓ Jacob X | ✓ Rouault X |
| ✓ Calder? | ✓ Kandinsky | ✓ Ségonzac |
| ✓ Charlot X | ✓ Klee | ✓ Seligman X |
| ✓ Chagall | ✓ Kirchner | ✓ Walkowitz |
| ✓ Chirico | ✓ Kokoschka | ✓ Weber |
| ✓ Coleman X | ✓ Kopman X | |
| ✓ Dali | ✓ La Fresnaye | |
| ✓ Daumier? X | ✓ Larionov X | |
| ✓ Davies X | ✓ Laurencin | |
| ✓ Davis, S. X | ✓ Laurens | |
| ✓ Dehn X | ✓ Lewis | |
| ✓ Delaunay | ✓ Lurcat | |
| ✓ Demuth X | ✓ Maillol X | |
| ✓ Derain X | ✓ Martin, Fl. X | |

designed

Gross - picture books

Diontyky

Magritte

Nolde

Orages

Shahn

Spencer, Stanley

Sincerely,

Tanguy
Wassily

Alfred
T.S.
Picture book

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date Greensboro, August 20, 1941

To: MR. NEWHALL

Re: _____

From: MR. BARR

Dear Beaumont:

I want to note in our painting catalog if we have books illustrated by the artist in our library. Could you have the list below checked:

✓ means any medium

✓✓ means illustration can be considered an original print

✓ Arp	Despiau X	✓ Masson
✓ Baltus? X	DuBois X	✓ Matisse
✓ Barlach X	✓ Dufy	Mauny X
✓ Bauchant X	Epstein X	✓ Miro
✓ Beckmann?	✓ Ernst	Nakian X
✓ Bellows?	✓ Fiene	✓ Pascin
✓ Benton?	Gleizes X	✓ Ray
✓ Berard	✓ Gris	Redon X
✓ Berman X	✓ Gropper	Reznikoff X
✓ Bonnard? X	✓ Grosz	✓ Rivera
✓ Bourdelle? X	Hart X	Rouault X
✓✓ Braque?	Jacob X	✓ Segonzac
✓ Calder?	✓ Kandinsky	Seligman X
✓ Charlot X	✓ Klee	✓ Walkowitz
✓✓ Chagall	✓ Kirchner	✓ Weber
✓✓ Chirico	✓ Kokoschka	
✓ Coleman X	Kopman X	
✓ Dali	✓ La Fresnaye	
Daumier? X	Larionov X	
Davies X	✓ Laurencin	
Davis, S. X	✓ Laurens	
Dehn X	✓ Lewis	
✓ Delaunay	✓✓ Lurcat	
Demuth X	Maillol X	
Derain X	Martin, Fl. X	

Ray - picture book
Lissitzky book
designed

Gross - picture books

Liebert

Magritte

Nolde

Ortega

Shahn

Spencer, Stanley

Sincerely,

Alfred
P.S.

Tanguy
Waltman

Picture book

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Mr. Barr
Mr. Warren
Mr. Viking

To:

From: Mrs. Newhall

Cancel
Date Sept. 19, 1942

Re: New Acquisitions, opening Sept. 29

INSTALLATION: Stieglitz Photographs

PAINTING: West wall of New Acquisitions room to be painted a pure grey

LABEL: To be placed on south wall, near corner

REPAIR FRAMES: Chipped metal frames to be touched up with white enamel by Rudy after photographs have been hung.

INSTALLATION: 10 photographs to be hung in the following sequence, starting from left corner of west wall:

<u>Distance</u>	<u>Photograph</u>
13 1/2 inches	Venetian Gamin
7 3/8 "	November Days
3 1/2 "	Paula
14 1/4 "	Dying Poplars
7 1/2 "	Car 2F-77-77
7 1/2 "	O'Keeffe Hands and Skull
7 1/2 "	Radio City - Morning
7 1/2 "	Grasses - Morning
7 1/2 "	Georgia O'Keeffe
13 1/2 "	Equivalent Series O-27

Stieglitz

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date Sept. 20, 1942

To: Mr BARR---IMMEDIATE

Re: New Acquisitions:

From: Mrs Newhall

Stieglitz show

Dear Alfred,

Incipient museumitis laid me low on Saturday, and I was too exhausted to realize how injurious to the Museum it would be if the Stieglitz Acquisitions opened in my absence. The Department of Photography is unlikely to have a more important acquisition for some time---it's as if you had ten Picassos all/selected by The Master (wonder what he would have made of it!)---and even people who in the ordinary way dislike Stieglitz would band together to condemn the Museum if there were no enthusiasm, no gala, and no press.

There should be a small party of key people, including the press, climaxed if possible by the appearance of Stieglitz.

This being the case there are two alternatives:

1. I return from Harrisburg Monday the 28th and make that week one of the two I spend at the Museum
2. Postpone the opening, preferably till November, when O'Keeffe will be back from the Southwest.

If you feel that it is imperative to open the show on the 29th, we must make a special effort, in order not to be accused of slighting photography by too early an opening, and invitations by note and telephone must go out Monday morning (tomorrow).

