

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

THE SAN FRANCISCO MUSEUM OF ART

is conveniently located in the heart of the city. Street cars Number 5 and H stop at its corner, Van Ness Avenue and McAllister Street.

THE MUSEUM IS FREE AT ALL TIMES

It is open on week days from noon until 10 o'clock in the evening and from 1 to 5 in the afternoon on Sundays.

THE MUSEUM OFFERS:

Frequently changing exhibitions providing a survey of what is going on in the contemporary world of art.

Free use of its library, with the most important current art magazines and a large collection of books and portfolios of nineteenth century and contemporary art.

Free illustrated public lectures on Sunday afternoons and Wednesday nights.

Children's classes on Saturday mornings.

ARE YOU A MEMBER OF THE MUSEUM?

These are the privileges members enjoy.

Monthly Calendar of Events.

Monthly News Letter on art at the Museum and in the City.

The Quarterly Bulletin, the Museum's illustrated art magazine.

Discount on all reproductions and Catalogues of the Museum.

Free lecture courses for members with privilege of bringing one guest.

Half-price admission to regular art appreciation courses.

Flower Arrangement Classes; nominal registration fee only.

Free admission to motion picture series.

Free admission to Photo Forum series.

Invitation to previews and special events

Children of Museum members admitted free of charge to Saturday morning art sessions.

One membership entitles husband and wife to all privileges.

For additional information call HEMlock 2040

SAN FRANCISCO MUSEUM OF ART

Civic Center . . . War Memorial
Van Ness Ave. and McAllister St.

Entrance on McAllister Street
Telephone HEMlock 2040

OPEN EVERY WEEK NIGHT UNTIL 10

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 65

EXHIBITIONS IN APRIL

- WESTERN LIVING**
Five modern Houses April 7 - April 29
- SAWDUST AND SPANGLES.**
Arts of the Circus April 14 - May 10
- GROUP FROM THE CARNEGIE INSTITUTE.**
March 12 - April 12
- ADVANCE GUARD OF ADVERTISING ARTISTS.**
April 14 - May 3
- PAINTINGS BY HORACE PIPPIN.** April 14 - May 3
- ROUAULT PRINTS** April 16 - May 3
- RETROSPECTIVE EXHIBITION OF ERIC MENDELSON** April 15 - May 3
- INTER-AMERICAN PHOTOGRAPHIC SALON**
April 14 - May 3
- AMERICAN ACADEMY IN ROME REGIONAL COMPETITION** April 28 - May 3
- RICHARD GUY WALTON of Nevada**
Mural sketches and illustrations March 31 - April 14
- THREE ARTISTS FROM CUBA:**
Enriquez, Chirido and Pelaez March 31 - April 12
- DESIGNS FOR CHILDREN.**
By Thelma Johnson Street March 31 - April 12
- ROXBURGHE CLUB PRINTING EXHIBITIONS**

Special Notice to Teachers and Art Students
CINCINNATI MUSEUM'S CARNEGIE EXHIBITION, demonstrating art principles, closes **APRIL 26.** This unique pioneering exhibition in a visual method of public art teaching has come first in the West to San Francisco. It has been an unusual opportunity for teachers to study a new method of teaching familiar art principles, for students to check on one system of instruction—Denman Ross', for the lay public to discover pleasantly some art principles, for the earnest Museum visitor to take the equivalent of a course in art principles at his own pace. Special guidance will be given for groups of ten or more without charge on appointment. Teachers are invited to bring art classes.

SAN FRANCISCO ART ASSOCIATION GALLERY
Allela Cornell March 23 - April 5
Edward Hagedorn April 8 - 19
Anna Klumpke April 20 - May 3

All Museum activities are open to men in uniform without charge. Materials furnished free also.

PAINTING AND DRAWING FOR PLEASURE.
Tuesdays, 7 - 10 P.M.
These informal painting for pleasure sessions for adults are open both to beginners and students. A charge of 25 cents is made for art materials; an additional fee of 10 cents for those who work from the model. Drop in and try your skill. Conducted by David Park.

STREAMLINED FLOWER COURSE IN WAR TIME TEMPO. Wednesdays, 1:30 - 3:30 P.M.
What to do in a minute with flowers, in arrangements of home, at hospitality centers, in hospitals. Course of four meetings for beginning and advanced students. Wednesdays from 1:30 to 3:30, starting April 1. Beginners, \$2.50 plus tax. Advanced students must be Museum members \$0.50 plus tax. Conducted by Helen Van Cleave Park.

PAINTINGS OF PEOPLE. Thursdays, 8 - 10 P.M.
A course designed in ten self-contained units. Each meeting treats a distinct phase of the ways artists of the past and present have interpreted and portrayed their fellows. Conducted by Douglas MacAgy and Mary Le Moyne. Single admission 50 cents plus tax.

PHOTO FORUM. Thursdays, 8 - 10 P.M.
The Pan-American series includes the showing of prints, slides or films by amateur photographers and a film on a country of the American Hemisphere at each meeting. Admission 28 cents, tax included. Conducted by Thomas Hughes.



Poster prepared and lent by Charles and Madge Howard

GRAND OPENING, APRIL 14, 5:00 to 7:30 P.M.

POPCORN, PINK LEMONADE, CIRCUS ACTS

Perhaps no other popular institution combines such a complex development of the arts of time and space with such varied emotive content as the circus today. Buried deep in our culture, the roots of the modern circus penetrate many countries. The exhibition **SAWDUST AND SPANGLES** bares this heritage by means of models, painting, sculpture, drawings, prints, old and new, from Europe and America. Models by Norman Bel Geddes for the new Ringling Circus will bring the show up to the minute. Nor will the spirit be lost in the presentation. The Central Court will simulate a big top where j-o-l-o, the famous clown, performing seals, and other acts will entertain. There will be talks and demonstrations by circus people.

CHILDREN'S ART SESSIONS, Saturdays, 10 - 11:30 P.M.
Art appreciation through creative painting, drawing and clay modeling for children between the ages of 4 and 18. Hours: 10 to 11:30 A.M., every Friday. Fee: 10 cents. Children of Museum members are admitted free of charge.

LECTURES IN APRIL

Wednesday Evening Programs:

AMERICANS ALL, a new film by Julian Bryant on Latin American backgrounds as an introduction to **PARALLEL MOVEMENTS OF ART IN AMERICAN COUNTRIES.**
Dr. Grace L. McCann Morley. April 1 at 8:30 P.M.

THE EXHIBITION OF ART PRINCIPLES:
How to use it and enjoy it. For teachers, students and laymen.
Dr. Grace L. McCann Morley. April 8 at 8:30 P.M.

THE CALL OF THE CALLOPE:
Films of the circus and a brief talk.
Douglas MacAgy. April 15 at 8:30 P.M.

THE CARQUINEZ HEIGHTS DEFENSE HOUSING PROJECT Color film with comment.
William Wilson Wurster. April 22 at 8:30 P.M.

PIPPIN THE PRIMITIVE. April 29 at 8:30 P.M.
Mary Le Moyne.

Sunday Afternoon Programs:

UNDERSTANDING CONTEMPORARY MUSIC
An introduction to this new and stimulating field of artistic experience which is as yet so little understood by the music lover, presented by eminent musicians and composers of the Bay Region, under the sponsorship and by the courtesy of the Composers' Forum. Open free to the public.

Wesley La Violette April 5 at 3:00 P.M.
Charles Jones April 26 at 3:00 P.M.

ARCHITECTURE OF THE PACIFIC COAST and discussion of the Exhibition.
John Ekin Dinwiddie April 12 at 3:00 P.M.

THE LAST OF THE PANTOMIME CLOWNS.
Lecture and demonstration.
Jo-Jo the celebrated clown. April 19 at 3:00 P.M.

THE AMERICAN CIRCUS.
Robert Barbour Johnson, circus writer and artist.
April 26 at 3:00 P.M.

FAMOUS FILM SERIES

A new series of film of the past will open with a special evening in honor of Service Men on March 31. Museum members and one guest admitted free of charge. Public 25 cents membership in the Film Art Group and 28 cents admission. Federal tax included. Student rates.

WAY DOWN EAST, produced by D. W. Griffith with Lillian Gish, Lowell Sherman, Richard Barthelmess.
March 31, 2:30 & 8:00 P.M.

GRANDMA'S BOY, with Harold Lloyd
SHERLOCK JR., with Buster Keaton April 7, 2:30 & 8:00 P.M.

THE LOVE PARADE, with Jeanette MacDonald and Maurice Chevalier April 14, 2:30 & 8:00 P.M.

THE NEW YORK HAT, with Mary Pickford & Lionel Barrymore

THE FUGITIVE, with William S. Hart

THE CLEVER DUMMY, with Ben Hurpin, Wallace Beery

A POOL THERE WAS, with Theda Bara April 21, 2:30 & 8:00 P.M.

MICKY, with Mabel Normand

GOODNESS GRACIOUS, with Clara Kimball Young April 22, 2:30 & 8:00 P.M.

THE ITALIAN STRAW HAT, written and directed by Rene Clair. A great French comedy, which is also a work of art. May 5, 2:30 & 8:00 P.M.

WILD AND WOOLLY, with Douglas Fairbanks

WHEN THE CLOUDS ROLL BY, with Douglas Fairbanks May 12, 2:30 & 8:00 P.M.

POTEMKIN, directed by Eisenstein. One of the great Russian films. May 19, 2:30 & 8:00 P.M.

REGULAR MUSEUM RADIO PROGRAMS.

Brief discussions of art activities of the Museum or in San Francisco. Station KGO, Sundays, April 5 and 19, at 3:00 P.M.

April 1942

CIVIC CENTER **SAN FRANCISCO MUSEUM OF ART** HEMLOCK 2040

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

July 3, 1942

Dear Mr. [faded]

I have just read your letter of July 1st and am glad to hear that you are still in New York.

It is very unfortunate that you have been dismissed from the Museum of Modern Art.

Dear Miss Sacartoff:

I have been thinking about your letter of some weeks ago but I have not had any very

positive suggestion to make to you, much as

I have been very busy since I started. I have been writing a book on the history of art and art criticism.

I would like to be of help to you.

Of course I very much regret your having been dismissed from PM.

I certainly shall keep you in mind because

I refuse to believe that the situation will pass on, or possibly

Sincerely,

I can see that you would like, that Miss Elizabeth Sacartoff have had to come

234 East 53rd Street
New York City

This may be useless, but I do not want to give you any more made up -- you and it's hard to think worth

AHB:ljjs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

June 10, 1942.

6/12

Dear Mr. Barr:

I hope you won't mind my writing you for I don't know of a better person who can give me the advice I need at the moment.

I'm beginning to wonder whether I'm not fighting a losing battle as a little soldier of art and whether it wouldn't be wiser to turn to something else for the duration.

It wasn't easy pummeling the hard-headed editors and their Philistine brethren within their territory in peacetime. But since PM made an outcast of me last January when the war hysteria started, I have found the fighting from the outside almost a hopeless business.

I have come to the sad conclusion that today, an art critic at large has about as much chance to function in society as a leper. Besides, it appears to be a patriotic duty of the myopic, banner-waving powers to term art a luxury and an unessential commodity, and art critics, naturally, wartime parasites.

Of course I know you know all this too well, but this is what I am up against.

I refuse to admit that I am licked, that such a dismal situation actually exists. Yet, it would be stupid to keep on believing that ~~an~~Utopia is just around the corner. I do have to face facts. So I've wondered what your opinion of the situation might be, whether you had a helpful suggestion to pass on, or possibly, if you knew of an opening which has eluded me.

I can set aside my art criticism for a while. I have plenty of hard, dry thinking to do on the subject in the interim. I would like, though, to put the practical sound experience I have had to some good purpose.

This may sound immodest, but I simply cannot picture myself a useless, misfit member of society. I do want action and I do not want to give up art. It's hard to give up something that's made up -- yes, I'll say it -- "some of the best years of my life"; and it's harder yet to give up working and fighting for something I think worth fighting for.

(more)

23

Mr. Barr to Barr, 1942

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

-2-

Forgive me for going into this at such length. I'm afraid I've taken advantage of you. For the first time I feel I am writing to someone who knows what I am talking about.

I'd like to congratulate you on the splendid work the Museum of Modern Art is doing in the war program. It's unprecedented. Not only does it set a fine example, but best of all, it proves that art does have its place and function today.

Many thanks for your patience. Should you have a good word to pass on -- without troubling yourself too much -- I assure you I will be most grateful.

With kindest regards, I am,

Cordially yours,


Elizabeth Sacartoff

234 East 53rd Street
El. 5-9082

23

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Sacantoff

ADDRESS ONLY TO
 CHIEF OF ENGINEERS, U. S. ARMY
 WASHINGTON, D. C.

WAR DEPARTMENT
 OFFICE OF THE CHIEF OF ENGINEERS
 WASHINGTON

June 6, 1942

Dear Elizabeth,

Sorry to be so long in returning this photostat to you - I've had the measles doubtless due to second childhood. Thanks a lot for sending it so promptly. There should be an article one day this week by Mr. Barr in PM which, although it does not quote the letter, makes reference to the deplorable fact... provided of course that PM does not censor this reference out.

I would love to see you one of these days when I catch my breath again after my enforced quarantine absence. You are practically a neighbor - I live at 313 East 48th.

Best of luck in that hardest job of all.

Wed,

7:35

Dear Betty -
Here it is -
the reason couldn't
plainly, It gives
a strange twin
234 E. 53rd St. Lapeles
feeling way
down deep - and
explains fighting
at the top
The result
is to both.

M. S. G. Paul

Major S. G. Paul,
 Colonel, Corps of Engineers,
 Military Operations Branch,
 Construction Division.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Kaufmann

ADDRESS REPLY TO
CHIEF OF ENGINEERS, U. S. ARMY
WASHINGTON, D. C.

WAR DEPARTMENT
OFFICE OF THE CHIEF OF ENGINEERS
WASHINGTON

*Please
return*

REFER TO FILE No. _____

June 10, 1942.

Wed,

5/28

(11)

Mr. D

Dear Betty -

Dear

lett

Here it is -
 The reason couldn't
 be plainer, It gives
 me a strange twin
 feeling - a hopeless
 sick feeling way
 down deep - and
 an explosion fighting
 one right on top
 of it. The result
 is the same for both: nothing

Construction Division.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

ADDRESS REPLY TO
CHIEF OF ENGINEERS, U. S. ARMY
WASHINGTON, D. C.

Kaufmann
Please return

WAR DEPARTMENT
OFFICE OF THE CHIEF OF ENGINEERS
WASHINGTON

REFER TO FILE NO. _____

June 10, 1942.

6/11

P.S.

3

I'm going to write
Mrs. Davis tonight or
tomorrow - I don't
know whether he'll
be interested in Dinger-
Soll's letter or whether
it's the right thing
to show it to him.

This business of
getting a job is
all new to me and
am I green! I'd
rather write ten
stories than one

I admire the way
the Museum is
plugging.

Anything else I
can do let
me know.

By the way -
I live in a strange
dugout on East
53rd St. The no. is
234 - Why don't you
drop in if you
don't mind climbing
down *into the dugout*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Kaufman

ADDRESS REPLY TO
CHIEF OF ENGINEERS, U. S. ARMY
WASHINGTON, D. C.

*Please
return*

WAR DEPARTMENT
OFFICE OF THE CHIEF OF ENGINEERS
WASHINGTON

REFER TO FILE NO. _____

June 10, 1942.

6/11

Mr. E

Dear

lett

(4)
letter - especially
if it's about myself.
It'll build up
my character, that's
what! Or else...
⚡

Engineers,
Branch,
on.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Kaufmann
Please return
ADDRESS REPLY TO
CHIEF OF ENGINEERS, U. S. ARMY
WASHINGTON, D. C.

WAR DEPARTMENT
OFFICE OF THE CHIEF OF ENGINEERS
WASHINGTON

REFER TO FILE NO. _____

June 10, 1942. *6/11*

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

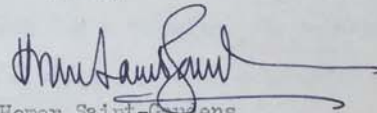
Dear Barr:

It was good to hear from you by way of your
letter of June eighth.

I will do what I can for Private Yeon.

Life is full of confusion.

Thine,



Homer Saint-Gaudens,
Colonel, Corps of Engineers,
Assistant; Operations Branch,
Construction Division.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

St Gaudens
June 5, 1942

Dear St. Gaudens: I would like to recommend to you John Yeon, a very talented young architect, with a good deal of knowledge both of geology and of theatre design. I think he might be of real help in camouflage, both because of his technical training and his inventive brilliant talents.

Army status: he made no effort to secure a commission and was drafted several months ago in the Engineer Corps, until recently his friends have persuaded him to apply for a transfer to one of the camouflage divisions, where he feels his training would make him more useful than in oiling trucks.

He has been recommended to Lt. Colonel Ketchum of the Army Air Corps Camouflage, and his Company Commander has applied to Ketchum for a transfer. He thinks he might be as useful in the Engineer Corps Camouflage Division, if such a transfer would be simpler.

His present address is:

Pvt. J. Yeon 39308025
H. & S. Co. 343rd Engineers
A.P.O. 1085
c/o Postmaster,
New York City.

I would not trouble you about him if I did not think he were really good. Mumford and others think him one of the three or four best American architects of his youthful generation.

My best to you,

Sincerely,

Colonel Homer St. Gaudens
Engineer Corps War Department
Camouflage Division
Washington, D.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

John Yeon
Cathlamet Oregon
Culver
Designed a group of houses in

page 2

P.S. As Yeon is at Fort Dix, and expects to be sent any moment to the northeast Atlantic, after which a transfer would be difficult, I would appreciate anything you can do in the matter.

Since then he has designed ~~some~~ and built several smaller homes - architecturally more intimate than the Watson house. He was invited to do work for the NY. District - I believe has long been interested in theater - built in particular. Designed sets for Portland little theatre production. Served on state park and highway committees. is actively interested in geology and botany.

address: Rt. 1, Yeon 3720 8025
W.S.A. 3rd Engineer
A.P.O. 1083
C. Portman, N.Y.

William Yeon, Comptroller, ...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

John Yeon

Portland Oregon.
culver.

Designed a group of houses - in the Northwest -
Arch. Record published

his most important house - Watzek residence, 1928
Portland. It was given a page in Art in Our Time.

Since then he has designed ~~several~~ and

built several smaller homes - architecturally

more mature than ~~the~~ Watzek house.
He was invited to do a room for the N.Y. World's Fair - in "America at Home".

Has long been interested in theatre - ballet
in particular. Designed sets for Portland
little theatre production.

Served on state park and highway commission,
is actively interested in geology and botany

address Rt. J. Yeon 3930 8025

H. & S. Co 313 rd Engineers

A.P.O. 1083

c/o Postmaster, N.Y.C.

Civilian Aides Committee recommended

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

him to Lt. Col. Ketchum - Army Air Corps
Camouflage - who interviewed him & has
file. Company commander has applied
~~to~~ to Ketchum for transfer.

Engineering Corps has camouflage division
where he could serve as well as in ~~an~~ Army
air corps.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Copy to Chamberlain
per Sach's

CIVILIAN DEFENSE VOLUNTEER OFFICE
OF GREATER NEW YORK
CITY HALL
NEW YORK, N. Y.
CORTLANDT 7-1000

JAMES G. BLAINE
Chairman

MRS. WINTHROP W. ALDRICH
Vice-Chairman

December 22, 1942

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

Dear Mr. Barr:

Just a note to thank you a thousand times for helping us so materially in the matter of the printing of posters for the C.D.V.O.

Miss Chamberlin of the O.W.I. phoned me yesterday morning and I passed on the information which was given me to our Publicity Department. I am sure it will be helpful and as soon as we have tangible results to show, I shall let you know about them.

As I said in my phone conversation with you, the matter of posters is not my province at the moment, but thanks to all the years I spent working in Fine Arts, I am very interested in this type of work.

