McDonnell

THE MUSEUM OF MODERN ART

77

Date Oct. 3,1942

To: Mr. Barr

Re:

From: Mr. Soby

To save you reading this letter, the idea is that you project Madam's color slides in all directions at once and out of focus. On top of that you get your fingers all stuck with cement making the damned slides. My relations with the woman are at an impasse, due largely to the fact that I think she's nuts. But at the end of the letter she says the slides were practically commissioned by you. That's all the out I need. I leave you and Angela MacDonnell in a quiet church, covered with cement and looking at blurred images skipping from wall to wall.

Jim

I feel you are quite right in thinking they will be in proper place in the Psychotherapy section - they would of little use in the occupational therapy section.

The slides were designed to be projected in special manner - not in focus - but out of focus producing effects of the spectrum as does the sun - giving all the marvellous variations and distortions - forming beautiful color designs. The placing of color is important - the design only acting as spring-board (as the object in abstractions) and the effect not

15 East 9th Street New York City
September 30-42

Mr James T. Soby
The Museum of Modern Art, New York

Dear Mr Soby

Some days ago - Mr Barr wrote me that I would be hearing from you of the Arts in Therapy Exhibit.

This morning I have your kind letter - appreciate your interest in the slides - I feel you are quite right in thinking they will be in proper place in the Psychotherapy section - they would of little use in the occupational therapy section.

The slides were designed to be projected in special manner - not in focus - but out of focus producing effects of the spectrum as does the sun - giving all the marvellous variations and distortions - forming beautiful color designs the placing of color is important - the design only acting as spring-board (as the object in abstractions) and the effect not

-2-

the design the final achievement.
as the projector has also been designed for this purpose - and is mobile - so that it is quite possible to move the projector in any & all directions - making the picture flow - instead of the usual static projection this is quite interesting to all onlookers & particularly intriguing to artists. Yet it is also possible to keep for indefinite use of these curious composed pictures on a wall surface - as a musical chandelier

am using the medium as paint - to express & produce original work - not to reproduce the work of others - it may be done - but it is not desirable - and feel very unwise to have patients use it in this manner, it not work for amateurs - and also the fingers get very much covered with the cement - which is not easy to remove - it is rather strenuous for. They might get pleasure & profit in study of color thru slides - Have many ideas of use of transparent color - but too lengthy for this letter - yes the slides were specially designed for Mr Barr - for his idea of church chandelier (and but mentioned it) - Sincerely

Angela MacDonald

McDonnell

c. and letter to
Mr. Soby

September 16, 1942

WESTERN UNION

Dear Miss McDonnell:

Thank you for your letter of September 14th. I am handing it to James Thrall Soby, who is in charge of our Therapy exhibition. I have also given him your other material in which I believe he will be interested.

Sincerely,

Miss Angela McDonnell
15 East 9th Street
New York City

AHB:ljs

<The articles for which needs — was told you were — not at home" — so asked to have an appointment when you might see them.>
As that was 5 days ago — Incidentally

MacDonnell

Charge to the account of _____ $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
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Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION

1206-B

R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCOUNTING INFORMATION

TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

AUGUST 19, 1942

MISS ANGELA MACDONNELL
15 EAST 9th STREET
NEW YORK CITY

CAN SEE YOU BETWEEN TWO AND THREE THIS AFTERNOON. PLEASE PHONE

ALFRED H. BARR

[illegible] with you, by your secretary, in spite of your letter.

As on Friday the 14th, had called at museum, with completed film, & see you & was received by Miss Miller — to whom I showed the film — (in the hand) & the slides from which made — was told you were — "not at home" — so asked to have an appointment when you might see them.

As that was 5 days ago — Inclusively

15 East 9th Street New York
McDonnell

August 18/42

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

Dear Mr Barr

This morning I received your letter of August 15 – and considering it said – "I would like very much to see the film, as soon as completed –" I went to Museum & called for you & was denied at once, without consulting with you, by your secretary, in spite of your letter.

As on Friday the 14th, had called at Museum, with completed film, & see you & was received by Miss Miller – to whom I showed the film – (in the hand) & the slides from which made – was told you were "not at home" – so asked to have an appointment when you might see them.

As that was 5 days ago – Inclusively

Aste Steiner
16 mm 35 mm.
Projection
1.30-2.45

8/19
Project for
Museum

2

supposed - Miss Miller had reported since she stressed your interest -

When denied by your Secretary - I appealed to Miss Miller, & found she had not reported completion - to you - & she too felt it impossible to see or talk, with you. not for 2 weeks - after your rejection.

Your courtesy to me has been so admirable, I really could not believe that this was your personal attitude - to ask me to come & then deny me a hearing - I still think it the protective attitude of your associates.

A month ago - an old friend & painter arrived in New York - I was out of funds - for 3 weeks she has fed me - I was living on Hope - your letter this morning seemed an answer - & a ray - the rebuff at the Museum this morning - seemed Devil's work - had this friend not been with me - I doubt that I could have stood the blow - 2 weeks is a long time - & its this waiting, & waiting that has reduced me to poverty - I came to N.Y.

3

with sufficient for a year - not it was enough, but not for more -

If I have done something worth while, it is worth consideration - if it has no value it should be dismissed -

I make this statement not alone for myself but for all artists - as Lee Simonson said in The Arts - "recognition usually comes from 30 to 50 years too late" and personally I think an art, is of the Present - when its 30 to 50 years old it is passé, as I now feel about all the Great Ones? of my schooldays - and we need not go far afield to find out - it is either here, or it is not -

I still believe you innocent of the Documentary & see this morning at the Museum of Modern Art

Thanking you for your note

Sincerely Angela MacDonnell

15 East 9th Street New York City
August 10/42

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

August 15, 1942

Dear Mr Barr

Since last writing I have been making slides of dancers & ballet subjects – and have achieved one or two things – one of Pavlova & another of Yuriko's. I am enclosing some of my movements as they have passed my imagination.

Have at last procured the services of the Ted Nemeth Production Co – of which Mary Ellen Bute is a member, & make films of the slides in projection – these young people being made & are making them on 1 full time more interesting of the work than many others.

The aim is finally to produce the moving film of the changes which for most unchanged dancers or the frame is changed – the present work is being done in stills – may I bring the film as soon as completed to show you the latest development?

Sincerely

Angela MacDonnell

Dear Miss MacDonnell:

I would like very much to see the film which you speak of as soon as it is completed.

Sincerely,

Miss Angela MacDonnell
15 East 9th Street
New York City

AHB:ljs

15. East 9th Street New York City
August 10/42

8/11

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

Dear Mr Barr

Since last writing I have been making slides of dancers & ballet subjects – and have achieved some interesting things – one of Pavlova & another of Yurkenitch, your depth sense of movement as they are passed over surfaces.

Have at last presented the series of the Ted Nemeth Production Co – of which Mary Ellen Bute is a member, & made films of the slides in projection – these young people having made & are making them on I feel I have more understanding of the uses of the slides than many others.

The aim is finally to produce the moving film of the changes which for such wonderful designs as the Fresnel is changed – the present work is being done in stills – may I bring the film as soon as completed to show you, the latest development?

Sincerely
Angela MacDonnell

MacDonnell

15 - E 9th St. New York
June 18-42

6/23

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

Dear Mr Barr

Thank you so much for kind note - after sending my request for appointment this week, I realized, it was a very busy week for the Museum - and on 16 I sat in the lobby for possibly one half hour & decided the museum one of New York's busiest spots - and that you must be one of its busiest men, even tho I knew not of the fiscal year ending - my dear I troubled you, but I will comply with the suggestion & try & write briefly - I find it difficult, the experiments are so expansive. I wanted if possible to see you before you went on vacation - I am staying in New York - as long as I may pay my way. That is why I asked this week - life seemed my precarious.

Sincerely
Angela MacDonnell

Further experiments in use of color slides
The Pittsburgh Corning-Glass Co - allowed
me to use an office one morning - to
project on various glass surfaces - the
black & plate of opaque finish - and
in both found some interesting effects tho
the light was not sufficiently blocked
out - but the Clerks - 3 men & a girl - did
all possible to help - and I sure modern
proper conditions would be excellent
reflecting surfaces - many places have
such surface already installed - even
in your own Museum.
Also went to American Crockery & study
Robert Edmond Jones stage sets - since
then constructed slides - from my own sketches
for stage settings - and those seeing them
think them successful
On June 14 - showed to a group of large
artists & scientists at the Estelle Ransom Gallery
about 20 people - all very interested - and
2 scientists Dr Milton Nelsoff & Dr Melvin Greene
the latter of Columbia - and the former a Columbia man
of Polytechnic were interested from scientific

reason, – there was much helpful conversation, as to the making out the projection to a mathematical precision – yet not changing the present uses, since the designs created by the use of shades out of focus – was of the most importance to them, as they use to me. Each tie belong to groups – I feel this is one of the important uses of the shades & lamps. Those above mentioned have asked to be allowed to come to see one project in studio –

Angel – MacDonell

June 16, 1942

Dear Miss McDonnell:

I am sorry to say that I won't have time this week to see you. In any case it would be much better if you could write me briefly for our files what you have to say about your new experiments. I think they are so interesting that it is really better to have the information in permanent form.

I am sorry that I am so desperately busy, but our fiscal year ends in a few days.

Sincerely,

Miss Angela McDonnell
15 East 9th Street
New York City

AHB:ljs

15 - E 9th Street New York
June 11-42

6/15

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

Dear Mr Barr

Since last meeting, I have seen a very large number of people - and the interest in the slide is very intense & general - and also I have done some experimenting on projection surfaces.

Will it be possible for you & give me a little of your time next week - There are a few things I think important for you to know, and it is impossible to explain in writing.

I would appreciate the favor

Sincerely
Angela MacDonnell

May 15, 1942

Miss Angela MacDonnell,
15 East 9th Street,
New York City

Dear Miss MacDonnell,

Thank you very much for the slide of "The Nativity" which you so kindly had delivered to the Museum yesterday. We are very glad to have it, and we appreciate your thoughtfulness in sending it along to us.

Very sincerely,

Dictated but not signed by
Alfred H. Barr, Jr.

15-2 9th St. New York
May 14-42

Mr Alfred Barr Jr
The Museum of Modern Art
New York

Dear Mr Barr

Please find enclosed "The Nativity" slide - I have just been able to have it returned - it was lost. I hope you will find something pleasing in it - as it was not given — great deal of thought it has the quality of sketch.

Sincerely
Angela MacDonnell

will continue further experiments 2 to 3 hours would like very much to experiment with the slides in glass - of translucent quality such as you have in the Museum - both in & thus - as I feel some very beautiful effects could be had -

15 - E 9th St. New York
April 24/42 W C Dowell
4/29

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

Dear Mr Barr

In leaving the slides at the museum yesterday - I showed the possibility of seeing you or Miss Miller - as I could not - am writing to say one of the things I noticed - about the slides - they are all new except the still life - and I have not obtained the Retinitz for Mr Wade - so will either make a new slide or wait for that. I have experimented with the time of exposure - find that 1 hour - (5 inches from lamp) - made no change in slide - I will continue further experiments later - 2 to 3 hours would like very much to experiment with the slides on glass - of translucent quality such as you have in the museum - both on & thru - as I feel some very beautiful effects could be had -

also with textiles — we have already tried this to some extent in my Houston Studio — found that a white linen shade — of a light weight quality made a very satisfactory screen for projections thru — the quality of color was very excellent under these conditions with an added texture effect.

I think the idea that you have of various shades for use at or on the change of church seasons or feasts is excellent idea — this is the same idea I had in mind for amusement places — change — which would be and added interest & excitement — and in homes in play rooms — or private theatres or public — we very just idea of mine is to use in hospitals — where patients are for long duration — and also for mental cases — I was a patient for 3 months — so my interest is part of experience — color meant much to me — a matter which I discussed at the with physician.

I think we did not mention the use for moral pictures & projects design as well — that has immediately been suggested in sight &

painters — it could be used both by artists for chart.

To close wish to say that I have not wished to keep this process for sole use myself — would like to pass on information to others & especially that young people might carry on. The sole reason for patent is the pressure of friends — and that my profession is my sole means of support. The patent lawyers advice is to license the patent for certain uses — one for schools — another for public uses — or commercial etc etc — all rather complicated to me. As farmers is a lovely business.

Sincerely
Angela MacDonnell

PS
I failed to make clear that Mr Rosinen was not present at projections — he did see the slides at Metropolitan Museum — but was not particularly interested. I seemed to think not necessary to see projections
A MacD.

Mac Donald

Charge to the account of _____ $ _____

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OVERNIGHT TELEGRAM	NIGHT LETTER
SPECIAL SERVICE	SHIP RADIOGRAM

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WESTERN UNION

1206-B

A. N. WILLIAMS, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCOUNTING INFORMATION

TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

WANT A REPLY? "Answer by WESTERN UNION" or similar phrases may be included without charge.

MISS ANGELA MACDONALD
15 EAST 9 STREET
NEW YORK CITY

April 15, 1942

HAVE BEEN DELAYED EXPECT TO COME SHORTLY BEFORE FIVE PLEASE PHONE IF INCONVENIENT.

ALFRED BARR.

Miss Angela MacDonald
15 E. 9th Street
New York City

AHB:ljs

you may have decided otherwise but as I [illegible] to leave New York about middle of April - would like to give you the opportunity hope that if you do wish about middle of January I propose then in Whiting Bailey from Mr More - also pass any interested and I'd'l's I should write him

Sincerely

Angela MacDonald

March 30-42 - Dear Miss MacDonald
15-2
97/4

Mr Alfred H Barr Jr
Director
The Museum of Modern Art
New York

April 1, 1942

Dear Mr Barr

Dear Miss MacDonald:

Don't think I have forgotten you. Won't you send me your phone number so I can ring you the moment I see some free time ahead?

Sincerely,

Miss Angela MacDonald
15 E. 9th Street
New York City

AHB:ljs

Your letter dated March 14, 41
you expected to be in New York
most of the studios - which I left at
museum, especially the projected
In view of all that has happened since
you may have decided otherwise, but
as I hope to come New York
about middle of April - would like to
give you the opportunity upon that of
you so wish about middle of January
I projected then in Whitney Gallery from
Mr Moore - who was very interested and
I left 2 studios with him

Sincerely
Angela MacDonald

March 30-42 - New York City
15 - East 9th St
Apt 1A

Mr Alfred H Barr Jr
Director
The Museum of Modern Art
New York

Dear Mr Barr

In letter dated November 14, 41 you expressed wish to see & know more of the slides - which I left at museum, especially to see them projected. In view of all that has happened since you may have decided otherwise, but as I may have to leave New York about middle of April - would like to give you the opportunity before that if you so wish. About middle of January I projected them in Waterbury Selling from Mr Mine - who was very interested and I left 2 slides with him.

Sincerely
Angela MacDonnell

15-E 9th St. New York City
Jan 5-/42

1/6

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

Dear Mr Barr

Have not expected to hear from you, as I realize that under existing conditions there are many complications in your work routine - and possibly have forgotten my existence.

But I hope that before long - you will find a half hour in which to see me, as I feel that more than ever, the slides may be very useful during the war duration, and I would be grateful to have your opinion as to their usefulness - when I have explained my ideas, as to their uses - which are innumerable

Sincerely yours
Angela MacDonnell

Dear Mr Barr
Have established my studio at 15 E 9th St Apt 1A and am ready at any time you wish to demonstrate the slides suggested when you expressed interest in seeing, it will give me great pleasure
Sincerely
Angela MacDonnell

Hotel Brevoort - New York
Nov 15-41
Mac Donnell

Mr Alfred H Barr Jr
Director
The Museum of Modern Art

er 14, 1941

Dear Miss

I was hich you left
for me wi eve that they
would fit the present
time, I w would like
particula

Miss o take a studio
in New Yo your projector.
If you wi e settled, I
would lik cted.

Tuesday Nov. 25/41
Dear Mr Barr 11/25
Have established a
Studio at 15 E. 9th St.
Apt 1A and am ready
at any time you wish
to demonstrate the
the slide projection,
which you expressed
interest in seeing,
it will give me
great pleasure
Sincerely
Angela MacDonnell

Miss Angela MacDonnell
Hotel Brevoort
5th Avenue and 9th Street
New York, N.Y.

el;vs

Picked up two slides
Sat a.m. 11/15/41
& left this note
V.S.

Hotel Brevoort - New York
Nov 15-41
Mac Donnell
1417

Mr Alfred H. Barr Jr
Director
The Museum of Modern Art

November 14, 1941

Dear Mr Barr

Your very kind note gives me [illegible] pleasure that you [illegible] the slides and my ideas. I am sorry it is so difficult for me to get settled so that I can come to see the slides projected.

Dear Miss MacDonnell:

I was very much interested to see your slides, which you left for me with Miss Litchfield. Although I do not believe that they would fit into any aspect of the Museum's program at the present time, I would like to know more about your ideas and would like particularly to see the slides projected.

Miss Litchfield tells me that you are planning to take a studio in New York where I presume you will be able to have your projector. If you will get in touch with me again, after you are settled, I would like very much to come to see the slides projected.

Sincerely,

The projector is very simple to carry & easy as hand-bag & [illegible] great interest as [illegible]

Very Sincerely
Angela MacDonnell

Picked up her slides
Sat a.m. 11/15/41
I left this note
V.S.

Miss Angela MacDonnell
Hotel Brevoort
5th Avenue and 9th Street
New York, N.Y.

el;vs

Hotel Brevoort - New York
Nov 15-41

11/17

Mr Alfred H Barr Jr
Director
The Museum of Modern Art.

Dear Mr Barr

Your very kind note gives me much pleasure, am more than pleased that you are interested in the slides, and my ideas of use.

The studio is most difficult to obtain, soon as am settled I will be very happy to have you come to see slides projected.

The projector is very simple I carry it easily as hand bag, it is almost as great interest as the slides.

Very Sincerely
Angela MacDonnell

Picked up her slides
Sat. a. m. 11/15/41
& left this note.
V. S.

MacDonnell

JAMES CHILLMAN,

NT
CE PRESIDENT
RETARY

August 19, 1941

Miss MacDonnell called at the Museum today with examples of the work she describes in attached letter.

They are color slides, actually. She paints outlines in ink on one of the glasses and fills in the design by placing bits of colored cellophane in between the two glasses and then sealing them with tape. She claims that when they are projected on a wall it looks as if a mural is actually painted there.

I told her I thought it would be classified more as theatre art - since she said it could be used so effectively for backdrops for figures, etc.

She said she would return in a few days with some of her drawings.

She had no definite idea in mind as to what she wanted the Museum to do - perhaps an exhibition, she thought. Told her no one would be back until the middle of September - that I would tell you about it and we would get in touch with her later.

V.S.

MacDonnell

THE MUSEUM OF FINE ARTS OF HOUSTON

HOUSTON, TEXAS

JAMES CHILLMAN, Jr., DIRECTOR

RAY L. DUDLEY, PRESIDENT
JOHN P. BULLINGTON, VICE PRESIDENT
MRS. JOHN F. STAUB, SECRETARY

August 19, 1941

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

Dear Mr. Barr:

This is to introduce a Miss Angela MacDonnell, one of the professional artists of Houston and who has obtained excellent results as a teacher.

Anything that you or your organization can do to make her visit to New York more profitable, will be greatly appreciated by us.

Kindest personal regards.

Sincerely yours,

James Chillman, Jr.

James Chillman, Jr.,
Director.

JC/hb

THE MUSEUM OF FINE ARTS OF HOUSTON

HOUSTON, TEXAS

JAMES CHILLMAN, Jr., DIRECTOR

RAY L. DUDLEY, PRESIDENT
JOHN P. BULLINGTON, VICE PRESIDENT
MRS. JOHN F. STAUB, SECRETARY

August 19, 1941

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

Dear Mr. Barr:

I have just given to Miss Angela MacDonnell, a letter of introduction to you.