Mary

P.S. If the precedent of Tuesday openings could be broken in favor of Sunday, Beau and Dave might be able to come, which would mean a lot both to them and to Stieglitz.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

INVITATION TO STIEGLITZ OPENING:

NOTE PAPER

Date

Dear-----,

The Department of Photography is happy to announce a very important acquisition: 10 photographs by Alfred Stieglitz, the gift of An American Place. These photographs have been selected for the Museum by Stieglitz from his earliest and latest work, periods represented neither in Camera Work nor in the collection of any other Museum. Together they form an unusually beautiful group and they are to be exhibited with other important new accessions by the Department of Painting and Sculpture in the New Acquisitions Room of the Museum of Modern Art from (date) to (date).

We are inviting a few people to ~~help out with the exhibit~~ ^{come see these photographs} on (day) the (date) at --o'clock, whether or not Stieglitz is well enough to attend, your presence, I am sure, would give him great pleasure, and I very much hope you will be able to come.

Sincerely,

Mrs Beaumont Newhall

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

LIST OF INVITATIONS TO STIEGLITZ OPENING:

Henwar Rodakiewicz	Herbert J. Seligmann
Stächchen	Mina Loy
Paul Strand	Carl Zigrosser
Norris Harkness	Leo Katz
Elizabeth Mc Causland	Frank Crowninshield
Berenice Abbott	Helen Levitt
Zoler	
Ralph Flint	
Dorothy Norman	
Hyatt Mayor	
Francis Taylor	
William Ivins	
Marin	
Dove	
O'Keeffe (a special letter)	
Waldo Frank	
Paul Rosenfeld	
Lewis Mumford	
Harold Rugg	
Marsden Hartley	
Abraham Walkowitz	
William Carlos Williams	
Charles Sheeler	
Clarence White	
Mrs Jane Felix White	
Max Weber	
Henry McBride	
Mr and Mrs Eugene Meyer	
Mr and Mrs George Engelhart	
Mr and Mrs Louis Schubart	
Dr Leo Stieglitz	

Any additions or deletions?

The Press, of course.

Hope some of them haven't died lately.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date Sept 18, 1942

To: Mr Barr
Miss Newmeyer

Re: New Acquisitions show:

From: Mrs Newhall

Stieglitz photographs

The Department of Photography is happy to announce a most important acquisition: 10 photographs by Alfred Stieglitz, the gift of An American Place. The photographs were selected by Mr Stieglitz from his earliest and latest work, periods which do not appear either in Camera Work nor in the collections of the Boston Museum of Fine Arts nor the Metropolitan Museum of Art. From his earliest period, when he was a student in Germany, he has chosen three famous photographs, which have been frequently reproduced:

"November Days," Munich, 1884

"Venetian Gamin," Venice, 1887

"Paula", sometimes titled "Sunrays" or "Lights and Shadows", Berlin,
1889

The prints of all three were made by Mr Stieglitz in the summer of 1934.

His latest work is represented by:

"Grasses---Morning," Lake George, 1927

"O'Keeffe's Hands and Skull," 1930

"Georgia O'Keeffe," Lake George, 1932

"Radio City---Morning," New York, 1934

"Dying Poplars," Lake George, 1934

"Car 2F-77-77," Lake George, 1934

"Equivalent---Series O-27," sometimes known as the "Last Equivalent,"
Lake George, 1935

Those familiar with Mr Stieglitz's work will recognize that these six pictures represent major achievements in several important series: the Lake George series,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date _____

To:

Re: Stieglitz photographs:

From:

continued

the Poplar series, the Portrait of Georgia O'Keeffe, the New York Skyscraper series, and the Equivalents. Mr Stieglitz himself considers the "Last Equivalent" one of the three outstanding expressions in that extraordinary series.

All ten of these photographs are contact prints made on Azo, a widely used commercial photographic paper.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

Newhall

THE MUSEUM OF MODERN ART

Date January 6, 1942

To: MR. NEWHALL

Re: _____

From: MR. BARR

Dear Beaumont:

Here is an early issue of a Russian paper called "Art and School" with a lot of children's drawings, for our shelf on that subject.

Library on either of these days may obtain a key from the Librarian in advance. Borrowing this key carries with it the responsibility of keeping the Library doors locked when the borrower leaves the Library for however short a time.

Barr

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date June 9, 1942

To: *Mr. Barr*
Mr. Newhall
COORDINATING COMMITTEE

Re: Max Osborn

From: Mr. Barr
B. NEWHALL

Dear Beaumont: I have come across a reference to a work by Max Osborn, formerly critic of the Vossische Zeitung, called Die Briefmarke als Kunstwerk, 1922. Would you put this on our want list, since it must be one of the first articles on stamps from the point of view of art.

Due to the fact that the provision for screening the windows of the Library, it will not be possible for staff members to use the Library after dark during the period when the dim-out is in force.

With the Saturday closing of the offices from May 30 through Labor Day, the Library will be locked all day Saturday as well as Sunday. Those staff members who wish to use the Library on either of these days may obtain a key from the Librarian in advance. Borrowing this key carries with it the responsibility of keeping the Library doors locked when the borrower leaves the Library for however short a time.