Wishing you a Merry Christmas,

Sincerely yours,

Nadine Sachs

Nadine Sachs,
Chairman, Speakers' Bureau

NS:EBA

ALERT TODAY ... — ALIVE TOMORROW

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

L. J. Salter
x Hicks

~~January 20, 1942~~
~~August 20, 1942~~

August 20, 1942

Dear Mr. Salter:

It would be interesting to see your picture.
I hope you will bring it when you come to town next,
and be sure to show it to Miss Dorothy Miller, who
has for some time been collecting material for a
monograph on Hicks, and who in any case knows much
more than I do about 19th century American primitives.
I think she is really interested and that we should give her some
serious consideration.

Sincerely,

James Soby, who is in charge of our work for the college,
joins me in expressing our thanks on behalf of the Museum for
your generosity.

Sincerely yours,

Mr. L.J. Salter
North Rose
New York

Dr. L. AHB:ljs
North Rose
New York

cc: Hicks

L. J. Salter

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Salter

North Rose, New York
January 29th, 1942

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

notify Soby

Dear Mr. Barr:

I spent last week in New York January 30, 1942 congratulating you on the splendid exhibit now showing. I urge its continuation for as long a time. It takes an artist's imagination out of the hands of the dealers and this is a good thing. Do you know where to exhibit my I recommend Mother

Dear Mr. Salter: I know Mrs. Moses of Eagle Bridge, N.Y.). Perhaps you know her. She is in her 60s and a few years. I can't tell you how much we appreciate your letter primitive. Her work is not as good as some but in her imaginative with its check for \$50 as a contribution toward our fund for our art books for army camps.

I have I appreciate what you say about Mother Moses and have forces without handing my money over to J. P. Morgan (seen some of her work in the collection of Sidney Janis. I note in today's NY Times that the Museum proposes to furnish art books toward that excellent fund. think she is really talented and that we should give her work serious consideration.

James Soby, who is in charge of our work for the camps, joins me in expressing our thanks on behalf of the Museum for your generosity.

Sincerely yours,
L. J. Salter

Mr. L. J. Salter
North Rose
New York

ahb;vs
cc MISS ULRICH

cc Soby

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.65

North Rose, New York
January 29th, 1942

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

1/30

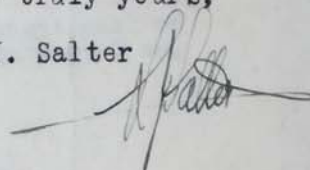
Dear Mr. Barr:

I spent last weekend in New York and want to congratulate you on the splendid exhibit now showing. I urge its continuance from time to time. It takes an artist's reputation out of the hands of the dealers and this is a good thing. On some future exhibit may I recommend Mother Moses (Anna Mary Robertson Moses of Eagle Bridge, N.Y.). Perhaps you have heard of her. She is in her 80s and a few years ago exhibited in Gimbel's. She's a true primitive. Her lesser works I suspect are copies but in her imaginative work she's as good as Kane or Pickett. The Museum's recognition would be deserving.

I have wondered how I could contribute to the fighting forces without handing my money over to J. P. Morgan (agent of mercy who controls the Red Cross). I note in today's NYTimes that the Museum proposes to furnish art books to the several camps, so here's my check for \$50 toward that excellent fund.

Very truly yours,

L. J. Salter



Mr. Salter
The Art Institute
Park Avenue
New York, N.Y.

copy

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Salz

SAM SALZ

29, AVENUE GEORGE V
PARIS

February 2, 1942

NEW YORK

January 30, 1942.

Mr. Alfred V. Barr: Dear Mr. Salz:

Museum of Modern Art
11 West 53rd Street
New York City

Thank you for your letter. I shall try to

arrange to come to see your pictures.

Dear Mr. Barr:

Sincerely yours,

I am quite sure you must have seen some of my Maurice Utrillo's of his "epoque blanche" and the Montmagny period which have been exhibited at the "Masterpieces by Utrillo" in the Marie Harri-man Gallery.

I was told that you expressed apprecia-tion of the four pictures. Considering this I would be only too glad to show you my collection of Rencirs, Cezannes and others.

Mr. Sam Salz
The Ambassador
Park Avenue
New York, N.Y.

ahh;vs

Sincerely yours,

Sam Salz

Sam Salz.

Barr

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAM SALZ

29, AVENUE GEORGE V
PARIS

THE AMBASSADOR
PARK AVENUE
NEW YORK

January 30, 1942.

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

Dear Mr. Barr:

I am quite sure you must have seen some of my Maurice Utrillo's of his "epoque blanche" and the Montmagny period which have been exhibited at the "Masterpieces by Utrillo" in the Marie Harri-man Gallery.

I was told that you expressed appreciation of the four pictures. Considering this I would be only too glad to show you my collection of Renoirs, Cezannes and others.

If you are interested, you might call me at the Hotel Ambassador. Hoping to hear from you, I am,

Sincerely yours,

Sam Salz

Sam Salz.

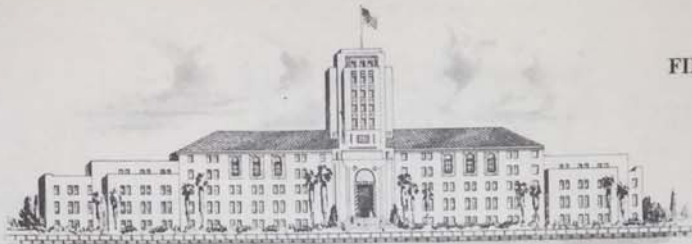
DIRECTOR.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65



REGINALD POLAND
DIRECTOR



San Diego
FINE ARTS GALLERY
BALBOA PARK
TELEPHONE MAIN 5119

THE CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

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

June 30, 1942 *7/6*

Dear Mr. Barr,

We are proud to be able to send you the enclosed notice and catalogue of our current exhibition -- a Memorial Exhibition of oils by our late Charles Reiffel. As you know, Mr. Reiffel had national, even international standing as an artist, creating fine, progressive painting. This is one of the most impressive collections of paintings, and monumentally so, that this Gallery has ever shown. Because of its importance and attractiveness, this show has been continued for at least another month.

Realizing the significance of your institution and its collections, I have wished to send you a special notice about the availability of certain Reiffel canvases. Most of those listed in the catalogue are for sale by Mrs. Charles Reiffel. The supplementary leaflet reproducing four of the pictures may give you a still better idea of what is available. The prices range from \$15.00 to \$2,500.00. * The sizes range from what we would call small pictures to big pictures.

If you have any interest to consider the possible purchase of any Charles Reiffel painting, if you could just drop me a line, I will do my best to cooperate. I imagine you might want to see certain of the pictures there, and if you could tell me the sort of painting that might interest you, I can probably have something sent for your inspection, of course without obligation to purchase.

This is the first time in my more than 23 years of museum work that I have thus written to a brother-organization so strongly suggesting the purchase of a work of art. I am sure of the importance and of the lasting art qualities in Charles Reiffel's painting. Also, this is indeed a unique opportunity for museums to secure a highly representative example of his work.

Trusting to hear that you may be interested in one of these magnificent paintings, with warm personal regards,

Sincerely and cordially,

Reginald Poland
Director.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 65

Unique Ptg. & Sta. Co., Inc.—No. 420

TELEPHONE MESSAGE

Pettoruti

Date Oct. 13

For AHB

By Wm. Rosenblatt

Phone Wacys

Time 10.55. paintings.

Remarks Mr. Leo Martiniuzzi

is the person in charge

(Room 765) of the

paintings. One Petto-

nuti exhibit is already

created with other

pictures, most of

Rec'd by the paintings and

*San Fran
Pettoruti*

c. Mr. d'Arnoncourt

Date Oct. 13

For AHB

By Wm. Rosenblatt

Phone Wacys

Time 10.55. paintings.

Remarks Mr. Leo Martiniuzzi

is the person in charge

(Room 765) of the

paintings. One Petto-

nuti exhibit is already

created with other

pictures, most of

Rec'd by the paintings and

ber 16, 1942

Dear Grace:

Thank you for your problem. The sad truth ordinarily give an exhibition unless the exhibition \$400 and \$1000. As for Much as I should of adventure on the pretty old hat and how with the paintings, it

Pettoruti exhibition at they do not profitably or ating to between otherwise. at it is a lack books to them long acquaintance etty seriously.

Naturally with no prompting on my part, this was the objection raised immediately by Georges Wildenstein, Paul Rosenberg and Duncan Phillips. I have not heard whether Phillips is taking the show or not.

René is not letting the matter drop but is making a daring proposal to one of our important institutions here in New York. If that fails I shall tackle dealers again immediately. Wish us luck!

I am so grateful of all the trouble this has been for a show for his best given you when I am sure you are busy always, and perhaps worried by the time. I am truly sorry, but very grateful too. Many thanks.
Sincerely,
Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
San Francisco, California

AHB:ljs

*she will go to the...
the way... to change...*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 65

SAN FRAN
THE MUSEUM OF

c. Mr. d'Arnoncourt

WILSON W. CROCKER
GRACE L. McCANN MORLEY, Director

Dear Grace:

Thank you for your
problem. The sad truth
ordinarily give an exhib
Museum of Modern
unless the exhibitions
New York City, N
\$400 and \$1000. As bu
Dear Mr. Barry
Much as I should
of adventure on the pa
his. However,
pretty old hat and how
on and will eve
with the paintings, it

Naturally with no prompting on my part, this was the objection raised immediately
by Georges Wildenstein, Paul Rosenberg and Duncan Phillips. I have not heard
whether Phillips is taking the show or not.

René is not letting the matter drop but is making a daring proposal to
one of our important institutions here in New York. If that fails I shall
tackle dealers again immediately. I am not too busy. He is a nice
Wish us luck!

I am so grateful of all the trouble this has
Sincerely,
Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
San Francisco, California

AHB:ljs

created awaiting
shipments - all of
the Argentine ones
are.
May be some other
ones available

Roseblatt
Extension 357.

San Fran
Pettoruti.

ber 16, 1942

Pettoruti exhibition
at they do not
profitably or
ating to between
herwise.
at it is a lack
ooks to them
long acquaintance
I was
pretty seriously.

He will go to the...
the way, what to change...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 65

See also Rosenberg
Morley

San from
Pettoruti

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

c. Mr. d'Arnoncourt CENTER • KIRKLAND 2242 • SAN FRANCISCO • CALIFORNIA

November 16, 1942

Dear Grace:

Thank you for your letter. I too am very sorry about the Pettoruti exhibition problem. The sad truth is that dealers are in business and that they do not ordinarily give an exhibition unless they think they can sell profitably or unless the exhibitions are paid for, in whole or in part, amounting to between \$400 and \$1000. As businessmen I do not see how they can do otherwise.

Much as I should like to agree with you I do not think that it is a lack of adventure on the part of the dealers, for Pettoruti's art looks to them pretty old hat and however such the ghost of Gris is denied by long acquaintance with the paintings, it handicaps their chances of exhibition pretty seriously. Naturally with no prompting on my part, this was the objection raised immediately by Georges Wildenstein, Paul Rosenberg and Duncan Phillips. I have not heard whether Phillips is taking the show or not.

René is not letting the matter drop but is making a daring proposal to one of our important institutions here in New York. If that fails I shall tackle dealers again immediately. Wish us luck!

I am so regretful of all the trouble this has brought you. Sincerely,
Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
San Francisco, California

AHB:ljs

He will go to the ...
the way ...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

November 12, 1942

Airmail

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

Dear Mr. Barr:

Many thanks for your note. I am, needless to say, disappointed at Rosenberg's decision. I really did hope better from him. However, it can't be helped and don't mind too much. I know that you did your best. I shall hope that René can carry on and will eventually have some success. Poor Pettoruti was crushed. I have tried to explain to him something of the complexities of New York. He thinks of it in the same terms as he did of Paris, Berlin or Milan, right after the war, and it is hard for him to believe that works of obvious quality are hard put to it to find a showing. I have tried to explain that the scene is more set than in those days in Europe when art and art dealers alike were more adventurous.

Tuesday morning, I started him off on the train down South for the first lap of his journey East. He will reach New York on the 26th. I have told him that I will let you know where he is staying and that some time later you will arrange to see him when you are not too busy. He is a nice chap and you will like him, I think. He will have much in his memory of interest to you too.

I am so regretful of all the trouble this negotiation for a show for him has given you when I am sure you are busy as always, and perhaps worried by the times. I am truly sorry, but very grateful too. Many thanks.

Cordially yours,

Grace

Grace L. McCann Morley
Director

GM:H

*He will go to the Wellington Hotel on arrival at least.
He may wish to change later. gm.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Wartime Adjustments at the San Francisco Museum of Art for the Greater Benefit in Service and for the Protection of the Public in Wartime

A MESSAGE TO THE PUBLIC:

A Youthful Museum—A Youthful Staff: The Museum passed its seventh anniversary in its present quarters in January. That is young as museums go, but it was actually founded as the first true art museum in San Francisco in 1921, and the exhibition activities of the San Francisco Art Association, its founder, went back to the 1870's. But the Museum has been young in character even more than in years, of intention, because that is the type of museum it is . . . the way it can best serve San Francisco. It is young in its preoccupation with contemporary art and its exploration of modern art and its sources. It is young in its manner of presenting exhibitions in a fresh and lively way, in providing explanations and demonstration to explain them, in its freedom from Museum tradition and from hampering policies. It is young by being experimental, exploratory, active in all fields touching on art.

Because of this alertness and experimentation and activity . . . attributes of youthfulness . . . the Museum has always sought to have on its staff young people, alert, active, anxious to try new things, not afraid to tackle the hard work new ventures mean. For that very reason it has lost a disproportionately large number of its staff during the period immediately preceding the war and since. Man after man trained to special tasks in the Museum has been called to the reserves, then the draft took its percentage and will continue to, and finally the high wages and excitements of war industries have levied their percentage also. In short, the Museum has struggled during the past year and a half under a continuous change of personnel, new, to be trained, lost almost as soon as trained, and always, except for a few faithful leaders, inadequate in number and skills. The struggle is intensified now. Things have had to go more slowly. They will necessarily, for the duration, but that does not mean the Museum will offer less. On the contrary, perhaps it will give more. It depends a little on the public, its needs and desires, its support, direct and indirect.

Evening Hours have always been the special service the Museum offered, favored by its cen-



Visitors Attend a Museum Lecture

tral location and by its organization and equipment for night display and activity. This service will go on for the benefit of those busy during the day, and who more than ever will need now the reassurance of the persistence of the eternal human values which art represents so well.



NEW CONDITIONS—NEW PROBLEMS

Since the war, the possibility of black-outs has necessitated a larger staff each evening—when the staff had decreased in number. It has been a serious strain on those carrying the responsibility. Exhibitions have been delayed in transit and there has often been a tremendous rush to open on time. Gradually schedules are being readjusted. For the adequate protection of the public and for the more efficient distribution of the staff, so that certain services needed more than ever now may be increased without dropping any essential Museum function, a survey of visitor attendance has been made and adjustments, based on accurate checks of attendance, will go into effect for the duration beginning April 1, 1942.

SUMMARY OF CHANGES:

They are slight and according to the hourly attendance records kept since 1935 they will affect only a few hundred visitors out of the average 125,000 to 150,000 annual attendance.

Mondays, the two main galleries, the Library and a small meeting room will be open as usual. The other galleries will be closed to permit gallery changes which normally have meant some closed galleries on Mondays. On all days, between 6 and 7, only the main galleries will be open.

Tuesday, Wednesday and Thursday, all galleries are open from noon until 6 and from 7 until 10 P.M., with all activities concentrated on those days, and some additions. Only main galleries open between 6 and 7.

Friday afternoon until 5:30, all galleries as usual; evening as on Monday except that Library is not open.

Saturday, as on Tuesday, Wednesday and Thursday, except that the Museum will close at 9 instead of 10 P.M.

Members' Room open for smoking, reading, resting every afternoon and announced evenings.

These unimportant changes will result in a voluntary economy in lights by limiting them during the quiet periods when few visitors come, which will be the Museum's small contribution toward the war effort. Yet at no time between 12 noon and 10 P.M. on the five weekdays will the visitor eager to see art be deprived of good things to be seen under pleasant conditions.

ADDITIONAL AND ADJUSTED SERVICES AND ACTIVITIES:

A Members' Smoking Room, and a larger lounge to be used for entertainment of men in the services and by members are new facilities for Museum Members.

Men in the Services are admitted free to all activities, and, thanks to the Women's Board, and to the Museum's Council on Art in War Time, will be supplied free with materials for Painting for Pleasure and with extra entertainment and refreshments on announced occasions, the first of which is Tuesday evening, March 31, the opening of the new motion picture series.

Photo Forum, formerly on Monday at 8, will take place Thursday at 8, beginning April 2.

Painting for Pleasure will remain on Tuesday from 7 to 10.

Free evening lectures and programs will remain on Wednesdays, at 8:30 P.M.

Courses will remain on Thursdays, at 8 P.M.

Motion Pictures of the Past, formerly given on Friday evenings, will be given on Tuesdays, at 2:30 and 8 P.M.

Children's Classes will be held on Saturday mornings as usual.

Previews and special parties, made possible as usual by sponsors and donors, will be held regularly as in normal times. Such recreation again is a wartime need.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

DAVID SARTELLO

THIS IS YOUR APRIL BULLETIN



Besides announcements of usual activities, please note wartime adjustments and changes in days and hours for activities.

David Sartello

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Pettinuti

Pettinuti

DARIO SABATELLO

1851 North Argyle Ave.
Hollywood, California

November 17, 1942

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

Dear Mr. Barr:

Dr. Harley does me the great honor to believe that my opinion on the work of some interest to you, and suggested that I do my best to do it and hope only for your approval.

Dear Mr. Sabatello:

I very much appreciate your letter about the distinguished Argentine painter, Emilio Pettinuti. What you say of his career in Italy is most interesting.

Thank you for your trouble in writing.

Years ago in Italy when we thought of modern art in Latin America the names we would have to put were those of Rivera and Grosse in Mexico, and in Argentina those of Siqueiros and Grosse. And of the two, Siqueiros was the one whose work was interesting to me. But, not only because he studied in Italy and had an important role in the creation of Futurism but because of his very personal position in the abstract movement. Abstract painting being above all logic and rational has interest in itself in the sense of becoming a kind of super-rational intellectual exercise. However, the paintings of Siqueiros directed towards the public give to his paintings an emotional impact and a social value which are typically Latin and very beautiful.

Sincerely,

Mr. Dario Sabatello
1851 North Argyle Avenue
Hollywood, California

AHB:ljs

Dario Sabatello

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Pettoruti:
SAN FRANCISCO MUSEUM OF ART
DARIO SABATELLO

Nov. 8, 1942
1851 North Argyle Ave.
Hollywood, California

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

Dear Mr. Barr:

Dr. Morley does me the great honor to believe that my opinion on Mr. Pettoruti could be of some interest to you, and suggested that I wrote this letter. I am very happy to do it and hope only that you will not find it assuming on my part.

I was an art critic and art dealer in Italy and I have spent the past four years working as an expert on Pan-American relations for Motion Picture Studios. As such I met all the journalists, critics, artists and statesmen who have visited Hollywood. And to my knowledge and old acquaintance with Pettoruti's art I have added a great respect for his achievements as a modern art pioneer and for his role in the cultural life of Latin-America.

Years ago in Italy when we thought of modern art in Latin America the names who would come to our minds were those of Rivera and Orozco in Mexico, Portinari in Brazil and Pettoruti in Argentina. And of the four, Pettoruti was the one closer and more interesting to us. This not only because he studied in Italy and had an important share in the creation of Futurism but because of his very personal position in the abstract movement. Abstract painting being above all logic and rational has inherent in itself the danger of becoming cold and super-intellectual. However the brilliancy and richness of Pettoruti's chromatic texture give to his paintings an emotional impact and a warmth which are typically Latin and very beautiful.