Miss MacDonnell is a Houston artist, who under more favorable stars, might have developed as an artist of distinction. In my estimation, her ideas are not only positive, but on the whole, reasonably sound, but she never had the opportunity of a thorough grounding in her craft.

Please do not consider the letter of introduction, if it is presented, as making any demands upon you that are not easy to grant.

With best wishes.

Sincerely yours,

James Chillman, Jr.,
Director.

JC/hb

Houston Texas

Mr Alfred H Barr Jr August 14/41

Director

Museum of Modern Art

8/18

Dear Mr Barr

For 2 1/2 years have been working on a new idea of transparent color in relation to art in various phases. Several weeks ago wrote to Mr Edward Alden Jewell on reading his article in New York Times June 22 "What is to come after Modernism?" explained briefly & fully as possible my experimentations - his reply was very satisfying saying he was "filing letter for future reference - when occasion arises to discuss new media"

~~Some~~ of the experiments have been

seen by Pierre Bourdelle - Duncan Macdonald of Bignou Galleries - Paul Gardner of Nelson Gallery / Kansas City - while visiting in Houston and all said that I have something of importance and of great possibilities - in which also I also feel complete agreement

First study was in Metropolitan Museum School - later Chicago Art Institute - exhibited in Barcelona Spain - 1930 - 32 both in Laietania Gallery & with Spring Ex of Catalan painters - my work favorably reviewed by Rodriguez Codola - I lived in Spain for 2 complete years - sketched and studied Spanish Art (but under no living master) Also in Paris for short period - where I met the Bourdelle family - then - Angela Gregory - student

of Bonidelle - now sculptor of New Orleans.

I will be in New York - after Sunday 17th - will call at Modern Museum and hope you will allow me to show & explain the color experiment to which I have referred

Sincerely
Angela MacDonnell
2402 - Lincoln
Houston Texas

Nelson

OFFICE OF FACTS AND FIGURES
WASHINGTON

June 4, 1942

6/8

Dear Alfred

I do not see how we can use Stimson at the moment, from the point of view of our budget, although God knows I need him twenty times over. I am writing him, however, to stop in to see me when he comes to Washington.

Sincerely,

Tom

Mr. Alfred H. Barr, Jr.
Director
The Museum of Modern Art
New York, N. Y.

Mabry
x Stimson

May 26, 1942

Dear Tom:

The attached sheet describes someone who might be of use to you. Professor Morey of Princeton sent him to me. He wants to work during the summer, and as you may note, is not only very well equipped as a scholar and research worker, but is an excellent typist, can work with a camera, and also has languages and can write.

He has tried to get into the Army, but has been classified 4F.

Sincerely,

Mr. Thomas Mabry
Office of Facts and Figures
Room 805
515 - 22nd Street, N.W.
Washington, D.C.

AHB:ljs

P.S. If you think you cannot use Stimson, would you mind sending back the attached sheet?

ROBERT G. McINTYRE, PRESIDENT
MRS. WILLIAM MACBETH, VICE-PRESIDENT
HAZEL J. LEWIS, SEC'Y & TREAS.

WILLIAM MACBETH
INCORPORATED
11 EAST 57TH STREET
NEW YORK
PAINTINGS BY AMERICAN ARTISTS

DIRECTORS:
ROBERT G. McINTYRE
MRS. WILLIAM MACBETH
MRS. ROBERT W. MACBETH

FOUNDED 1892
INCORPORATED 1918
PHONE: PLAZA 3-3174
CABLE: BETHMAC, NEW YORK

Macbeth

September 25th, 1942.

9/28

Dear Mr. Barr,

Thank you for your prompt reply to my letter. I can and do understand the situation in respect of another Hartley picture for the Museum.

The prices of his paintings may be high now but I have an idea they will be even higher when they migrate across the street! I have been told this is what happened to Max Weber's.

By the way, we have here, belonging to Hartley, a water color palette used by Cezanne and given to Hartley by a young man who lived with Cezanne, or worked with him in his studio. Hartley of course knew Cezanne very well. Would this have museum interest?

Sincerely yours,

Robt. McIntyre

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

Mr. Robert G. McIntyre,
William Macbeth Inc.
11 East 57th Street
New York City

AHB:ljs

MacBeth
x Hartley

WILLIAM MACBETH
INCORPORATED
11 EAST 57TH STREET
NEW YORK
PAINTINGS BY AMERICAN ARTISTS

September 24, 1942

Dear Mr. McIntyre:

Thank you for your letter about Hartley. I must say I am very surprised that he is leaving you.

I am sorry I cannot give you any definite word about an exchange for one of the other pictures. As I told you, I would have preferred almost any of the three to the Boots, but our Committee did not think the difference in price between the Boots and the others was justified.

I wish we could do something about this, but I am afraid we cannot, much as I should like to see a really important Hartley in the collection.

Sincerely,

R.G. McIntyre

Mr. Robert G. McIntyre,
William Macbeth Inc.
11 East 57th Street
New York City

AHB:ljs

ROBERT G. McINTYRE, PRESIDENT
MRS. WILLIAM MACBETH, VICE-PRESIDENT
HAZEL J. LEWIS, SEC'Y & TREAS.

WILLIAM MACBETH
INCORPORATED
11 EAST 57TH STREET
NEW YORK
PAINTINGS BY AMERICAN ARTISTS

DIRECTORS:
ROBERT G. McINTYRE
MRS. WILLIAM MACBETH
MRS. ROBERT W. MACBETH

FOUNDED 1892
INCORPORATED 1918
PHONE: PLAZA 3-3174
CABLE: BETHMAC, NEW YORK

September 23rd, 1942.

9/24

Dear Mr. Barr,

At the time you purchased Marsden Hartley's "Boots", you said you thought there would be a possibility of getting a more important example later against which probably the picture you bought some years ago would be traded in as part payment. The other pictures that interested you at the time of Hartley's exhibition here were, as I recall, "Fishermen's Last Supper", "The Lighthouse", "Three Friends" and "Madawaska".

I am bringing this matter up at this time for a very practical and selfish reason, to wit, Paul Rosenberg apparently has succeeded in getting Hartley away from us and one of these days soon will send for his pictures. Hartley, however, has written me to keep any of his paintings in which interest has been shown, and as this is the case with several, I am retaining these. "Fishermen's Last Supper" and "The Lighthouse" are here, also "Madawaska"; "Three Friends" is in the Chicago Annual. My point then is if you do plan on getting another Hartley I should appreciate it if you would consider doing so before all the pictures go to Rosenberg.

I am afraid I cannot compete with wealthy immigre dealers who hold out golden promises to our artists!

Sincerely yours,

R. G. McIntyre

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

file McAndrew

ruling has been somewhat modified so my case may be reviewed. I find it very trying to leave on the brink of a life which is utterly different from my present one and which I may never enter. The situation at present is complicated by the fact that my father-in-law is quite ill and in the hospital and if I have to leave suddenly things will be in a fine mess.

This lake is so beautiful that I have had more peace of mind here the last month than I've had since December 7th last, and now I feel pretty much ready to cope with whatever comes along. The war furnishes an all-too-sinister background to any pleasure these days but it is a little more remote from these pines and islands than elsewhere, even if bombers and pursuit ships do fly over almost daily.

I expect to go down to Bryn Mawr around Sept. 1st or soon thereafter.

My very best — Joe.

Bryn Mawr College
Bryn Mawr, Pa.

AHB:ljs

BROADS END
LAKE WINNIPESAUKEE
WEST ALTON, NEW HAMPSHIRE

Sunday, August 23rd.

8/25

Dear Alfred,

Your letter was forwarded to me here and I received it last night. It was good to hear from you and I hope your Mexican trip was both pleasant and successful.

I can't really say very much about my own future as things have been dragging along interminably this summer. As near as I can tell I shan't be going into the Service but there is still a chance. Of my two naval applications one has been definitely and finally rejected and I imagine the other one will be too. The army wouldn't take me in the Camouflage division because I'd had no previous military experience, but I now hear that that

file McAndrew

August 18, 1942

Dear Joe:

I talked with John McAndrew in Mexico and he was not only interested but very much excited at the Bryn Mawr possibility since the subjects he would have to teach are very much up his alley.

I thihk I gave you his address:

Liverpool 88
Mexico, D.F.

in case you want to get in touch with him. At present he does not plan to come east unless there is some definite prospect of a job.

Let me have news of you,

Sincerely,

Professor Joseph C. Sloane, Jr.
Dept. of the History of Art
Bryn Mawr College
Bryn Mawr, Pa.

AHB:ljs

Sloane

July 7, 1942

Dear Professor Sloane:

Mr. Barr has suggested that I write and give you Colonel Saint-Gaudens' address. It is:

Chief of Engineers
U.S. Army
Washington, D.C.

Sincerely,

Leslie Switzer
Secretary to Mr. Barr.

Professor Joseph C. Sloane, Jr.
Dept. of the History of Art
Bryn Mawr College
Bryn Mawr, Pa.

AHB:ljs

Sloane

July 8, 1942

Dear Professor Sloane:

Mr. Barr has asked me to send you a copy of a memorandum which he sent to John McAndrew in Mexico.

Sincerely,

Leslie Switzer
Secretary to Mr. Barr

Professor Joseph C. Sloane
Box 444
Rosemont, Pa.

Shawn

June 6, 1942

Dear Joe:

After thinking over John McAndrew as a possible candidate for the job of which you spoke, the more I consider it the better I think he would be. I will repeat briefly what I said about him.

He comes from a line of Scottish-American educators. Keppel told me that his father was the very brilliant head of Chicago, and later, I think, New York school systems. He was graduated from Harvard, Fine Arts, summa cum laude, around 1925, and took the Harvard Architectural School course, leaving before the end of his final year (confidentially, in disgust). Last June he got his degree from the school.

He entered the office of Aymar Embry and became his head designer in the late twenties. The depression caused him to lose his job, but a year or so later he became instructor in the history of architecture at Vassar, where he remained until 1937, when he left to join our staff as head of the Architecture Department. Last year he resigned to take an important fellowship, granted through Henry L. Moe, to carry on his studies in Mexican baroque architecture. At the same time he received a fellowship from Harvard to do a book on United States architecture of the past decade. Harvard agreed to postpone this fellowship so that he could complete his Mexican work first, but because of the gasoline situation he may not be able to take up the Harvard fellowship, since he would have to do a great deal of traveling in order to see his material. This makes him a possible candidate for Bryn Mawr.

At Vassar he lectured brilliantly, and seems to have been a really inspiring teacher. Here at the Museum he did an excellent job, particularly in American architecture.

Although he has specialized in architecture he has an extraordinarily wide and accurate knowledge of the history of painting, minor arts, and so forth, particularly since the Renaissance.

As to his teaching ability, you could consult Professor Agnes Rindge of Vassar, or nearby, Mrs. Lyons, who, I think, is head mistress of Shipley School - incidentally, an excellent art historian herself.

You asked about his administrative ability. Here at the Museum he was able to arouse remarkable enthusiasm and loyalty in his staff - indeed, made his project so interesting that at one time he had five volunteers in addition to his staff of three. I am not sure that he would be particularly economical if given freedom to handle a budget, but I believe that he could get on very well both with the older members of your staff and even more with those who are younger than he.

I should add, perhaps confidentially, that since seeing you I have talked with Pepper of the University of California, who assures me that McAndrew is at the top of his list of candidates to teach post-medieval history of art, as soon as the budget makes the appointment possible, which would not be until the Fall of 1943 at the earliest.

McAndrew's address is

Liverpool 88
Mexico, D.F.

Sincerely,

Professor Joseph C. Sloane, Jr.
Dept. of the History of Art
Bryn Mawr College
Bryn Mawr, Pennsylvania

AHB:ljs

P.S. If you want it I think I can dig up a more complete dossier with references, publications, etc.

P.P.S. His enthusiasm for Latin American architecture and art would I think make him particularly valuable at the present time.

Macy's

Cable Address
VASCOBINI, NEW YORK

PLEASE ADDRESS REPLY TO EXECUTIVE OFFICES

EXECUTIVE OFFICES OF

R.H. Macy & Co.
Inc.

New York January 31, 1942

Wed

2/2

Mr. Alfred Barr
Director of Museum of Modern Art

Rec'd 1805-88.

2/5/42

Mr. Barr and Cathin expected at Mr. Blum's office, Macy's, at 5:30 Friday. They should go to 151 W. 34 St. entrance where a pass will be left for them

Y.S.

(miss Sherry, Ext. 3078)

13 - 7 do, 7 Ave. ent. an

...nouncement of the selections made by the judges.

Please let me know what day you will be able to come, and I shall gladly arrange a complete showing of the exhibit for you. In case you may not already have one, I am attaching herewith a listing of most of the items in the collection. I look forward with pleasure to hearing from you.

La. 4-6000
Ext.
2537

Very truly yours,

John A. Blum

John A. Blum - Chief
Public Relations Section

Macy's

Cable Address
VASCOBINI, NEW YORK

PLEASE ADDRESS REPLY TO EXECUTIVE OFFICES

EXECUTIVE OFFICES OF

R.H. Macy & Co.
Inc.

New York January 31, 1942

Wed

2/2

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

Dear Mr. Barr:

Since the opening of Macy's Latin American Fair, we have been conducting a review of Latin American paintings in the Art Gallery. The purpose of the review is to get an indication of the taste of a wide and varied public in a field of art that is not, as yet, generally known in this country, and to compare the public's choices with the selections of professional judges.

We would like very much to include you on our board of professional judges, and we hope you will be able to come in some day next week at your convenience and vote for the best paintings.

Blanks of the type enclosed have been made available to the public in the Art Gallery. A great interest in the review has been shown, and over 25,000 blanks have been given out. Several thousand people have indicated their choices on these blanks, and I think you will find the results very interesting.

We feel that the Art Review has helped acquaint the people of this country with the art and culture of our neighbors to the South. From all indications the public is awaiting with great interest the announcement of the selections made by the judges.

Please let me know what day you will be able to come, and I shall gladly arrange a complete showing of the exhibit for you. In case you may not already have one, I am attaching herewith a listing of most of the items in the collection. I look forward with pleasure to hearing from you.

(3 - Ads, 7 Art. enclosure)

La. 4-6000
Ext. 2537

Very truly yours,

John A. Blum

John A. Blum - Chief
Public Relations Section

February 2, 1942

Dear Mr. Blum:

Thank you for your letter of January 31st.

I shall try to come in to look through the Latin American paintings and shall telephone you ahead of time.

Sincerely yours,

Mr. John A. Blum, Chief
Public Relations Section
R. H. Macy & Company
34th Street and Broadway
New York, N. Y.

ahb;vs

Macy

January 5, 1942

Gentlemen: Attention: Director

I have received your release dated Friday, January 2nd, on the exhibition of American paintings directed by Samuel M. Kootz.

I am delighted to know that you are holding such a show under such discerning guidance. I look forward to seeing it.

Sincerely yours,

R. H. Macy & Company Galleries
Broadway at 34th Street
New York, N. Y.

ahb;vs

NEWS From MACY'S 34th St. and Broadway

Release on ~~receipt~~ Friday Jan 2

Marking the first presentation of a comprehensive picture of living American art of today to a department store public, the R. H. Macy & Company Galleries announce an exhibition and sale of 179 paintings by 72 modern American artists, beginning January 5th and running for three weeks thereafter.

Selected by the author of "Modern American Painters", Samuel M. Kootz, the exhibit reflects a number of pronounced trends in American paintings of our times: Abstraction, Expressionism, Surrealism, Primitivism, Realism, Texturists, Precisionists.

Many phases of the American art front are represented so that Macy's, with its extensive and widely diversified public can contribute to a better understanding of our native work by showing every important movement now taking place among our own painters.

In line with Macy's established policy, the prices are as rock-bottom as possible. Ranging from $24.97 to $249.00, the exhibit works include a large number that would ordinarily sell for much more.

The attached list includes the names of artists, their work, and the picture prices. Lesser-known men have been included with painters who have already established their positions in the forefront of American art.

Macy's presentation of this important exhibit to a larger-than-usual audience...combining the regular gallery visitors with the department store public, constitutes an experiment which may very well determine the future of exhibits of this sort.

CRITICS PLEASE NOTE:- Photographs for reproduction will be delivered to you the day after you make your selection.

For additional data, call CHickering 4-2000 Ext. #####

F. 3184-6-41 December 31, 1941

ARTIST	TITLE	MEDIUM	PRICE
MILTON AVERY	PINK ROOSTER	GOUACHE	$124.00
MILTON AVERY	OXCARTS ON THE GASPE	GOUACHE	124.00
MILTON AVERY	CLEANING FISH	GOUACHE	124.00
MILTON AVERY	MY WIFE	OIL	199.00
MILTON AVERY	THE JUGGLER	GOUACHE	49.75
MILTON AVERY	WHARF	GOUACHE	49.75
MILTON AVERY	ON THE BEACH	GOUACHE	49.75
MILTON AVERY	GREY DAY	GOUACHE	49.75
MILTON AVERY	STILL LIFE	GOUACHE	49.75
MILTON AVERY	HAYING TIME	GOUACHE	49.75
MON BENN	STILL LIFE WITH FLOWERS	OIL	99.75
MON BENN	TULIP &GLADIOLAS	OIL	149.00
HENRY BILLINGS	RIGHT OF WAY	GOUACHE	29.75
HENRY BILLINGS	MY FARM	GOUACHE	74.50
HENRY BILLINGS	9G	TEMPERA	199.00
HENRY BILLINGS	WEST WIND	OIL	249.00
ILYA BOLOTOWSKY	COMPOSITION IN WARM COLORS	OIL	124.00
ILYA BOLOTOWSKY	WHITE SHAPE ON BLUE BACKGROUND	OIL	174.00
ILYA BOLOTOWSKY	COMPOSITION IN A SQUARE	OIL	174.00
OTTO BOTTO	FARM SCENE	OIL	99.75
HARRY BOWDEN	LANDSCAPE	OIL	124.00
BYRON BROWNE	STILL LIFE ON BLUE	OIL	99.75
BYRON BROWNE	HEAD	OIL	49.75
BYRON BROWNE	STILL LIFE	OIL	99.75
BYRON BROWNE	STILL LIFE IN BROWN	OIL	49.75
BYRON BROWNE	LADY WITH MANDOLIN	OIL	49.75
BYRON BROWNE	SEATED WOMAN	OIL	49.75
BYRON BROWNE	BATHER	OIL	49.75
BYRON BROWNE	ITALIAN WOMAN	OIL	39.75
BYRON BROWNE	BATHER (ABSTRACT)	OIL	29.75
BYRON BROWNE	FIGURE IN RED AND BLUE	OIL	29.75
EDITH BRY	LOADING BANANAS	OIL	149.00
RUTH CHANEY	THE ARCH	OIL	124.00
LUCILLE CORCOS	HURRICANE	OIL	174.00
LUCILLE CORCOS	GOOD MORNING	OIL	99.75
LUCILLE CORCOS	ROBBINS' REST	OIL	149.00
WALSTON CRAWFORD	NINTH AVENUE EL	OIL	199.00
WALSTON CRAWFORD	BOX CAR	OIL	249.00
ALFRED D. CRIMI	DAY'S END	OIL	99.75
NATHANIEL POUSETTE DART	LANDSCAPE	OIL	249.00
NATHANIEL POUSETTE DART	FIGURES SLEEPING	OIL	249.00
STUART DAVIS	GASOLINE PUMP	OIL	49.75
STUART DAVIS	GOOD HARBOR BEACH	GOUACHE	49.75
MARK DATZ	COMPOSITION	OIL	149.00
STUART DAVIS	NEW YORK WATERFRONT	GOUACHE	99.75
STUART DAVIS	LANDSCAPE WITH MACHINE	GOUACHE	199.00
STUART DAVIS	ENTRANCE	OIL	249.00
BURGOYNE DILLER	40-11	OIL	199.00
GORDON DRAPER	IRISH DANCE	OIL	74.50
AMIRA EMANUEL	DECADE OF ILLUSION STILL LIFE	OIL	124.00
AMIRA EMANUEL	STILL LIFE WITH GUITAR	OIL	124.00
AMIRA EMANUEL	PORTRAIT	OIL	124.00
HERBERT FERBER	DANCER	WATER COLOR	24.97
KARL FORTESS	OLD MODEL T	OIL	39.75
KARL FORTESS	LATE AFTERNOON	OIL	39.75
KARL FORTESS	AUTUMN DAY	OIL	249.00
KARL FORTESS	LANDSCAPE	OIL	249.00
ORONZO GASPARO	CHINESE RESTAURANT	GOUACHE ON GOAT SKIN	199.00
ORONZO GASPARO	SEATED WOMAN	GOUACHE	149.00
ORONZO GASPARO	STILL LIFE WITH KEROSENE LAMP	GOUACHE	99.75
FRITZ GLARNER	COMPOSITION	OIL	249.00
ARSHILE GORKY	CARNIVAL IN THE SUN	OIL	199.00
ARSHILE GORKY	TRAPPING OF THE GUILTLESS DOVES	OIL	199.00
ADOLPH GOTTLIEB	PYRAMID AND SPHERES	OIL	249.00
ADOLPH GOTTLIEB	OBJECTS ON A BEACH	OIL	199.00
JOHN GRAHAM	PICADOR	OIL	74.00
JOHN GRAHAM	ZEUS	OIL	124.00
BALCOMB GREENE	YELLOW TRIANGLE	CASEIN & OIL	149.00
BALCOMB GREENE	THE STRATAGEM	CASEIN & OIL	149.00
BALCOMB GREENE	RECTANGULAR BLACK	CASEIN & OIL	199.00
. HARARI	COMPOSITION WITH ARABESQUE	OIL	124.00
. HARARI	SHOOTING GALLERIES	OIL	124.00
. HARARI	BUOYS AND AIRPLANES	OIL	34.50
LOUIS HARRIS	FAMILY	OIL	249.00
JOHN EDWARD HELIKER	ACROBATS	OIL	199.00
JOHN EDWARD HELIKER	WOMAN WITH APRON	OIL	99.00
JOHN EDWARD HELIKER	PINK TREES	WATER COLOR	99.75
CARL HOLTY	RAILROAD CONSTRUCTION	PASTEL	49.75
CARL HOLTY	LARGE PINK FORMS	PASTEL	49.75
CARL HOLTY	YELLOW COLORS	PASTEL	49.75
CARL HOLTY	RED AND GREEN FORM	OIL	199.00
A. KALOIS	CONTROLLING HER WRATH	OIL	149.00