Bon

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date May 28, 1942

To: *Mr Barr*
COORDINATING COMMITTEE

Re: _____

From: B. NEWHALL

Due to the fact that there is no provision for screening the windows of the Library, it will not be possible for staff members to use the Library after dark during the period when the dim-out is in force.

With the Saturday closing of the offices from May 30 through Labor Day, the Library will be locked all day Saturday as well as Sunday. Those staff members who wish to use the Library on either of these days may obtain a key from the Librarian in advance. Borrowing this key carries with it the responsibility of keeping the Library doors locked when the borrower leaves the Library for however short a time.

Bon

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date June 4, 1942

To: Mr. Newhall

Re: Steichen show

From: Mr. Barr

Dear Beaumont: Here is a paragraph from a letter of Mondrian's that might interest you and those who worked on the exhibition:

"I admired the magnifique photo-exhibit "The Way to Victory." I never saw such nice photos before and send you my compliments for the arrangement."

on our release and invitation lists.

Failing in these tactics she then telephoned the Production Manager of the Museum and gave someone in that office such a moving tale of alleged indignities and outright abuse suffered at the hands of the Publicity Department that the Production Department was quite concerned over the matter. Miss Gordon had stated not only that she was angry with the Museum but that all her friends were mad at it because she didn't get free tickets any more.

So you see, babes, what the Publicity Department is up against. This note is to put you on guard in case Anna Gordon selects your department next for her bombardment. Miss Hawkins, by the way, has had years of similar attentions from her. When she (Miss Hawkins) was managing music and dance people, Miss Gordon constantly besieged her for free tickets and, as evidence of her right to demand such tickets, invariably waved a tattered clipping from a Russian newspaper published years before and almost worn out by continual service in the cause of free tickets.

L'Affaire Gordon has now degenerated into a contest between Battling Gordon on one side and Mickey Museum on the other over the matter of free tickets and other gratis privileges to the Museum. Choose your corner. And lay your bets on the winnah!

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date May 6, 1942

To: Mr. Newhall

Re: Il Milione

From: Mr. Barr

Dear Beaumont: ~~As~~ about the Museum and War file. May I suggest that you ~~cross~~ You might make a note that Jim Soby has many of the recent issues of Il Milione, probably later than any in our library. You might send Lenore up to his office to see when his series stops.

BM

on our release and invitation lists.

Failing in these tactics she then telephoned the Production Manager of the Museum and gave someone in that office such a moving tale of alleged indignities and outright abuse suffered at the hands of the Publicity Department that the Production Department was quite concerned over the matter. Miss Gordon had stated not only that she was angry with the Museum but that all her friends were mad at it because she didn't get free tickets any more.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date ~~April 6, 1942~~
April 7, 1942

To: Mr. Newhall
Mr. Barrer, Miss Dufley,
Miss Miller, Mr. Abbott, Miss Hawkins

From: Mr. Barr
B. Newhall

Re: Literature on the preservation of
works of art in wartime
Memo

Thanks for your memo about the Museums and War file. May I suggest that you
cross-reference this to War?
Library can be found under the heading MUSEUMS AND WAR.

Bm

on our release and invitation lists.

Failing in these tactics she then telephoned the Production Manager of the Museum and gave someone in that office such a moving tale of alleged indignities and outright abuse suffered at the hands of the Publicity Department that the Production Department was quite concerned over the matter. Miss Gordon had stated not only that she was angry with the Museum but that all her friends were mad at it because she didn't get free tickets any more.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date April 6, 1942

↓
To: Mr. Barr, Mr. Baxter, Miss Dudley,
Miss Miller, Mr. Abbott, Miss Hawkins

From:
B. Newhall

Literature on the preservation of
Re: works of art in wartime

At the suggestion of Mr. Barr, the library is building up a file of material on the preservation of works of art in wartime. Material already in the library can be found cataloged under the heading MUSEUMS AND WAR.

BM

on our release and invitation lists.

Failing in these tactics she then telephoned the Production Manager of the Museum and gave someone in that office such a moving tale of alleged indignities and outright abuse suffered at the hands of the Publicity Department that the Production Department was quite concerned over the matter. Miss Gordon had stated not only that she was angry with the Museum but that all her friends were mad at it because she didn't get free tickets any more.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

newhall
THE MUSEUM OF MODERN ART

Date: April 6, 1942

To: Miss Neumayer
Mr. Newhall

Re: Attached

From: Mr. Barr
Mr. Barr

Dear Beaumont: Thanks for your note about Lisa's report on Gallatin's collection. Actually Gallatin seems to have some arrangements with the Metropolitan some time ago. The Metropolitan has a vast amount of space and we have very little.
Here is a rather important bibliography on Nazi art policies. It is prepared by Charles L. Kuhn of Harvard University, who has written a paper on the subject with the Office of the Coordinator of Information.

on our release and invitation lists.