When I first arrived in the United States I noticed with great curiosity the considerable influence of Leger on many young American artists. I believe that in contrast Mr. Pettoruti work could create a great interest and acquaint both the public and the art groups with a different face of abstract painting. If I can be of any assistance for the exhibition, please let me know.

With kindest personal regards, I am

Sincerely yours

Dario Sabatello

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

October 23, 1942

Airmail

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

Dear Alfred:

Many thanks for your letter. I am glad you feel reassured on the political side. I have meanwhile taken steps to substantiate my impression and opinion with that of others who may be even better informed. It is only fair to Pettoruti himself to get information on the subject, though naturally I have not troubled him at all with the matter beyond making sure that I was right about his having been present at the opening of our painting show down there. He has been wrapped up in putting his paintings in good condition as they were well packed but not protected against dampness and dirt on the way up, and suffered somewhat.

By this time you know that we have sent to Budworth a group of seven paintings which seemed to me, after Pettoruti had actually made the first choice, to pretty well illustrate his most recent evolution and his own particular contribution. I am very anxious to know just what you will think of them.

I was interested and a little startled by your remark on the Postscript to your letter. Having reached that point myself I still think of forty as "young" and I think Gris died at that age, in 1927, wasn't it? Pettoruti met him in 1924 at the time he spent approximately six months in Paris, and men in

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Alfred H. Barr - 2

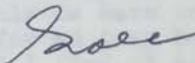
their late twenties and thirties discussing abstract art do seem young, don't you think, during a period lively in art as that was. At least they were young in originality and inventiveness. But Pettoruti's work must speak for itself to you. From the things he has here it seems to me his style was fairly well matured before he met Gris. The later work seems also a logical development from the earlier, as Gris' later work was of his earlier also.

It actually does not seem to me that the two resemble each other very much, but that will be for you to judge. When you meet Pettoruti, since he speaks excellent Italian, perhaps Mrs. Barr can talk with him and learn more in details. I confess that I have not especially pursued the subject and the information I passed on to you was mostly incidental. What does interest me especially, however, is that he worked independently in Argentina from 1926 on, and what seems to me the most interesting part of his development has taken place without any close contact with the movements in Europe.

Pettoruti wanted me to forward these two clippings to you. They are by various Italian critics whom he considers good and whom you probably know. May we have them back when you have seen them or used them in any way that may be helpful.

Again thanks, Alfred, for all your care and trouble. I do appreciate it.

Cordially yours,



Grace L. McCann Morley
Director

GM:df

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

70

*Low Abbott
please return to
AHB*

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

SAN FRANCISCO

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

November 25, 1942

Do not search further there on the spot, if she can find time for it.

Pettoruti is arriving at the Bellini on Thursday morning the 28th, so I think I wrote you last asking him to leave his card with you as you are in touch with him at your own convenience. I think you will like him. He is essentially a very

Airmail

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

Dear Alfred:

You are good to write. I know you must be busy. Then you must be heartily tired of the whole effort in behalf of Pettoruti, - I confess that I am and therefore appreciate all the more what you especially have done for something that is only indirectly of interest to you. In a way and to an extent it is Rene's job and certainly not yours.

Yes, I really do understand the dealers' point of view. They do, unfortunately, have to make a living.

If you have time at all, and interest, I hope you will talk with Pettoruti about Juan Gris. Judging from his reaction when I mentioned that you all found similarity to Gris'work in his he was completely mystified. They certainly do have something in common, but I admit that for me they both have distinctive personalities and I find it hard to think of them together, even as I find it exceedingly difficult to think of Picasso and Pettoruti together, in spite of the common use of the harlequin.

No, Duncan Phillips is not taking the show. And I have asked Rene to go on with the further negotiations in Washington, if he can. It is too hopeless trying to make arrangements by mail. Miss Lyford can

Low Abbott

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Alfred H. Barr - 2

do so much better there on the spot, if she can find time for it.

Pettoruti is arriving at the Wellington on Thursday morning the 26th, as I think I wrote you. I am asking him to leave his card upon you so you may get in touch with him at your own convenience. I think you will like him. He is essentially a very nice person, nervous, high-strung and sensitive, and a little at a loss in this alien atmosphere. But he has much of interest to tell. I have done translating a number of time for interviews he had here, and so with time did learn a good deal more about his artistic past than when I wrote you previously. Still, there is much more that such a student as yourself could find interesting. Like all Latin Americans who know the American art field at all, he has a great admiration for you. He is looking forward to seeing you and he knows what your work has meant among us in the field of contemporary art.

I had hoped, by this time, to have the confidential report that would corroborate my own conviction that there is nothing at all in the accusations that Pettoruti is inclined to fascism. It has not reached me yet. My original conviction has become stronger as I have talked with him, and I am sure that the label was applied in a deliberate effort to do him harm and has no foundation whatsoever in fact. We were driving back from Yosemite - type of Western scenery for those we want to have understand it well and in little time - when the invasion of North Africa was announced over the radio. There was no affectation in his joy, and in his profound belief that the War was practically won. Indeed, it is the thing that worries me a little bit about him: he is so sure that the United Nations will win handily and quickly now the United States has joined them.

I have just received news from Francis Taylor that the Academy of Design will put on Pettoruti's show. I am glad. It seems a good solution. I have not seen their new quarters, but no doubt they are

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Alfred H. Barr - 3

adequate. Pettoruti should be satisfied and the announcement comes most opportunely on his arrival in New York. It is a great relief to me on many counts - that he is cared for in the only place that matters, New York, and that you and the others who have been good enough to struggle over it are now finally relieved of further trouble. You certainly have been good, and I do appreciate it more than I can say.

Cordially yours,

Grace L. McCann Morley
Director

GM:df

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

December 12, 1942

12/16

Airmail

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

Dear Mr. Barr:

Dr. Morley is recovering from an emergency appendectomy and so has asked me to write you on her behalf.

She is delighted that the definite arrangements for Mr. Pettoruti's exhibition have been concluded and she is very grateful to you for all your help.

She feels she has caused you much trouble in this matter and wants me to tell you that she won't be able to bother you again for some time!

Sincerely yours,

M. Hickey

Marguerite Hickey
Executive Secretary

MH:df

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

THE MUSEUM OF MODERN ART
NEW YORK

San Fran

41 WEST 54TH STREET
TELEPHONE: CLEVER 4-1900
CAREY-MODERNART, NEW YORK

OFFICE OF THE CHAIRMAN OF THE BOARD
STEPHEN C. CLARK

December 19, 1942

December 17, 1942

Dear Mr. Clark:

Many thanks for your check of \$50.00 as a contribution toward half of the purchase price of the Chinese painting from our recent show. The money of course will go to United

China Relief, but I want to assure you that if I did not as I find on looking up the newspaper clipping I think the painting was really of interest for the collection, the purchase by Willkie of a picture from the exhibition somewhat hastily and I suppose that I should never have recommended our buying it. It is not a great work but its application of traditional brush "thought" technique to a contemporary subject is most interesting.

I note that Willkie does not seem to buy. I must say I was fooled by the headline caption over him has been done in asking him to do so. the Willkie picture too.

I shall be glad to contribute \$50. toward the picture you have in mind.

Sincerely yours Sincerely,

Step C. Clark Jr.

Mr. Stephen C. Clark, Jr.
149 Broadway Modern Art
New York City Street
New York City
AHB:ljs

P.S. I am enclosing check & receipt for \$50.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

THE MUSEUM OF MODERN ART
NEW YORK

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

OFFICE OF THE CHAIRMAN OF THE BOARD
STEPHEN C. CLARK

December 17, 1942

12/18

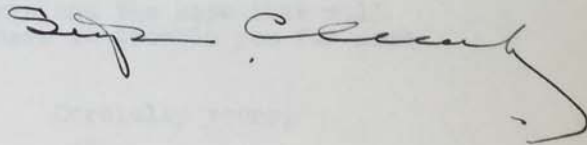
Dear Alfred:

I feel that I owe you an apology as I find on looking up the newspaper clipping from the New York Times that I was mistaken about the purchase by Willkie of a picture from the Chinese Exhibition. I read the story about this exhibition somewhat hastily and I suppose that, as you suggest, I mistook the word "brought" for "bought".

I note that Willkie does not want to buy a picture but I do not think that any harm has been done in asking him to do so.

I shall be glad to contribute \$50. toward the picture you have in mind.

Sincerely yours,



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

P.S. I am enclosing herewith a check for \$50.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

San Fran

SAN FRANCISCO MUSEUM OF ART
 THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
 WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
 GRACE L. McCANN MORLEY, Director

November 27, 1942

Airmail

11/30

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

Dear Alfred:

May I ask you to have your secretary arrange to have the seven Pettoruti paintings that we sent and which are presumably either still at Budworth's or with you delivered with their cases to the National Academy. Please have whoever handles this delivery bill us directly for the cost as we are assuming that as part of our contribution to the whole plan of cooperation between the Americas as represented by this particular instance.

I am still delighted at the idea and I hope Pettoruti will be pleased. He should be if he realizes fully, and I have tried to make him do so, how gallantly you all have struggled to aid him.

My sincere thanks and the hope this will be the last time I will have to trouble you for some time to come.

Cordially yours,

Grace

Grace L. McCann Morley
 Director

GM:df

*102,3
 Fifth Ave
 Budworth
 To Colfax
 Jan 8-11
 at direction of
 Mr. Nichols
 Osh*

You have the photographs of Pettoruti's work too. Suppose Mr. Nichols might like to have those, but you can arrange that. Have just sent all the ones I have - and they went very good - to Dawson Phillips.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL - CIVIC CENTER - HEMLOCK 2040 - SAN FRANCISCO - CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. MCCANN MORLEY, Director

December 15, 1942
November 27, 1942

Dear Grace:
Mr. Alfred H. Barr, Jr., Director
Museum of Modern Art
11 West 57th Street
New York City

Guayasamin, but I am afraid we ought not to lend it to you
Dear Alfred:

since we shall probably open our exhibition of Latin American

Mrs. Hartzell Spence tells me that
Mr. acquisitions before we would have time to get the picture back
Guayasamin Calero on his recent trip to South America
and from California for your collection. The chances
are if you have not shown it in New York you will
not want it. I am glad the Pettoruti exhibition is cleared up. It
is nothing like making enquiry and that I am doing.
was most embarrassing. I have seen him a couple of times

It appears that we will have eighteen
paintings and think him very agreeable. When his wife comes I
hope to have them to dine. The exhibition
is in the middle of January to the
middle of February. We are waiting now for the
arrival of some paintings Guayasamin is sending from
Ecuador.

Sincerely,

We are looking forward to the exhibition
with great interest. I have known of Guayasamin's
work previously only in wood cuts which are excellent
and I am hoping that his painting likewise has quality.
Though I judge from what I hear that it may be more
in the promise than in actual achievement now. At any
rate we are interested here in exploring the Latin
American field as we have opportunity to do so and this
is one more interesting personality.

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
San Francisco, Calif. it will of course be arranged
to bring it to us Express Collect

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

November 27, 1942

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

Dear Alfred:

Mrs. Hartzell Spence tells me that Mr. Lincoln Kirstein obtained a painting by Oswaldo Guayasamin Calero on his recent trip to South America and I judge it is for your collection. The chances are if you have not shown it in New York you will not want to lend, even for a one-man show, but there is nothing like making enquiry and that I am doing.

It appears that we will have eighteen paintings and some few drawings. Yours would be a helpful addition, if you can spare it. The exhibition is tentatively set for the middle of January to the middle of February. We are waiting now for the arrival of some paintings Guayasamin is sending from Ecuador.

We are looking forward to the exhibition with great interest. I have known of Guayasamin's work previously only in wood cuts which are excellent and I am hoping that his painting likewise has quality. Though I judge from what I hear that it may be more in the promise than in actual achievement now. At any rate we are interested here in exploring the Latin American field as we have opportunity to do so and this is one more interesting personality.

If you can lend, it will of course be arranged in the usual way, sending it to us Express Collect

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Alfred H. Barr - 2

to be returned to you Express Prepaid. The insurance to be carried, I think, according to your usual policy under your own arrangement and to be billed to us.

Cordially yours,



Grace L. McCann Morley
Director

GM:df

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

San Fran

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WALL MEMORIAL • CIVIC CENTER • NEWLOCK 212 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. COOPER, President
GRACE L. MCCANN MORLEY, Director

October 21, 1942
November 6, 1942

Airmail

Mr. Alfred F. Barr, Jr., Director

Museum Dear Grace:
11 West 53rd Street

New York City Here is some bad news from Paul Rosenberg.

Dear Al: I did my best with him, but now I am afraid there

is no way of persuading him.

I have written René, who I believe will try to do what he can. I myself am terribly tied up

during the next two weeks.

I wrote you, by very much interested but feels since he is having the Picasso show that he shouldn't have two "art for art's sake" exhibitions in time of war. I have written him to reserve judgement until you have

Sincerely,

I beg you in connection with Suetonius's, please give whatever directions are easiest and simplest for you. I want to save you time.

Cordially,

Grace

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
San Francisco, Calif.

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

October 21, 1942

10/23

Airmail

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

Dear Alfred:

It occurred to me when making up a list for Duncan Phillips who is more or less interested in having the show, but only of moderate sized paintings, - if he does take it - that this list might be also of service to you. So I attach it.

Mr. Phillips, as I think I wrote you, is very much interested but feels since he is having the Picasso show that he shouldn't have two "art for art's sake" exhibitions in time of war. I have written him to reserve judgement until you have seen the works.

I beg you in connection with Budworth's, please give whatever directions are easiest and simplest for you. I want to save you time.

Cordially,

Grace L. McCann Morley
Director

GM:df

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

PROPOSED PAINTINGS OF MODERATE SIZE BY EMILIO PETTORUTI

from which choice could be made.

* 1	THE FRIEND (La Amiga)	1917	053x042 centimeters
2	WOMAN IN CAFE (Mujer en el cafe)	1917	046x042 "
3	THE WINDOW (La Ventana)	1917	058x045 "
* 4	THE TEACHER (La Institutriz)	1918	072x057½ "
5	THE PHILOSOPHER (El Filosofo)	1918	076x59 "
** 6	THE BLUE GROTTO OF CAPRI (La gruta Azul de Capri)	1918	087x63 "
7	THE WOMAN WITH THE GREEN HAT (La del Sombrero Verde)	1919	054x045 "
8	THOUGHTFUL WOMAN (Pensierosa)	1920	065x050 "
* 9	THE PAINTER XUL SOLAR (El Pintor Xul Solar)	1920	055x043 "
10	THE GUITARIST (El Guitarrista)	1920	055x046 "
*11	INTERIOR (Interior)	1925	041x026 "
12	LITTLE CUP (Pequena Copa)	1925	031x025 "
*13	CORNER OF SILENCE (Rincon de Silencio)	1926	067x060 "
14	FULL GOBLET (Copa Llena)	1929	022x016 "
*15	GOBLET ON THE TABLE (Copa sobre la Mesa)	1930	035x026 "
16	MAN WITH THE YELLOW FLOWER (El Hombre de la Flor Amarilla)	1932	081x065 "
*17	GREY GOBLET (Copa Gris)	1933	028x019 "
*18	GREEN CUP (La copa Verde)	1933	061x046 "
*19	THREE CIGARETTES (Tres Cigarillos)	1934	055x046 "
*20	THE SINGER (El Cantor)	1934	081x060 "
21	THREE PANES (Tres Vidrios)	1934	029x021 "
*22	THE GREY-GREEN GOBLET (La Copa Verdegris)	1934	055x046 "
*23	ORGY (Orgia)	1934	055x046 "
*24	WALL AND TABLE (Muro y Mesa)	1935	081x065 "
25	THE POET'S HOUSE (La Casa del Poeta)	1935	073x054 "
*26	ENCHANTED GOBLET (La Copa Encantada)	1936	055x046 "
**27	RED WINE OF CAPRI (Vino Rossi di Capri)	1936	081x065 "

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

(Moderate sized Paintings by Emilio Pettoruti) - 2

*28	THE SOLOIST (El Solista)	1936	081x060 centimeters
*29	THE BELL (El Timbre)	1938	092x073 "
*30	PLAID TABLECOTH (El Manta a Cuadros)	1938	081x065 "

Slightly larger but important and essential to his last work:

*31	COPARMONICA	1937	100x074 centimeters
*32	THE MIRROR (El Espejo)	1940	100x073 "
*33	THE DESSERT (El Postre)	1941	116x089 "
*34	NOON (Mediodia)	1941	116x089 "
**35	CONCERTO (Concierto)	1941	116x089 "

Omitting the very large but important ones:

**36	THE QUINTET (El Quinteto)	1927	150x132 centimeters
*37	HARLEQUIN (Arlequin)	1928	125x073 "
**38	TRAVELERS (Caminantes)	1935	166x114 "
**39	LAST SERENADE (Ultima Serenata)	1937	195x130 "
*40	MAN IN OUR TIME (Homere en mi Tiempo)	1938	180x070 "
**41	ROMANTIC SERENADE (Romantic Serenade)	1938	180x070 "

Starred and double starred indicate degree of special importance in my opinion. If one had to choose the later are the more interesting except for a historical survey, though even the earlier seem more like things we know more or less and so do not have the novelty.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 65

SAN FRANCISCO CHRONICLE

OCTOBER 4, 1942

Page 31—THIS WORLD

WORLD

The Most American

By Alfred Frankenstein

THE San Francisco Museum of Art has been placing very strong emphasis on the Latin American theme in the past year and it now has its most important Latin exhibition to date in a series of paintings by Emilio Pettoruti of Argentina. Pettoruti, director of the museum in La Plata, but he is now in this country and should be in this town before long. His show will tour the United States; we are the first to see it.

Pettoruti spent many years in Europe, particularly in Italy, and he is said to have been the first to bring modern European ideas back to Argentina. He found himself through experiment cubism and futurism, which he practices with a unique and special mastery in every way equal to that of the cubist founder, Gris, Picasso, Braque and Feininger.

PETTORUTI is symbolized, in a way, by his picture of a harlequin playing Beethoven's fifth symphony on a concertina. His paintings, like all the masterworks of the cubists except Feininger, are studies in the resolution of that same incongruity.

The fifth symphony is no harlequinade; it is big stuff, the grand style, a noble and monumental organized fabric of classic order and profound feeling. Pettoruti and the Parisian cubists find grandeur, nobility, and monumental classicism through their rendering of what a psychologist has called "symbols of idle sensation," i. e., harlequins and concertinas, guitars, bottles, wine glasses and fruit dishes. In other words it is comparatively easy to attain the grand style in painting big subjects, wherein the subject matter does half the work for you. It is not so easy to attain the grand style in painting subjects that do not carry big implications. In that case the grandeur must be attained through the painting alone, just

The World of Art

(Continued from page 30)

fields and pastures new. So did Braque, although he didn't move as far. Gris died young, and the futurist ideal perished with the rise of Fascism. But none of these artists exhausted, by any means, the possibilities of those idioms. After them has come a group of smaller masters who have been content to consolidate the achievements of the modern pioneers, to deepen their tradition and add to it with the kind of serene dignity that is possessed by those who work from an established base. They and their beholders do not enjoy the shattering excitement of iconoclasm, but they do enjoy the subtle pleasure of beholding a beautiful performance within an important framework. Among such masters Emilio Pettoruti must certainly be accorded a high and honorable place.

ONLY one other exhibition opened last week. That was a show of children's portraits in pastel by Annemarie Fabry, at the Raymond & Raymond galleries. These are rather uneven, but at their best they have a good deal of charm and psychological penetration besides being, so far as one can judge, excellent likenesses.