ARTIST	TITLE	MEDIUM	PRICE
JOHN KOCH	HAT WITH PINK ROSES	OIL	$174.00
SAMUEL KOCH	SHEEPSHEAD BAY	OIL	149.00
SAMUEL KOCH	COLUMBUS CIRCLE	OIL	124.00
SAMUEL KOCH	PARK MANOR	OIL	124.00
RENEE LAHM	LOOKING AT THE PARK	OIL	149.00
EDGAR LEVY	AUTOMOBILE		174.00
RUTH LIVINGSTON	COUNTRY SCENE	OIL	99.75
RUTH LIVINGSTON	UNION SQUARE	OIL	149.00
NAN LURIE	BREAD, GRAPEFRUIT AND TISSUE	OIL	99.75
NICK MALTESE, JR.	FANTASY	OIL	99.75
HENRY MARK	WOMAN COMBING HAIR	OIL	74.50
HENRY MARK	TABLE	OIL	99.75
JAN MATULKA	LANDSCAPE WITH BRIDGE	OIL	149.00
JAN MATULKA	NEAR WHITE PLAINS	OIL	149.00
JAN MATULKA	STILL LIFE	OIL	174.00
JAN MATULKA	FIGURE	OIL	174.00
JAN MATULKA		GOUACHES (5 pieces)	49.75
JAN MATULKA		WATER COLOR (3 pieces)	49.75ea.
PAUL MOMIER	THE DOUBTING THOMAS	OIL	249.00
PAUL MOMIER	LONG ISLAND LANDSCAPE	OIL	249.00
PAUL MOMIER	STUDIO STILL LIFE	OIL	249.00
GEORGE L. K. MORRIS	INDIAN COMPOSITION	OIL	99.75
GEORGE L. K. MORRIS	COMPOSITION	OIL	99.75
GEORGE L. K. MORRIS	COMPOSITION	OIL	149.00
B. A. MURRAY	ACROSS THE RIVER	WATER COLOR	34.50
B. A. MURRAY	OSSINING, FROM MT. HOOK	WATER COLOR	34.50
B. A. MURRAY	WEST SHORE RAILROAD	WATER COLOR	34.50
B. A. MURRAY	BURLESQUE	GOUACHE	34.50
B. A. MURRAY	SEATED FIGURE IN BLACK COAT	OIL	99.75
GEORGE PICKEN	FALLS AT SODOM	OIL	199.00
GEORGE PICKEN	BUOY SERVICE STATION	OIL	199.00
GARSIDE POWERS	COMPOSITION	OIL	74.50
WALTER QUIRT	THE AUTHORITATIVE DIGNITY OF A HELMET	OIL	149.00
WALTER QUIRT	THE MANIN GREEN SAW ALL THAT WAS TO BE SEEN	OIL	199.00
WALTER QUIRT	TIME'S MALFORMATIONS REFORMED	OIL	149.00
WALTER QUIRT	THE POOR PUZZLED INDIAN	OIL	199.00
ANDRE RACZ	THE FEAST OF THE DESTRUCTION	GOUACHE	99.75
ANDRE RACZ	PROMETHEUS	OIL	99.75
ANDRE RACZ	SORROWS OF THE BLUE HARLEQUIN	OIL	249.00
ANDRE RACZ	WOMAN	OIL	99.75
ABRAHAM RATTNER	CRUCIFIXION	OIL	249.00
ABRAHAM RATTNER	CRUCIFIXION	OIL	249.00
ABRAHAM RATTNER	STILL LIFE	OIL	249.00
LOUIS RIBAK	FALL PLOWING	OIL	249.00
LOUIS RIBAK	SLATE YARD	GOUACHE	89.75
LOUIS RIBAK	ADAGIO	OIL	89.75
JAN RODLANTS	NEW YORK CITY SCENE	OIL	199.00
MARK ROTHKO	OEDIPUS	OIL	149.00
MARK ROTHKO	ANTIGONE	OIL	199.00
ANDREE RUELLAN	DRUMS AND TRUMPET	OIL	174.00
ANDREE RUELLAN	FLOWERS	OIL	149.00
HELLA SCHAEFFER	BACK YARD OF KILN	OIL	249.00
LOUIS SCHANKER	THREE FIGURES		99.75
LOUIS SCHANKER	STUDY IN BLUE		174.00
JOSEPH SCHARL	BREAD AND WINE	WATER COLOR	124.00
JOSEPH SCHARL	GARDEN IN FLORIDA	WATER COLOR	124.00
MAX SCHNITZLER	PAINTING	OIL	174.00
MAX SCHNITZLER	COMPOSITION	OIL	249.00
MANFRED SCHWARTZ	WATER COLOR		74.50
HARVEY SELTZER	BRONX STUDIO	OIL	99.75
CHARLES G. SHAW	ABSTRACTION A.	OIL	29.75
CHARLES G. SHAW	COMPOSITION B.	OIL	84.50
CHARLES G. SHAW	COMPOSITION ARCHITECTURAL	OIL	99.75
JOHN SHAYNE	HARMONICA PLAYER	OIL	99.75
S. SIMKHOVITCH	GOSSIP	OIL	124.00
S. SIMKHOVITCH	THE VILLAGE	OIL	249.00
JOSEPH SOLMAN	METAPHYSICAL STILL LIFE	OIL	199.00
JOSEPH SOLMAN	INTERIOR	OIL	99.75
HYDE SOLOMON	STILL LIFE	OIL	84.50
VINCENT SPAGNA	LANDSCAPE	OIL	249.00
VINCENT SPAGNA	CONNECTICUT BARNS	OIL	249.00
JOHN DE FOREST STULL	ON THE HACKENSACK	OIL	99.75
REUBEN TAM	HAWAIIAN ISLAND COAST	OIL	124.00
REUBEN TAM	LAVA COAST, HAWAII	OIL	149.00
REUBEN TAM	HAWAII IN MIDOCEAN	OIL	149.00
ANTHONY TONEY	CENTRAL PARK	GOUACHE	24.97
ANTHONY TONEY	ST. MARK'S	OIL	124.00

ARTIST	TITLE	MEDIUM	PRICE
ANTHONY TONEY	LOS DE AYER	OIL	$124.00
ABRAM TROMKA	CHINATOWN AT NIGHT	OIL	149.00
ABRAM TROMKA	GIRL	OIL	149.00
HERMAN TRUNK, JR.	SEA PIECE	GOUACHE	29.75
HERMAN TRUNK, JR.	THE FARM	GOUACHE	29.75
JEAN XCERON	COMPOSITION	GOUACHE	49.75
JEAN XCERON	COMPOSITION	GOUACHE	49.75
JEAN XCERON	PAINTING	OIL	249.00
BEN-ZION	STILL LIFE	OIL	74.50
BEN-ZION	JEW	OIL	99.75
BEN-ZION	LANDSCAPE	OIL	199.00
BEN-ZION	FRIDAY EVENING	OIL	249.00

Wosden & posters

c. Miss Twining
Miss Dudley, letter

September 30, 1942

Dear Mr. Madden:

Thank you for your letter of September 25th. We shall be glad to lend you the World War 1 posters listed in your letter, with the understanding that you will pay the cost of having the posters mounted and that you will give credit to the Museum for making the loan.

We are having the posters mounted here at the Museum and will bill you for the cost. We will also insure them ourselves, in accordance with our usual procedure, billing you for the amount.

The posters may be called for any time after October 7th. Will you kindly let our Registrar, Miss Dorothy Dudley, know in advance when you expect to call for them?

Sincerely yours,

Mr. John C. Madden, Vice President
Edwin Bird Wilson, Incorporated
120 Wall Street
New York City

AHB:ljs

1245 VINE STREET
HOLLYWOOD, CALIF.

9/9

September 4 1942

Dear Alfred,

I have finally managed to assemble the accompanying photographs of the paintings I have with me, or that are available in this country. I have about forty more reproductions of the works I left in Paris, but am not sending them now,to avoid confusion. Some of the enclosed are works I have made a second version of since I've been out here.

In addition to the enclosed, I have about fifty black and white drawings, forty water-colors, and an equal number of rayographs, many old ones that I managed to bring with me. All this would make a pretty complete show of my work during the past thirty years.

I have been unable to locate the book in which I fancied reading a criticism; I thought it was a work on American art that you had done in collaboration with another author. If I have made a mistake, I am very sorry and humbly ask your pardon. It is entirely my fault if this country knows so little of my entire effort, as I have neglected all these years to take any initiative about the matter. Although I have used the camera or photographic processes a great deal, I feel nothing in common with the photographic world who I know regard me with a certain suspicion, and dismiss me as only they are able to; for them I am a trickster. Nevertheless they have always tried to find out how I do things; and not why,or what I do.

My position in the contemporary painting world is the same; although closely associated with the Surrealists I have never really used their idiom, but followed my own bent, meeting the others at certain points only. Everything I have been producing, except for the original impulse, has been very conscious as far as quality, approach to the subject, and avoidance of the school influence. I have been too precise and literal sometimes in my anxiety to avoid misunderstanding. The result has often been complete lack of understanding. But that is better! Put my things in new frames, new surroundings, before a new audience, and I myself shall fail to recognize them, and simply be intrigued! That is all the surrealists have been struggling for the past twenty years. We all love mysteries. If I could sign all my works with a new name, it would help. I shall do that on my next canvas. Picasso once signed a painting with the name of Manet. It was one of his touches of black humor. I shall do an abstract canvas, and sign it with an abstract name. Hang it apart from the others.

The sad sight of the surrealists in New York pinning decorations on the faithful, or rather the visible ones, and outlawing the absent or dead. It is not in vain that Breton discovers "the great invisibles", what irony to find himself one of the faulty mortals who can appreciate only those who come in touch with one of his limited senses.

I answered the attack on Eluard in View, pointing out that Breton was discovering with enthusiasm new

flora and fauna in the woods of New York, while accusing Eluard of writing poems on birds and flowers in Paris. And now in VVV he speaks of his"friend,Aimé Césaire, magnetic and black, who having broken with all old tags, Eluardian and others,"- but it is useless to answer; Eluard will always be one of those "Grands Transparents" whom Breton can never approach.

Thank you for your quotation from Penrose's letter- I was indeed glad to get this news. I shall write him soon.

Cordially,

Man Ray

Man Ray

August 15, 1942

Dear Man Ray:

I am delighted to have a photograph of your "Arcimbaldo" and your very interesting variation.

We would be very glad to study the question of whether the Museum could arrange a retrospective show. Won't you send me the photographs of which you speak so that we can make some decision? We already have here a very large collection of your photographs, many of them given by Jim Soby.

I have always felt a real pride as an American in your importance in the Dada and Surrealist movements. I cannot understand what you say about your rayographs being "too slight, because of their size!" I do not remember having said this nor have I ever thought it. I did write as follows about your photographs in our catalog on cubist and abstract art:

> "Man Ray was also a pioneer in abstract photography. He was probably the first to make use of the rayograph technique in making abstract compositions. In making a rayograph no camera is used; objects are placed directly upon sensitized paper which is then developed. With such objects as a fly-screen, a darning egg, brass rings and a lock of hair Man Ray achieved compositions of great subtlety. They were acclaimed by Man Ray's fellow-Dadaists because of their anti-"artistic" and apparently casual technique but many of them are in fact consummate works of art closely related to abstract painting and unsurpassed in their medium."

Let me add that I cannot at all agree with those who are attacking Paul Eluard, accusing him of "collaboration" on questionable evidence.

I shall give your greetings to Margaret. I know that she would join me in very

kindest regards to you.

Sincerely,

Mr. Man Ray
1245 Vine Street
Hollywood, Calif.

AHB:ljs

P.S. In the same mail I had a letter from Roland Penrose, from 21 Downshire Hill, London, NW3:

> "It may interest you to know that yesterday I had a letter from Paul Eluard's daughter, Cecile, written from Marseille last April. She says that her father and Picasso, Hugnet and Zervos are still in Paris and that Paul has produced three books recently - two volumes of "Le Livre Ouvert" and "Choix de Poemes." Incidentally I very much resent the attack made on Eluard by Breton in "View" - it is easy to accuse him of collaboration where the actual facts are not known. Personally I believe absolutely in Eluard's integrity and look on the attack as a cowardly misinterpretation - just part of the old feud."

Martins

October 19, 1942

Dear Mrs. Martins:

Possibly you have not seen a New York paper recently, so that you may have missed the announcement of our acquisition of the Lipchitz which we bought with the money which you so generously persuaded an anonymous donor to give the Museum. I wish you could see it placed in our New Acquisitions Gallery with the very fine large drawing by the same artist to the left and an excellent Modigliani to the right (Modigliani, you know, was a friend of Lipchitz in Paris long ago).

I want to assure you again that our Trustees are most grateful to you for your part in bringing about this important acquisition.

With kind regards to your husband, I am

Faithfully yours,

Mrs. Carlos Martins
Brazilian Embassy
Washington, D.C.

AHB:ljs

Martins

Mr. Barr

BRAZILIAN EMBASSY
WASHINGTON

10/22

Dear Mr. Barr:

Madame Martins has asked me to write and thank you for your charming letter. She found the exhibition very lovely particularly the painting by Mr. Leipzsh. She saw at the Obrefors Galley pictures painted by a very clever young American artist

Martin

and she is very anxious to know if you have seen them because she feels he is a great painter & she would love to have the Museum of Modern Art possess some of his canvasses.

She also wishes to know when you contemplate having your exhibition of portrait busts. She has an interesting head which she would like

Martin

to send you. She expects to be in New York in the near future when she will hope to see you — Mr. Wheeler is asking for a photograph of the head.

With Madame's very kindest regards

Sincerely yours

Dorothy L. Wyeth

Secretary.

October 21st 1942.

Martins

May 6, 1942

Dear Madame Martins:

We have further tested the crack in the Figure of Christ and believe that it is getting worse, though quite slowly. Such cracks are very difficult to deal with. Have you some suggestion yourself as to what we should do? Your Secretary, Mrs. Wyeth, said that you would like to be informed.

Sincerely,

Madame Martins
Brazilian Embassy
Washington, D.C.

AHB:ljs

Martins

c.c. MISS DUDLEY

~~Martins~~ A.H.B. to answer?

BRAZILIAN EMBASSY
WASHINGTON

3/31/42

Dear Mr. Barr:

Madame Martins wishes me to thank you for your letter of March 20th & tell you that if you think the figure of Christ is in good condition she will cease to worry about it. Should at some later date you notice that it shows signs of cracking will you

Martens

c.c. MISS DUDLEY

be good enough to write to her again

with Madame's very kindest regards.

Sincerely yours

Dorothy L. Wyeth

Secretary.

March 30th 1942 (Nathaniel C. Wyeth)

Martins

c.c. MISS DUDLEY

THE MUSEUM OF MODERN ART
11 W. 53rd STREET
OFFICE OF THE DIRECTOR

March 20, 1942

Dear Madame Martins:

We have had word from you through Mr. Parsons of the Corcoran Gallery that you wished to treat your figure of Christ with some preparation to diminish the risk of further cracking.

We shall be very glad to have you do this, although we have not noticed any increase in the cracking as yet.

With kind regards to you and the Ambassador, I am

Sincerely yours,

Madame Carlos Martins
Brazilian Embassy
Washington, D.C.

AHB:vs

Martins

January 8, 1942

Dear Madame Martins:

I thought you would like to know that your figure of Christ, which Mr. Nelson Rockefeller has recently presented to our Museum, will be placed on view on Monday, the 12th of this month, together with other distinguished new acquisitions. All the New York art critics are being invited to see this remarkable work.

May I say that we are very glad to have in our collection such an excellent example of your sculpture.

With kindest regards, I am

Very sincerely yours,

Madame Carlos Martins
Brazilian Embassy
Washington, D. C.

AHB:VS

Mangold

Martins

BRAZILIAN EMBASSY
WASHINGTON

942

Dear Mr. B

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Dear Mr. Barr:

Madame Martins has requested that I write & thank you for your charming letter of January 8th & tell you how proud and happy she is to have her statue of Christ at the Museum of Modern Art. She feels she put the best she is capable of into this figure & is very highly honored to have it placed among

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Grand Cent

15 Vanderbilt Avenue
New York City

Manfield

your new acquisitions.

with Madame's deep appreciation

& kindest regards

Sincerely yours,

Dorothy L. Wyeth

Secretary

January 12th - 1942.

Grand Central Art Galleries, Inc.
15 Vanderbilt Avenue
New York City

Maryhill
Museum
x ref.

April 2, 1942

Dear Mr. Barrie,

In pursuance of our phone conversation this morning, I am sending you the letters I received from the Maryhill Museum asking to borrow a couple of pictures for a summer exhibition. This request, as I have said, is certainly much more in your province than in ours.

In case you do not know much about this museum, I might say that what they write about having a thoroughly concrete, fireproof building was entirely corroborated by TIME's correspondent some time ago when I worked up a story on this museum for the magazine. At that time our correspondent also said it was miles away from anything, virtually in the wilderness, hence doubtless an extremely unlikely bomb target. My understanding is that the museum is quite well endowed. The TIME article appeared under the title Sam Hill's Folly, in May 1940, in case you are interested in some of its history and background.