Failing in these tactics she then telephoned the Production Manager of the Museum and gave someone in that office such a moving tale of alleged indignities and outright abuse suffered at the hands of the Publicity Department that the Production Department was quite concerned over the matter. Miss Gordon had stated not only that she was angry with the Museum but that all her friends were mad at it because she didn't get free tickets any more.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date December 22, 1942
Date Dec. 17, 1942

To: Miss Newmeyer

Re: Museum of Living Art

From: Mr. Barr

Dear Sara: Thanks for your note about Linn's report on Gallatin's collection. Actually Gallatin seems to have made arrangements with the Metropolitan some time ago. The Metropolitan has a vast amount of space and we have very little.

Wouldn't it be a good idea for the Museum of Modern Art to try to get the Collection?

S.N.

on our release and invitation lists.

Failing in these tactics she then telephoned the Production Manager of the Museum and gave someone in that office such a moving tale of alleged indignities and outright abuse suffered at the hands of the Publicity Department that the Production Department was quite concerned over the matter. Miss Gordon had stated not only that she was angry with the Museum but that all her friends were mad at it because she didn't get free tickets any more.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date Dec. 15, 1942

To: Mr. Barr

Re: _____

From: S. Newmeyer

Dear Alfred,

Linn of the TIMES tells me that an item in yesterday's paper (which we have been unable to get because of the strike) states that the Museum of Living Art is a war casualty--it will no longer be in New York University, and the space it occupied will be used for other purposes.

Wouldn't it be a good idea for the Museum of Modern Art to try to get the Collection?

S. N.

on our release and invitation lists.

Failing in these tactics she then telephoned the Production Manager of the Museum and gave someone in that office such a moving tale of alleged indignities and outright abuse suffered at the hands of the Publicity Department that the Production Department was quite concerned over the matter. Miss Gordon had stated not only that she was angry with the Museum but that all her friends were mad at it because she didn't get free tickets any more.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

October 5, 1942.

Memorandum

To: STAFF

Re: One Anna Gordon

From: Sarah Newmeyer

I wish to bring to your attention the activities (particularly by telephone and letter) of one Anna Gordon who once in a green moon writes for a Russian newspaper published in Chicago.

At Miss Gordon's request we put her on our release and invitation lists several years ago, since which time she has produced exactly one clipping from her Russian paper regarding the Museum. As the years have gone by she has demanded more and more privileges, her demands rising to a climax last Spring at the time of our garden party and art auction, when she was determined to get a free ticket not only for herself but for three of her friends as well. Upon being refused she thereupon and thereafter made such a nuisance of herself by repeated telephone calls and letters to the Publicity Department that we finally took her off both our release list and our invitation list. As soon as she became aware of this fact she again deluged us with telephone calls and letters. At first her attitude was belligerent, then it became conciliatory; finally she adopted an imploring note and begged forgiveness, with Museum privileges, and promised anything at all if we would put her back on our release and invitation lists.

Failing in these tactics she then telephoned the Production Manager of the Museum and gave someone in that office such a moving tale of alleged indignities and outright abuse suffered at the hands of the Publicity Department that the Production Department was quite concerned over the matter. Miss Gordon had stated not only that she was angry with the Museum but that all her friends were mad at it because she didn't get free tickets any more.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date June 16, 1942

To: Mr. Barr

Re: _____

From: S. Newmeyer

I shall need by Wednesday noon (tomorrow) any information you wish to give to the press regarding the new acquisitions opening to the public Wednesday, June 24.

I need a list of the new acquisitions
of information concerning them, plus
Friday of this week the latest.

OF MODERN ART

Date: June 9, 1942

Newmeyer

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date May 21, 1942

To: Miss Newmeyer

Re: Williamsburg talk

From: Mr. Barr

Dear Sara:
Can you let me see a copy of the paper which you read at Williamsburg? I had hoped to be able to hear it, but the meeting started so late that I had to go back to the Council's business meeting before you had got half through your piece.

I understand that you will explain to her that I should tell you that three or four people spoke to me with enthusiasm about your talk. Congratulations.

announced yet, even to South American papers, but that we will notify her at the proper time.

I need a list of the new acquisitions
by information concerning them, plus
Friday of this week the latest.

OF MODERN ART

Date Feb. 9, 1942

Re: Williamsburg

Newmeyer

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date April 17, 1942

To: Mr. Barr

Re: _____

From: Sarah Newmeyer

Dorothy Miller has suggested that I remind you to write Mrs. Lozada concerning the recent acquisition purchased from her. I understand that you will explain to her that this acquisition must not be announced yet, even to South American papers, but that we will notify her at the proper time.

I need a list of the new acquisitions
by information concerning them, plus
Friday of this week the latest.

OF MODERN ART

APR 17 1942

Newmeyer

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

Newmeyer
THE MUSEUM OF MODERN ART

Date March 11, 1942

To: Mr. Barr

Re: _____

From: S. Newmeyer

Noel Busch, editor of LIFE, will telephone to ask you for an appointment. He is doing a big story on Nelson Rockefeller for LIFE Magazine and I suggested that he see you. He is particularly interested in Nelson's early connection with the Museum. I hope you will give him an hour or so of your time.