The first local exhibition of bronzes by the celebrated English sculptor, Herbert Hestline, opens Tuesday at the California Palace of the Legion of Honor. Later in the month, on the 15th to be exact, the Legion will exhibit a show assembled under Federal auspices entitled "Art in War."

grand style with his cubist subjects and his abstract rendering of them. The whole feeling of his work is of the utmost precision and inspired calculation. His prismatic design does not suggest the proverbial explosion in a shingle factory, but rather the learned and delicate dissections of a master surgeon of form. One of his pictures is called "The Harmonics of a Cup," employing a term which has long implications both in mathematics and music, and one feels he has made much research in the philosophy of shapes as revealed by both those arts.

What he has learned about the

Latin to Date



HARNETT
a painting at the
Museum

ies of color is beyond this
ter to describe. It is as
t as it is subtle, and here,
one has no sense of im-
provisation or the precious, providential accident; Pettoruti's color moves with as logical and inevitable a progression as the modulations of a Beethoven, and this is, perhaps, the most personal aspect of his style. Another thing which he alone will do is to add to his abstract, essentially two-dimensional renderings an occasional detail—a bell or cigarette—in an extremely naturalistic three-dimensional manner. This is merely a trick, but it is an interesting one.

PICASSO, the restless innovator, moved out of cubism to fresh
(Continued on next page)

Note
Dear
around
embarr
Pettoruti
his e
alive
be so

Pettoruti

le

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO CHRONICLE

OCTOBER 4, 1942

WORLD OF ART

The Most Important Latin American Exhibit to Date

By Alfred Frankenstein

THE San Francisco Museum of Art has been placing very strong emphasis on the Latin-American theme in the past year, and it now has its most important Latin exhibition to date in a series of paintings by Emilio Pettoruti of Argentina. Pettoruti is director of the museum in La Plata, but he is now in this country and should be in this town before long. His show will tour the United States; we are the first to see it.

Pettoruti spent many years in Europe, particularly in Italy, and he is said to have been the first to bring modern European ideas back to Argentina. He found himself through experiment in cubism and futurism, which he practices with a unique and special mastery in every way equal to that of the cubist founders, Gris, Picasso, Braque and Feininger.

PETTORUTI is symbolized, in a way, by his picture of a harlequin playing Beethoven's fifth symphony on a concertina. His paintings, like all the major works of the cubists except Feininger, are studies in the resolution of that same incongruity.

The fifth symphony is no harlequinade; it is big stuff, the grand style, a noble and monumentally organized fabric of classic order and profound feeling. Pettoruti and the Parisian cubists find grandeur, nobility, and monumental classicism through their rendering of what a psychologist has called "symbols of idle sensation," i. e., harlequins and concertinas, guitars, bottles, wine glasses and fruit dishes. In other words it is comparatively easy to attain the grand style in painting big subjects, wherein the subject matter does half the work for you. It is not so easy to attain the grand style in painting subjects that do not carry big implications. In that case the grandeur must be attained through the painting alone, just



STILL LIFE BY WILLIAM HARNETT
In the exhibition of early American painting at the
M. H. de Young Memorial Museum

as Beethoven achieved his symphonic magnificence through musical craftsmanship alone.

Pettoruti does achieve the grand style with his cubist subjects and his abstract rendering of them. The whole feeling of his work is of the utmost precision and inspired calculation. His prismatic design does not suggest the proverbial explosion in a shingle factory, but rather the learned and delicate dissections of a master surgeon of form. One of his pictures is called "The Harmonies of a Cup," employing a term which has long implications both in mathematics and music, and one feels he has made much research in the philosophy of shapes as revealed by both those arts.

What he has learned about the

harmonies of color is beyond this typewriter to describe. It is as brilliant as it is subtle, and here, again, one has no sense of improvisation or the precious, providential accident; Pettoruti's color moves with as logical and inevitable a progression as the modulations of a Beethoven, and this is, perhaps, the most personal aspect of his style. Another thing which he alone will do is to add to his abstract, essentially two-dimensional renderings an occasional detail—a bell or cigarette—in an extremely naturalistic three-dimensional manner. This is merely a trick, but it is an interesting one.

PICASSO, the restless innovator, moved out of cubism to fresh
(Continued on next page)

style

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Pettoruti

14

SAN FRANCISCO MUSEUM OF ART
 THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
 WALK MEMORIAL - CIVIC CENTER - HENLOCK 3540 - SAN FRANCISCO - CALIFORNIA

October 21, 1942

October 19, 1942

Dear Grace:

I was very glad to have your long letter. You have quite convinced me about Pettoruti's politics and, as I say, I am very open minded about his paintings and

Perhaps
 on several
 independence
 against him
 a chance to
 these out o
 Let me

11/22/76

Note to Mr. Koch:

Dear Dick - As far as we know Grace Morley is still around - we feel this "outpouring" might now be embarrassing to her-

Pettoruti - is represented in MOMA Coll. - he is in his eighties, and as far as we can determine, still alive - this WW II, Fascism, Argentina, might not be something he would care to have in a public archive.

- M+P -

Dr. Grace L. McCann Morley, Director
 San Francisco Museum of Art
 San Francisco, Calif.

AHB:ljs

P.S. Perhaps I should not debate the matter further, but unless I am mistaken Pettoruti and Gris were not young men working together, for Gris was within a couple of years of his death ^{when they first met} and had already been a mature master of Cubism since 1912. The fact that Pettoruti's style so much resembles Gris' very late style of 1923 and 1926 persuades me that the influence is pretty much one way.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 65

Pettoruti

(14)

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WALK MEMORIAL - CIVIC CENTER - HENLOCK 2840 - SAN FRANCISCO - CALIFORNIA

October 21, 1942

October 15, 1942

THE MUSEUM OF MODERN ART, NEW YORK
GRACE L. McCANN MORLEY, DIRECTOR

Dear Grace:

I was very glad to have your long letter. You have quite convinced me about Pettoruti's politics and, as I say, I am very open minded about his paintings and very curious to see them.

Perhaps you now have my letter asking about the possibility of sending on several pictures for Rosenberg to see, pictures which will show Pettoruti's independence of Gris since the apparent dependence is what prejudices Rosenberg against him. I know that he will not take the exhibition unless he has had a chance to see several representative works. I suppose you cannot take these out of the exhibition, but will have to leave that decision to you.

Let me say again how much I appreciate your writing me at such length.

Sincerely,

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
San Francisco, Calif.

AHB:ljs

P.S. Perhaps I should not debate the matter further, but unless I am mistaken Pettoruti and Gris were not young men working together, for Gris was within a couple of years of his death ^{when they first met} and had already been a mature master of Cubism since 1912. The fact that Pettoruti's style so much resembles Gris' very late style of 1923 to 1926 persuades me that the influence is pretty much one way.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

October 15, 1942

10/19

Airmail

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

Dear Alfred:

No apologies for not writing sooner. I had expected no letter. I know how busy you are, and, if any thing, consider that you have more obligations than I. Indeed, it is only on the understanding that you are not to write unless a categorical answer is needed, that I shall continue to write to you, as I hope you will allow me to do. Since we are not near enough for us to have a talk now and then, I should like to feel I can do that, for there are certain things that are worth bringing to your attention; certain business in our particular field that it is a real help for me to put on paper for you, - partly because in doing so and considering your point of view I am at the same time clarifying my own mind. So I hope you will let me write when I feel like it and feel on your part no obligations to answer unless there is real need to do so. I shall not abuse your patience.

This time, I am afraid, however, it will have to be a long letter. Do bear with me, I beg you.

I very much appreciate what you have done to help with Pettoruti in the complicated matter of getting an exhibition somewhere in New York.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Alfred H. Barr, Jr. - 2

From his personal point of view as an artist so much of the success of his visit depends on his having a chance to be known there. You understand, I think, that Moe brought him up as a Museum director. The exhibition, which in the end will probably cost us between \$1,000. and \$1,500., is our own, that is the Museum's, contribution to the cause of Latin American friendship and Latin American art knowledge. Needless to say, I believe thoroughly in the quality of his work within its particular tradition and, even more, have interest in it as a development in the historic frame of modern art, and consider it is important enough for you and the few other serious students of the field of modern art to know it and of it, especially since it is an American off-shoot. In its mature evolution it has been independent and apart, completely a thing American, by a strong personality of consistent artistic integrity. He shared in a very intimate way by participation in the common sources of the modern European art movements at the moment of their greatest intensity, and from there carried on by himself an independent personal development, but always from those roots. The resemblances to famous personalities of modern abstract art are not superficial and not imitations, and as a matter of fact not really similarities except to the most superficial view. I think you will at once see that is so when you can see a few of the works in color. Pettoruti has not been "influenced" by Gris in the ordinary way that a small artist learns the mannerisms or even the actual language of a great personality and uses them to follow his style. Gris and Pettoruti were young men together, struggling and arguing and trying the various phases of this new art they and all those who were to become famous believed in all over Europe and were eventually to make the world accept. They were friends. Pettoruti speaks of Gris with affection, respect and the admiration of a contemporary who has gone his own way, but appreciates what a brilliant comrade has done. It would be absurd of me at this stage to suggest that Pettoruti might possibly be said to have "influenced" Gris and, especially, many of the Futurists whom he knew best of all and with whom he exhibited, but I have a strong suspicion that this is actually so in the sense that these young men all saw each other's

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Alfred H. Barr, Jr. - 3

work, talked theories, would try out identical problems. The few examples of his early work included in the things he sent up make me think so - an impression corroborated by our talks about his stay in Europe, and especially from things he said and his reactions in general when we spent an all too brief couple of hours in the Arensberg collection the other day. I wish I had the time to go into this part of it. My life doesn't permit me the luxury of such scholarly research, though I am interested. That is for you or some one else who can and may, I hope, become sufficiently interested. Then, in 1924, he returned to Argentina, intending to stay a few months to get his family straightened out, but he never returned to Europe. He dropped out of the European scene just as he was on the point of maturity, just when he might have entered the Paris scene, for one of the Rosenbergs had asked him for a show and had asked to have a good group of his things in order to become his Paris representative. Thinking to return quickly he put it off. Probably if he had returned he would not now be to you and others who know the Paris movement well the unknown name he is. He did not drop out of the Italian scene to the same extent. His things he left behind continued to be sold by his Italian dealers. He was invited by the Venice Biennial, I think always right up to the present, and was known to Italian critics who esteemed him and of course considered him an "Italian born in Argentina", as they were prone to do. All this I have gathered incidentally - in our long conversations, not because he was telling me, but because I have been asking questions, for to me he is a page of history I have known in general and vaguely and at second hand and who is here before me in living flesh. It is nothing exciting to him. He was there and it was a natural part of his life. All this part of it is new to me. Originally I had supposed as every one does that he studied in Paris, was on the fringes of the movement, derived from it at second hand as it were, and then had evolved independently, for until he came I had not seen the early work, and actually, though it has authentic value and quality certainly, it interests me, only from about 1925 except from the historical point of view, What I had seen in Buenos Aires and what convinced me of his importance were almost all

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Alfred H. Barr, Jr., - 4

from 1936 to 1940, and is the work that I now am impressed with after a month of as attentive study as this frantic life of mine permits. It is his, most authentically and originally his, most complete and sustained and, to me, rich. The obvious quality is color, to which I am very sensitive, and with that he gives a space organization, which to me also has profound appeal in a very personal way. The composition is fine, technique completely adequate so that one is not especially aware of it except by intention. Superficially, the things are quite magnificently decorative, but to me at least appear to have much more than that. Now, I may be wrong, Alfred, but I never yet have discovered that I have made a mistake in appraisal - but that you have no means of knowing, as it is a strictly private activity of mine on which I check myself. You speak of Pelaez whom I know - partly through you and think much more decorative and in her work I know - eight examples about - think exceedingly uneven in both technical quality and expression. Torres Garcia I do not know well enough to judge, for I saw none of his work on my brief visit - for another purpose than art - to Montevideo, but on the basis of the single example that is here before me in my office, and the considered report of people I trust must be interesting, but again to a considerable extent derivative in a more superficial way than Pettoruti is. Also, it is apparently most of the time tentative and an interesting indication of a point of view rather than a finished work. Mérida whose work is a favorite with me and which I greatly admire is something else again. It is original, complete in itself, intimate and infinitely charming. It has power too - but on a small scale. Pettoruti is in another category. He is solid and monumental - large scale, yet not empty anywhere and seems to me most extraordinarily sustained and intense in his work. Moreover, and I suspect this always interests you, but is only secondarily interesting to me, it is, I discover, actually allegorical with a rather complex personal symbolism. All this you must, though, discover for yourself, if you are won over by the work as I think you will be. I have been amusing myself by trying it out on people of different types but sound artistic judgment - artists, connoisseurs. So far, it has been almost unanimous; the exception one painter who in another

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Alfred H. Barr, Jr. - 5

style has been trying to do the like monumental type of thing and not succeeded completely, who conceded competence, but thought the obvious control made the work look cold. I am enclosing a review by Frankenstein whom you may know because he writes in the Magazine of Art on occasion, and is scholarly, sensitive and independent, and the nearest thing to a critic we have. Well, you will judge soon for yourself and I shall be interested and curious. I shan't mind if you don't agree. I don't always agree with you on the things you like and think interesting, though I think you have an unerring sense of quality that I always recognize - because I suppose I happen never to have disagreed - though I think I am really less subjective than that. In any case, though I shan't change my mind I shall always respect your judgment. I do want you to understand though, Alfred, that I am not keen on Pettoruti's work because it is Latin American or because it is his. As you remember, I have often shown you - started back in 1940 - work of Latin Americans, but have never urged any on you, nor tried to get a New York show for any. Much that from our point of view is interesting in Latin American work and worth showing, isn't important enough for any wide showing except in places, which like ourselves, want to explore the field.

Miss Lyford wired me you had been working on Rosenberg and would send us suggestions of work to submit to yourself and him. I should actually be happier if he would give the show. Wildenstein seemed an obvious courtesy gesture but I was almost relieved when he turned it down. It is not the best place for this type. Pettoruti is now working on the things; they suffered to an extent on the trip for the boxes had huge cracks and let in no little Argentine and Southern United States dust. It will take a couple of days.

Now for the Fascist accusation. I am sure it is essentially and fundamentally utter nonsense, that Emilio Pettoruti is no more Fascist than you or I. I think he may have been called Fascist; he is Italian by descent, speaks Italian almost as well as his native Spanish, was as you know active with the Futurists, knew there at the beginning many of these who later became fascists leaders and theorists, for many of them at that time were either active Futurists, or

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Alfred H. Barr, Jr. - 6

closely associated with them. It is the obvious label to pin on him in order to try to do him harm with North American visitors at this particular time. He has been called also a Communist - with just as much lack of foundation - by the Conservative artists, the equivalent of Sanity in Art group, who here in San Francisco did me the same honor on the identical grounds of my defense of contemporary art a few years ago. (I was defending Braque's Yellow Cloth, prize winner at the Exposition, from a vicious, and from the local art situation point of view a dangerous, attack at the time from that group. Well, Pettoruti won the battle for modern art in Argentina and he did it inevitably by the destruction of any number of vested art interests. They have not forgiven him, nor will. He runs his modern progressive museum without fear or favor, and that steps on a lot of toes, young and old. It was as director of what is the Museum of Modern Art in Argentina, and the only museum of art anywhere in Latin America that both in fact and theory exemplifies what you and I consider the modern museum movement that I first became interested in Pettoruti. It was because of that that he was brought here - not at my request remember, though I was glad to consent to help carry out the plan, though I knew it meant a burden of work that is almost unbearable just now. But he has in the art world - not in the intellectual world - a multitude of enemies, some of whom are stupid and innocently ill-informed, others of whom are actively malicious and unscrupulous, tho, I am sorry to say, I know a little of the complexity of the Argentine artistic scene, and its cut-throat competition. I am afraid your friends whom you quote have with our customary North American candor been led down the wrong alley and they obviously have been consorting too exclusively with one group. They might try the other side for a change - you always have to in Latin America to learn the truth, which is why I think there should be a brief course for visitors on missions before they go. I know, Alfred. In more than one place, it took me two separate visits and a lot of work between to get things straight. I by no means feel that I have mastered all there is to know in Argentina, though my long and wide Latin background fits me better than

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Alfred H. Barr, Jr. - 7

most of my compatriots to get along in such troubled waters. In this particular case, my own professional interests saved the day. The La Plata Museum is famous, and besides I never miss a museum I can get to, and I evaluate them on factual evidence and it is my own trade. No one had to tell me about Pettoruti as a museum man and judge of contemporary art after I had seen his museum, read his professional writings, and gone through his collections. It is completely incomprehensible to me how Miss Durieux and René d'Harnoncourt failed to go to La Plata and to see Pettoruti - not as an artist necessarily, for I don't think he would have interested either much, but as a museum personality and as an expert in contemporary Argentine art unmatched there. It means they let themselves get completely tied up by one group - anti-him, more or less, or at least not artistically very alert. I blame myself a little. In that first outline report on the preliminary exhibition arrangements I stressed only things pertinent to that matter naturally - and to be sure, from the later reports of the representatives other than Catlin I don't think it was used much anyway. But I did not stress Pettoruti as I should have as a source of information. I am sorry. Miss Durieux met him by chance; René not at all. Our friend Francis Taylor apparently consorted with him on numerous occasions and at least Pettoruti was left with the impression that he liked doing it. Have you talked with him? He doesn't know contemporary art, nor I think pretends to, and I gather doesn't speak Spanish or understand it easily. However, he surely would not have seen Pettoruti after the first time if he thought him Fascist. I hope very much he was not misled by conversations he did not understand either. The Argentine attitude is complex. Very difficult for us to understand, very hard for us to be patient with. The government even, I think, is much more anti-U.S. than it is pro-Axis. Private individuals, even non-political ones like Pettoruti, who is highly intelligent but is very impatient of politics of every shade, and says that from his point of view Communists, Fascists, Nazis, and all other politicians are fundamentally the same under different

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Alfred H. Barr - 8

colors, and who is actually about as close to being a liberal as you'll find a Latin American, are very complex in their attitude to everything outside Argentina. Pettoruti has not made himself popular either, by admiring our country as an art center. He longed to come here - asked for a Guggenheim, or at least was preparing an application for one and asked me to speak for him, which I did gladly, to study art in this country.

Pettoruti believes in the age of technical knowledge and of the machine. He says that he believes after the War government will be by experts - which might possibly be construed as a tendency toward Fascism. He doesn't mean it so.

May I add also that your informants are misinformed on the only point of fact you cite - he was present at the opening of our show in Buenos Aires. He is a proud and not a pushing man. He did not get presented. When I blamed Santamarina he excused him by saying there was a tremendous crowd and he was busy. I think he was deeply hurt that he was not at all noticed except by a casual invitation through Santamarina, for officially he is director of the La Plata Museum, the most important of the provincial museums, a personality in other words, and he is jealous for the standing of his museum, should have had some sort of slight recognition from our people. Not Miss Durieux's or René's fault - they did not know that, though they should have, and the people at the National Museum in some cases did not care, in other cases rejoiced at an opportunity to give a slight. I know he gave the show attentive and intelligent attention, for he wrote me at the time his confidential appraisal, that was sound and sincere, intelligent and favorable, but understandingly so - no snap judgment.

Later a famous lady of Buenos Aires with some artistic connections and social standing gave a party for the U.S. representatives to meet the Argentine artists and art personalities. She got the porter - general factotum - at the Amigos de Arte to telephone them for her. Pettoruti answered, untactfully perhaps - "When Mrs. --- invites the Director of the Museum of La Plata either she should send a card or telephone

*1 We have just been talking about it again -
He was there an hour before the opening, to see before the
guests come. Later he was lost in the crowd.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Alfred H. Barr, Jr. - 9

herself. Otherwise he does not accept." She did not and he did not. Chances are she never heard about it, but it was an inexcusable social blunder - even telephoning herself would have been actually, and she should have sent out cards - according to Latin American etiquette. There was a good deal of resentment, though few had Pettoruti's courage to express it, and our representatives got some of it through no fault of theirs. Petty things, if you like, but there you are.