Very sincerely,

Betty Chamberlain
Assistant to the Director

Grand Central Art Galleries, Inc.
15 Vanderbilt Avenue
New York City

cc- Mr. Barrie, Grand Central Art Galleries, Inc.

April 2, 1942

Dear Mr. Dolph,

Thank you for letting me know what type of picture you wish for your coming exhibition. Inasmuch as the Museum of Modern Art does not possess pictures of this kind, I am turning over your letter to the Grand Central Art Galleries, Inc., 15 Vanderbilt Avenue, New York City. These Galleries would be much better equipped than us to fill your needs and they make a practice of sending out pictures for exhibition in other parts of the country. I am sure that you will hear from them in the very near future as to what suggestions and arrangements they can make.

I hope that this will take care of your needs.

Very sincerely,

Betty Chamberlain
Assistant to the Director

Mr. Clifford R. Dolph, Director
Maryhill Museum of Fine Arts
Maryhill
Washington

Maybill Museum

March 26, 1942

Dear Mr. Brooks,

Special loans from the Museum are handled by Mr. Barr, the Director, who is at present out of town. Your request for two pictures will be brought to his attention as soon as he returns on March 30th. Meanwhile could you let us know what type of picture you have in mind, what the rest of your exhibition will cover, and what period, nationality or particular artists you seek from us in these two paintings?

Very sincerely,

Betty Chamberlain
Assistant to the Director

Mr. Z.O. Brooks, Secretary
Goldendale
Washington

Matisse

May 13, 1942

Cher Monsieur:

Je vous envoie ci-inclus la photographie d'une peinture, récemment donnée à notre Musée, dont on vous croit l'auteur. Pierre, votre fils, n'est pas certain que cette oeuvre soit une des votres, et il préfère que je vous en envoie une photographie pour que vous la vérifiez.

Si, en effet, la peinture est authentique, permettez-moi de vous demander d'écrire à l'envers de la photographie votre confirmation, aussi bien que la date de l'execution.

Nous esperons bien que vous etes en bonne sante, et que vous travaillez toujours à la peinture. On pense souvent à vous.

Croyez, Monsieur, aux amitiés les plus sinceres et de ma femme et de moi,

Monsieur Henri Matisse
La Regina
Cimiez
Nice, France.

AHB:ljs

Matisse

August 15, 1942

Dear Pierre:

Possibly you were as surprised as I was at the enthusiasm which your father expressed for the flower piece, the photograph of which you so kindly sent to him.

His letter is so detailed and so extravagant that I would very much appreciate either having the original letter or a photostat, especially as we would like to have the original French available. Would you have it photostated at our expense at your earliest convenience? — or we can do it if you let us have the letter.

I hope you and Tini are having a good summer.

I saw Pierre Loeb in Havana four days ago and went with him to see Lam, who has done a lot of large new gouaches which I think would make a good show, far more interesting than the previous one.

Sincerely,

Mr. Pierre Matisse
41 East 57th Street
New York City

AHB:ljs

Pierre Matisse

April 29, 1942

Dear Pierre:

I enclose a photograph of the Matisse painting which you offered to send to your father. I do hope you can do this very soon because of the increasing tenseness of Vichy-American relations.

Sincerely,

Mr. Pierre Matisse
Pierre Matisse Gallery
51 East 57th Street
New York City

AHB:ljs

Matisse

PIERRE MATISSE GALLERY

MODERN PAINTINGS · PRIMITIVE SCULPTURES · ANCIENT ART OF AMERICA
41 EAST 57 STREET · NEW YORK · TELEPHONE ELDORADO 5-6269 · CABLE PIERMATI-NEW YORK

February 20, 1942

-1/24

Dear Alfred,

I want to thank you for making possible the generous loan of the Museum's Rouault "Portrait of Lebasque" to my exhibition of "Figure Pieces in Modern Painting".

The picture was greatly admired and among one of those which received the most attention from the public.

Thanking you again and with kind regards,

Sincerely,

Pierre Matisse

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

Matisse

January 5, 1942

Dear Pierre
~~Dear Mr. Matisse:~~

We should like to have permission to have a color slide made by Raymond and Raymond of your Miro Peinture Poeme who would then include duplicates of the slide for sale to colleges and universities for lecture purposes. Also The Cook.

If you do not approve of this will you not let us know as soon as possible?

Sincerely yours,

Mr. Pierre Matisse
Pierre Matisse Gallery
51 East 57th Street
New York, N. Y.

Yes. 1/9/42
Ans. to Meenhall. 1/14

Matta

September 19, 1942

Dear Mr. Matta:

I have tried for the past few days to reach you by phone, but have been unsuccessful. Won't you let me know when you return to town, as some friends are interested in visiting your studio with me.

Sincerely,

Mr. Echauren Matta
47 West 12th Street
New York City

AHB:ljs

McBride

cc Miss Miller

June 5, 1942

Dear Mrs. McBride:

I am glad to send you the formal receipt for your painting, Bowling Night, by Pop Hart, which our Acquisitions Committee was very glad to accept for the Museum. It is a most interesting work, and very much surprized not only our Committee, but Miss Miller and myself, by its highly original and exceptional character within Pop Hart's work.

With very kind regards and renewed thanks,

Sincerely,

Mrs. Malcolm L. McBride
13705 Shaker Boulevard
Cleveland, Ohio

AHB:ljs

Mayer

September 15, 1942

Dear Miss Mayer:

You are certainly most kind to let us keep the photographs of the Entartete Kunst. I am delighted to have them for our Library, for I feel sure that they will be used.

Cordially yours,

Miss Beata Mayer
281 West 4th Street
New York City

AHB:ljs

August 28, 1942

Dear Miss Mayer:

We were delighted to receive your letter of August 27th, with the postcards enclosed. Although Mr. Barr is at present out of town, I know that he will be most grateful for your very generous gift of the postcards, which I shall show him immediately upon his return. He will no doubt wish to write you himself to thank you personally.

Sincerely,

Leslie Switzer
Secretary to Mr. Barr

Miss Beata E. Mayer
281 West 4th Street
New York City

281 WEST 4th STREET
NEW YORK CITY
WAtkins 9-2731

August 27, 1942

8/28

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

Dear Mr. Barr:

Thank you so much for your kind letter of the 21st and for returning the various photographs.

I too am sorry that it was too late to include any of the paintings in your exhibition but I hope you will be able to make use of them sometime in the future.

I am glad to donate the photographs of the Entartete Kunst, since you seem to be interested in having them.

With best regards,

Very sincerely yours,

Beata Mayer

Beata E. Mayer

BEM:FG
Enc.

McCausland

ELIZABETH McCAUSLAND 50 COMMERCE STREET NEW YORK, NEW YORK

SEPTEMBER 12, 1942

MR. ALFRED H. BARR, JR., DIRECTOR
MUSEUM OF MODERN ART
11 WEST 53D STREET
NEW YORK, NEW YORK

DEAR MR. BARR:

DUE TO PRESSURE OF TIME, I HAVE TAKEN THE LIBERTY OF GIVING YOUR NAME AS A REFERENCE WITHOUT FIRST OBTAINING YOUR CONSENT. IN VIEW OF THE FACT THAT I WAS ASKED ON SHORT NOTICE IF I AM AVAILABLE TO TEACH HISTORY OF ART AT SARAH LAWRENCE COLLEGE, I TRUST YOU WILL FORGIVE THE LIBERTY.

IF YOU FEEL THAT [illegible] EQUIVALENT EXPERIENCE FOR FORMAL ACADEMIC TEACHING AND THEREFORE QUALIFIES ME TO DO THE JOB, I SHALL APPRECIATE YOUR SUPPORTING MY APPLICATION. THE COURSE IS AN "ORIENTATION" ONE AND SURVEYS THE PANORAMA OF ART IN THE MODERN PROJECT METHOD.

THE COLLEGE ADMINISTRATION UNDERSTANDS THAT YOUR NAME WAS GIVEN BY ME, AS IT WERE, IN VACUUO.

WITH THANKS FOR YOUR ASSISTANCE AND WITH MY REGARDS, I AM,

SINCERELY YOURS

Elizabeth McCausland

September 15, 1942

Dear Miss McCausland:

I talked with Mrs. Warren yesterday morning, and told her how much I admired you.

Sincerely,

Miss Elizabeth McCausland
50 Commerce Street
New York City

AHB:ljs

ELIZABETH McCAUSLAND 50 COMMERCE STREET NEW YORK, NEW YORK

SEPTEMBER 12, 1942

9/14

MR. ALFRED H. BARR, JR., DIRECTOR
MUSEUM OF MODERN ART
11 WEST 53D STREET
NEW YORK, NEW YORK

DEAR MR. BARR:

DUE TO PRESSURE OF TIME, I HAVE TAKEN THE LIBERTY OF GIVING YOUR NAME AS A REFERENCE WITHOUT FIRST OBTAINING YOUR CONSENT. IN VIEW OF THE FACT THAT I WAS ASKED ON SHORT NOTICE IF I AM AVAILABLE TO TEACH HISTORY OF ART AT SARAH LAWRENCE COLLEGE, I TRUST YOU WILL FORGIVE THE LIBERTY.

IF YOU FEEL THAT MY WORK IN ART CRITICISM OFFERS EQUIVALENT EXPERIENCE FOR FORMAL ACADEMIC TEACHING AND THEREFORE QUALIFIES ME TO DO THE JOB, I SHALL APPRECIATE YOUR SUPPORTING MY APPLICATION. THE COURSE IS AN "ORIENTATION" ONE AND SURVEYS THE PANORAMA OF ART IN THE MODERN PROJECT METHOD.

THE COLLEGE ADMINISTRATION UNDERSTANDS THAT YOUR NAME WAS GIVEN BY ME, AS IT WERE, IN VACUUO.

WITH THANKS FOR YOUR ASSISTANCE AND WITH MY REGARDS, I AM,

SINCERELY YOURS

Elizabeth McCausland

c. Mr. Soby

December 29, 1942

FAST

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May 15, 1942

acceptance sent on visiting card. 5/15/42

Mr. and Mrs. Alfred H. Barr, Jr.
11 West 53rd Street
New York, N. Y.

The Museum of Modern Art requests the pleasure of your company at a buffet supper to meet Lieutenant Commander Edward Steichen and Mr. Carl Sandburg on the occasion of the opening of their exhibition, "Road to Victory," Wednesday evening, May 20. Cocktails at 7:30, supper at 8:00 sharp. Informal dress.

R. S. V. P.

David H. McAlpin, Chairman
Photography Committee

Main Office: 66 Broad Street, New York, N. Y. (Always Open) **Phone: HAnover 2-1811**

FULL-RATE MESSAGE UNLESS MARKED OTHERWISE
Sender's Name and Address
(Not to be transmitted)

Form 100-25-TA-7888

THE

To: Mr.

From: Mr

Alfred: "I
therapy sh
swiped or
eat it up!

c. Mr. Soby

December 29, 1942

McNeley
x Designograph

THE MUSEUM OF MODERN ART

Dec. 30,1942

Date

To: Mr. Barr

Re:

From: Mr. Soby

Alfred: I have written this man to send on his design-o-graph for the therapy show provided he is willing to take a chance on the idea being swiped or has already applied for copyright. Georgie Morris ought to eat it up; the man says you can't do anything but abstractions on it.

Mr. Glen McNeley
2510 Adams Street
DesMoines, Iowa

AHB;ljs

c. Mr. Soby

December 29, 1942

McNeley
x Designograph

THE MUSEUM OF MODERN ART

Date Dec. 30,1942

To: Mr. Barr

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Mr. Glen McNeley
2510 Adams Street
DesMoines, Iowa

AHB;ljs

c. Mr. Soby

December 29, 1942

Dear Mr. McNeley:

Many thanks for your letter with the photograph of your Designograph. I am bringing it to the attention of Mr. James T. Soby, who is in charge of our therapy exhibition. I think he may be interested in it. In any case I would like to keep the photograph here for future reference.

Sincerely,

Mr. Glen McNeley
2510 Adams Street
DesMoines, Iowa

AHB;ljs

Abstract Art.
DM.

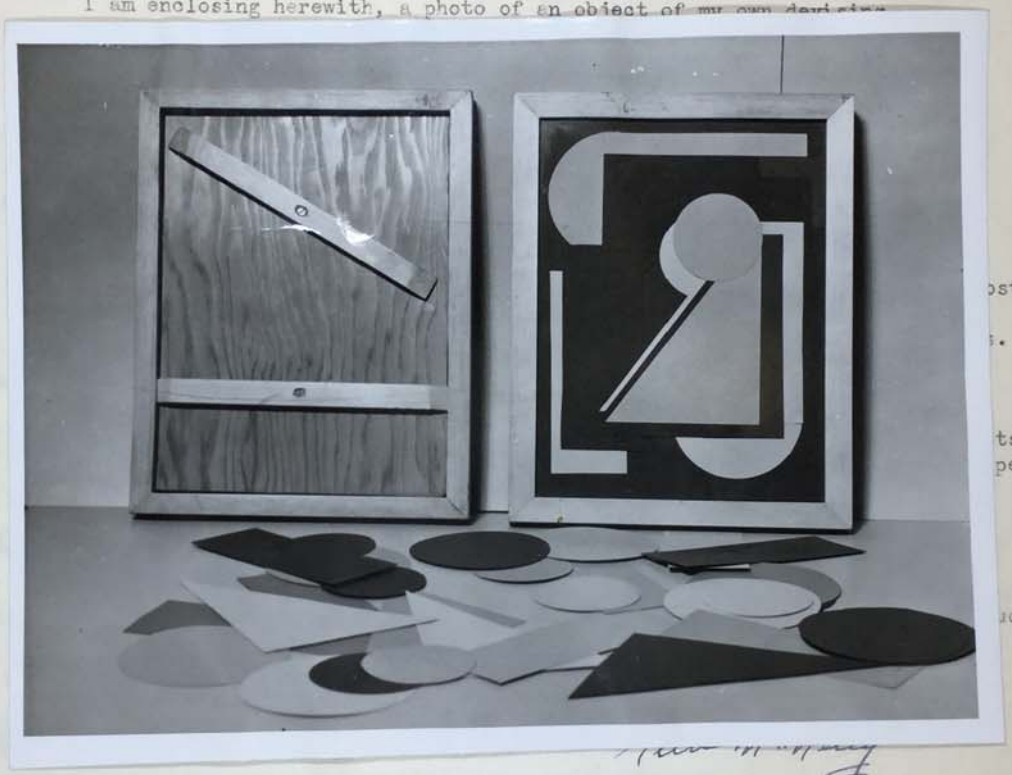
Director,
Museum of Modern Art,
New York City, N.Y.

Dec 25, 1942.

12/29

Dear Sir,

I am enclosing herewith, a photo of an object of my own design



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Glen McNeley, 2510 Adams Street, DesMoines Iowa.

Abstract Art. DM.

Director,
Museum of Modern Art,
New York City, N.Y.

Dec 25, 1942.

12/29

Dear Sir,

I am enclosing herewith, a photo of an object of my own devising, which, for want of a better name, I call a "Designograph".

The design-o-graph, as here shown is simply a piece of ply-board on which is mounted a felt background. A frame, fitted with glass fits over this to hold the design in position, once it is arranged in it's final form.

Circles (two sizes), triangles and parralellograms, cut from colored construction paper are used to"build"the design.

These shapes and sizes are so proportioned, intentionally, that it is almost impossible to make an objective picture or design with them, and the manipulator is practically forced to turn to purely ABSTRACT arrangements. (Which, of course, was my original intention.

As a supervisor of artists on a W.P.A. "Art Program" for several years, I have always deplored the dearthfof designers and the plethora of "artists". I have found the design-o-graph to be of great assistance in giving such persons a new approach.

Thinking it may be of some possible interest to you, and perhaps of use in your extension work, I am submitting the idea for your consideration. Probably the device would need some improvement or perfection for commercial production. (Actually, I have in mind certian changes in construction myself, if your interest warrants any further study or thought on it.)

Sincerely- Glen McNeley

Glen McNeley, 2510 Adams Street, DesMoines Iowa.

Meiss
Art Bulletin

MILLARD MEISS

Stanford
BRIAR BRAE RD., ~~SPRINGDALE~~, CONN.

July 8, 1942

7/10

Dear Alfred:

Art Bulletin

May 28, 1942

Dear Alfred:

Inasmuch as the business of the Art Bulletin must be carried on through the summer, we would appreciate a note from you telling us where you should be addressed from now until the fall.

Sincerely yours,

address
11 W. 53

Editor of the Art Bulletin

p.c. sent 6/10/42

hear shortly.

Yours

Millard

AHB:ljs

Meiss
Art Bulletin

MILLARD MEISS

Stanford
BRIAR BRAE RD., ~~SPRINGDALE~~, CONN.

July 8, 1942

7/10

Dear Alfred -

Thank you for sending Schmalenbach's letter and for your note. Since the paper could not be published in either of the two remaining numbers of the Bulletin which I shall edit, I have forwarded the correspondence to Rens, from whom you will doubtless hear shortly.

Yours

Millard

AHB:ljs

Meiss
Art Bulletin

July 8, 1942

Dear Millard:

I have been most neglectful in not forwarding to you the enclosed letter from Schmalenbach, although I remember speaking to you about it some time ago.

Kirchner's "Chronik der Brucke" is a pretty fundamental document on the first important German Expressionist group. If, however, it is published somewhere else, I don't think it would be worth publishing in the Art Bulletin.

Sincerely,

Mr. Millard Meiss
Art Bulletin
Schermerhorn Hall
Columbia University
New York City

AHB:ljs

Meiss

THE ART BULLETIN

508 Schermerhorn Hall
Columbia University
New York City

April 7, 1942

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

Dear Alfred:

I haven't written earlier to thank you for your work on Gauss' article because I was waiting to tell you our final decision, which was formed a few days ago. The paper has now been read for its philosophic content, and this has been severely criticized. There are numerous serious errors, and all of this material seems to be based on secondary sources, mostly textbooks. Furthermore, while the subject of the paper is good, the method of developing it is weak, with a one-for-one correspondence between philosophers and artists. There seems, therefore, little to salvage, and I have returned the paper.

Sincerely,

Millard

Millard Meiss

April 6, 1942

Dear Millard:

Monroe Wheeler has suggested that it would be interesting if we could ask Dr. Wind after his next lecture to answer a few questions inspired by his previous lecture. Would you be interested in writing me one or two questions which I could pass on to Wind?

This is a substitute for the customary method of asking questions from the floor, which often results in confusion, badly framed questions, and irrelevant speeches. The fact that the lectures are in a series makes it possible to catechise the lecturer on his previous evening's talk.

Sincerely,

Mr. Millard Meiss
430 W. 16th St.
New York City

AHB:ljs

Meiss

February 3, 1942

Dear Millard:

I have now gone through Gauss's article. I am sorry it took me so long. I read it as soon as I could, actually sacrificing other work that I should have been doing instead.

I think this is a good kind of article. I doubt if this is an absolutely first-rate job, and it certainly includes a few specific errors and certain omissions which may be intentional but which should at least be questioned.

Also, of course, some authority on philosophy of the past 100 years should give his opinion. I do not know enough to do this.

Here are a few questions:

Page 2, Par. 2: Do not think French painting was the acknowledged master school in early 19th century. England held the field and owed nothing to France, nor did Germany owe ~~anything~~ much to France in comparison with her interest in Italy. I would say that only in the thirties did France begin to take a dominant position.

Page 7: A specific reference should be given for the last sentence beginning "Art, as the ...".

On the whole there is too much Comte and Proudhon and too little Courbet in these pages.

Page 10: Note penciled question.

Page 11: mid-page: Cannot agree that Manet's concern with conciseness is "negligible".

Page 11, bottom: Question last sentence. Cannot give exact references to 17th century pictures or to Leonardo, Ghiberti or Reynolds, but believe Manet was not the first painter to realize that the painter "cannot imitate all reality", and "must dwell upon chosen characteristics".