Nelson, of course, knows about the story.

Sach ?

I need a list of the new acquisitions
by information concerning them, plus
Friday of this week the latest.

OF MODERN ART

Re: Sach
March 9, 1942

Newmeyer

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

Newmeyer

THE MUSEUM OF MODERN ART

Feb. 7, 1942

Date _____

To: Mr. Newhall
cc. Mr. D'Amico, Mr. Barr, Mr. Wheeler,
From: Miss Hawkins
From: Sarah Newmeyer

Re: _____

Mr. D'Amico has consented to postpone his CHILDREN'S ART FESTIVAL one week, from March 3 to March 10 in order to free the March 3 date for your exhibition of FRONTIER PHOTOGRAPHS.

Both Mr. D'Amico and I consider these two dates final. It will not be possible to shift either of them again.

Sarah Newmeyer

You that I need a list of the new acquisitions
 by Friday of this week the latest.
 January 15, information concerning them, plus

To: _____
 From: _____
 Date: Feb. 9, 1942
SN

THE MUSEUM OF MODERN ART

Newmeyer

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

Newmeyer

THE MUSEUM OF MODERN ART

Date Feb. 9, 1942

To: Mr. Barr

Re: _____

From: S. Newmeyer

This is to remind you that I need a list of the new acquisitions we are going to announce February 18, information concerning them, plus any statement you wish to make, by Friday of this week the latest.

Sachs

AHB:vs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

Newmeyer
THE MUSEUM OF MODERN ART

Date Jan. 29, 1942
Date January 30, 1942

To: Mr. MISS NEWMAYER

Re: _____

From: MR. BARR

Dear Sarah:

Dear Alfred,

Thank you for your note about Miss Hudson's van Goghs. I feel I saw Elizabeth Hudson, of Syracuse, the other night and that under present conditions we ought not to accept the responsibility for two van Goghs, Les Femmes and Chasse d'Auvergne.

of caring for two such valuable pictures, such as we should like to have them here for exhibition. An air field is being built about a mile from her home in her wartime activities up there which she feels might endanger the safety of the van Goghs. She thinks they would be Thank you for letting us know about this. our paintings when they are not on view.

You can let us know how you feel about this, or write direct to Miss Elizabeth Hudson, The Colony Club, Park Avenue, New York.

Sarah

AHB:vs

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date Jan. 29, 1942

To: Mr. Barr

Re: _____

From: S. Newmeyer

Dear Alfred,

I saw Elizabeth Hudson, of Syracuse, the other night and she asked me to ask you if the Museum would like to have on long loan her two van Goghs, Les Paveurs and Champ d'Auvers.

An air field is being built about a mile from her home in Syracuse and there are other wartime activities up there which she feels might endanger ~~the safety of~~ the van Goghs. She thinks they would be safer on view in the Museum or stored with our paintings when they are not on view.

You can let me know how you feel about this, or write direct to Miss Elizabeth Hudson, The Colony Club, Park Avenue, New York.

Sarah

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date April 15, 1942

To: Miss Olson cc. Miss Dudley
Miss Miller
From: Mr. Barr

Re: Gifts to Museum

Dear Ruth:

Here is a very handsome piece of paper as an acknowledgment of your generous gift. While sending it it occurred to me that you were going to get a little more information about the patient who made the drawings. Have you been able to do this? Their value to the study collection would be greatly increased if we knew more about the artist.

Handwritten notes:
 Please keep this up -
 I have
 returned this bulletin.

Handwritten notes:
 X sent out my name

Vertical stamp:
 THE MUSEUM OF MODERN ART

Vertical text:
 The bulletin from the San Francisco Museum of Art with a schedule of films which are borrowed from the Museum, but no credit is given. If you have a presentation of Dr. Morley to this omission, please do it very politely, probably an oversight and she has been terribly rushed during recent past return this bulletin.

Date April 17, 1942
 Re: San Francisco Museum
Bulletin

Handwritten: Paper

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

Porter

THE MUSEUM OF MODERN ART

Date April 17, 1942

To: Mr. Porter
From: Mr. Barr

Re: San Francisco Museum
Bulletin

Dear Allen:

Here is a bulletin from the San Francisco Museum of Art with a schedule of films which apparently are borrowed from the Museum, but no credit is given. If you call the attention of Dr. Morley to this omission, please do it very politely, * since it is probably an oversight and she has been terribly rushed during recent months. Please return this bulletin.

aged!

*Thanks for bringing this up -
They have a new person handling
the film programs and I have
written her a polite little
reminder - Allen*

** and omit my name*

Returned by Mr. Barr
Travellers Checks
Mr. Kaufmann's check

80.00
<u>100.00</u>
\$ 180.00 here + what is in
<u>16.55</u> Mexico.
276.55
<u>70</u> - certain expenses
346.55

B. Barr

1000
<u>903.45</u>
96.55

303.45
<u>650</u>
903.45

*from payments made
in SF for non-SF
for non-hat-hour.
wages - Picasso 50
Pachon 20
70*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date April 17, 1942

To: Mr. Porter

Re: San Francisco Museum

From: Mr. Barr

Bulletin

Dear Allen:

Here is a bulletin from the San Francisco Museum of Art with a schedule of films which apparently are borrowed from the Museum, but no credit is given. If you call the attention of Dr. Morley to this omission, please do it very politely, since it is probably an oversight and she has been terribly rushed during recent months. Please return this bulletin.