No, he isn't a Fascist, Alfred. He comes close to being our kind of Liberal. When I got the hint in Miss Lyford's letter of there being something, I thought the old Communist charge had broken out again. He is a close friend of Jorge Romero Brest, who admires him immensely, writes for Argentina Libre - or did until it was suppressed for its liberalism by the government recently. I was invited to write for it and so I got a confidential report on it from our Embassy down there and it was given a good mark. I never could finally for lack of time, but not want of inclination. Certainly Pettoruti is not proud of his own government and has talked to me criticizing it strongly, though he naturally doesn't like strangers to attack it. He certainly is anti-Fascist, anti-Nazi, as they both function today. His great admiration is Russia now and the defense of Stalingrad. In Los Angeles where I took him last week to a professional meeting he saw Dario Sabatello, a young anti-Fascist refugee writer from Italy, presumably completely approved by our F.B.I. and our local military control since he has a pass to be out after eight on certain nights and is doing Italian broadcasts to hold the loyal Italian group together. I heard them talk - for I understand conversational Italian, though I don't speak it now - and there was no doubt again of his attitude.

I am, by the way, asking Sabatello to write you concerning Pettoruti's work. I do not think he is a profound critic. On the other hand he does know something of Pettoruti's reputation in Italy and that might have a certain interest for you. He tells me that he called on you and Mrs. Barr when he first came to New York and when he thought of setting up a gallery. In that case you have actually a longer acquaintance with him than I have.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 65

Mr. Alfred H. Barr, Jr. - 10

Certainly, in my private conversations with Pettoruti I have found him most liberal and profoundly anti-Nazi and anti-Fascist in his views. And I mean not from an unreflective point of view at all but in the fundamental sense. That does not mean, however, that he understands democracy in exactly the way North Americans understand it. That is something that one cannot in justice expect from Latin Americans, with very rare exceptions in the case of a few Mexicans, perhaps, or in the case of those, possibly, who have been educated in this country. Their background, their ideals, their experience of politics is a very different thing from our own. That is why it is worth working with the intelligent ones for some day when enough of them have seen something about us there will be pressure to do something that perhaps resembles a little what has been done here.

Pettoruti is a very intelligent person. He is handicapped by his lack of English. I hope to get quite a lot of that into him before he leaves here. But in French, Italian or his native Spanish he can be appreciated. The fact that he speaks no English yet leaves him very dependent on me for the present, which is one reason I speak so confidently of his attitude. I don't believe he could conceal it.

I might add, finally that he is a friend of Teodoro Bécu, the publisher who recently came through San Francisco as State Department guest. Together they are reported both to belong to a liberal, intellectual group that possibly eventually may have a salutary influence in Argentina. I think, therefore, that we are safe enough in giving Pettoruti what help we can. Presumably Mr. Moe would not have invited him had there been any questions about him. The State Department, surely, would have put obstacles in the way of the visa, which is very easy at this particular time, had they felt any doubts about him. The matter has, after all, been before official and semi-official groups for a very long time. Something like a year.

I am glad, however, that you have brought up the question. Most of all, that you have reported to me that there is a rumour of doubt about him. The matter should be cleared up and must be cleared up for the protection of him most of all, but also

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Alfred H. Barr, Jr. - 11

for those with whom he will come in contact and with whom he is to work. Had I believed at any time there was any question about him you can be sure that I would have had nothing to do with him, for I have felt strongly from the beginning against Fascism as I did against Hitler. Also against Franco incidentally. I was in Italy in 1924, when it was still young, and know a little bit about it.

I truly have no qualms, but I am undertaking an investigation, which will bring satisfactory results fairly quickly. If I must I'll go to the State Department, though their visa should be sufficient. Meanwhile, let us take Pettoruti on the art basis.

In any case, it is no question of flattering him if his work does not deserve attention. I actually don't believe in that, politics or no politics, Latin American relations or no. And I truly don't believe many artists, and certainly none of the intellectuals who know him do believe he is Fascist as Fascism exists now. I think his articles of which he was commissioned to write a good many, will refute the possibility of his being considered in any light but a profound protagonist of the U. S., which is also not going to make him popular. Right now he is not happy - neither are my poor Chilean friends at the National Gallery, I am afraid.

It is too bad art has to get mixed with politics. It is always a mistake.

Sorry for this long letter. It had to be done. I wish your friends down that way had been a little less vocal, or a little more alert and quick to discover all this. The man is here now. Even were it true nothing much could be done. They might as well have held their peace. No one discovered it in time to do any good, though it was all in the agenda of the Art Committee meeting last January, and both René and Miss Durieux knew of the plan. Had they known Pettoruti they could have corroborated my good opinion. Obviously they knew nothing against him, however,

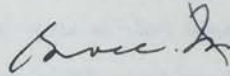
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Alfred H. Barr, Jr. - 12

I am grateful to you for telling me of the rumour. At least I can go for it, but I am in despair at the necessity. Life already is too full and too difficult and this means more work. Please show this to Miss Lyford, René or John Abbott or whoever is concerned and you think should see it. I shall write Miss Lyford only briefly.

Again thanks for your help in getting a New York show. I do appreciate this more than you know, especially as I suspect you are so far proceeding on friendship.

Cordially,



Grace L. McCann Morley
Director

GM:df

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART

October 8, 1942

Dear Grace: I hope the show say go through.

Forgive me for not answering your letters before this. I have been tied up in an Annual Report. I have not, however, neglected the question of Pettoruti's exhibition here in New York, though it has been somewhat complicated by a matter which I think you should know. Pettoruti seems to be enthusiastic about the United States and Three of our friends who have been in the Argentine during the past two years - one of them quite recently - are united in the opinion that Pettoruti has shown a sympathetic attitude towards Fascism. He seems to be considered in Argentina a Fascist-minded official and artist, though not in an overt sense. Aside from this opinion of his political standing the only act which has been reported to me is his failure to attend the opening of our exhibition in Buenos Aires, which may or may not be serious.

If the situation were one merely between Pettoruti and us here in the United States, I would not hesitate to come out wholeheartedly to flatter and perhaps convert him, but I think we must keep in mind the possible reverberations in the Argentine where apparently most artists do believe him to be inclined toward Fascism, particularly of the Italian brand. If this is really true it may be unfortunate to give the impression in Argentina that we are giving too much official attention to a partisan (even though a passive partisan) of our enemies. (As you know, because of the highly ambiguous policies of our State Department, many Latin Americans do not believe that we are really fighting for democracy and against Fascism, but that it is merely another round of imperialist warfare.)

However, in spite of some misgivings, I have three times phoned and twice written to Wildenstein, sending him photographs, monographs and other data on Pettoruti and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL - CIVIC CENTER - HEMLOCK 2840 - SAN FRANCISCO - CALIFORNIA

Dr. Morley, cont.

2

September 24, 1942
1/39
favorable quotations from your letters. Miss Lyford has also written on behalf of Pettoruti so that I hope the show may go through.

I must assure you that I have written you with real reluctance and hesitation, knowing that you might be disturbed, but it seemed to me better that you should know what is going on since I doubt if anyone else has informed you. Naturally I am very glad to read that Pettoruti seems to be enthusiastic about the United States and

Dear Alfred:
"unofficially" critical of Castillo's policies.

Emilio Pettoruti has finally arrived with his art, which I look forward to seeing in New York, though until I see it I must confess that I still prefer among the Latin American abstract-cubist painters the work of Amelia Peláez, Torres García and Carlos Mérida, but I am willing to change my mind.

The exhibition is on the walls - to the number of forty oils that braved the submarines and came through successfully. He has also some drawings and small paintings with him which I have seen. Sincerely,

It is a quite magnificent exhibition, for the things are large, handsome in design and color and sustained so the impression of quality is strong. There are plenty of echoes of what has appeared also in the works of the men whom Pettoruti considers he accompanies and whose work is more familiar to us, but when you really look there is a strong personal conviction like anything I know elsewhere. He handled in masterly fashion, and there is a very interesting and individual understanding and handling of volume and space. He knows what he is doing - no fumbling anywhere, and the results are very impressive. There is a curious and piquant thing that I imagine would appeal to you too - that is in many of the most abstract works which are little more than the projection of form in color there will be a portion painted in the most meticulous realism that gives in combination a curious rather humorous surrealist touch. It is done with taste, an accent, and works it seems to me.

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
San Francisco, Calif.

ARB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

September 26, 1942

9/29

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

Dear Alfred:

Emilio Pettoruti has finally arrived with a package of photographs under his arm, which I forward to you separately. The others - photographs and monographs - sent in three or four separate packages are evidently piled up somewhere hopefully waiting to be censored - just a matter of accumulation probably.

The exhibition is on the walls - to the number of forty oils that braved the submarines and came through successfully. He has also some drawings and small paintings with him which I have not yet seen. It is a quite magnificent exhibition, for the things are large, handsome in design and color and sustained so the impression of quality is strong. There are plenty of echoes of what has appeared also in the works of the men whom Pettoruti considers he accompanies and whose work is more familiar to us, but when you really look there is a strong personal contribution that isn't like anything I know elsewhere. The color is handled in masterly fashion, and there seems to me a very interesting and individual understanding and handling of volume and space. He knows what he is doing - no fumbling anywhere, and the results are very impressive. There is a curious and piquant thing that I imagine would appeal to you too - that is in many of the most abstract works which are little more than the projection of form in color there will be a portion painted in the most meticulous realism that gives in combination a curious rather humorous surrealist touch. It is done with taste - as an accent, and works it seems to me.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Alfred Barr, Jr. - 2

I wish so much you could see the group here. Nowhere probably will it look as well as here, for few places have galleries of scale to show such work well. I still think he is good, better indeed than I thought him after seeing his work there so hastily in Buenos Aires. I am not sure yet where to rank him relatively with the acknowledged leaders we all know so well and have accepted. I must study the work more to understand it more thoroughly and that takes more time than I have yet had, for we did have a job getting it through customs and up on schedule. And since, he has come and, with all the explosive energy of an Argentine, has been rather absorbing. I do know, however, that he is miles ahead of any one else working in abstraction in Latin American countries, and from the point of view of sure mastery and competence in technique and expression he stands among the three or four of greatest value in all South America. But it is an international art, with little, except perhaps temperament and color, that is at all local. I wish you could see it and we could have a talk about it. I should like to know your reaction. There is no one else who really knows enough about contemporary movements, or is truly open-minded enough and sensitive enough to be very helpful. Of course, he stands as the great man of the modern movement in Argentina - quite rightly. He fought for his own art, but also for all modern art there and has finally won the battle. On his artistic development I send you some biographical notes. You will see that Futurism was his point of departure and has been important with him, and that he was eleven years in Italy, though he exhibited in every center of interest for modern art in Germany and Italy and in Paris.

relation to
Viax

As a man you will enjoy him, I think. He is certainly the most progressive and alive museum director, with ideas that coincide with our most progressive thought and practice, and is ahead of a good many of us. He has money to build a fine new building and of course this visit will be helpful to him. He also has a fine collection of contemporary Argentine art - not just the obvious ones, but chosen for quality. He does not speak any English at all right now, but excellent French and Italian. We are going to try to help him to the English before he leaves here. He is so intelligent it is a pleasure to see his reactions - some of our visitors are

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART

Mr. Alfred Barr, Jr. - 3

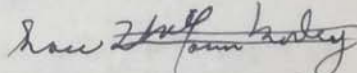
not. Already he knows where all our states are and all our cities, even in some cases their lay-out of streets and avenues, in preparations for his visit. We happen to have up just now your Face of America show, as well as the Annual which goes up next month and is being judged. It was fun going over this North American material with him, watching him judge and evaluate correctly, and best of all see him understanding that there is a quality that is ours, and trying to seize it and describe it in words - with no better results than we have. Yet clearly seeing it there. He is enthusiastic, pro-U.S. - in fact so admiring that it makes me a little fearful of his discovering our faults. He is outspoken against Argentina's position, though as he is a government employee he should not be quoted. He belongs, of course, to the active liberal intellectual group there - and has not a little influence. I hope we can make his stay here in the United States a profitable one - it is a good chance. I wish his coming were not complicated by the exhibition, but there was no way out of that. We are glad to have it, for it is a handsome and exciting show, but it is pretty strong meat for most museums that don't dare enter the abstract field except with the support of a very famous name! I hope too New York will work out. It should for success from his point of view.

As for museums in San Francisco just now, attendance keeps up. We are busier, with few people, everything double in cost and feeling strange in this strange world. San Francisco itself has changed. I shall be glad to escape the uncertainly which I find hard.

Please let me know what you think of the photographs. I shall probably ask you to send them on later to some one else.

Many thanks and all good wishes,

Cordially yours,



Grace L. McCann Morley
Director

GM:df

*Relation to
Acion Argentina
Junta de la Victoria
Sue*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

September 12, 1942

Airmail

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

Dear Alfred:

Miss Lyford writes me that she seems to be having some success negotiating with Mr. Wildenstein about a possible showing of Emilio Pettoruti's work. I trust in your opinion a showing in Wildenstein's would be a good idea. The gallery, I think, does have a good reputation and of course presents things well. On the other hand it is less accessible than some of the 57th Street places, but from the point of view of the gallery there is more interest because they have a Buenos Aires branch. In any case, I feel it is very much in Miss Lyford's hands if she can do anything about it, since that part of the business is the responsibility of the Coordinator's art committee and she can act for them. She may consult you so I am keeping you informed, and for your information I append a list of the paintings and other works he is bringing.

The paintings have just arrived in this country safely, much to my relief, for I was anxious all the time they were on the water. But they are actually in San Francisco though all the formalities of customs clearance are still to go through and that will take some little time.

I hope all goes well with you? Later on I shall send more information about Pettoruti and in the course of time the man himself, if you can tear yourself away from your busy life to meet him. He is an excellent museum director, and needless to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

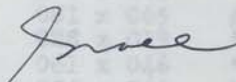
Mr. Alfred H. Barr - 2

say your museum will be the center of all his admiration.

Don't bother to answer this, I know how busy you are. But you must expect me to drop you a note now and again. Please do give Miss Lyford counsel if it is needed. From my point of view the main thing is to get Pettoruti a show in New York so he will not be too disillusioned. I honestly believe the show will be a good one.

My best greetings,

Sincerely yours,



Grace L. McCann Morley
Director

GM:df

OK for the peace of Mexico! Get more business for it every week - I suspect as our problems grow. Sometimes I wish I could get into a uniform so I needn't think any more. Civilian does seem definitely not to stop these days. Hope things go better with you and your museum - you haven't competition of dignitaries as well as the armed forces, at least!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

CATALOGO DE LAS OBRAS

1 -	La amiga	053 X 042	Ano	1917	Oléo
2 -	Mujer en el cafe	046 x 042	"	"	"
3 -	La ventana	058 x 045	"	"	"
4 -	La institutriz	072 x 057 $\frac{1}{2}$	"	1918	"
5 -	El filosofo	076 x 059	"	"	"
6 -	La gruta azul de Capri	087 x 063	"	"	"
7 -	La del sombrero verde	054 x 045	"	1919	"
8 -	Pensierosa	065 x 050	"	1920	"
9 -	El Pintor Xul Solar	055 x 043	"	1920	"
10 -	El guitarrista .c.	055 x 046	"	1920	"
11 -	Interior	041 x 026	"	1925	"
12 -	Pequena Copa	031 x 025	"	"	"
13 -	Rincon de silencio	067 x 060	"	1926	"
14 -	El quinteto	150 x 132	"	1927	"
15 -	Arlequin	125 x 073	"	1928	"
16 -	Copa llena	022 x 016	"	1929	"
17 -	Copa sobre la mesa	035 x 026	"	1930	"
18 -	Peras y manzana	100 x 073	"	1932	"
19 -	El hombre de la flor amarilla	081 x 065	#	1932	"
20 -	Copa gris	028 x 019	"	1933	"
21 -	La copa verde	061 x 046	"	"	"
22 -	Tres cigarrillos	055 x 046	"	1934	"
23 -	El cantor	081 x 060	"	"	"
24 -	Tres vidrios	029 x 021	"	"	"
25 -	La copa verdegris	055 x 046	"	"	"
26 -	Orgia	055 x 046	"	"	"
27 -	Muro y mesa	081 x 065	"	1935	"
28 -	La casa del poeta	073 x 054	"	"	"
29 -	Caminantes	166 x 114	"	"	"
30 -	La copa encatada	055 x 045	"	1926	"
31 -	Vino rosso di Capri	081 x 065	"	1936-37	"
32 -	El solista	081 x 060	"	"	"
33 -	Caparmonica	100 x 073	"	1937	"
34 -	Ultima serenata	195 x 130	"	"	"
35 -	El timbre	092 x 073	"	1938	"
36 -	Hombre en mi tiempo	180 x 070	"	"	"
37 -	Serenata romantica	180 x 070	"	"	"
38 -	El mantel a cuadros	081 x 065	"	"	"
39 -	El espejo	100 x 073	"	1940	"
40 -	Mediodia (Boceto)	018 x 012	"	"	"
41 -	Mediodia (Boceto)	017 x 010	"	"	"
42 -	Puerta abierta (Boceto)	018 x 012	"	"	"
43 -	El postre	116 x 089	"	1941	"
44 -	Manzanas	130 x 097	"	"	"
45 -	Mediodia	116 x 089	"	"	"
46 -	Concierto	116 x 089	"	"	"
47 -	Intimidad	130 x 089	"	1941-42	"
48 -	Dibujo				
49 -	Dibujo				
50 -	Dibujo				

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

September 4, 1942

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

Dear Alfred:

Many thanks for the pleasant letter. I am delighted that you found Yucatan really worthwhile. Somehow nothing stirs the imagination quite so much as those magnificent ruins. I am glad the weather was kind. I should have liked to see Yucatan after the rain.

It was fun seeing you in Mexico, and I look on the good trip we had together and the pleasant hours as vague and far removed memories - coming back to San Francisco is a tremendous contrast. It is fairly grim. The first problem was to conform to the dim-out - something of a problem with museum sky-lights - and yet our duty as we saw it was to remain open in the evenings when we can do our best service.

Since, there is crisis after crisis, as we have lost staff members, mostly to the services, but we do get on and intend to.

Be assured I am as good to myself as I can be, and ever so much better in health than even when I saw you in Mexico.

Pettoruti's photographs have not come through. I am afraid censors thought the abstractions a complicated code. It occurred to me that Wildenstein might be persuaded to put on a

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Alfred H. Barr, Jr., - 2

show there in New York for him, since they now have a Buenos Aires branch. Miss Lyford is to have looked it up, but I have not yet heard. X

Be good to yourself and good luck,

Cordially,

Grace

Grace L. McCann Morley
Director

GM:df

Any help you can make in suggestions
in this connection - or any support you can give
the idea will be most gratefully received.
Don't send you under separate cover an extra
brochure on his work. He himself should
be here soon. We are releasing his spirit
for Sept 22 to Oct 11. Shall make no
other definite commitments for dates until we
know about N.Y. possibilities as he'd like to be
in this country when that exhibition is given.
The boat is said to be slipping in coming round
the W.S. safely this week from Havana - don't
keep easy since I know his work was on an
Atlantic until I heard. It will take several weeks
to be released and slipped here safely. Won't begin
mid? Will he had been part of my job as dir. Grace.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

*Pettoruti
San Francisco*

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

October 19, 1942

10/21

Airmail

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

Dear Alfred:

Your two letters concerning Rosenberg's interest I did appreciate so much. I cannot tell you how I value the aid you have given in this difficult matter and only hope that one day that I may be able to somehow repay in some small measure what must have been an additional burden right now when probably you are having as many difficulties as we. In any case it is a great help.

I have with Pettoruti's consent chosen seven paintings which seem to me to be as fine in quality as anything and as diverse in point of view and as interesting as he has included in the exhibition. These are not of course the large ones and it is perhaps just as well as superficially the big harlequins seem to recall too much similar themes by Picasso - though actually the problems involved are quite different and the symbolism too I suspect.