Page 12, Par. 2: Pencilled note: fact is, Impressionism was a moment of French sensibility, but was also supported by theories of contemporary physicists.

Page 12, bottom: Note asterisk question and pencilled notes.

Page 14: Question putting Pissarro first, since he was actually Seurat's follower during his Neo-Impressionist period. Drop accent from e in Neo.

French spelling, especially accents and use of capitals in titles, is careless.

Page 19: Note question.

Page 20: Note question.

Page 33: Suggested omission.

Page 35: Question.

Page 41: Question.

Page 47: Question!

Page 48: Three questions about meaning of words and phrases - doubtless philosophical jargon.

Page 51: Question underlined in conclusion.

Bibliography careless in form and spelling, casual.

I just haven't time to do more on this article. I wonder if Boas has gone over it carefully. Think Goldwater and Schapiro might also go through it to give an estimate. I repeat that the subject is interesting and I

have learned a gooddeal that I had not known about philosophical backgrounds and parallels of the painters he discusses. As in a recent book by Lemaitre put out by the ~~the Metropolitan~~ Harvard Press: "From Cubism to Realism in French Literature" the point of view focuses too exclusively upon Paris. I believe the theories of Kandinsky (Munich); Boccioni (Milan); Malevich (Moscow); Mondrian (Leyden), should be considered, since they are more elaborate and perhaps more important than those of Matisse, for instance. Also think Ozenfant's early writing, 1918-1922, should be examined.

I am returning the article to you herewith.

Sincerely yours,

Mr. Millard Meiss, Editor-in-Chief
The Art Bulletin
508 Schermerhorn Hall
Columbia University
New York, N. Y.

AHB:vs

THE ART BULLETIN

508 Schermerhorn Hall
Columbia University
New York City

January 8, 1942

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

Dear Alfred:

Here finally is the paper by Gauss on the theories of French painters from 1855 to the present. Later on I will ask some student of nineteenth century scientific theory and philosophy to go over that part of the article.

In some places this paper is pretty difficult, not to say cryptic, and I will be all the more grateful for your work on it.

Sincerely yours,

Millard

Millard Meiss

MM:D

Mellquist

3/16

128 W. 75 St.
NYC
March 15, 1942

Alfred H. Barr, Director
Museum of Modern Art
City

Dear Mr. Barr:

I wish not to leave you in a dilemma as to my phrase, "the Museum would find it advantageous not to make such omissions". I simply need such catalogs as reference for my articles which frequently appear in magazines.

Yours faithfully,

Jerome Mellquist

Lyon

Mellquist

March 11, 1942

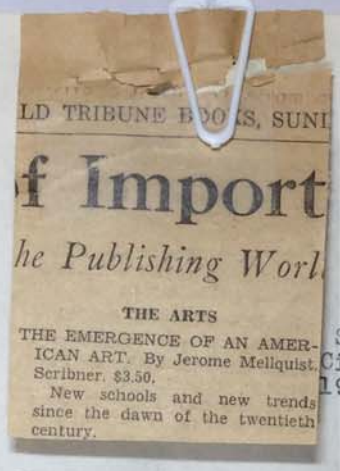
Dear Mr. Mellquist,

I am sorry that no copy of Americans 1942 was available when you asked for this catalog at the Museum on March 6, two days before the closing of the exhibition.

Museum catalogs, in general, are given out to members of the press for review purposes on the opening days of an exhibition. The Museum has never made a practice of giving catalogs to the authors of books on art subjects.; nevertheless I am aware of the fact that such authors have made frequent use of Museum catalogs as reference material. Yet in spite of our procedure in this matter, I have never before had any indication that "the Museum would find it advantageous not to make such omissions." I am at a loss to understand what you mean by this statement or in what way the Museum could possibly benefit by changing its procedure.

Very sincerely,

Mr. Jerome Mellquist
128 West 75th St.,
New York City



LD TRIBUNE BOOKS, SUNI

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THE ARTS

THE EMERGENCE OF AN AMERICAN ART. By Jerome Mellquist. Scribner. $3.50.

New schools and new trends since the dawn of the twentieth century.

St.
City
1942

Alfred H. Barr, Jr.
Director
Museum of Modern Art
City

Dear Mr. Barr:

Yesterday, when I asked for a copy of catalog on the show of Young American Painters, I was informed by the desk, after a call to the publicity department, that none was available.

Perhaps, in view of the enclosed clipping from the Herald-Tribune of March 1st, it will occur to you that the Museum would find it advantageous not to make such omissions.

Yours truly,

Jerome Mellquist.

128 W. 75 St.
New York City
March 7, 1942

Alfred H. Barr, Jr.
Director
Museum of Modern Art
City

Dear Mr. Barr:

Yesterday, when I asked for a copy of catalog on the show of Young American Painters, I was informed by the desk, after a call to the publicity department, that none was available.

Perhaps, in view of the enclosed clipping from the Herald-Tribune of March 1st, it will occur to you that the Museum would find it advantageous not to make such omissions.

Yours truly,

Jerome Mellquist.

Couldn't be better! We don't even, as a rule, give authors photographs. They or their publishers pay for them happily

Dear Mr. Mellquist,

I am sorry that no copy of Americans 1942 was available when you asked for this catalog on March 6, two days before the closing of the exhibition.

Museum catalogs, in general, are given out to members of the press for review purposes on the opening days of an exhibition. The Museum has never made a practice of giving catalogs to the authors of books on art subjects, nevertheless I am aware of the fact that such authors have made frequent use of Museum catalogs as reference material. Yet in spite of our procedure in this matter, I have never before had any indication that ~~it would be~~ "the Museum would find it" advantageous ~~for the Museum~~ "not to make such omissions." I am at a loss to understand what you mean by this statement or in what way the Museum could possibly benefit by changing its procedure.

ERIC MENDELSOHN [redacted] - TWO PARK AVENUE, NEW YORK

Mendelsohn

January 27, 1942.

January 28, 1942

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

Dear Mr. Barr:

It came to my attention that you were interested to have me lecture at the Museum.

I have just finished a series of three lectures on Architecture, which I have entitled:

1. Architecture Today:
Showing Architecture's general position and task and its specific position in a society in a state of crisis.

2. Architecture Today:
Dealing with today's architecture in its fermenting state between past and future and its unique destination of combining the two main agents of human activity: constructive reason and creative imagination.

3. [illegible] a Rebuilt World:
[illegible] Planning Problems which the post-war period will have to solve, and the principles on which the future of our art will have to function.

There will be no charge to the Museum, as my suggestion is but a small sign of my appreciation of the great care the Museum conferred upon the exhibition of my work.

With kindest regards.

Sincerely yours,

Eric Mendelsohn

Eric Mendelsohn.

Dear Mr. Mendelsohn:

I am sorry to say that our lecture schedule is full for this year, but in spite of this I am going to see if we can find some way in which to have you lecture. In the meantime please do not count on this.

With thanks for your generous suggestion, I am

Sincerely yours,

Mr. Eric Mendelsohn
2 Park Avenue
New York, N.Y.

ahb;vs

ERIC MENDELSOHN, [redacted] • TWO PARK AVENUE, NEW YORK

January 27, 1942.

1/28

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

Dear Mr. Barr:

It came to my mind that you may perhaps be interested to have me lecture at the Museum.

I have just finished a series of three lectures on Architecture — illustrated by slides, entitled:

1. Architecture in a World of Crisis:
   Showing Architecture's general position in society and its specific position in a society in a state of crisis.

2. Architecture Today:
   Dealing with today's Architecture in its fermenting state between past and future and its unique destination of combining the two main agents of human activity: constructive reason and creative imagination.

3. Architecture in a Rebuilt World:
   Showing the Planning Problems which the post-war period will have to solve, and the principles on which the future of our art will have to function.

There will be no charge to the Museum, as my suggestion is but a small sign of my appreciation of the great care the Museum conferred upon the exhibition of my work.

With kindest regards.

Sincerely yours,

Eric Mendelsohn

Eric Mendelsohn.

Wheseins

Onslow Ford
Picasso

May 5, 1942

Dear Mr. Mesens:

Could you take the time at your earliest convenience to write us confirming the fact that you have sold the small Picasso, "La Femme au Nez en Quart de Brie," to Onslow Ford? He says that he has written you several times and has had no reply, and the Museum does not feel comfortable in turning the picture over to him without a written release from you. Won't you let us hear from you?

We would like to know how you are and what you are doing.

Sincerely,

Mr. Mesens
Kindness of Mr. Penrose.

AHB:ljs

Metropolitan

THE METROPOLITAN MUSEUM OF ART

NEW YORK

December 21, 1942

OFFICE OF THE TREASURER

December 17, 1942

12/18

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

Dear Mr. Foster:

I had no expenses in connection with the jury and committee for your Artists for Victory exhibition except bus fares.

Thank you for your enquiry.

Sincerely,

Yours very truly,

F.M. Foster

Assistant Treasurer

FMF/ism

Mr. F.M. Foster
Metropolitan Museum of Art
5th Avenue
New York City

AHB:ljs

Met.

THE METROPOLITAN MUSEUM OF ART

NEW YORK

OFFICE OF THE TREASURER

December 17, 1942

12/18

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

Dear Mr. Barr:

Will you kindly send me a statement of your expenses in connection with your acting on the Jury Award Committee for our Artists for Victory Exhibition ? We are quite anxious to include all such items in this year's business.

Thanking you for your early attention to this matter,

Yours very truly,

F. M. Foster

FMF/gem

Assistant Treasurer

gem

D.5d.

Met.

cc. Miss Miller
Miss Dudley

December 12, 1942

Dear Mr. Jayne:

Mr. Taylor tells me that I should write you to make an inquiry about the possibility of borrowing several American paintings for an exhibition, to be directed by Miss Miller, which we expect to open early in February and close in the middle of March. After the close of the exhibition we hope to send a considerable part of it on tour so that in asking for loans we should like to know, first, whether the pictures will be available for the New York showing, and second, for the tour which would probably extend through the following season.

The title of the exhibition has not been decided but the general subject concerns the use of precise, realistic, or sharp-focus technique in contemporary American painting. It is for an introductory gallery to this show that we should like to borrow the following works:

Mount: Long Island Farmhouses
Eakins: Max Schmidt in a Single Scull
Audubon: Woodpeckers
Cole: Titan's Goblet
Watrous: Celebration of the Mass
Henry Alexander: The Laboratory of Thomas Price

Because of the pressure of war work we are seriously late in assembling this show so that we would greatly appreciate knowing as soon as we can whether we may borrow these paintings. Mr. Taylor thought that all fell within your third category.

Sincerely,

Mr. Horace H. F. Jayne, Vice Director
Metropolitan Museum of Art
New York City

AHB:ljs

Metropolitan

Metro.

THE METROPOLITAN MUSEUM OF ART
NEW YORK

October 20, 1942

Met

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

(10)

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

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

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1942 NOV 10 PM 4 11

11/10

ALFRED H BARR JR=

11 W 53 DIRECTOR MUSEUM OF MODERN ART 11 WEST 53 ST=

JURY OF AWARD ARTISTS FOR VICTORY EXHIBITION WILL MEET AT MUSEUM TUESDAY DECEMBER 1 10 AM=

METROPOLITAN MUSEUM OF ART HORACE H F JAYNE.

TOMORROW

1 10 AM.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Metropolitan Museum
New York City

AHB:ljs

Metropolitan

Metro.

THE METROPOLITAN MUSEUM OF ART
NEW YORK

DEPARTMENT OF PAINTINGS

September 17, 1942

9/18

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

Dear Alfred:

Perhaps you did not see this very interesting and intelligent review. I am most grateful to you for taking me. I greatly enjoyed it.

Sincerely,

Henry

Mr. A. Hyatt Mayor
Associate Curator of Prints
Metropolitan Museum
New York City

AHB:ljs

October 20, 1942

Dear Hyatt:

Enviable man! Evidently you've just been to Mexico, and I suppose Scolari went too.

My best to you, as always,

Alfred

Metropolitan

Metro.

THE METROPOLITAN MUSEUM OF ART
NEW YORK

DEPARTMENT OF PAINTINGS

September 17, 1942

9/18

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

Dear Alfred,

As you must have guessed the Metropolitan has no example of Velasco's painting in its collection. I did not know about him at all, but am interested to observe how closely his work (if one may judge it by the halftones) resembles that of our Thomas Moran. Moran's picture of the Teton range, Idaho, was painted as late as 1895 (the date of Velasco's Citlaltepetl picture also) but is still in the manner of the Hudson River school though Hassam was already painting New York City in the Impressionist style!

Enviable man! Evidently you've just been to Mexico, and I suppose Scolari went too?

My best to you, as always,

Harry

Metropolitan

THE METROPOLITAN MUSEUM OF ART
NEW YORK

Charge to the account of _____ $ _____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		ORDINARY	
DAY LETTER	X	URGENT RATE	
SERIAL		DEFERRED	
OVERNIGHT TELEGRAM		NIGHT LETTER	
SPECIAL SERVICE		SHIP RADIOGRAM	

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION

1206

A. N. WILLIAMS, PRESIDENT
NEWCOMB CARLTON, CHAIRMAN OF THE BOARD
J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCOUNTING INFORMATION

TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

WANT A REPLY?
"Answer by WESTERN UNION" or similar phrases may be included without charge.

OCTOBER 6, 1942

COLLECT

MR. FRANCIS HENRY TAYLOR DIRECTOR
METROPOLITAN MUSEUM OF ART
NEW YORK CITY

ACCEPT WITH PLEASURE YOUR INVITATION SERVE JURY AWARD EXHIBITION CONTEMPORARY ART.

ALFRED H. BARR JR.

Sincerely yours,
Francis Henry Taylor
Francis Henry Taylor,
Director.

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

Metropolitan

THE METROPOLITAN MUSEUM OF ART
NEW YORK

CABLE ADDRESS
METMUSART

OFFICE OF THE BUSINESS ADMINISTRATOR

October 5th, 1942.

10/6

Dear Mr. Barr:

As you probably already know the Museum proposes to hold an exhibition of Contemporary Painting, Sculpture and Graphic Arts under the auspices of Artists for Victory, Inc. at the Museum from December 7th, 1942 to February 22nd, 1943. I enclose the prospectus which has been sent to artists in the United States giving the terms of admission and the names of the Jury of Admission.

The Museum announced purchase prizes as listed in the total amount of $52,000. The objects of art will be selected by a Jury of Award composed of seven persons chosen by the Museum from the Staff of the Museum and other national institutions. The decision of the Jury shall be final and will be so regarded by the artists contributing to the exhibition and by the Museum.

Yes

The Museum will be greatly honored if you would consent to serve as a member of the Jury of Award together with the other persons named upon this list. The Jury should meet at the Museum promptly at 10 A.M., Friday, December 4th, devoting the entire day to the selection. Each member of the Jury will receive an honorarium of one hundred dollars and travelling expenses. May I ask you please to telegraph your reply collect?

Looking forward to the pleasure of your favorable answer, I am,

Sincerely yours,
Francis Henry Taylor
Francis Henry Taylor,
Director.

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

Metropolitan

JURY OF AWARD.

Mrs. Juliana Force, Director
The Whitney Museum of American Art
New York, New York.

Daniel Catton Rich, Esq., Director
The Art Institute of Chicago
Chicago, Illinois.

Charles H. Sawyer, Esq., Director
The Worcester Art Museum
Worcester, Massachusetts.

Harry B. Wehle, Esq., Curator
Department of Paintings
The Metropolitan Museum of Art
New York, New York.

A. Hyatt Mayor, Esq., Associate Curator
Department of Prints
Metropolitan Museum of Art
New York, New York.

Henri Marceau, Esq., Assistant Director
The Philadelphia Museum of Art
Philadelphia, Pennsylvania

Alfred H. Barr, Esq., Director
The Museum of Modern Art
New York, New York.

Metropolitan

September 15, 1942

Dear Francis:

I want to tell you how much I liked the summer bulletin which I found on my desk. I think the article by Phillips on Michelangelo really excellent and the whole idea of the show first rate. I look forward to seeing it.

I hope you have had a good summer. I don't know even whether you have returned from South America yet.

Sincerely,

Mr. Francis Henry Taylor, Director
Metropolitan Museum of Art
Fifth Avenue
New York City

AHB:ljs

Metropolitan

September 15, 1942

Dear Harry:

I wonder if you have seen this catalog of the Velasco show in Mexico. I saw about a hundred of his pictures, mostly in the house of his daughters. I must say that they impressed me very much.

While I was there there was a great deal of debate as to whether the Metropolitan owned a Velasco. Could you tell me about this?

Best wishes,

Sincerely,

Mr. Harry B. Wehle, Curator of Paintings
Metropolitan Museum of Art
Fifth Avenue
New York

AHB:ljss

Met Mus.

THE MUSEUM OF MODERN ART
11 W. 53rd STREET
OFFICE OF THE DIRECTOR

January 9, 1942

Dear Francis:

Thank you for your letter of January 7th about the conflict between your Rembrandt exhibition and our American show. As soon as I received it I phoned Mr. Jayne. He was most courteously apologetic, as you had been in our phone conversation of the morning.

I see no point in dwelling on the matter further, except to explain to you what you and Mr. Jayne are surely aware of: that the importance of avoiding conflicts in the opening of exhibitions lies in the field of publicity as much as it does in actual attendance.

Two important exhibitions opening on the same day are bound to conflict in the daily press on the morning of the following day, and on the art page of the following Sunday paper. Rembrandt, plus the Dutch Ambassador, is more than likely to take precedence over an exhibition of American painting, no matter how interesting.

I do not see how changing the date of the news releases would help matters much, since the story of your opening and ours would break the following day and the following Sunday, unless you changed the date of your exhibition which, as you say, would be next to impossible.

At great inconvenience and considerable expense we are trying to change the day of our press opening so that it will not conflict.

To: Mr. Francis Henry Taylor 92- January 9, 1942

Let me say that I do realize that this was entirely a matter of oversight and I appreciate your effort to adjust the conflict.

Sincerely yours,

Francis Henry Taylor, Esq., Director
The Metropolitan Museum of Art
Fifth Avenue at 80 Street
New York, N.Y.

ahb;vs

January 9, 1942

Dear Francis:

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To: Mr. Francis Henry Taylor -2- January 9, 1942

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Sincerely yours,

Francis Henry Taylor, Esq., Director
The Metropolitan Museum of Art
Fifth Avenue at 80 Street
New York, N.Y.

ahb;vs

THE METROPOLITAN MUSEUM OF ART

NEW YORK

OFFICE OF THE DIRECTOR

CABLE ADDRESS
METMUSART

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

January 7th, 1942.

Dear Alfred:

Referring to our telephone conversation this morning I am sorry there appears to be a misunderstanding in regard to the opening of our Rembradt show. I have called you back to explain it, but you had left the building and so had Miss Newmeyer.

The letter of September 15th addressed to me by Mr. Monroe Wheeler specifically states the dates for "the private evening openings of major exhibitions" and gives the date of January 20th for your American Leaders. Nothing in the correspondence that I can find refers to the matter of publicity.

When Mr. Jayne found it necessary to postpone the date of our Rembrandt exhibition from January 12th to January 20th in order to meet the calendar of the Dutch Minister he naturally felt there was no conflict since our reception on that day was an afternoon tea from 4 to 6 o'clock. That is the reason you were not notified.

If, however, you feel that the matter of publicity is of such paramount importance, we should be very glad to change the date of our publicity releases, either before or after your opening, whichever you may choose. It is very easy for us to do so since our press view is scheduled for as early as January 14th. Would you be good enough to notify Mr. Jayne of your preference in the matter as quickly as possible. There is, of course, no possibility of our changing our reception date since the Minister has signified his intention of coming from Washington for this purpose and the invitations have already been issued.