Advanced to Mr. Barr:

2 bank drafts at \$250.	\$500.00
Travellers Checks	600.00
Check to Mr. Barr	1,000.00
	\$2,100.00 (plus bank charges of \$6.50)

Returned by Mr. Barr

Travellers Checks
Mr. Kaufmann's check

80.00	
100.00	
<u>\$ 180.00</u>	here + what is in Mexico.
76.55	
<u>276.55</u>	
70	- certain refunds
<u>346.55</u>	

B. Barr

1000
<u>903.45</u>
96.55

303.45
<u>650</u>
903.45

from payments made in May for non-May for non-hat-hair.

works - Picasso	50
Picasso	20
	<u>70</u>

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 54

THE MUSEUM OF MODERN ART

Date September 23, 1942

To: Mr. Barr

Re: _____

From: B. Reinfeld

Following is the information you wanted in re your trip to Mexico:

Trip to Mexico (*airplane fare*) \$303.45

Advanced to Mr. Barr:

2 bank drafts at \$250.	\$500.00
Travellers Checks	600.00
Check to Mr. Barr	<u>1,000.00</u>
	\$2,100.00 (plus bank charges of \$6.50)

Returned by Mr. Barr

Travellers Checks
Mr. Kaufmann's check

80.00
<u>100.00</u>
\$ 180.00 <i>here + what is in Mexico.</i>
<u>16.55</u>
276.55
<u>70</u> <i>- certain expenses</i>
346.55

B. Reinfeld

1000
<u>903.45</u>
96.55

303.45
<u>650</u>
903.45

from payments made in Mex for non-Mex for non-hat-hair. words - Picasso 50 Paulin 20

50
<u>20</u>
70

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date November 4, 1942

To: Miss Smith

Re: _____

From: Mr. Barr

Will you please send all Museum publications to the Cuban art critic and dealer,

Sr. José Gomez Sicre
Galería del Prado
Prado # 72
Havana, Cuba

These are to be complimentary copies for publicity purposes

No references in books; Suzuki and his friends don't know.

If the Museum is satisfied with The Woodyard, he would like you to see his more recent paintings anyway. If not, he would be delighted to exchange it.

Has no address as is always moving around. Address c/o Milch Gallery.

Will return in the fall.

S.H.

(Woodyard out circulating so he couldn't see it.)

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date October 19, 1942

To: Mr. Barr

Re: HAMA

From: E. Van Hook

Kuniyoshi reports that some of his friends remember Sesu Hama vaguely. He was in New York in 1924-25, then went to Florida, then to Havana, but no one knows what happened to him after that. Kuniyoshi will tell us if he finds anything further.

No references in books; Sunami and his friends don't know.

If the Museum is satisfied with The Woodyard, he would like you to see his more recent paintings anyway. If not, he would be delighted to exchange it.

Has no address as is always moving around. Address c/o Milch Gallery. Will return in the fall.

(Woodyard out circulating so he couldn't see it.)

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	AHB	I . A . 54

Plan. col. Exchange

THE MUSEUM OF MODERN ART

Date July 15, 1942

To: **To:** Mr. Barr

Re: **Re:** BERMAN

From: **From:** Lisi Van Hook

Dear Alfred: I hate like the devil to have to send you all this stuff, but under the almost daily barrage from Berman, Mr. Soby and I felt you had better see this correspondence and try to send an appeasing note to Berman. I think both you and Mr. Soby have said all there is to say, but maybe one more word to Berman might quiet him.

Mr. Wheeler says Tilla Durieux is to be held back for the portrait show - yes? Will you write a few words on the Leger? The opening has to be put off until the 28th.

Hope you're enjoying Mex., since this was done 10 years ago and his style has

Should we put up the Degas instead? Work can be seen at the Milch Gallery. Ihre ergebene

but he would prefer to show them to you himself although he is in New York only 2 days every six months or so - he has come to see you every time but has never been able to speak with you about it.

If the Museum is satisfied with The Woodyard, he would like you to see his more recent paintings anyway. If not, he would be delighted to exchange it.

Has no address as is always moving around. Address c/o Milch Gallery.

Will return in the fall.

(Woodyard out circulating so he couldn't see it.)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

Mr. L. - Col. Exchanges pending

THE MUSEUM OF MODERN ART

Date June 16, 1942

To: Mr. Barr

Re: Sidney Laufman

From: E. Van Hook

Mr. Laufman came to see you today. He had heard that you were not entirely pleased with The Woodyard and had perhaps wanted to exchange it. Mr. L. feels he would rather be represented in the Museum Collection by a more recent painting, since this was done 10 years ago and his style has changed since then. His work can be seen any time at the Milch Gallery, but he would prefer to show them to you himself although he is in New York only 2 days every six months or so - he has come to see you every time but has never been able to speak with you about it.