For convenience I am having them shipped to Budworth's with instructions to them to call your secretary who will instruct them to unpack or deliver to you or to Rosenberg as is most convenient for you. I think you too will like seeing the examples.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

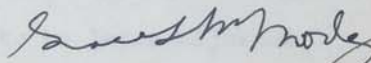
Mr. Alfred H. Barr, Jr. - 2

Pettoruti is grieving that he could not borrow one or two of his recent works for this show, from their owner, simply because these works are even more distinctive in style he feels than what he was able to send up.

Please be frank about the things when you see them. I am exceedingly interested in your reaction and only wish that I could be there to look at them with you and to have a talk about them. As you know there is no one whose judgment in the contemporary field I am as much interested in as your own.

Again my thanks and cordial good wishes,

Sincerely yours,



Grace L. McCann Morley
Director

GM:df

P.S.: Attached is the list of the things to be expected

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

PAINTINGS BY EMILIO PETTORUTI

5667.42	Intimacy - Intimacy (1941)	\$750.00
5669.42	El Postre - Dessert (1941)	750.00
5671.42	Rincon de Silencio - The Silent Corner (1926)	625.00
5672.42	Vino Rosso di Capri - The Red Wine of Capri (1936)	625.00
5677.42	El Espejo - The Mirror (1940)	650.00
5680.42	El Timbre - The Bell (1938)	650.00
5682.42	El Solista - The Soloist (1936)	650.00

Values approximate only and to be later adjusted.

Above Seven Paintings sent to W.S. Budworth - to be reported on arrival to Mr. Alfred Barr's office and delivered at his order to the Museum of Modern Art or elsewhere.

All expenses to be charged to the San Francisco Museum of Art.

Va

San Francisco Museum of Art
San Francisco, Calif.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

to
San Fran

Oct 13, 1942

October 13, 1942

Air mail

Dear Grace:

Dear Grace: Letter on Friday from Willescott says that the Pettoruti

This is a postscript to my letter of October 10th. I have now had word from Rosenberg that he cannot make up his mind about Pettoruti without first seeing several characteristic examples of his work. He also said that to judge from the photographs Pettoruti was very much under the influence of Juan Gris. I replied that his technique and color were quite different from that of Gris, whereupon he repeated that he would have to see originals before deciding. Of course he is quite right in this.

I would like to suggest that you send two or three of Pettoruti's paintings as soon as you can. These should be works which do not show so much of the Gris influence. I believe that with so many paintings it may be possible to put together a show considerably smaller than yours in San Francisco which would by discreet addition make Pettoruti out to be a more original master than the Gris-like paintings would indicate. It may be that I can get the Pettoruti which Macy's has, if you and Pettoruti feel this to be sufficiently characteristic.

I do hope we can get this show arranged for I know how much work and "good will" you have invested in Pettoruti's visit.

Sincerely,

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
San Francisco, Calif.

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

October 13, 1942

By mail

Dear Grace:

I had a letter on Friday from Wildenstein saying that the Pettoruti show was much too large for the space which they had reserved for it and that their top floor galleries had in any case been completely tied up for some time past.

I immediately went in to see Paul Rosenberg who said that in principle he would be interested in the show. I have phoned Washington to clear the matter with Miss Lyford who was very much in favor of Rosenberg, to whom I have now sent the material.

Rosenberg's gallery (formerly Dudensing) is not very large, but his prestige is higher perhaps than that of any other dealer in the modern field. Pettoruti will probably not like a small gallery but he will be very lucky to have a show there in the footsteps of Cezanne, Braque, Picasso, etc.

I will let you know as soon as we have word. Meanwhile I am pretty sure that Rosenberg will not want to make up his mind until he sees at least one characteristic example. Do you know of one near New York? It might even be worth while to send on one of his best pieces.

Sincerely,

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
San Francisco, Calif.

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

San Fran

August 19, 1942

Dear Grace:

Here we are back in New York again, minds crowded with memories of Mexico and Cuba. No place made a deeper impression, however, than Yucatan, especially Chichen-Itza.

I have already sent back the two guide books with, I hope, all the maps, inserts and so forth intact. We were so glad to have them.

I want to thank you again and again for your encouragement to try Yucatan in spite of the season. The weather was not really bad. We had no rain in the morning and magnificent sun in the late afternoon. Your Pablo Pantoja provided us with transportation and entertainment on the long ride to Chichen.

I hope you stayed in Mexico, but as you proposed to leave on the 7th I am writing this letter to San Francisco. Don't be foolish and destroy yourself again as you did before.

Sincerely,

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
San Francisco, Calif.

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

76
SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAY MEMORIAL • CIVIC CENTER • HEMLOCK 2942 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. HICAHN MOSELEY, Director

May 15, 1942

Airmail

Miss Betty Chamberlain
Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Chamberlain:

Your letter of May 12 has been referred to us.

Although Mr. Marley does contemplate the purchase of some Latin American material, I should hesitate to have Mr. Waller bring the prints out here since Mr. Worley does not return to this country until late August, and Mrs. Suswell also is out of town.

I believe it would be wise to take some in New York pending a decision by either Mr. Worley or Mrs. Suswell.

Sincerely,

Marguerite Hickey
Marguerite Hickey
Executive Secretary

MS:CF

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

May 15, 1942

Air mail

Miss Betty Chamberlain
Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Chamberlain:

Your letter of May 13 has been referred to me.

Although Mr. Morley does contemplate the purchase of some Latin American material, I should hesitate to have Mr. Welsh bring the prints out here since Dr. Morley does not return to this country until late August, and Mrs. Russell also is out of town.

I believe it would be wiser to hold them in New York pending a decision by either Dr. Morley or Mrs. Russell.

Sincerely,

Marguerite Hickey
Marguerite Hickey
Executive Secretary

MH:df

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

cc - Miss Courter

San Francisco
SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEWLOCK 1040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. DRUCKER, President
ERNEST L. HUGHES, MOBLEY, Director

May 13, 1942
April 8, 1942

Dear Mrs. Russell,

Airmail
In March, Dr. Morley wrote me saying that she was interested in seeing some prints by Candido Portinari, inasmuch as "my Board has very kindly allotted me a part of a purchase fund that has recently come to us to use in Latin American material." At that time there were no Portinari prints for sale in this country, since he had taken them all back to Brazil with him. I wrote him in Brazil suggesting that he leave some with friends in Washington who already have some of the paintings, and I now hear that prints are on their way here. A Mr. Mauricio Welish is going via New York to work in the San Francisco Brazilian consulate and Portinari has asked him to carry the prints along. I have no idea when Mr. Welish is due to arrive. But it occurs to me that if you wish to act upon such possible purchases, or if you have an acquisitions committee to act upon them, it might be wise for Mr. Welish to take the prints right on out to San Francisco with him rather than leaving them with me as planned by the Portinaris.

Would you be good enough to wire me whether to send the prints out or not? Mr. Welish is flying, and he might arrive any time. On the other hand he might not come for weeks - the Portinaris are so vague. But I would like to know what to tell him when he does turn up.

Thank you for your trouble in this matter.

Very sincerely,

Betty Chamberlain
Assistant to the Director

Mrs. Henry P. Russell
Acting Director
San Francisco Museum of Art
San Francisco, California

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Dudley - with and return

San Fran

B

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

April 8, 1942

Airmail

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

Dear Alfred:

4/13

Many thanks for your letter of the first. We are packing the Pacenza Houses and sending it on to you within the next few days Express Collect.

Please do not think it was any trouble. I only hope you like the painting on seeing it again as much as you did at first, and that you feel it was indeed a good buy.

It is a typical thing of his, I believe, even to the strange color and light that somehow seems to me very much of the country as well as of the artist.

I have asked the Federation to bill you and also I have asked Miss Helen Cambell who is in charge of their circulating exhibitions to be sure to let you know when the show goes to New York. It finally is to be shipped from there, I hear. The Butler I do think is a good thing, others I think less of.

Yes, I was sorry too that I could not be in Toledo. It would have been fun going through the Chilean show with you. I got the catalogue this morning and I do think it makes a respectable showing. I should like to know what you really thought of it, whether it was too great a disappointment or not.

Best wishes to you,

Cordially yours,

Grace L. McCann Morley
Grace L. McCann Morley
Director

GM:df

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

San Fran

Guerragraphs and War Machines by Clay Spohn.

- Guerragraphs: Abandoned Fighting Equipment
 Combat between two War Machines
 Fifth Column Listening Post
 One-Man Trojan Horse
 Desert Fighters
 The Dictators
 The Bombers

April 2, 1942

to library

Dear Grace:

Forgive me for not answering your letter of last week first. I have been away at Toledo and elsewhere. I am glad to have the photographs of Clay Spohn. I will certainly keep him in mind, though I don't see how we can use his work just now at the Museum.

Your idea of encouraging the artists to express themselves about the war is certainly something we ought to think about.

Sincerely,

Er. Grace L. McCann Morley, Director
 San Francisco Museum of Art
 San Francisco, Calif.

AHE:ljjs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Guerragraphs and War Machines by Clay Spohn.

Guerragraphs:

- Abandoned Fighting Equipment
- Combat between two War Machines
- Fifth Column listening Post
- One-Man Trojan Horse
- Desert Fighters
- The Dictators
- The Hoarders
- Spies at Work
- Glory Road
- The Triumphal Arch
- Man Dreams of Flight
- Internecine Life

War Machines:

- Rolling Fort
- Turtle Troops, ~~Tornado~~ Machine and Sky Reaper
- Airplane Trap
- Dart Bomber
- The Spy Detector
- Unsinkable Floating Fort
- The Hover Machine (is made of one or more gun turrets supported by light metal framework - This machine is raised and suspended in mid-air by numerous helicopter devices giving it the ability to remain stationary or to move for a period of time, hence its name)
- War Scene; guerragraphs with war machines
- Airplane trap and thunder bolt machine

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

San Fran
SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HENLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKETT, President
GRACE L. MCCANN MORLEY, Director

March 26 April 1, 1942

THE MUSEUM OF MODERN ART

Date Mar. 27, 1942

To: Miss Betty Chamberlain

Re: now you got me

From: Mr. Soby

Betty: Morley's letter seems very up-and-coming, though I do find her Clay Spohn a little Ernst-Miro-Klee in spots. The idea of registering artists for specific tasks is good, and perhaps can be done more efficiently on a regional basis rather than on a national, as Artists Council are trying to do.

Am off to Washington tomorrow and will report in detail Monday on my tour with Sackas. My train leaves at 8:30 A.M. I don't know how I'll make it unless Tom Mix's horse can still gallop up the tracks at the last minute. The train itself must be a sleeper; they couldn't expect to have you sit up at that hour.

Jim

San Francisco, Calif.

AHB:ljs

P.S.

Possibly you can put in your letter to the Federation that we would like to have a chance to see the pictures, should they be held here in New York. I am not sure to whom I should write.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

San Fran

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HERLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

March 26 April 1, 1942

AIRMAIL

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

Dear Grace:

I think it best to send on the Pacenza Houses, and ask the Federation to bill the Museum. Otherwise it may get lost in the shipment or sent back to Buenos Aires.

It is awfully good of you to trouble, and we especially appreciate your having done the bargaining.

I wish I could have seen you in Toládo to have gone

over the Chilean show together.

DM
Mrs. Grace L. McCann Morley
Director
San Francisco Museum of Art
San Francisco, Calif.

Sincerely,

AHB:ljs

Sincerely yours,

Grace L. McCann Morley
Director

P.S.

Possibly you can put in your letter to the Federation that we would like to have a chance to see the pictures, should they be held here in New York. I am not sure to whom I should write.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

March 24, 1942

3/30

Airmail

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

Dear Alfred:

The Argentine shipment is being held here pending a release from Argentina authorizing shipment on a boat from San Francisco direct to Buenos Aires. It appears now that the release will not reach us in sufficient time to meet the next boat, and so there is some talk of sending the whole shipment back by way of New York and putting it on a boat there. On the way it would be exhibited at Chicago at least, and Louisville too, I believe.

According to your instructions, I have withdrawn the Pacenza Houses, which you said you would buy for \$150.00, and it could, of course, be included in the shipment if you would care to have it handled that way, or we could ship it to you separately. I have done nothing about it in one way or another simply because you spoke of considering the other examples, and it seemed simpler to wait until you had reached a decision. However, if the shipment is going to New York, undoubtedly it would be much better for you to reserve a final decision on the other purchases until you can see the things themselves. I should like to know how you feel about it. Meanwhile, shall I ask the American Federation of Arts to bill you for the \$150.00, and shall we dispatch the Casas to you?

Cordial greetings,

Sincerely yours,

Grace L. McCann Morley
Director

CM:df

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEWLOCK 2940 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

March 26, 1942

April 1, 1942

Dear Dr. Morley, Chamberlain

Thank you for your letter of March 26 which came in the same mail with one from Maria Portinari. The Portinaris are now down in his native village but will return to Rio on April 10th where their address will be: rua Barata Ribeiro, 551. Maria says: "You had a very good idea about the prints and as soon as we go back to Rio, we will send some. The name of our friends in Washington: Mrs. Beatrice Rudes (or possibly Ruches?) and Mildred Maroney, 612 F Street, S.W." So when you return from your trip, the Washington ladies should have some prints to send you.

Your description of the razor blades seems to fit, and I am enclosing them for your pencil sharpener. I am glad to know that there was no implication of double suicide - like receiving a dagger from the King.

Very sincerely,
Betty Chamberlain
Assistant to the Director

Were the razor blades very thin variety? If so, they may have been pencil sharpener-I got - I thought in Santiago, however. I don't remember getting the blades, but I may have purchased spares. It would have been on my trip down two years ago, and they might have gotten jammed in that catalogue by accident. If I put it temporarily in a special file, and other writing material when I am flying on business. and are not too attached to them, you might send them to me some time - so hurry - and I'll compare them. I am curious.

Dr. Grace L. McCann Morley
San Francisco Museum of Art
San Francisco, Calif.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

March 26, 1942

Miss Betty Chamberlain
Assistant to the Director
Museum of Modern Art
11 West 52nd Street
New York City

Dear Miss Chamberlain:

Many thanks for your letter of the 20th. I am glad you are finding the material I sent you helpful. I shall be very happy indeed to go over your mimeographed outline when you get it ready and see if there is anything I think of to add. No doubt, you have access to the large report I recently sent to Mr. Abbott and to Miss Lyford respectively. There are long lists of artists there, in some cases with some comment or at least a record of where I have seen their work.

You are good to offer to get together a group of Portinari prints for me to see. There is no great hurry, just now, my Board has very kindly allotted me a part of a purchase fund that has recently come to us to use in Latin American material. It is not a great deal, but we can do a good deal with it. There is no hurry, however, and since I expect to be away from the Museum, beginning about the middle of April, for some time, I would rather not take on anything extra just now.

Were the razor blades new and of a very thin variety? If so, they may have come from a special German-made pencil sharpener I got - I thought in Santiago, however. I don't remember getting the blades, but I may have purchased spares. It would have been on my trip down two years ago, and they might have gotten jammed in that catalogue by accident, if I put it temporarily in a special bag for light typewriter, files, and other writing materials, and supplies I always carry when I am flying on business. If you haven't thrown them away and are not too attached to them, you might send them to me some time - no hurry - and I'll compare them. I am curious. This particular pencil sharpener is like any hand type - the sort one bought as a school child and which was never sharp - but on this the cutting blade is one of these razor blades and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

2.
Miss Betty Chamberlain
March 26, 1942

one screws it in and can change it and it really works. It was good for travelling light.

Dear Mr. Morley, I have no other theory.

Again thanks for the Portinari information. We shall let it ride for now - since it isn't urgent.

Sincerely yours,



Grace L. McCann Morley
Director

GM:df

I have not yet been able to find out about the suggestion to buy the work from the artist. But if you want to spend money on the work and especially, I have a couple of the prints and I think that would be a fairly representative group of the work and you would like to have them to you to show them. They are not prints and not for sale but if you like them you would have them directly to the artist for a price of three per cent and that was the best price. I will give you a pretty close approximation of the price in these prints.

The discovery of an unexpected contact to the International Bureau of the United Nations is definitely possible and especially important because the name here I mean is the name of the United Nations. I want to have the name of the name of International Bureau.

With best appreciation

Very sincerely,

Betty Chamberlain

Assistant to the Director

The work of the artist
is in the possession of the artist

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

San Fran Mus

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIL CENTER • HENLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. MCCANN MORLEY, Director

March 20, 1942

Dear Dr. Morley,

Very many thanks for the useful catalogs of Latin American art which we just received from you. Inasmuch as I am at present working to compile as complete a file as possible on Latin American artists, this kind of material is most helpful. My file is designed first of all to be useful to our Painting and Sculpture Department in future purchases and exhibitions of Latin American art. For this purpose the more illustrations and photographs we can add, the better, as it is only through this material that we can get an idea of the nature of the work. But in addition to this purpose for the file, I hope to be able in the not too distant future to issue in mimeographed form as much material as I have been able to gather about artists, as a nucleus for a Who's Who in Latin American Art. For this I am trying to round up pertinent biographical material, exhibitions and museums where the artist's work has been represented, etc. Naturally I am combing your report on this subject as well as all the catalogs, articles and other material I can lay hands on. When I feel that I have exhausted the possibilities here, I would like to have the results mimeographed and sent to various officials and informed people in the other Republics for checking and supplementing. I wonder if you would have time to look over a copy for this purpose, or would that be too great an imposition on your already overburdened time? In any case I should be most grateful for any suggestions you might be willing to make at any time.

I have not yet heard from Portinari about my suggestions to him that he send some prints to the U.S. But if you want to speed things up for your own purchases, I know a couple of his friends who between them possess a fairly representative group of his prints and are quite willing to send them to you to choose from. These actual prints are not for sale, but if you saw them you could then send directly to Portinari for copies of those you wanted and thus cut down on the time involved. I can get a pretty close approximation of his prices on these prints.

The discovery of an unexpected content in the Rodriguez-Estrella catalog you sent has definitely puzzled me: carefully inserted between the pages were 2 razor blades from Ecuador, of German make. Seems to have the makings of some kind of international mystery.

With much appreciation,

Very sincerely,

Betty Chamberlain
Assistant to the Director

Dr. Grace L. McCann Morley
San Francisco Museum of Art
San Francisco, Calif.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

March 11, 1942

FOR: Alfred Barr
FROM: Grace Morley

Revista Anual do Salao de Maio Sao Paulo
Revista de Arte nos. 7, 10, 11, 12, 14
Catalogue: Pettoruti
Rodriguez and Estrella of Ecuador

For you to keep - more, especially photos later

GM:er

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

March 17, 1942

Miss Betty Chamberlain
Museum of Modern Art
11 West 53rd Street
New York City

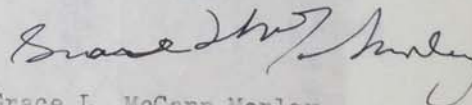
Dear Miss Chamberlain:

Many thanks for your letter. As you have doubtless heard from our Registrar the lithographs have come. I am sending the blanks you sent us to her to be signed properly and sent on to you.

Thank you very much for looking into the Portinari print matter for us and promising us further information if you receive any. We are especially interested in the contemporary prints field, and it occurred to me that it was ridiculous not to have Portinari represented here and that we should do something about it. I shall be glad therefore, if you hear that he is sending material. We should know about prices and so on.

Again thanks,

Sincerely yours,



Grace L. McCann Morley
Director

GM:df

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

March 3, 1942

Charge to the account of

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	ORDINARY
DAY LETTER	URGENT RATE
SERIAL	DEFERRED
NIGHT LETTER	NIGHT LETTER
SPECIAL SERVICE	SWP MESSAGE

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

WESTERN UNION

1306-B

\$

CHECK
ACCOUNTING INFORMATION
TIME FILED

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
San Francisco, Calif.

New York City
Mr. L. Berman, 40 Union Square, has huge poster collection, many circus. Unable to reach him today but probably would lend. Also Ringlings have poster division, 633 Plymouth Court, Chicago.