Sincerely yours,
Francis Henry Taylor
Francis Henry Taylor,
Director.

D.I.V.

Meyer

FRANZ MEYER

ZÜRICH
SÜDSTRASSE 40

20 th May 42

7/28

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

Dear Mr.Barr.

I just received your letter dated April 8

I send you here enclosed the signed copie of the museums letter to express my consent to their formulation of the reponsilbility for my picture with them.

It seems a very long time since you were here and able to travel through Europe with the only end to see fine art.Lets hope that these times will come again before too many years,Bombois is doing very fine work and Bauchant in Paris seems to be already a well paid celebrity.

With the kindest regard from Mrs.Meyer to you and your family

I am

sincerely yours

Franz Meyer

DD has filed signed Form letter.

Sent with Copy of this via air-mail.

Meyer

x Rousseau

Copy to Miss Dudley

April 14, 1942

Dear Dr. Meyer:

Don't be alarmed by the legal language of the enclosed letter. As the war clouds thicken we have thought it wise to protect the Museum by reminding our lenders that the Museum cannot assume responsibility for the loss or damage of works of art in our charge. This does not mean of course that we will not keep your Rousseau with the same care as we give our own collection.

For our records would you mind signing the release and returning it to us?

With very kindest regards to Mrs. Meyer and renewed thanks to you, I am

Sincerely yours,

Dr. Franz Meyer
Sudstrasse 40
Zurich, Switzerland

AHB:ljs

P.S. I am sending copies of these letters to Mr. Stunzi.

Miami
x Miro

June 23, 1942

THE MUSEUM OF MODERN ART

Date April 9, 1942

To: MR. BARR

Re: Dr. Meyer's painting

From: MISS DUDLEY

Provenance: Joseph Brummer

We made a copy for Mr. Stunzi (Meyer's brother-in-law). Do you want to send him a copy of your letter to Meyer?

D. L.

Sincerely,

Mr. Hoke Welch, Managing Editor
Miami Daily News
Miami, Florida

AHB:ljs

"Miro is an artist."
The Miami Daily News.
47 (198): 4; 1942 June 27
(column 4 - final edition)
in Barr Bibliog. folder, Wb.

Review to Newmayer.

Miami
x Miro

June 23, 1942

Dear Mr. Welch:

Thank you for sending me a copy of Miss Raymer's review of our book on the painter, Joan Miro. It does seem to me, however, that she went to extremes in suggesting that Miro was not an artist. For this reason I wonder if she and you would mind printing the following "letter to the editor": *

Dear Sir:

In your review of the Museum's publication on the painter, Joan Miro, you state that by no stretch of the imagination can the work of Miro be classified in the realm of art. What is art and what isn't is of course a matter of opinion, but I would like to submit the following facts to you and your readers as evidence of Miro's being an artist.

Over 25 of his paintings are owned by eight museums in the United States. Since 1918 there have been thirty-five exhibitions or one-man shows of his work in Barcelona, Paris, New York, Chicago, London, San Francisco, Honolulu, Los Angeles, etc. Nine authors or publishers of books have had Miro do illustrations; he has designed two ballets; and there are at least sixty-one books and articles on Miro's art.

It seems to me that the burden of proof is on you, and that you ought to think rather more carefully before you deny the status of artist to one of the most original and interesting painters of our period.

Sincerely,

Mr. Hoke Welch, Managing Editor
Miami Daily News
Miami, Florida

AHB:ljs

* "Miro is an artist."
The Miami Daily News.
47(198):4; 1942 June 27
(column 4 - final edition)
in Barr Bibliog. folder, Lib.

Review to Lew mayer.

Midtown

c. Miss Miller
c. and letter Miss Dudley

October 1, 1942

Dear Mr. Gruskin:

Thank you for your letter of September 30th. We shall be glad to lend you the watercolor of Dong Kingman, FROM MY ROOF, for your exhibition opening October 13th.

We will insure the picture and bill you, in accordance with our usual procedure. Will you kindly let our Registrar, Miss Dorothy Dudley, know in advance when you expect to have the picture called for?

We shall need to know the closing date of the exhibition for our records. Will you please give Miss Dudley this information?

Sincerely,

Mr. A.D. Gruskin, Director
Midtown Galleries
605 Madison Avenue
New York City

AHB:ljs

Midtown

CONTEMPORARY AMERICAN ART

MIDTOWN GALLERIES

605 MADISON AVENUE

NEW YORK CITY

ALAN D. GRUSKIN, DIRECTOR

PLAZA 8-1153

May 21, 1942

May 20, 1942

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

Dear Mr. Barr:

The Vincent Spagna exhibition has terminated and I am sending several of the pictures back out of the galleries. When you saw the exhibition, you mentioned the possibility of presenting some Spagna pictures at your Spring Accessions Committee. Would you kindly advise me whether you plan to present the Spagna paintings to your meeting and if so which of the pictures you would want sent over. As this will probably be your last meeting before the summer, I should very much like to have the Committee take another look at Spagna's work. I shall hold the Spagna paintings here until I hear from you concerning this matter.

Incidentally, we have an exhibition of Isabel Bishop's drawings which I believe you would find interesting. It is a beautiful show by a fine and sensitive draftsman. There is also a new Nagler in our Group Show which is one of his finest paintings.

I hope to be able to get in to see these pictures and I trust I may hear from you concerning the Spagna paintings.

With kindest personal regards.

Yours very truly

A. D. Gruskin

A. D. Gruskin
Director

ADG:fb

Dear Mr. Gruskin:

Thank you for your letter of May 20th. I think it would be better not to try to bring up Spagna's paintings again so soon, so please feel free to send them away.

Thank you for letting me know.

I hope to come in to see the Nagler.

Sincerely,

Mr. A.D. Gruskin, Director
Midtown Galleries
605 Madison Avenue
New York City

AHB:ljs

CONTEMPORARY AMERICAN ART

MIDTOWN GALLERIES

605 MADISON AVENUE
NEW YORK CITY

ALAN D. GRUSKIN, DIRECTOR

PLAZA 8-1153

May 20, 1942

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

Dear Mr. Barr:

The Vincent Spagna exhibition has terminated and I am sending several of the pictures included in the show out of the galleries. When you saw the exhibition, you mentioned the possibility of presenting some Spagna pictures to the next meeting of your Accessions Committee. Would you kindly advise me whether you plan to present the Spagna paintings to your meeting and if so which of the pictures you would want sent over. As this will probably be your last meeting before the summer, I should very much like to have your committee take another look at Spagna's work. I shall hold the Spagna paintings here until I hear from you concerning this matter.

Incidentally, we have an exhibition of Isabel Bishop's drawings which I believe you would find interesting. It is a beautiful show by a fine and sensitive draftsman. There is also a new Nagler in our Group Show which is one of his finest paintings.

I hope you will be able to get in to see these pictures and I trust I may hear from you concerning the Spagna paintings.

With kindest personal regards.

Yours very truly

A. D. Gruskin

A. D. Gruskin
Director

ADG:fb

Midtown ~~Gruskin~~

xSpagna

CONTEMPORARY AMERICAN ART

MIDTOWN GALLERIES

605 MADISON AVENUE

NEW YORK CITY

May 1, 1962

ALAN D. GRUSKIN, DIRECTOR

PLAZA 8-1953

April 28, 1962

Mr. Alfred H. Barr, Jr., Director
The Museum of Modern Art

Dear Mr. Gruskin:

Thank you for your letter. Of course I shall come in to see the Spagna show. I am sorry we had no luck in getting one of his pictures through the Committee on Acquisitions at their last meeting.

Sincerely,

Mr. A. D. Gruskin, Director
Midtown Galleries
605 Madison Avenue
New York City

AHB:ljs

Dear Alfred:

Thank you for your letter. I shall be in shortly to see it. It is a very handsome show and several new ones which I feel are among the finest he has yet done. I hope you will be able to acquire one of them for the museum.

The show merits a splendid reception from the press and should secure for Spagna the recognition, so long deserved, that he is one of our most interesting and highly personal talents.

Awaiting the pleasure of your visit.

Yours very truly

A. D. Gruskin

A. D. Gruskin
Director

Spagna

CONTEMPORARY AMERICAN ART

MIDTOWN GALLERIES

605 MADISON AVENUE
NEW YORK CITY

ALAN D. GRUSKIN, DIRECTOR

PLAZA 8-1153

April 28, 1942

4/29

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

Dear Mr. Barr:

I have just opened a Spagna one-man show and trust that you will be in shortly to see it. It is a very handsome show and I am sure you will enjoy it.

The show contains some of the pictures which you have seen and several new ones which I feel are among the finest he has yet done. I hope you will be able to acquire one of them for the museum.

The show merits a splendid reception from the press and should secure for Spagna the recognition, so long deserved, that he is one of our most interesting and highly personal talents.

Awaiting the pleasure of your visit.

Yours very truly

A. D. Gruskin

A. D. Gruskin
Director

ADG:fb

Midtown Gall

c.c, MISS DUDLEY w. original
MISS MILLER

February 11, 1942

February 11, 1942

Dear Mr. Gruskin:

As I explained to you, although it is against our usual policy to lend paintings to dealers except for one-man shows, I am very glad to make an exception for your Tenth Anniversary Exhibition, so you may count on the Harkavy as well as on the Rosenthal.

The Harkavy has been outdoors for some time so that she may want to go over it well before the exhibition.

With best wishes for a most successful show which I shall look forward to seeing, I am

Sincerely yours,

Mr. A. D. Gruskin, Director
Midtown Galleries
605 Madison Avenue
New York, N.Y.

ahb;vs

Midtown Gal

c.c. MISS DUDLEY with original
MISS MILLER

January 29, 1942

Dear Mr. Gruskin:

Ordinarily we do not lend paintings for exhibition in New York until they have been announced and shown here in the Museum, but in this case I think we should make an exception, providing you will clear the matter with Miss Rosenthal. Would you explain to her that if her painting is shown in your exhibition as lent by the Museum we could not show it here at the Museum as a recent acquisition. If she agrees we will waive our rule and lend the picture to you, but I would like to have some confirmation of this agreement.

Sincerely yours,

Mr. A. D. Gruskin, Director
Midtown Galleries
605 Madison Avenue
New York, N.Y.

ahb;vs

Hosiasson

December 21, 1942

Dear Mr. Miestchaninoff:

I am sorry to have to report to you that there seems very little hope of getting the Hosiassons' visa through our State Department.

I telephoned the International Rescue and Relief Committee, with which we have been working, and found that the reconsideration of the Hosiassons' case of which we received notice of May 4th concluded in disappointment. For reasons which we do not know the State Department for the second time refused visas.

With kind regards I am,

Sincerely,

M.O. Miestchaninoff
166 W 87 St
Tel SC 4,1000

Mr. M.O. Miestchaninoff
166 West 87th Street
New York City

AHB:ljs

Miller

June 4, 1942

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Mr O. Mestchaninoff
166 W 87 St.
Tel SC 4,1000

Cordially,

Mrs. Grace Lewis Miller
Box 1016
Palm Springs, California

AHB:ljs

Miller

June 4, 1942

Dear Mrs. Miller:

Thank you very much for your letter with the additional notes about the new furniture in your house. I am going to write Fresnedo, who I know will be delighted to hear that his lounging chair now finds itself in such distinguished company. I am passing your letter on to our Department of Industrial Design.

Many thanks for your trouble,

Cordially,

Mrs. Grace Lewis Miller
Box 1016
Palm Springs, California

AHB:ljs

Miller

c. Mrs. Newhall

Miller

MRS. GRACE LEWIS MILLER BOX 1016 PALM SPRINGS, CALIF.

5/29

25 May 1942

Alfred H Barr, Director
Museum of Modern Art, New York City

Dear Mr Barr:

I have thought it would be proper to add to the file of material relative to my little house the information on purchases I made from the collection of Organic Design at Bloomingdales. Three items, including a pair of the Sail Chairs by Weese and Baldwin (p36 in the catalogue) and a beautiful large rattan chaise lounge by the Uraguyan Fresnedo.

The sail chairs are used anywhere outdoors in the garden, and the chaise lounge is used in the S E corner of the screened porch, near the screen wall which divides the porch from the pool. I had hoped to have Shulmann down this spring to take some photos with these pieces in place but learn that he has been very busy, and therefore I do not have anything of his to send you as testimony on their fine appearance here.

A young friend Mr Townsend Cleveland of Santa Monica, who takes very good movies in color, has some extraordinarily beautiful shots of this house in a film he made of his vacation in Palm Springs, and I have thought that certain parts of this film should be added to the Museum's collection of photographs. As these pictures were taken earlier in the year than Shulman's havebeen

Miller

C. Mrs. Newhall

the backgrounds are clearer and more beautiful, and the color in these pictures seems as a ~~kind of~~ perfect testimony in favor of our architect. I think such pictures as this film might serve as the best answer to the critics who find this modern medium "too cold"...

I am leaving Palm Springs today and when I am in Los Angeles for a few days before leaving for St Louis I expect to see Mr Cleveland. I shall ask him if he would loan his film to the Museum temporarily in case I hear that now or your architectural dept would like to see it. Also I shall aks him to let me have some of the frames in which the new "Organic Design" are shown in use. I am sure you are going to be pleased with the fine appearance.

Cordially yours,

Grace Lewis Miller

Miller

c. Mrs. Newhall

October 14, 1942

Dear Mr. Miller:

I am very glad to approve the loan of the photographs which you refer to in your letter of October 13th. Mrs. Newhall tells me that she will make the necessary arrangements.

Sincerely,

Mr. John M. Miller
Sports Guild, Inc
550 Seventh Avenue
New York City

AHB:ljs

THE B.H. Wragge TYPE

October 13th, 1942

10/14

Dear Sir:

This afternoon I spoke to Mrs. Newhall about renting a small collection of photographs which we selected out of your collection for exhibition purposes in our showroom.

We plan to use these for a period of from three to four weeks. It is understood that they will not be used for reproduction or any other purposes outside of the actual exhibit on our own premises.

Mrs. Newhall informs me that it is necessary for you to give us permission in order to make arrangements for this exhibition. Since we would like to have these photographs properly mounted under glass and ready for exhibition on Monday, I would greatly appreciate if you could get in touch with me sometime today and let me know if the permission may be granted and what the charges will be.

Very sincerely,

John M. Miller

SPORTS GUILD INC.
John M. Miller

jmm:ss

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

sports guild, inc. • 550 seventh avenue • new york city • telephones: wisconsin 7-4968-9

Miller

Letter to Miss Hawkins

August 11, 1942

Dear Mrs. Miller:

Thank you for your letter of August 3rd. Under separate cover I am sending you the Museum's catalog of publications and reproductions. I have also asked the Membership Department to send you any further information they may have.

If we can be of further assistance to you, please let us know.

Very sincerely,

Leslie Switzer
Secretary to Mr. Barr.

Mrs. J. L. J. Miller
4141 Northcote Avenue
East Chicago, Indiana

Miller

Carbon copy and original to Mr. Barr

4141 Northcote Avenue
East Chicago, Indiana

Alfred H. Barr.
Museum of Modern Art.

August 14, 1942

8/6/42

Mrs. J. L. J. Miller
4141 Northcote Avenue
East Chicago, Indiana

Dear Mrs. Miller:

Your letter of August 6th has been referred to me by Mr. Barr's office.

I am sending you in a separate envelope some material which I think will be of use to you in planning your program for your next club year. I am sending our Annual Report of the year's work from July 1, 1940 through July 1, 1941; a publications check list; and information about membership in the Museum.

We would be very glad to have you become a member of the Museum.

Sincerely yours,

Frances Hawkins
Secretary

FH:ao

Dear Sir:-
Kindly send catalogue to my address. I am informed this will be of much help to me in planning my club year.
Yours truly
Mrs. J. L. J. Miller.
District Art Chairman
Federated Women's Club

4141 Northcote Avenue
East Chicago, Indiana

8/6/42

Alfred H. Barr.
Museum of Modern Art.
New York.

Dear Sir:-

Kindly send catalogue to my address. I am informed this will be of much help to me in plan-ning my work or program for the coming club year.

Yours truly,

Mrs. J. L. J. Miller.

District Art Chairman
Federated Woman's Club.

Mills College

July 5. '94

Miles

7/10

Dear Mr. Barr.

I am sorry that the sketch of the astronomer ever has come to your museum. I was astonished when I heard of it. I gave order to the bronzecaster a year ago to take it back and finish his work.

I am giving order to the Roman Bronze Foundry to take it out immediatly.

It was no generosity from my side to let it come to your Museum. that is not my way to approach Museums.

I thank you for your nice letter.

Sincerely

Carl Milles.

Collected July 20 D.R.

Mills College

MILLS COLLEGE
OAKLAND, CALIFORNIA
SCHOOL OF FINE ARTS

March 5, 1942

Dear Dr. Neumeyer:

I know nothing about Tamayo as a teacher and would suggest that you write to Miss Helen Parkhurst at the Dalton School, 108 East 89th Street, New York City, where Tamayo now teaches.

About other Latin Americans as teachers I know of no one whom you might ask with more expert opinion than Dr. Morley.

So far as Tamayo is concerned I think he is a very good painter. He has just had a really excellent show, from which several things have been sold, including a painting to our Museum.

Sincerely,

Dr. Alfred Neumeyer
Mills College
Oakland, California

AHB:vs

THROUGH NINETY YEARS

MILLS COLLEGE

OAKLAND · CALIFORNIA

SCHOOL OF FINE ARTS

March 3, 1942

3/5

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

Dear Mr. Barr:

In preparing our summer session for 1942 I am looking for a Central or South American artist to be invited to teach at Mills. I have been especially interested in the work of Rufino Tamayo who, according to information, is living in New York at present. I would be greatly obliged to you if you know anything about him as a teacher and would be indebted if you could reply as soon as possible giving me your opinion about him. Should you have any additional suggestions I would greatly appreciate them.

With sincere thanks, I am

Sincerely yours,
Alfred Neumeyer

Alfred Neumeyer

Lloch

6/1

84 Alexander Street
w Jersey

Pasaje crédito 4
Barcelone (Espagne).
le 16/III/42.

5/12
Miro

Cher Monsieur, j'ai été très heureux de recevoir le livre que vous avez eu la gentillesse de me faire parvenir et qui m'a fort touché. — Permettez-moi de vous faire tous mes compliments, il est très bien édité, et le texte écrit avec amour et intelligence.

Je vais retourner dans quelques jours à Majorque pour reprendre mon travail. Espérons que quand je pourrai à nouveau le montrer, mes amis n'en seront point déçus.

Croyez, monsieur, à mes

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Lynch

sentiments les meilleurs et recevez mes plus sincères salutations,

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Lunch

6/1

84 Alexander Street
Princeton, New Jersey

Dear Alfred,

I hope my very tiresome behavior won't result in a permanent fall from grace. Rudi was deeply shocked. Well, it just shows what kind of acting lady museum official I might have made.

It didn't seem possible to do the work decently - anything beyond routine, that is - in two or three days a week. But I wouldn't have changed my mind had it not been for Elodie's assurance that I could continue to work on circulating exhibitions. I honestly think that, with my limited time, I can do a much better job on them than I could have done with the Department of Architecture.

Please forgive me,

Yours,

Betty

Thursday

Mrs. Ch

May 29, 1942

Dear Betty:

Your letter and telegram received. I hope the nervous indigestion has subsided.

I gather that in any case you would still probably be available for special jobs although you would not want to take on the Acting Curatorship.

Thank you for your invitation. I am going to take it up with Marga though I know we cannot come this weekend. It would be so good to see you and Rudy.