If the Museum is satisfied with The Woodyard, he would like you to see his more recent paintings anyway. If not, he would be delighted to exchange it.

Has no address as is always moving around. Address c/o Milch Gallery.

Will return in the fall.

S.H.

(Woodyard not circulating so he couldn't see it.)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date: September 29, 1942

To: Miss Van Hook

Re: Collectors' Files

From: Leslie Switzer

Tom Howard, 322 East 57th Street, El. 5-4445, owns the following pictures:

Berard, watercolor
Cadmus, drawing
Bernan, Verona

Dali, photographed, as that St. Barr can take
Leonid
Oelze

Also Mrs. Lewis Corinth lives in Santa Barbara, Calif. and has several of her husband's works. Can be reached through Ernest G. Rathenau, 303 West 106th St. NYC.

ask. thinks it has been reproduced

Will be at the ^{San} Moritz until tomorrow afternoon, then goes to Quonset. Best to communicate with his wife:

Mrs. Robert Lane Anderson
Marion, Virginia

who will crate it and have it shipped up here if the Museum is seriously interested.

*Change you
would like to see photo
reproduction but would
not advise him*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date July 1, 194

To: Miss Van Hook

Re: photos

From: Leslie Switzer

If it has not already been done, would you please have the two Sequeiros heads, which are being held for exchange or sale, photographed, so that Mr. Barr can take two prints of each to Mexico with him next Tuesday?

He would also like to take with him two prints of each Rivera canvas that we own, and of each Orozco. If we do not have photos of any of these, he would like to have them done as soon as possible.

about 26" high and several inches wider, with a wood side frame

by O'Keeffe. Is mostly green and white, of a wave breaking.

Probably purchased from Steiglitz. Has no idea what price to ask. Thinks it has been reproduced but I can find no reference.

Will be at the San Moritz until tomorrow afternoon, then goes to Quonset. Best to communicate with his wife:

Mrs. Robert Lane Anderson
Marion, Virginia

who will crate it and have it shipped up here if the Museum is seriously interested.

*Change your mind
would like to see photo
reproduction but would
not advise him*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date June 15, 1942

To: Mr. Barr

Re: O'KEEFFE for sale

From: E. Van Hook

Lt. Robert Lane Anderson came in today to inquire if the Museum might be interested in purchasing The White Wave by Georgia O'Keeffe, which he inherited from his father, the writer Sherwood Anderson. Painted 1921, exhibited Anderson Galleries 1922, is about 26" high and several inches wider, with a hand made frame by O'Keeffe. Is mostly green and white, of a wave breaking. Probably purchased from Steiglitz. Has no idea what price to ask. Thinks it has been reproduced but I can find no reference.

Will be at the ~~San~~ Moritz until tomorrow afternoon, then goes to Quonset. Best to communicate with his wife:

Mrs. Robert Lane Anderson
Marion, Virginia

who will crate it and have it shipped up here if the Museum is seriously interested.

*Change you
would like to see photo
on reproduction but would
not advise him*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

c.c. Miss Doolley

Date June 6, 1942

To: Miss Van Hook

Re: Picasso

From: Leslie Switzer

Mr. Barr has asked me to tell you that the Picasso now called "Still Life with Loaf of Bread" should in future be called "Still Life with Cake."

Also Mr. Barr would like to have the big painting by Ivsa Model, at the end of the hall, hung there.

the request in writing? They wish to send for it Saturday, May 7th.

*Miss Doolley by the way
the letter.*

*Miss Doolley this
-but then Dad. to write
making request. OK. Please*

find another museum.

Keep the painting a few days until she decides what to do with it.

L.S.

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

c.c. Miss Dudley

Date April 15, 1942

To: Mr. Barr

Re: Maria loan

From: E. Van Hook

Mr. Dudensing phoned today that Mme. Martins had spoken to Mr. Abbott who promised her the loan of our Christ for the exhibition of her work at the Valentine Gallery May 11 and lasting 3 weeks. Do you agree? Better get the request in writing?? They wish to send for it Saturday, May 9th.

*Betty - Dudensing may phone again
this afternoon.*

*Abbott denies this
- but whom Dad. to write
making request. OK. Planned*

find another museum.

Keep the painting a few days until she decides what to do with it.

E.V.H.

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date February 9, 1941

To: Mr. Barr

Re: Hartley

From: E. Van Hook

Mrs. Allen, who offered the Hartley painting to the Museum, has consulted the owner of, an officer in the Navy, about accepting the painting for exchange. As he received it as a personal gift, he does not want it to go through any commercial transactions, but to give it outright to a collection which will keep and exhibit it.

Therefore, they are withdrawing their offer, and ^{will} try to find another museum.

Keep the painting a few days until she decides what to do with it.

E.V.H.