Alfred Barr

We have heard that you do. Do you think he would lend?
If so and if it is possible to do so could you wire me collect his name and address when you receive this.
We are doing a circus show as a relaxation from the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

March 3, 1942

Airmail

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

Dear Alfred:

Many thanks for your note of February 25. We shall consider the Pacenza Casas yours. It seems to me a good buy.

We have received word that a shipment goes to Buenos Aires some time about the middle of the month. We may be able to send them - if the releases come through in time.

Within the week I am sending you off some odds and ends of reference material on South American art for your files since they are duplicates of material we have. My apologies for being slow. It has been impossible, before, simply for lack of time to get it together. We have been so busy trying to get out the contemporary exhibitions despite all sorts of unforeseen eventualities peculiar to the times that I have had time for nothing else.

By the way, and I should have asked you before as I had promised to and forgot. Do you know some one on Long Island who has a collection of circus posters? We have heard that you do. Do you think he would lend? If so and if it is possible to do so could you wire me collect his name and address when you receive this. We are doing a circus show as a relaxation from the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.


The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

2.
Mr. Alfred H. Barr, Jr.
March 3, 1942

grimmer things and should like to augment.

Best wishes,

Cordially yours,



Grace L. McCann Morley
Director

GM:df

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

San Fran

SAN FRANCISCO MUSEUM OF ART
 THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
 WAR MEMORIAL • CIVIC CENTER • HEHLLOCK 1040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. COCKER, President
 GRACE L. McCANN MORLEY, Director

February 24, 1942

March 3, 1942

Mr. Alfred H. Barr, Jr., Director
 Dear Dr. Morley,
 Modern Art
 11 West 53rd Street
 New York

We are sending under separate cover two Portinari lithographs: "Figures" and "Migratory Family" for you to use on your Western circuit. Mr. Barr selected these two as those most likely to suit your needs.

Portinari has no dealer in this country at present. Some of his paintings are available through a friend in Washington, but we know of no lithographs or drypoints, of which latter he has made a number in the past year, for sale in the United States. I am, however, writing him to suggest that this situation be remedied. He could send prints here by airmail, and presumably might put them in the hands of the same Washington friend who is handling his paintings. If, by any chance, this suggestion succeeds in producing results, I shall be glad to let you know of the arrival of any Portinari prints so that you could negotiate for possible purchases.

We suppose they will be going to quite small sizes and will have all sorts of handling, though we are taking utmost precautions in packing for full protection. Needless to say, in this respect we are indebted to your Museum as excellent example of fine packing for travelling exhibitions.

Very sincerely,

(Miss) Betty Chamberlain
 Assistant to the Director

Dr. Grace L. McCann Morley
 Director
 San Francisco Museum of Art
 San Francisco, Calif.

My best to you and again thank you.
 Sincerely yours,
 Grace L. McCann Morley
 Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

February 24, 1942

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

Dear Alfred:

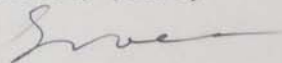
Many thanks for your letter of the 16th listing the five items which you have lent for the Latin American exhibitions, namely: two Portinari monotypes, two gouaches by Lam, for the artist, and the Ravenet which will appear solely with the notation: "Lent anonymously."

We have been fortunate in getting the plexiglass we need for these exhibitions which is, I think, a measure of safety that means a great deal in such travelling shows. We suppose they will be going to quite small places and will have all sorts of handling, though we are taking utmost precautions in packing for full protection. Needless to say, in this respect as in so many others we are indebted to your Museum as excellent example of fine packing for travelling exhibitions.

I have not forgotten your request for the South American notes. I had talked to Miss Rindge about the matter. The plan now is to send there to the Office two correct versions to replace the somewhat scribbled up copy which I left in Miss Lyford's hands as a working copy. They will then send that one back to me for corrections to date, and it has seemed to me that it might not be impossible to see that that one got into your hands. I should certainly be very happy if one copy at least could be in a place where it would not be buried under files and lost. Surely two good copies in the Coordinator's Office should be quite enough to take care of all possible use.

My best to you and again thanks,

Sincerely yours,



Grace L. McCann Morley
Director

GM:df

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

February 24, 1942

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

Dear Alfred:

Despite your generosity in lending the five other items which we have already acknowledged, I feel compelled to call upon your generosity once more and ask if you could spare two from the set of Portinari lithographs which I understand you own. I should much like them for our Western circuit where Portinari is not nearly so well known as elsewhere, I believe. I do not know the set, except for a large scale head or two. Are there other types of subject? If so, I should like a head and another. This is of course only if you can spare them.

Incidentally, do you know if anyone handles Portinari's lithographs here in this country. We should be interested in the possibility of trying to buy some.

Cordially,



Grace L. McCann Morley
Director

GM:df

*2 lithos sent
3/2/42*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

San Fran Mus

SAN FRANCISCO MUSEUM OF ART
 THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
 c c MISS MILLER
 WAR MEMORIAL - CIVIC CENTER - HENLOCK BLDG - SAN FRANCISCO - CALIFORNIA

WILLIAM W. COCHRAN, President
 GRACE L. McCANN MORLEY, Director

February 18, 1942

February 25, 1942

Mr. Alfred Barr, Jr. Director
 Museum of Modern Art
 Dear Grace: 100 Street
 New York, New York

Thank you for your thoughtfulness in sending me the photographs
 Dear Alfred:
 of the Argentine things. We are interested in at least one of them:
 The Argentine Commission's
 namely the Pacenza Casas, and possibly some others. I shall try to let
 date in March direct from the artist.
 you know as soon as possible. If you do not hear from me before you
 find interesting.
 start packing, please consider the Pacenza bought, at the price of \$150,
 We have already placed here a small collection of Argentine art.
 unless you yourself feel deprived by this purchase. I
 should have preferred the Buenos Aires one but I don't see
 the G Thanks for the note about the blackout. If the city were bombed
 corner was too large for our museum. I think the other
 the Japs would think it even more beautiful. You aren't interested in
 it, but since we have one I thought it only fair to call your
 attention to the other if you are. Sincerely,
 The prices are on the back. The \$150.00 offer for the Pacenza
 has been cleared. I believe all the others would be open to
 negotiation also as to price.

Let us know if you have any interest at all. We shall begin packing in a few days.

Dr. Grace L. McCann Morley, Director
 San Francisco Museum of Art
 War Memorial, Civic Center
 San Francisco, California

Cordially,
Grace L. McCann Morley
 Grace L. McCann Morley
 Director

AHB:vs

*all movements but the funds which I wanted
 in other movements - that is include former
 length without trying - a good one. The art is beautiful with
 the lights in the background as in the picture. It is
 done with some movement right up through.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

February 18, 1942

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

Dear Alfred:

The Argentine Commissioners have just decided the Argentine show must go back, and we are shipping at a so far undetermined date in March direct from here, despite dangers. These are the things in the show that seem to be best and that you might find interesting.

We have already placed here a small Pacenza, and a Scotti portrait which the Museum is getting for a special reason. I should have preferred the Butler Tigre or the Badi or even the Guido but all three were too expensive for us and the Forner was too large for our purpose. I think the other Pacenza, Casas, will stay here too if you aren't interested in it, but since we have one I thought it only fair to call your attention to the other if you are at all thinking of buying. The prices are on the back. The \$150.00 offer for the Pacenza has been cleared. I believe all the others would be open to negotiation also as to price.

Let us know if you have any interest at all. We shall begin packing in a few days.

My best to you,

Cordially,

Grace L. McCann Morley
Director

*all monuments but the Guido which I corrected
are inside monuments - that is includes frames.
Another look-out tonight - a good one. The city is beautiful without
the lights, as one looks down on it from the roof here. It doesn't
winter with normal museum night life though.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

San Francisco Mus

SAN FRANCISCO MUSEUM OF ART
C.O. MISS DULLE
MISS HILLER
MISS GUMPTER

February 16, 1942

February 19, 1942

Dear Grace:

We are sending by Railway Express collect the following five items
for your Latin American exhibition:

Dear Grace:

Portuguese: *Diário da Manhã*, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942

Is there any chance of our getting that copy of
your South American notes? I know you were not certain you
could let us have one, but I would like to confirm our interest
in it.

Yours truly,
L. J. JAMES

Sincerely,

Of course we do not object to the use of illustrations if you can get them.
We will insure these works and bill you for the postage, in accordance
with our usual procedure. They will be shipped within the week if you

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, California

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, California

ahb:vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

San Fran.
mus
SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
c.c. MISS DUDLEY
WAR MISS MILLER CIVIC CENTER • HENLOCK 2340 • SAN FRANCISCO • CALIFORNIA
MISS COURTER

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

February 12, 1942
February 16, 1942

Airmail

Dear Grace:

We are sending by Railway Express collect the following five items
for your Latin American exhibitions:

Mr. Alfred Barr, Jr., Director
The Museum of Modern Art
11 West 53rd Street
New York City
Fortinari: Blind Man and Son, monotype
Adalgisa Hery, monotype
Credit line should read: "Lent by The Museum of
Modern Art, Mrs. John D. Rockefeller, Jr. Purchase Fund."

Dear Alfred:
Lam: 2 gouaches
Credit line should read: "Lent by the artist, courtesy
The Museum of Modern Art."

in getting h... I hope that
my reply will be a little bit swifter.

Ravenet: El Jaguey.
Credit line should read: "Lent anonymously."

the Wilfredo Lam gouache to include...
Of course we do not object to the use of Flexiglass if you can get it.
of course, insure at his valuation if...
We will insure these works and bill you for the premium, in accordance
probably keep it for the West Coast...
with our usual procedure. They will be shipped within the next day or two.

I think it realistic and quite all...
those who have worked mostly abroad... those in
the country - to get true representation.

Sincerely,

Another letter soon. May thank.

Cordially yours,
Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, California

ahb;vs

GM:H

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

February 12, 1942

Airmail

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

Dear Alfred:

Many thanks for your letter which took time in getting here in spite of the Airmail. I hope that my reply will be a little bit swifter.

In any case, I shall be very happy to have the Wilfredo Lam gouache to include in one of the circulating exhibitions if time will permit that. We shall, of course, insure at his valuation if you could send that to me. And I think it will do him no harm. We shall probably keep it for the West Coast circuit, since his work is not known out here. I thought it had quality. I think it realistic and quite all right to include those who have worked mostly abroad as well as those in the country - to get true representation.

Another letter soon. Many thanks.

Cordially yours,

Grace L. McCann Morley
Grace L. McCann Morley
Director

GM:H

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

February 3, 1942

Airmail

Mr. Alfred Barr, Jr. Director
Museum of Modern Art
11 West 52nd Street
New York City, New York

*Send Express Collect 1/9
Lorraine Toys.
Tacoma, Wash.*

Dear Alfred:

It was exceedingly good of you to give me so much of your time, and I appreciated it and enjoyed it more than I can tell you. As you know, we have, and I in particular have, a very great affection for the Museum of Modern Art, and to feel so much at home there, as I do these past couple of years, is a great pleasure.

According to our last talk about the loan, you are sending us two monotypes by Portinari; two gouaches by Lam, and the Derain-esque Landscape by Ravenet, as loans for our circulating Latin American exhibition. If any of these are not framed and matted, we shall be happy to do the job. In any case with your consent, we may wish to frame and mat the things into uniform size with other things in the show for convenient packing and also to save your frames if they are of such a type as would be likely to suffer. With our own things, which we are sending, we are using Plexiglass which until now we can still obtain here in San Francisco. It is strong, is a good protection and lighter than ordinary glass, and we believe is safer since there is no chance of its breaking either in transport or during handling. The oils, of course, we are not covering with glass. If, for any reason, you do not care to have Plexiglass used, but prefer ordinary glass for the gouaches and for the monotypes, please let us know and we shall conform with your wishes.

As I understand it, you wish the Ravenet to appear with no credit line as a lender; I suppose you have no objections at having the credit given for the other loans, and we shall do so unless we hear to the contrary.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

2.
Mr. Barr

It is exceedingly kind of you to help us out in this way. These additions do make the show stronger, and we are so happy to have them.

So much for that matter. There is another very much on my mind which has come up only since I saw you on Saturday afternoon, and which seems to me to offer you an interesting chance to obtain first-hand information on Venezuelan art, and at the same time, would perform a real service in Inter-American relations which simply cannot be performed by tea parties and formal functions. By chance, on Sunday morning, I heard that Luis Alfredo Lopez Mendez, Director of the National Museum of Fine Arts at Caracas, had come to New York and had been there about a month. He had tried to see people but with very little effect I gather. I did trace him, and invited him to pass an hour or so with me. He is, for the present, living at 419 West 129th Street, Apartment 45, with the telephone number, Cathedral 8-2700. He is an intelligent man, - a painter himself, - though I do not think an exceedingly strong painter nor the best that Venezuela offers, but he does do intelligent and very respectable work. He is also a teacher. But it is in his official capacity as a art museum director that he is most interesting. His museum is one of the best in South America. It is small, has several galleries for the Permanent Collection which includes Venezuelan 19th Century material and one gallery of miscellaneous Old Masters which he has selected for the most part and which are a very interesting group. Another gallery is reserved for changing exhibitions. He speaks good English, is an intelligent student of art, sensitive and informed. He has in mind forming a follow-up show for the North American exhibition which was held in Caracas this year. His feelings have been somewhat hurt that he has attracted as little attention as he has. It is probably of course, due to the fact that the Reilly's had not been in New York during his stay. I think things may be better now, but it did occur to me that you and he would have a good deal in common.

If you could at all take the time to ask him to call on you I believe that he would be able to tell you much that you would find interesting about what is going on in Venezuela at the present time. It was late when you and I got around to Venezuela; I recall with a certain remorse that I did not mention to you Armando Reverón, who is certainly an excellent painter, if a most eccentric one. You remember last year just before I went down, that Carleton Sprague Smith talked of a visit to him and it sounded very fantastic indeed. I made a visit too and it was fantastic, but he is a good painter, and there are other people, too, worth considering. I have an idea, however, that if you think of acquiring Venezuelan paintings, Reverón should have first consideration.

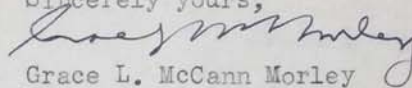
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

2.
Mr. Barr

Again my thanks and most cordial good wishes to you,

Sincerely yours,



Grace L. McCann Morley
Director

GM:H

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

San Fran. Mus

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKLEY, President
GRACE L. McCANN MORLEY, Director

January 23, 1942

Airmail

February 4, 1942

Dear Grace: Mr. J. R. Director
Museum of Modern Art

11 West 53rd I have picked out one of the smaller of the gouaches
New York City, New York

by Wilfredo Lam and could send it to you in a mailing tube if you

Dear Alfred:

want it. I could not quite gather from what you said whether you

As always, knowing how busy you are, I hesitate to
definitely wanted it or not. Please let me know as soon as you can.

ing it. As you know, we have been asked to do the Contem-
I have just received a letter from Lam asking me to turn over his
office. We are getting along rather well, but need some
work to Andre Breton. o fill out and make them as good quali-
ty as we can.

Sincerely,

Elodie Courter, as usual, has been very kind, and she
listed for me the material which you own. For your conven-
ience, I am relisting it here for reminder. Any or all of
it we could use. Some of it may, very definitely, be of
such a nature that you will not wish to lend, or you may
have other use. I ask you to be quite frank - to let me
have, if you can, what you can spare and the rest is quite
all right.

Dr. Grace L. McCann Morley, Director

San Francisco Museum of Art shall pack with the same care you
San Francisco, California now and, since they are to go to
even smaller places, perhaps even a little more in order to
at eh;va difficulties. All will be insured, be backed with
cardboard and so on. Since these things are in your collec-
t. AIR MAIL ave no doubts about the quality naturally.

I shall be in New York next week, perhaps could look
at them if it is a matter of choosing between several. On
the other hand, I would be perfectly content to leave matters
to your good judgment.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

January 23, 1942

Airmail

1/26

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

Dear Alfred:

As always, knowing how busy you are, I hesitate to bother you, but in this case there seems no way of avoiding it. As you know, we have been asked to do the Contemporary Latin American traveling shows for the Coordinator's office. We are getting along rather well, but need some more good material to fill out and make them as good quality as we can.

Elodie Courter, as usual, has been very kind, and she listed for me the material which you own. For your convenience, I am relisting it here for reminder. Any or all of it we could use. Some of it may, very definitely, be of such a nature that you will not wish to lend, or you may have other use. I ask you to be quite frank - to let me have, if you can, what you can spare and the rest is quite all right.

Needless to say, we shall pack with the same care you use on your traveling shows and, since they are to go to even smaller places, perhaps even a little more in order to avoid difficulties. All will be insured, be backed with cardboard and so on. Since these things are in your collection, I have no doubts about the quality naturally.

I shall be in New York next week, perhaps could look at them if it is a matter of choosing between several. On the other hand, I would be perfectly content to leave matters to your good judgment.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

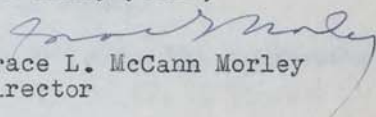
Mr. Barr
2.

Here are the things Elodie listed for me: Morro by Portinari, Scarecrow by Portinari, lithographs by Portinari. Of these lithographs, we should much like three. Blind Man and Son, monotype by Portinari, Adalgisa Mary, monotype by Portinari. Gouache by Wilfredo Lam called Mother and Child. She spoke also of some additional gouaches and watercolors, saying that perhaps the watercolors could be borrowed. I understand that these are simply in your charge. Would this be possible? Needless to say, we would attend to framing and the like. Elodie also spoke of your Mexican material, but I think we have even more of that than you as we have quite a large group of Rivera's watercolors and drawings and also a number of paintings. Indeed I have enough for all purposes in this particular set of shows.

I hope very much that when I am there in New York I shall have a chance to see you - if only to say "how do you do". I suppose the war has complicated things for you as it has for us. With us, the main problem is carrying on our night activities which are, after all, our principal reason for being, and, at the same time, be constantly on the alert for black-outs. Everything has been going well so far. Then, of course, there are the problems of personnel - men being called to war, and the like.

My cordial greetings to you and to Mrs. Barr too, from whom I receive a pleasant letter not so long ago.

Cordially yours,


Grace L. McCann Morley
Director

GM:H

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SARAH LAWRENCE COLLEGE
ROCHESTER, NEW YORK

Sangree

October 22, 1941

September 18, 1942

My dear Mr. Barr:

Dear Mr. Sangree, I intend to talk to you so frankly about Miss McCausland. After careful consideration we decided to offer the post I am glad to have had the chance to look at Mr. Wieghardt's chance by employing someone whose specialty training is in the history of paintings. The oils seem to me to have a certain charm but they do not impress me as being very strong and very original. If they were that we decided we would rather have her than someone who had more framed as skillfully as the picture of the little girl at the table are right in this.

and inexpensively priced, I should think they might sell quite well.

The watercolors I like very much better. They seem to me fresh in color and subtle in drawing.

I cannot tell very much about Mrs. Wieghardt's sculpture from the photographs.

Won't you thank Mr. Wieghardt for letting me see his work.

Good luck to you in your work with refugees.

Sincerely,

Mr. Carl M. Sangree
Mr. Alfred Cunningham Jr., Director
Museum of Modern Art
11 West 53rd Street
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

*Sarah Lawrence
& McCausland*

SARAH LAWRENCE COLLEGE
BRONXVILLE, NEW YORK

OFFICE OF THE PRESIDENT

TELEPHONE
BRONXVILLE 2-0700

September 18, 1942
9/21

My dear Mr. Barr:

You were very kind indeed to talk to me so frankly about Miss McCausland. After careful consideration we decided to offer the position to her. I realize that we are taking a chance by employing someone whose academic training in the history of art field has been so slight but so many people felt that she is an exceptionally brilliant and well-informed critic and she has such richness of background to bring to this work that we decided we would rather have her than someone who had had more formal training but who was less mature. I hope we are right in this!