Sincerely,

Mrs. Rudolph Mock
84 Alexander Street
Princeton, New Jersey

AHB:ljs

84 ALEXANDER STREET

PRINCETON, NEW JERSEY

5/26

Dear Alfred,

After having decided long ago that I was much happier

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(53)

SYMBOLS

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1942 MAY 27 PM 1 54

NAB 108 12=PRINCETON NJ 27 129P

ALFRED H BARR JR=

MUSEUM OF MODERN ART 11 WEST 53 ST=

NERVOUS INDIGESTION EVER SINCE I WROTE SO CHANGED MY MIND VERY SORRY=

BETTY MOCK=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

athletic.

Yours,

Betty

May 25th, 1942

God forbid that it should be another Dec 7th

84 ALEXANDER STREET

PRINCETON, NEW JERSEY

5/26

Dear Alfred,

After having decided long ago that I was much happier and more productive as a free-lance rather than an office worker, it is very disturbing to be confronted with the possibility of a good museum job.

I find the present set-up ideal. There has been a fairly steady flow of museum work in my direction, the kind of work I best like to do. I have been usually responsible only to Elodie, a lovely girl who either leaves me alone or gives really constructive advice. No red tape, no meetings, no annual reports, no inter-departmental difficulties, no telephone calls or visitors, no commuting, - no nervous strain whatsoever. Even you must be rather envious.

However, if the work would be such that I could do it in two days a week at the Museum (full 9-6 days) with a third days' work at home (this day spent in the Museum only in a major crisis), then I would gladly be Acting Curator, provided that the salary would make it worth my while.

But I certainly doubt whether a decent job could be accomplished with that little time. And I also think that you could find someone else who would be much better at organization and administration - and red tape.

Anyway, thank you very much for thinking of me.

Can't you and Daisy come out for a nice long Sunday - complete with walking shoes - very soon? Either May 31st, June 7th or June 21st would be fine. Elodie and Edgar may be coming out one of those weekends, so check with them and decide whether you want to come at the same time or at another time. And tell me whether you want to see lots of people or whether you just want to be quiet and athletic.

Yours,

Betty

May 25th, 1942

God forbid that it should be another Dec 7th

358 East 34 St. N.Y.C.
June 5.
(1941)

Mock

Dear Mr. Barr,

January 9, 1942

Thank you for your letter.
I am glad that you like
your new picture too
and that the "feeling"
is the chief virtue of
painting. I mean only to
say that for me the new
picture "worked" better, but
this is of course personal
conception.

Sincerely yours
P. Mondrian

Dear Betty:

I am returning the fragment of Casey's letter with a copy of a letter I have written her. Thank you for showing it to me.

Sincerely,

Mrs. Rudolf Mock
64 Alexander St.
Princeton, N.J.

AHB:vs

353 East 56 St. N.Y.C.

June 5.
(1942)

6/6
Mondrian

Dear Mr. Barr,

Thank you for your letter. I am glad that you like your museum-picture too and agree with you that not strength is the chief virtue of painting. I mean only to say that for me the new picture "worked" better, but this ~~fact~~ is of course a personal conception.

Sincerely yours
P. Mondrian

Mondrian

June 4, 1942

Dear Mr. Mondrian:

Thank you for your letter. We needed to hang the painting which we own elsewhere in the Museum for a period; that is why we borrowed the picture from Dudensing.

Possibly you are right that the new picture is stronger, but I like ours very much too - and in any case I am not sure that strength is the chief virtue of painting.

Sincerely,

Mr. Piet Mondrian
353 East 56 Street
New York City

AHB:ljs

353 East 56 St. N.Y.C.

June 1 '42

Dear Mr. Barr,

Last week visiting the Museum, I was agreeably surprised to see my picture that Mr. Davenport lent to you.
I think it was a good idea of you to exibit it there for it seems to me to be stronger than the other one.
According to a letter from Mr. K. Dreier, I suppose you lent the museum picture to the Yale Museum. I appreciate this also.
I admired the magnificent photo-exibit "the way to vie-tory". I never saw such nice photos before and send you my compliments for the arrangement.

Sincerely yours

Piet Mondian

353 East 56 St. N.Y.C. April 8. 42

Dear Mr. Barr,

April 9, 1942

Thank you for your letter. $30. is satisfactory to me.

Dear Mr. Mondrian:

I agree with you that the small picture of your Cubist period is hung too high. We shall lower it. This was my fault; I hung it high because it is so very strong and brilliant that I feared it would compete with your big drawing which is comparatively quiet in color.

The drawing looked well where it was but I found the little picture was hung too high. I am,

Sincerely,

Sincerely,

Piet Mondrian

P.S. I suppose that you were not asked to have the little picture hang.

Mr. Piet Mondrian
353 East 56th Street
New York City

AHB;ljs

35 East 56 St. N.Y.C. April 8 - 42

Dear Mr. Barr,

Thank you for your letter. $30. is satisfactory to me.
I was at the opening of your Cubist-Abstract-Art show. The drawing was very well placed but I found the little picture was hang too high.
With kind regards, I am,

Sincerely,

Pit Mondrian

P.S. I suppose that you were not there when the little picture was hang.

353 East 56 St. N.Y.C.

March 22 '42

Mondrian

Dear Mr. Barr,

April 3, 1942

I hope the restoration of the little picture will satisfy you.
The paint was not cracked by itself
for there were no small cracks. As
you know I tried to do it before
the picture left the museum.
I have been trying on a
little while after the canvas
I have kept it in the oil
good colors. In that period I
had a little work
on the canvas. Then
you offered me to pay for my
trouble. This plan is difficult to me. I know you and I know that there is little money for extra costs. So I leave it to you.

Sincerely yours
Piet Mondrian

Dear Mr. Mondrian:

I am not at all sure what would be the proper price for your restoration of the picture which Philip Johnson has just given the Museum. Do you think that $30.00 would be satisfactory?

Now if you think this is too little, please do not hesitate to let me know, for it is very difficult to make a guess. I wish indeed that you had named a figure.

We greatly appreciate your having painted it in time for the exhibition where it now hangs. Have you seen this exhibition, which also includes your very beautiful drawing of 1914 which we acquired recently?

With kind regards, I am,

Sincerely,

Mr. Piet Mondrian
353 East 56th Street
New York City

I hope the picture is just in time for the exhibition.

AHB:ljs

353 East 56 St. N.Y.C.

Mondrian

march 22 '42

Dear Mr. Barr,

I hope the restoration of the little picture will satisfy you.
The paint was not cracked by itself for there were no small cracks. As you wrote me, it was damaged before it came in the possession of the Museum. It seems to have been hang on a too hot place and then the canvas was hit.
I have tryed to keep it in the original colors. In that period I added a little blue to the white and the colors were darker than now.
You offered me to pay for my time and trouble. This price is difficult to tell you and I know that there is little money for extra costs. So I leave it to you.

Sincerely yours
Piet Mondrian

I hope the picture is just in time for the exhibition.

353 East 56 St.
N.Y.C.

Mondrian
March 12 - 42
3/14

BC

Dear Miss Chamberlain,

I hope it will be possible to finish the picture before March 24 but I am not sure. It is not only cracked by time but damaged by unearfull treatment before the Museum got it. So I have to put several ~~coats~~ coats which have to dry. As soon as it is ready, I shall bring it to the Museum.

Very sincerely,

Piet Mondrian

Mondrian

March 11, 1942

Dear Mr. Mondrian,

I wonder if it would be possible for you to let us have your painting, which you are repairing for us, within the next few days. We have scheduled this picture for our exhibition Abstract and Cubist Art which opens on March 24. Before hanging the picture we must have photographs made of it because we postponed doing this until after you should have repaired it for us, so we would obtain the best possible photograph of it without indications of damage.

If you would be kind enough to call me when you have finished the repair work, I shall be glad to pick the picture up at your house. I hope this request will not inconvenience you in any way.

Very sincerely,

(Miss) Betty Chamberlain
Assistant to the Director

Mr. Piet Mondrian
353 East 56th Street
New York City

Mondrian

c.c. MISS DUDLEY
MISS MILLER

February 17, 1942

Dear Mondrian:

When I last visited your studio I asked you whether you would be willing to restore a painting of yours done some ten or twelve years ago, and r
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t,

Won't you also let us know ...

since the date has been half obliterated on the canvas.

I want to tell you how happy I am that we were able to secure the fine drawing of 1914 from your recent exhibition at Valentine Dudensing's. I think Mr. Dudensing was most cooperative in making this purchase possible.

With kind regards,

Sincerely yours,

Feb. 18 - 42 Mondrian

Dear Mr. Barr,

1/19

Thank you for your letter. With pleasure I will restore the picture when you will send it to me.

I appreciate very much the purchase of the drawing. Sincerely yours

Piet Mondrian

Mr. Piet Mondrian
353 East 56 Street
New York, N.Y.

ahb;vs

Mondrian

c.c. MISS DUDLEY
MISS MILLER

February 17, 1942

Dear Mondrian:

When I last visited your studio I asked you whether you would be willing to restore a painting of yours done some ten or twelve years ago, and recently presented to the Museum by Philip Johnson. This is not a large painting; the canvas measures approximately 40 X 35 centimeters. We would, of course, expect to pay for your time and trouble. The paint was badly cracked and smudged while it was in Mr. Johnson's possession. If possible, I would like to have it ready by March 15th for an exhibition of recent acquisitions of abstract art.

To save you trouble I am enclosing a postcard. If you will consent to do this won't you please let us know and we will send the picture to you immediately.

Won't you also let us know the date of the painting when you see it, since the date has been half obliterated on the canvas.

I want to tell you how happy I am that we were able to secure the fine drawing of 1914 from your recent exhibition at Valentine Dudensing's. I think Mr. Dudensing was most cooperative in making this purchase possible.

With kind regards,

Sincerely yours,

Mr. Piet Mondrian
353 East 56 Street
New York, N.Y.

ahb;vs

Modern Art Gallery

Mr. Barr

April 15, 1942

Modern Art Gallery
16 East 57 Street
New York City

Gentlemen:

The Museum of Modern Art announces that from May 6 to 28 it will exhibit a large number of works of art to be sold at fixed prices for the benefit of its Armed Services Division. On the evening of May 28, all unsold items will be auctioned at the Museum. The major portion of the funds raised through the sale and auction will be turned over to the Soldier Art Program under the direction of the U. S. Army's Special Services Branch.

I am now writing to ask you to contribute to this sale a work or works of art. Included in the sale will be paintings, sculpture, water colors, gouaches, drawings, lithographs, etchings and prints. The exhibition space at our disposal is limited, and we hope to keep the level of quality as high as possible. For these reasons, the Museum must reserve the right to decide which works offered will fit into the general scheme of the sale. The sole criterion upon which it will base its judgment is that the work offered be good of its kind, and that if it is an oil painting, its minimum value be roughly $100, though many works of far greater value are expected. (Works in other media worth less than this will be gladly accepted.) It should be emphasized that the sale and exhibition are in no way limited to modern works of art.

The U. S. Army's Soldier Art Program, to which most of the funds will be given, will provide facilities and materials for soldier-artists. The Museum is making its contribution to this Program with the approval of the War Department, but completely on its own initiative. Our purpose in so doing is to further the function of art as part of the military war effort, a function acknowledged and exploited to the hilt by our enemies.

The remainder of the funds raised by the Art Sale will be used for the general purposes of the Armed Services Program, including special entertainment programs to be held in the Museum for members of the Armed Services, an exhibition and publication of therapeutic designs for convalescent soldiers and sailors, and the distribution of art books and reproductions to Army camps.

As an old friend of the Museum, won't you send us, on behalf of your firm, a list of works of art which you would be willing to give to the Art Sale? I would very much appreciate your generosity in doing so.

Sincerely,

P.S. Will you not communicate directly with Mr. James Thrall Soby, Director of the Armed Services Program at the Museum.

Moe

COMMITTEE FOR INTER-AMERICAN ARTISTIC AND INTELLECTUAL RELATIONS

The Committee:

FREDERICK P. KEPPEL
HENRY ALLEN MOE
DAVID H. STEVENS

551 Fifth Avenue
New York, N. Y.
April 7, 1942

Dear Mr. Barr:

I am obliged for your letter about Mr. G.E. Kidder Smith.

With greetings to you, I am

Sincerely yours,

Henry Allen Moe

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

April 6, 1942

Dear Mr. Moe:

Philip Goodwin has asked me to write you a letter in behalf of C. E. Kidder Smith.

Mr. Goodwin has told me about a recent conversation which he and Mr. Smith had with you in your office about a proposed expedition to Brazil to collect material for an architecture exhibition, which the Museum is planning in collaboration with the American Institute of Architects, the funds to be provided by the Museum.

Mr. Smith, after he has completed his work for Mr. Goodwin in Brazil, proposes to continue to travel in other countries in South America, gathering material on architecture. It is on behalf of this second, and post-Brazilian, part of Mr. Smith's undertaking, that Mr. Goodwin has asked me to write you.

In my opinion C. E. K. Smith is one of the most able American photographers of architecture. He did a really brilliant job in Sweden, bringing back photographs from which we organized our exhibition, Stockholm Builds, which was shown in the Museum and sent on tour with real success. He is not only a good photographer, but a trained architect. I have known him personally for several years and believe that he would do credit to our country in South America, so far as his personality is concerned.

Should Mr. Smith bring back material comparable in excellence to his Stockholm photographs, I believe that we would consider very favorably an exhibition or series of exhibitions of South American architecture in addition to the Brazilian

show, with which Mr. Goodwin and the Museum are already concerned.

Sincerely,

Mr. Henry Allen Moe,
551 Fifth Avenue
New York City

AHB:ljs

Molzahn

ART ASSOCIATION OF MONTREAL

1379 SHERBROOKE STREET WEST

Telephone HArbour 1460

LOAN EXHIBITION OF MASTERPIECES OF PAINTING for the benefit of the MEN of the MERCHANT MARINE
FEBRUARY 5TH TO MARCH 8TH, 1942
under the distinguished patronage of
HIS EXCELLENCY THE EARL OF ATHLONE, Governor-General of Canada and HER HIGHNESS

His Worship the Mayor of Montreal, ADÉMAR RAYMOND — Honorary President: Sir MONTAGU ALLAN, C.V.O. — HENRY R. DRUMMOND, Esq.

Honorary Vice-Presidents: HECTOR HENDER — J. W. McCONNELL, Esq. — HARRY A. NORSON, Esq.

March 27, 1942

Dear Mr. Molzahn,

I am returning under separate cover your manuscript, A CREDO OF THE 20TH CENTURY, which you were kind enough to leave for Mr. Barr to read. Mr. Barr, who is at present out of town, has gone over the manuscript and wishes me to thank you very much for letting him see it.

Very sincerely,

Betty Chamberlain
Assistant to the Director

Mr. Johannes Molzahn
23 West 51st Street
New York City

Montreal, April 28th, 1942.

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

Dear Mr. Barr,

As I felt th[illegible] expressing our gratitude to you [illegible] encouragement and support that you have given us we to let you know the amount which we were able to hand over to the cause of Allied Merchant Seamen, this letter has been somewhat delayed but I now enclose a final report and copy of accounts.

You will see that the final result [illegible] satisfactory and we are most grateful to you for your generous help without which we could not have achieved such success.

Again with many thanks, I remain,

Yours sincerely,

Honorary Secretary

ART ASSOCIATION OF MONTREAL

1379 SHERBROOKE STREET WEST

Telephone HArbour 1460

LOAN EXHIBITION OF MASTERPIECES OF PAINTING for the benefit of the MEN of the MERCHANT NAVY
FEBRUARY 5TH TO MARCH 8TH, 1942
under the distinguished patronage of
HIS EXCELLENCY THE EARL OF ATHLONE, Governor-General of Canada and H.R.H. THE PRINCESS ALICE

Honorary Presidents
His Worship the Mayor of Montreal, ADHÉMAR RAYNAULT — Sir MONTAGU ALLAN, C.V.O. — HUNTLY R. DRUMMOND, Esq.

Honorary Vice-Presidents:
Hon. HECTOR PERRIER — J. W. McCONNELL, Esq. — HARRY A. NORTON, Esq.

Honorary Secretary:
Mrs. NORMAN BOHN

Montreal, April 25th, 1942.

4/29

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

Dear Mr. Barr,

As I felt the best way of expressing our gratitude to you for the wholehearted encouragement and support that you have given us was to let you know the amount which we were able to hand over to the cause of Allied Merchant Seamen, this letter has been somewhat delayed but I now enclose a final report and copy of accounts.

You will see that the final result is very satisfactory and we are most grateful to you for your generous help without which we could not have achieved such success.

Again with many thanks, I remain,

Yours sincerely,

Nan Bohn

Honorary Secretary

ART ASSOCIATION OF MONTREAL

LOAN EXHIBITION OF MASTERPIECES OF PAINTING

For the benefit of the Men of the Allied Merchant Navies

I beg to submit the final report, with statement of accounts, of the Loan Exhibition of Masterpieces of Painting.

The Exhibition was opened on February 5th, 1942 by His Excellency the Earl of Athlone, Governor-General of Canada and H.R.H. The Princess Alice, Countess of Athlone, and closed on March 8th, 1942.

The total attendance was 76,936 which included 30,000 holders of group tickets issued to schools and various institutions.

Almost all the work connected with the organization of the Exhibition was done without renumeration.

Donations of $2,884, which included Mr. J. W. McConnell's gift of $1000. were received.
Two pictures donated by Mrs. David W. Campbell and Mrs. J. Cecil McDougall were sold for $1,200.

The balance realized for the Men of the Allied Merchant Navies is indicated below.

Marie Bohn,
Honorary Secretary

STATEMENT OF RECEIPTS AND DISBURSEMENTS

RECEIPTS

Sale of Admission Tickets	$19,883.19
Sale of Catalogues	4,167.00
Donations	2,884.00
Sale of Donated Pictures	1,200.00
Sale of Lecture Tickets	438.56
Sale of Postcards	232.17
Advertising in Catalogue	210.00
Profit on sale of Books	113.40
Sundry Receipts	432.03
	29,560.35

DISBURSEMENTS

Freight, Customs charges, and Insurance of Pictures	$ 4,070.62	
Printing of Catalogues	3,020.08	
Guarding of Pictures and part-time clerical assistance	1,693.26	
Postage, Printing and Publicity	1,469.43	
Reception and Catering Expenses	296.25	
Fee of New York Agent	288.34	
Office expenses, telephones and telegrams	213.05	
Electric Light	159.72	
Sundry Expenses	347.73	11,558.48
Excess of Receipts over Disbursements		$18,001.87

AUDITORS' REPORT

TO THE ART ASSOCIATION OF MONTREAL
MONTREAL, QUE.

We have made an examination of the books and accounts of the Loan Exhibition of Masterpieces of Painting held from 5th February to 8th March 1942 and have received all the information and explanations we have required

In our opinion the above Statement of Receipts and Disbursements is properly drawn up so as to exhibit a true and correct view of the Receipts and Disbursements of the Exhibition, according to the best of our information and the explanations given to us and as shown by the books of the Exhibition.

P. S. ROSS & SONS
Chartered Accountants.
Honorary Auditors to Loan Exhibition

MONTREAL 23rd April 1942

Art Assn
Montreal

February 16, 1942

Dear Dr. Martin:

Many thanks for the handsome catalog of your exhibition, Masterpieces of Painting. I hope the show will succeed in raising funds for the men of the Allied Merchant Navies.

Sincerely yours,

Dr. Charles F. Martin, President
Art Association of Montreal
1379 Sherbrooke Street West
Montreal, Canada

ahb;vs

Art Assn of Montreal

February 16, 1942

Dear Mr. Morgan:

I am delighted to have the catalog of Masterpieces of Painting, on which you spent so much time and effort. It seems to me a most interesting show. I only wish that I could come to Montreal to see it.

With kindest regards, I am

Sincerely yours,

Mr. F. Cleveland Morgan
Art Association of Montreal
1379 Sherbrooke Street West
Montreal, Canada

ahb;vs

Montreal Art

cc: Miss Dudley with orig.
Miss Miller

c.c. MISS DUDLEY
MISS MILLER

December 31, 1941

December 23, 1941

Dear Mr. Martin:

Thank you for your letter of December 17th concerning our Cézanne Bather.