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

c.c. MISS DUDLEY
MISS MILLER

Date: January 26, 1942

To: Mr. Allen
From: E. Van Hook

Re: Hartley offered as gift
January 30, 1942

Dear Mrs. Allen: I had the pleasure of bringing before our Acquisitions Committee the painting by Marsden Hartley which you so generously offered to the Museum. The gift was gratefully accepted for the reserve collection, but the Committee asked me to ask you whether you would consent to our using the picture for exchange in case we should find a larger and more important painting by Marsden Hartley. This request is very often made of donors to the Museum. Won't you let me know if this is agreeable to you?

The Committee asked me to express their thanks to you. We shall send you shortly a formal receipt.

We understand that you wish the gift to remain anonymous.

Sincerely yours,

Mrs. A. Allen
Hyde Park Hotel
25 East 77 Street, Apt. 1511
New York, N.Y.

ahb:vs

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Van Hook
Date January 26, 1942

To: Mr. Barr

Re: Hartley offered as gift

From: E. Van Hook

Mrs. A. Allen phoned today to offer the Museum a painting by Marsden Hartley - view from a Maine camp window - a bunch of flowers on a window sill looking out to a lake with islands and mountains. Painted 1940 or 41, is about 2½ feet square, she says. Given to her by a relative, she now lives in a hotel (home was in south France) and would like it to be in a Museum. Wishes to remain anonymous. Call for it any time, leaving a receipt.

Mr. Baxter will send a man this afternoon, if we want.
not keep any. No point in sending the Negro money as he has no home and probably can't read etc.

Mrs. A. Allen
Hyde Park Hotel
25 East 77th Street
Apt. 1511

BU 8-3206

Mr. Shannon bought the drawings from the Negro and would not consider giving any to the Museum. In case of purchase, he said he would refund the whole price to the artist.

AHB says to get it here.

Charles Shannon
637 South Court Street
Montgomery, Alabama

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Van Hook

Date Jan. 22, 1942

To: Mr. Barr

Re: Negro drawings

From: E. Van Hook

The Negro drawings are still in Fieldston but will come here to the Museum maybe next Monday. No price has been set on them, but Miss Knowles suggests that the Museum make an offer on those we wish to keep. The Fieldston School sent \$10. to the owner, Mr. Charles Shannon, for the privilege of exhibiting them, although they did not keep any. No point in sending the Negro money as he has no home and probably can't read etc.

Smith

Mr. Shannon bought the drawings from the Negro and would not consider giving any to the Museum. In case of purchase, he said he would refund the whole price to the artist.

Charles Shannon
637 South Court Street
Montgomery, Alabama

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	AHB	I . A . 54

going this morning *Van Hook*

THE MUSEUM OF MODERN ART

*Mr. Barr - what do you
want in their places?*

Date: Jan. 26, 1942

To: Miss Van Hook

Re: Ptgs. to be removed from
3rd floor ex. & 6th floor.

From: D. Lytle E. New York

Mr. Barr has O.K.'d the Ed. Dept.'s borrowing the following ptgs. now on exhibition for the Young People's Gallery Ex., Jan. 27 - Feb. 24:

Beal	The Battery	3rd floor
Coleman	Jefferson Market Court	"
Hopper	New York Movie	"
Hopper	Night Windows	6th floor
<i>John - Randall</i>		<i>6th floor</i>

DL

Roosevelt	Christ Mocked by Soldiers
Picasso	Woman in White
Picasso	Still Life with a Cake
Braque	The Table

These paintings have been marked with red stickers on the edges of the frames.

attached

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date December 22, 1942

To: Mr. Warren

Re: Redecorating

From: Mr. Barr

In case of air raid

Dear Mr. Warren:

Answering your phone message about redecorating the offices, I think you should allow for repainting half the walls in the three offices.

The linoleum under my desk is very unsightly. Apparently the soap and water from the mops has rotted the linoleum. I do not know whether it can be patched, but perhaps you can think of some solution.

Cézanne	Flies and Rocks
Georgin	The Moon and the Earth
Rouault	Christ Mocked by Soldiers
Picasso	Woman in White
Picasso	Still Life with a Cake
Braque	The Table

These paintings have been marked with red stickers on the edges of the boxes.

Attachments

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	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date December 18, 1942

To: Mr. Warren
Viking Hansen
Miss Dudley
Miss Miller

Re: Paintings to be removed

From:

in case of air raid

Mr. Barr

The following paintings are to be removed in case of air raids:

3rd floor

van Gogh	Night Café
van Gogh	Starry Night
Seurat	Fishing Fleet at Port-en-Bessin
Cézanne	Pines and Rocks
Gauguin	The Moon and the Earth
Rouault	Christ Mocked by Soldiers
Picasso	Woman in White
Picasso	Still Life with a Cake
Braque	The Table

These paintings have been marked with red stickers on the edges of the frames.

AHB:evh

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 54

THE MUSEUM OF MODERN ART

Date October 13, 1942

To: Mr. Barr

Re: Lic. Benito Coquet

From: Mr. de Zulueta

After checking with the Department of Circulating Exhibitions, I gave Mr. Coquet the dates on which the exhibitions will be free. I promised to let him have further details when Miss Courter returns from Washington.