Dear Mr. Martin:

With a good deal of hesitation our Committee has agreed to lend the Cezanne Bather to your exhibition with the understanding that should there be air raids or other serious emergencies before the picture is shipped, we may withdraw our consent.

We will maintain our own insurance and bill you for the premium. Will you let us know when you wish to collect the picture?

With best wishes for the success of your exhibition,

Sincerely,

Mr. C. F. Martin, President
Art Association of Montreal
1379 Sherbrooke Street West
Montreal, Canada

Sincerely yours,

Mr. C. F. Martin, President
Art Association of Montreal
1379 Sherbrooke Street West
Montreal, Canada

abjy clyc

c.c. MISS DUDLEY
MISS MILLER

December 23, 1941

Dear Mr. Martin:

Thank you for your letter of December 17th concerning the loan of our Cézanne Bather.

I am sorry to say that I cannot confirm our ability to lend this picture immediately, since this is the first definite indication we have received of your desire to borrow it. Mr. Morgan and Mr. Bourjois called upon me some weeks ago, but so far as I can recall did not make any definite choice. I shall now have to bring your request before our Committee on Loans and hope that we shall be able to oblige you, in spite of the war, which has made the loan of valuable paintings more questionable.

I shall let you know the decision of our committee as soon as possible, and hope that it will be favorable.

Sincerely yours,

Mr. C. F. Martin, President
Art Association of Montreal
1379 Sherbrooke Street West
Montreal, Canada

ab;vs el;vs

Mopp

February 2, 1942

Dear Mr. Mopp:

I am sorry not to have written you before this to thank you for sending me the photograph of your Busoni portrait and the design for the jacket of Dr. Lasker's book. I am very pleased to have them both for our files.

I wish that I could find a moment to go to your studio, but the Museum takes so much of my time that it is often late in the evening before I leave here, and it does not seem likely, therefore, that I can arrange to come, at least for the present. However, if I can do so later on, you may be sure that I will let you know.

Sincerely,

Mr. Maximilian Mopp
1 West 67 Street
New York, N. Y.

Lurey
& Stuart

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of Art and Archaeology

May 12, 1942

3, 1942

New York, December 31, 1941
IW- 6731.

1/2

Dear Mr Barr,

I am sending you a photocopy of my Busoni portrait. I made this picture in the prosperous year of 1916, the very same year in which I painted "The Stringquartet" and the "World War" for the first DA-DA Exhibition. — The colour reproduction which I am enclosing is the jacket for Dr Laskers chess book for which I did several illustrations. Please accept these for your files. —

I am ready now with all the works I would like to show you. Especially the „Symphony" which was not handled too well by the present ruler in my home land; it is now completely restored. Also the parts where I used metals are in best shape back again.

I would appreciate it if I could show you all these works and as the light in my studio is excellent at all times, even in the evening you could inspect them any time convenient to you.

I do trust to hear from you.

I am with the heartiest wishes for a happy New Year,

Most sincerely, yours

Wolf.

Morey
& Stimson

May 26, 1942

Dear Professor Morey:

I was very glad to talk with Frederick Stimson, though I am afraid I was not able to give him any very positive help.

I am however writing to friends in the OFF (MacLeish) and the Latin American Coordinator's Office, and also to George Vaillant at the University of Pennsylvania.

I hope this may bring him some luck.

Sincerely,

C R Morey

Professor C.R. Morey
Department of Art and Archaeology
Princeton University
Princeton, New Jersey

AHB:ljs

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of Art and Archaeology

May 12, 1942

Dear Alfred:

This is to introduce Frederick Stimson, who has been very definitely rejected by his Draft Board and who is trying to make himself useful in other ways. He has become interested in the South American angle and is trying to get in touch with Mr. Nelson Rockefeller.

It occurred to me that you might be able to help him in this connection and hence this letter of introduction to you. Anything you can do for him will be much appreciated by the crowd here and myself particularly, since we have a very good opinion of Stimson indeed. On the other hand, if you can't help him to contact with Mr. Rockefeller, I will know it is because it is beyond your power.

Very sincerely yours,

CRMurey

CRM/B

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

x Loeb
Morris

May 9, 1942

Dear George:

Pierre Loeb's father-in-law reports that Pierre and his family are having a very difficult time securing visas, although they are now safe in Havana. Apparently there is no technical difficulty but simply a delay such as the State Department is always able to contrive in order to slow up immigration.

I have written a special letter on Pierre's behalf to Mr. Coulter of the State Department, and enclose a copy. If you could take the time won't you do so also, perhaps mentioning the fact that you know Warren, who is Coulter's boss, I gather, although Coulter seems to be in practical charge.

I don't think you have to worry about Pierre's financial status since his father-in-law tells me that he has a good deal of money here as well as some pictures.

Sincerely,

Mr. George L.K. Morris
340 East 72nd Street
New York City

AHB:ljs

Morton Gall

February 4, 1942

Dear Miss Morton:

I shall try to come in very soon to look at the paintings about which you wrote me on February 3rd. Thank you for writing me about them.

Sincerely yours,

Mi s Leonora Morton
Morton Galleries
130 West 57 Street
New York, N.Y.

ahb;vs

Huselsio

MORTON GALLERIES
130 WEST 57TH STREET
NEW YORK CITY

2/4

February 3rd -

Dear Mr. Barr.

I do wish you would come in and look at these paintings -

I think you will agree with me that the artist has been long neglected - and the work well worth looking at.

Yours very truly
Leonora Morton

AHB:ljs

Moselsio

December 30, 1942

Dear Mr. Moselsio:

Could you let us know when you are next in town? I am sorry to say that our small Lehmbruck torso was knocked off its pedestal and damaged. We would like to have your advice on repairs as soon as possible.

With very kind regards, I am

Sincerely yours,

Mr. Simon Moselsio
Bennington College
Bennington, Vermont

AHB:ljs

Moselsio

cember 23, 1942

BENNINGTON COLLEGE
BENNINGTON, VERMONT

December 28, 1942

12/29

Mr. Leslie Switzer
Secretary to the Director
The Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Sir,

Simon Moselsio is at present on the faculty at Bennington College. He has been here for nearly ten years. You may address correspondence to him at Bennington College, Bennington, Vermont.

Very truly yours,

Agnes V. Marr

Agnes V. Marr
Secretary - Art

e Director

Moselsio

December 23, 1942

Bennington College
Art Division
Bennington, Vermont

Gentlemen:

The Museum is very anxious to get in touch with Simon Moselsio, who, we believe, teaches at Bennington. We have heard various reports that he was in New York (and one that he is in Mexico) and would be very grateful for any information you can give us as to where he may be reached.

Sincerely,

Leslie Switzer
Secretary to the Director

S/1

Moss

August 28, 1942

American British Art Center
44 West 56th Street
New York City

Gentlemen:

We have received a cablegram from Marlow Moss, Esq., of Mousehole, England, asking Mr. Barr to look at his work at 44 West 56th Street. Believing this to be the American British Art Center, we have tried to get in touch with you by phone, but have so far been unsuccessful.

Would you be good enough to let us know whether you are open at the present time, and if you have the work of Mr. Moss at your gallery? Also would you please indicate when Mr. Moss' work could be seen?

Sincerely,

Leslie Switzer
Secretary to Mr. Barr.

Planned to come this

Sun. Sept. 12
– abstract painted wood constructions – no great interest
A.H.B.

Carnegie

CARNEGIE INSTITUTE OF TECHNOLOGY
SCHENLEY PARK
PITTSBURGH, PENNSYLVANIA

November 21, 1942

November 25, 1942

FAST DIRECT

RCA

TO ALL THE WORLD

SHIPS AT SEA

Mr. Miller -

I can't get any reaction out of the Amer. Brit. Art Center. However, I am quite sure they are the ones indicated, as Mousehole is in England. What do you think the next step is? Shall I drop Amer. Brit. a line, and tell them we want to see the boy's work? They can't be out to tea ALL the time!

ljs

27 STANDARD TIME

RECEIVED AT 6.4 BRC

377/CJ

ALFRED BA

WOULD HON

56 STREET

AT 44 WEST

PASS T21

4070-26

* 11 53 44 * ALSO 56 *

Telephone: HAnover 2-1811 To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of R.C.A. COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

Form 112 TA 583-R

Peter Müller-Munk
Associate Professor
of Industrial Design

Carnegie

CARNEGIE INSTITUTE OF TECHNOLOGY
SCHENLEY PARK
PITTSBURGH, PENNSYLVANIA

November 21, 1942

November 25, 1942

FAST — DIRECT

RCA

RADIOGRAM

R.C.A. COMMUNICATIONS, INC.

A RADIO CORPORATION OF AMERICA SERVICE

TO ALL THE WORLD — BETWEEN IMPORTANT U. S. CITIES — TO SHIPS AT SEA

RECEIVED AT 64 BROAD STREET, NEW YORK, AT 1942 AUG 27 AM 3 STANDARD TIME

377/CJ MOUSEHOLE 21 26 1542

ALFRED BAR 11 WEST 53 ST NEWYORK =

WOULD HONOUR YOUR OPINION OF WORK AT 44 WEST 56 STREET NEWYORK =

Am. Brit Art Center
Ci 6-6527

MARLOW MOSS

PASS T21

R. C. A. C.
4070-26

Sugars

* 11 53 44 * ALSO 56 *

Telephone: HAnover 2-1811 To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of R.C.A. COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

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Peter Müller-Munk
Associate Professor
of Industrial Design

Carnegie

CARNEGIE INSTITUTE OF TECHNOLOGY
SCHENLEY PARK
PITTSBURGH, PENNSYLVANIA

November 21, 1942

November 25, 1942

Dear Mr. Müller-Munk:

Thank you for your letter of November 21st.

I am delighted to hear that Balcomb Green received the appointment. I like him very much and admire his painting. Although I know nothing about his teaching ability, I have a feeling he will do a very good job.

It is quite true that there were practical difficulties about McAndrew's appointment. In any case I think that his first desire is to finish his book on Mexican colonial architecture.

Cordially yours,

Mr. Peter Muller Munk,
Associate Professor, Industrial Design
Carnegie Institute of Technology
Pittsburgh, Pa.

AHB:ljs

CARNEGIE INSTITUTE OF TECHNOLOGY
SCHENLEY PARK
PITTSBURGH, PENNSYLVANIA

November 21, 1942

11/24

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

Dear Dr. Barr:

I have been meaning to write you for some time to give you details of the decision made by the Appointing Board of Carnegie Institute of Technology relative to the position which we discussed. After careful consideration, Mr. Balcomb Green was appointed to the opening in question. From my personal observation I would say that Mr. Green is doing a very admirable job under difficult war time conditions.

Mr. McAndrews' application was reviewed with great interest but it was felt that his work in Mexico City precluded a personal interview, without which we were not willing to make any final appointment. As far as I know, Mr. Green has been engaged only for a limited period and it is quite possible that we may want to contact Mr. McAndrews some time in the near future when he is back in the United States.

We have all greatly appreciated your interest and cooperation and I want to thank you personally for the help you have given me. I will be in New York again very soon and shall look forward to visiting [redacted] at the Museum as usual. With best personal regards,

Sincerely yours,

Peter Muller-Munk

Peter Muller-Munk
Associate Professor
of Industrial Design

PMM:WG

Muller Munk

August 20, 1942

Dear Mr. Muller-Munk:

I am sorry to say that I am leaving for my vacation today, so that I shall not be here next week. I can, however, be reached by telephone or by mail at

Greensboro, Vermont.

I am very sorry indeed not to be able to see you.

Sincerely,

Mr. Peter Muller-Munk
Carnegie Institute of Technology
Pittsburgh, Pa.

AHB:ljs

PETER MÜLLER-MUNK
PRODUCT DESIGN

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

August 18, 1942
8/19

Dear Dr. Barr:

I will probably be in New York again next week. It would give me great pleasure if you would have some time free to see me so that we could discuss problems connected with the appointment to our faculty which I spoke to you about earlier. I will telephone you when I get to New York and hope my visit will be convenient to you.

Cordially yours,

Peter Müller-Munk

Peter Muller-Munk
Associate Professor
of Industrial Design

PMM:WG

CARNEGIE INSTITUTE OF TECHNOLOGY · PITTSBURGH, PA.

Mr. Barr

Municipal Art Society

March 23, 1942

Dear Mr. Kahn:

Mr. Barr has given me your letter of March 20th to answer. I would be very glad to talk with you about the possibility of the Municipal Art Society holding an evening meeting here during our Wartime Housing Exhibition. The Exhibition is scheduled to open on April 21st.

Will you let me know approximately how many people will come to the meeting and how long a meeting you would like to have. As soon as I have these details, I can tell you what place in the Museum would be available for the meeting and what other arrangements we could make in connection with it.

Sincerely yours,

Frances Hawkins
Secretary

Mr. Ely Jacques Kahn, President
The Municipal Art Society
119 East 19th Street
New York, New York

FH:hm

copy of this letter mailed to Mr. Kahn
April 14

Munson

MUNSON-WILLIAMS-PROCTOR-INSTITUTE

The Building Eighteen Genesee Street, Utica, New York

Community Arts Program
Arthur J. Derbyshire, Director

cc. Miss Miller
Miss Dudley + letter

July 7, 1942 October 14, 1942

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

Dear Mr. Trovato:

In answer to your letter of October 9th, we shall be glad to lend you the "Camden Mountain Across the Bay" by John Marin for your exhibition from March 7th to March 30th, 1943.

We will insure the pictures and bill you, in accordance with our usual procedure. Will you kindly let our Registrar, Miss Dorothy Dudley, know in advance when you expect to have the picture called for?

Sincerely,

Dear Mr. Barr:

I have to thank you exceedingly much for your letter of July 3rd and your generous interest in our effort to organize a Renoir exhibition.

I certainly understand your desire to withdraw the permission if events require it. None of us can guarantee conditions, even six months from now, but we are hoping that at least safe transportation will be open for our work.

Again thanking you and assuring you of my complete understanding of your letter, I beg to remain

Sincerely yours,

Arthur Derbyshire

Arthur J. Derbyshire, Director
COMMUNITY ARTS PROGRAM

AJD:mlc

Mr. Joseph Trovato, Asst. Director
Community Arts Program
Munson Williams Proctor Institute
318 Genesee Street
Utica, New York

AHB:ljs

MUNSON-WILLIAMS-PROCTOR-INSTITUTE

Three hundred eighteen Genesee Street, Utica, New York

Community Arts Program
Arthur J. Derbyshire, Director

July 7, 1942

7/8

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

Dear Mr. Barr:

I have to thank you exceedingly much for your letter of July 3rd and your generous interest in our effort to organize a Renoir exhibition.

I certainly understand your desire to withdraw the permission if events require it. None of us can guarantee conditions, even six months from now, but we are hoping that at least safe transportation will be open for our work.

Again thanking you and assuring you of my complete understanding of your letter, I beg to remain

Sincerely yours,

Arthur Derbyshire

Arthur J. Derbyshire, Director
COMMUNITY ARTS PROGRAM

AJD:mlc

Lynn Stebing
Kollwitz
German

THE MUSEUM OF MODERN ART

Date June 29, 1942

To: Mr. Barr

Re: GIFTS OFFERED

From: E. Van Hook

c. Miss Van Hook

July 3, 1942

Dear Dr. Münsterberg:

Miss Van Hook has told me of your very generous offer to give some prints by Kollwitz, Scholz, and others, to the Museum, but she tells me that you wish these to be exhibited not only now, but very often in the future. Much as we should like to have these prints I don't see how I can promise you that they would be continually on exhibit, since, as you know, we have very little space for the exhibition of prints and a great deal of material.

We plan to exhibit some more prints in August and would be glad to include your prints by Kollwitz as a gift in honor of her 75th birthday, but I am afraid that this would not be sufficient.

In any case, let me thank you for your most generous offer.

Sincerely,

Dr. Hugo Münsterberg
122 West 11th Street
New York City

AHB:ljs

THE MUSEUM OF MODERN ART

Date June 29, 1942

To: Mr. Barr

From: E. Van Hook

Re: GIFTS OFFERED

Hugo Münsterberg, who has been teaching Oriental art at Wellesley and Radcliffe this year, has a large collection of modern American and German art. He was so impressed with the FREE GERMAN ART show and particularly your label on Kollwitz, that he wishes to further this idea of presenting good German art to the public by giving his favorites to the Museum. A group of Kollwitz lithos, woodcuts and 1 drawing, and perhaps a pastel by Scholz (purchased from Buchholz), if you like it. His original idea was to have his Kollwitzes added to the present exhibition, or hoped that you would be doing something for her 75th birthday in August. However, since they are all in the Fogg at present, there is hardly time to do anything about them until the first fall Acquisitions Meeting, nicht?

He knows Frau Kollwitz personally and last saw her in 1939 the day the German-Russian pact was signed. Feels her prints will become scarce and is anxious to have these, which he considers among her finest, where the public can see them. Scholz he thinks is one of the best Germans; 2 of his paintings were bought by the Nationalgalerie. His work is handled here by Valentin.

Let him know soon what we wish to do about this offer. Mr. Münsterberg is working in our Library today and tomorrow. Will be glad to write to the Fogg to have them sent down whenever you say.

122 West 11th Street
NYC

EVH

THE MUSEOLOGIST

ROCHESTER MUSEUM OF ARTS AND SCIENCES

May 18, 1942

Dear Museologist: To what extent are you planning your museum for the aftermath? Should we begin now to plan that future museum and gear it to the world of tomorrow? We are just thinking that our fevered age may be a punctuation point in the career of museums. Is it comma, semi-coma, or period? How are you going to keep your public alive to the value of the museum, your museum, in this year of retrenchment? We'd like to hear from you, too, about your own personal affairs and what the summer is bringing forth. Dead line is June 10.

Your Compiler

Rochester Museum of Arts and Sciences

5/26

----------o----------

NAME: _____ INSTITUTION: _____

Handling answer

SEND ALL REPLIES TO ARTHUR C. PARKER, 657 EAST AVENUE, ROCHESTER, NEW YORK

Mus of F

C. Barr

January 31, 1942

Dear Mr. Constable:

Mr. Barr has asked me to answer your letter of January 27th about the possibility of purchasing paintings from our American exhibition. We are delighted to learn that you are interested in these pictures.

We are making a real effort to sell paintings and sculpture from this exhibition and are selling directly for all the artists whose work is not already being handled by any dealer. The three you have inquired about, Chapin, Bloom and Spruce, are in this group. In the case of those who have dealers, namely Austin, Breinin, Hirsch, Levine, Martin and Siporin, we are referring inquiries about purchasing directly to the dealers. I understand also from Miss Sullivan of the Associated American Artists that you are considering Joseph Hirsch's Portrait of an Old Man. May we know if there are other dealer pictures in the show besides the Hirsch in which you are interested, since this would have some bearing on the circulating exhibition with which we plan to follow the exhibition here in the Museum.

We will circulate about three-fourths of the exhibition and would need to count upon the Hirsch Old Man and the Bloom Jew With the Torah for the purpose, although we do not wish to stand in the way of a sale in either case. The Chapin October and the Spruce Watering Trough, however, could be withdrawn on March 8th, at the close of the Museum showing, and others substituted for them in the circulating show.

The Boston Institute of Modern Art has scheduled the circulating show to open about two weeks after our closing date in New York - March 8th. This will provide an opportunity for your committee to study the paintings in Boston. However, unless you are able to purchase them now there is the possibility that someone else may wish to buy before our showing is over. One Chapin watercolor was sold yesterday, and three of the Blooms have been spoken for.

I am so glad that you found the exhibition interesting. Thank you for your kind comments on it.

Sincerely yours,

DCM

Mr. W. G. Constable, Curator of Paintings
Museum of Fine Arts
Boston, Massachusetts