With cordial regards and again with many thanks, I am

Very sincerely yours,

Constance Warren

Constance Warren
President

CW/M

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Sarina
X
Concer

August 17, 1942

Dear Miss Sarina:

Mr. Philippart very kindly sent me the copy of "Asia" in which appears an article on the dance which you wrote. I looked at it with great interest, and am returning the magazine to you directly, as Mr. Philippart requested.

Although I am not sure what our program will be during this disturbed period so far as our auditorium stage is concerned, I shall certainly keep you in mind, and appreciate hearing about you and your work.

Sincerely,

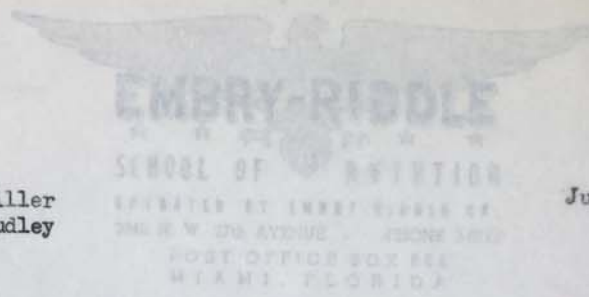
Miss Melle Seiko Sarina
c/o Mr. Djabel
137 East 57th Street
New York City

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Sasco
x Garcia
x Fresnedo



c. Miller
Dudley

July 8, 1942

June 24, 1942

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

Dear Mr. Sasco:

Dear sir: Thank you for your letter of June 24th, and for the painting by Torres Garcia which Mr. Roman Fresnedo Sirá very kindly sent by you from Montevideo. We are delighted to have it, and I look forward to meeting you before your return to South America. I am taking the opportunity to thank you for the painting picture that my department has a special recommendation of taking that drawing by mail and hope it will reach safely, also I hope I will be able to meet you before my leaving the United States.

Sincerely,

Adolfo J. Sasco
Adolfo J. Sasco

Mr. Adolfo J. Sasco
Embry Riddle School of Aviation
P.O. Box 666
Miami, Florida

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SEAPLANE BASE
COUNTY CAUSEWAY
(NORTH SIDE)
TELEPHONE 2-0338

LANDPLANE BASE
MUNICIPAL AIRPORT
PHONE 8-2479 & 8-2290



OPERATED BY EMBRY-RIDDLE CO.
3240 N. W. 27th AVENUE - - PHONE 3-0711
POST OFFICE BOX 668
MIAMI, FLORIDA

June 24, 1942

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

Dear sir:

On separate Parcel post, I am sending you a drawing picture that it was given to me by Mr. Román Fresneda Siri, from Montevideo, on my departure from it, my country, with the special recommendation of taking same to you personally.

I been waiting for some time for the opportunity of going to New York, but as my studies at Embry Riddle School will not let me leave for a long time yet, I desire to send that drawing by mail and hope it will reach safely, also I hope I will be able to meet you before my leaving the United States.

I am taking the occasion to remain yours faithfully

Adolfo J. Sasco

Adolfo J. Sasco

*Picture in
book case.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Scaravaglione

Copy to Miss Audley

April 15, 1942
April 16, 1942

Dr. Hans Schaeffer
The Schaeffer Galleries
61 East 57 Street
New York City

Dear Dr. Schaeffer:

Dear Miss Scaravaglione:

The Museum of Modern Art from May 6 to 28 will exhibit a large number of works of art to be sold at 25% below their original price for the benefit of its Armed Services. Please don't be alarmed at the legal language of the enclosed letter. It was drawn up by our lawyer to protect the sale and the direction of the U. S. Army's Special Services.

I am now writing to you to advise that this sale will include drawings, sketches, and other works of art. Included in this sale are several works of art which it is our hope that you will be glad to see. One of these is "Mother and Child," which we would be glad to do so. Otherwise we shall keep it for the time being as a most welcome exhibit in the sculpture garden.

The U. S. Army, to which most of the funds will be given, will provide facilities for the sale. If you do wish us to keep it, won't you please sign the enclosed release - and let me assure you, whatever you decide, that we very much appreciate your letting us have the sculpture for exhibition during the past months.

Sincerely,

As an old friend of the Museum, won't you send us, on behalf of your class, a list of names of members of the Armed Services, or their families, who would very much appreciate your generosity in doing so.
Miss Concetta Scaravaglione
5 West 16th Street
New York City

AHB:ljs

Will you get in touch directly with Mr. James Thrall Soby, Director of the Armed Services Program at the Museum.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Soby

Schaeffer

April 15, 1942

Dr. Hans Schaeffer
The Schaeffer Galleries
61 East 57 Street
New York City

Dear Dr. Schaeffer:

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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Schallinger

c. to Miss Miller
+ all correspondence

September 24, 1942
May 29, 1942

Dear Mr. Schallinger:

I read your letter very well indeed. I hope that we can do something with them, but sometimes I think you should take them back as you will probably want to show them to others.

Miss Miller has shown me your letter to her. As I wrote you in December I shall try to see your works when I can stop off in Baltimore. I regret to say that I cannot make a special trip to do so.

Sincerely,

Mr. Max Schallinger
4811 Springdale Avenue
Baltimore, Maryland

AHB:ljs

P.S. We are very sorry about the misunderstanding about your photographs. We received them in December, but they had been misplaced.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

xanti

220 West 42nd Street • 15th floor • Telephone Wisconsin 7-3117 • New York, N.Y.

Sept 23, 1942
7/23

September 24, 1942

Dear Mr. Barn:

Dear Xanti:
I liked your heads very much indeed. I hope
that we can do something with them, but meanwhile
I think you should take them back as you will
probably want to show them to others.

Thank you for letting me see them.
I camouflage temperas, some of them from 1941.

My studio is registered here, for salvage
reasons, under my artist name Xanti, I am
sorry that your letter was returned first.

Sincerely yours

Xanti
220 West 42nd Street
New York City

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

xanti

220 West 42nd Street • 13th floor • Telephone Wisconsin 7-3117 • New York, N. Y.

• Sept. 23, 1942
9/23

Dear Mr. Barr:

Thank you for your kind reply. I leave the portfolio with the war paintings at your office. To the 12 war faces which I mentioned in my last letter, I add 7 camouflage temperas, some of them from 1941.

My studio is registered here, for salvage reasons, under my artist name Xanti, I am sorry that your letter was returned first.

Sincerely yours
Xanti

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Schawinsky

220 West 42nd Street • 12th floor • Telephone Wisconsin 7-3337 • New York 20

Sept. 15, 1942

E. Dudley
Willer

September 16, 1942

Dear Mr. Barr:

Dear Mr. Schawinsky:

this summer I have done a cycle of 12
Thank you for your letter of September 15th.

temporaries of physiognomic presentations of
I would indeed be glad to see your new temperas,
but as I am very busy at the present time preparing
the Annual Report of the Museum, "The Face of the War,"
the Annual Report of the Museum, won't you leave
them at the Museum at your convenience, so that
and I would like very much to show them
I may look at them?
to you.

Sincerely,

Would you kindly let me know if this
is possible?

Yours

Mr. Schawinsky
220 West 42nd Street
New York City
(Schawinsky)

a/ljs

*P.S. I can bring the paintings to the Museum,
if your time does not permit a trip over here.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

xanti

220 West 42nd Street • 13th floor • Telephone Wisconsin 7-3117 • New York, N. Y.

• Sept. 15, 1942

7/16

Dear Mr. Barr:

this summer I have done a cycle of 12 temperas of physiognomic presentations of the mechanised war, or "the face of the war," and I would like very much to show them to you.

Would you kindly let me know if this is possible?

Yours

Xanti (Schawinsky)

P.S. I can bring the paintings to the Museum, if your time does not permit a trip over here.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Schiaparelli

c. Miss Dudley

May 9, 1942

May 6, 1942

Dear Madame Schiaparelli:

I understand that you would prefer to have us keep your Picasso "Bird Cage and Playing Cards" for the time being. We are very glad to do this as a convenience to you, but I must ask you to sign the copy of the attached letter and return it to me.

This letter simply releases the Museum of the responsibility for damage to the picture and gives us permission to move the picture if in case of emergency we believe this to be advisable.

With kind regards, I am

Sincerely,

Madame Elsa Schiaparelli
The Lowell
28 East 83rd Street
New York City

Very sincerely,

AHB:ljs

Leslie Squires
Secretary to the Director

Madame Schiaparelli
The Lowell
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Schiaparelli:

May 6, 1942

Dear Madame Schiaparelli:

When we were speaking on the telephone the other day about the loan of your Picasso to the Museum, you asked me about rug design here in New York. I have asked advice of the Industrial Design Department here at the Museum, and they suggest that for the best rug design you try V'Soske, 515 Madison Avenue. V'Soske has been doing a series of designs for the Museum, from sketches by modern American artists, to be displayed here at the Museum later on. Mr. Fink, of the V'Soske Shops, could give you any advice you wanted, I think. He might also be able to tell you of Madame Mirabar, of whom you asked. The Museum knows of her, but did not know that she was in New York.

Very sincerely,

Leslie Switzer
Secretary to the Director

Madame Schiaparelli
Hotel Lowell
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Schiaparelli
x Picasso

Copy to Miss Dudley

April 15, 1942

Dear Madame Schiaparelli:

May I ask you whether we may not now return to you the Picasso Still Life with Bird Cage which you so generously lent to us for our exhibition? We have greatly appreciated having it, but because of our limited storage facilities we would prefer to return it, if this will not inconvenience you.

Will you not let us know where we may send it?

With kind regards and renewed thanks,

Very sincerely yours,

Madame Elsa Schiaparelli
208 East 62nd Street
New York City

AHB:ljs

Lowell H. H. B.
63 2. St.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Schiaparelli

Civilian Public Service

Case No. 14 - Feb 1942 - 1942

Order No. 11

American Friends

February 5, 1942

September 2, 1942

THE MUSEUM OF MODERN ART

Date April 9, 1942

To: MR. BARR

Re: Madame Schiaparelli's

From: MISS DUDLEY

Picasso - Bridgman

You were going to ask Madame Schiaparelli if we could return her Picasso. It is now being stored in Lincoln Warehouse. Do you want a form letter to enclose in case she wants us to keep it?

W.L.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Schiaparelli

Civilian Public Service

Class No. 5 - Periodic - 1942

Warrent, N. Y.

American Friends

February 5, 1942

February 5, 1942

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

Dear Madame Schiaparelli:

Dear Mr. Barr:

When I got to my office this morning, I discovered to my embarrassment that I had already made an engagement for lunch on Monday. Could you lunch with me on Wednesday, February 11 instead?

One o'clock at the Gotham?

to tell you what some of our artists are already doing. We have secured a tight little shack for our work-day in the forest is from 7:30 A.M. to 9:00 P.M. After supper they start to work in the studio. One man is filling his notebook with mathematical studies on organic form in preparation for a design in oils. Another is improving his lettering. Another is starting a landscape. Perhaps a dozen men will be at work soon. Your boys add to their slender store of literary material.

Madame Elsa Schiaparelli

435 East 51 Street

New York, N. Y.

Yours most sincerely,

Howard Schoner

Howard Schoner
Operational Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Schomer

Civilian Public Service

Camp No. 53 — Peabody — 135R4

Gorham, N. H.

American Friends  Service Committee

December 5, 1942

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

Dear Mr. Barr:

The catalogs and folders which you have sent to the men in this camp are keenly appreciated. In asking me to write you, they had no thought of so generous a gift or of your personal interest.

Perhaps the best way of assuring you of our gratitude is to tell you what some of our artists are already doing. We have secured a tight little shack for them, about 20' by 25'. Their work-day in the forest is from 7:30 A.M. to 5:00 P.M. After supper they start to work in The Studio. One man is filling his notebook with mathematical studies on organic form in preparation for a design in oils. Another is improving his lettering. Another is starting a landscape. Perhaps a dozen men will be at work soon. Your books add to their slender store of library materials.

With every good wish,

Yours most sincerely,

Howard Schomer

Howard Schomer
Educational Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Schweitzer

February 14, 1942

February 17, 1942

Dear Mr. Barr,

Dear Miss Schweitzer:

I am sorry to say I shall not be in New York on Monday, February 25rd, since I have to go to New England.

In any case, I do not see how I could give you any advice as to how you should use your training in anthropology. I think that you have near at hand a far better source of information and advice than I; namely, Dr. George C. Vaillant, recently appointed Director of the University Museum at the University of Pennsylvania.

I am glad to have the letter from Marcks, but at the time he wrote he refers to you as a photographer, not as an anthropologist.

Sincerely yours,

Miss Marianne Schweitzer
Merion Hall
Bryn Mawr College
Bryn Mawr, Pennsylvania

AHB:vs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

2/16

2/16/42

February 14, 1942

Dear Mr. Barr,

I would like to ask you whether it would be possible for me to see you next weekend when I will be in New York?

I realize that the enclosed letter from Mr. Gerhard Marcks is rather antiquated. In the meantime I studied in Bryn Mawr College and expect to get the A.B. degree in June.

I majored in philosophy but took courses in Anthropology and Art and want to go on in this field.

I would very much like to have your advice what would be the best to do next. Especially I would like to know what the

citizen,
graphist
in -

Die

15-

with

u.

found

was

12. VIII. 39

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

chancee are to do anthropological work in a museum and what training would be the most adequate for it?

I shall be in New York from Friday, February 20 till Monday, February 23

1/2 Kempner 40 E 62 New York City

till then I am at Merion Hall

Bryn Mawr College, Bryn Mawr, Pa.

Sincerely yours

Marianne Schweitzer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

2/16/42

Duſt geachtetſter Herr Direktor Herr !

Überbringerin dieſer, Fräulein Marianne Schweitzer,
meiner Niſter. Ich öfterd meiner Plaftiker fotografirt
und dieſer pflichtigen Aufgabe zu meiner vollen Zufrie-
denheit erledigt.

Ich wäre Ihnen ſehr zu dank verpflichtet, wenn Sie
bei Gelegenheit Fräulein Schweitzer's Fähigkeit 15-
groben vorkom oder ihr einen Gelegenheit darzmitteln
wüßten, ſie fotografirtes Aufſicht zu beſichtigen.

Ich ſebe Ihnen noch zu danken für den ſchönen
Katalog des Museum of modern art, den ich vor
müſſiger Zeit erhielt !

Mit dem beſten Augwuſſungen

Jo regeln
Karl Markl

Berlin Zehlendorf 11
Wahrnundzeile 30
12. VIII. 39

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Baur

Museum of Modern art
New York

another of your works, but we are
difficult to persuade our Committee to
purchase another sight unseen.

Please give my most kind regards to your son, the
photographer,

Sincerely,

Mr. Kurt Schwitters
5 St. Stephen's Crescent
London, W.2
England

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Schwitters

Moma Coll.

Dear Mr. Barr!

3 St. Stephen's Crescent, London W.2
May 14, 1942
the 12.4.1942

For your catalogue, I thank you very much, I am very glad to have this excellent book here for seeing and showing. Except Gabo and my son, I have none here.

Dear Mr. Schwitters:

I wish that we could be of help to you by buying another of your works, but we already have three and I am afraid that I could not persuade our Committee to purchase another sight unseen. It is very difficult to get any living.

Please give my most kind regards to your son, the photographer, how I would be very grateful to you, when it would be possible to buy one of my works for your museum. I had not thought of you, when it was not now necessary for me to get some money and beg you to excuse me therefore.

Sincerely,

Mr. Kurt Schwitters
3 St. Stephen's Crescent
London, W.2
England
AHE;ljs

Miss St. ... me once, that there was a Mr. Hartmann, proprietor of a big warehouse, who would help me if necessary. I am sorry, it is. When it is now difficult to read the work over, I could have done so

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Dear Mr. Barr!

3 St. Stephen's Crescent, London W2
the 12.4.1942 5/9

For your catalogue, I thank you very much. I am very glad to have this excellent book here for seeing and showing. Except Gabo and my son, I have none here, which understands abstract art. And you could imagine, how difficult it is, to earn my living.

Now I would be very grateful to you, when it would be possible to buy one of my works for your museum. I had not begged you, when it was not now necessary for me to get some money and beg you to excuse me therefore. Miss Stein's wrote me once, that there was a Mr. Kaufmann, proprietor of a big warehouse, who would help me if necessary. I am sorry, it is. When it is now difficult, to send the work over, I could have it here

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

for you reserved, or you could take some picture or plastic after the war. If you like it my son would take some fotos of my best works and send it you.

I hope you understand me, and if you could help me, I would be very grateful to you.

With my best greetings
Yours faithfully

Yvart Schwitters.

Shown to S. V. J. May 11 '42

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Schwitters

January 16, 1942

Dear Mr. Schwitters:

It was very nice to get your letter of December 8th and to learn that you are safe and well.

I wish that it were possible for us to do something to help you come to this country, but I have talked this situation over with Mrs. Steinitz and we have both reached the unhappy conclusion that there would be no possibility of getting your visa approved by the State Department because of the whereabouts of your immediate relatives. The State Department is very strict on that point and no applications are any longer considered for people whose relatives are in the occupied zones.

We will send you a copy of our catalog "Fantastic Art, Dada, Surrealism" in which your work is illustrated and hope that it will eventually reach you. I am sorry that we cannot send you the catalog of our "Cubism and Abstract Art" exhibition which also contains references to your work, since it is out of print.

With kindest regards,

Sincerely yours,

Mr. Kurt Schwitters
3 St. Stephen's Crescent
London, W.2

el;vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Scott Foresman
& Co.
x Guernica
Picasso

c. Mr. Hagen

April 28, 1942

Dear Miss Jenkins:

Through some error you wrote to Miss Dreier about the photograph of the Guernica mural which Picasso left in our charge for the duration of the war.

We will be glad to give you permission to reproduce the painting in your book, Civilization - Past and Present, providing you print the following credit line underneath the picture: Courtesy Museum of Modern Art.

Sincerely,

Miss Elizabeth Jenkins
Scott, Foresman and Company
628 South Wabash Avenue
Chicago, Illinois

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SCOTT, FORESMAN AND COMPANY
EDUCATIONAL PUBLISHERS
623 SOUTH WABASH AVENUE
CHICAGO, ILLINOIS

EDITORIAL DEPARTMENT

April 23, 1942

Miss Katherine S. Dreier
West Redding
Connecticut

Dear Miss Dreier:

We are preparing for publication a college history textbook in which we would like to include the picture of Picasso's Guernica mural.

We were able to receive a glossy print from the Boston Museum of Fine Arts and would greatly appreciate your granting us permission to reproduce it in our book.

The book will be called CIVILIZATION--PAST AND PRESENT, and the authors are T. Walter Wallbank and Alastair M. Taylor of the University of Southern California.

Sincerely yours,

Elizabeth Jenkins

Elizabeth Jenkins

EJ:ev

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Scribner

c.c. MISS PHILLIPS, Secretary to Mrs. John D. Rockefeller, Jr.

Dear Mr. Barr -

This I am sure is for you!!

Cordially

K.S.D.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 65

Scribner

c.c. MISS PHILLIPS, Secretary to Mrs. John D. Rockefeller, Jr.

February 18, 1942

Dear Miss Scribner:

Thank you for sending me the photographs of your paintings.

I am sorry to say that I do not believe the Museum would be interested in acquiring one of the pictures, but I am grateful to you for your trouble in letting me see the photographs.

Sincerely yours,

Miss Elizabeth Scribner
46 West 85 Street
New York, N. Y.

ahb:vc

PS - I am enclosing your photos

*46 West 85 Street
New York, N.Y.
46 West 85 Street
New York, N.Y.
Miss Elizabeth Scribner
46 West 85 Street
New York, N.Y.*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

7/13
46 West 85th Street
New York City

KATHERINE S. DREIER
REDDING, CONNECTICUT



Alfred Barr Esq. Director
Museum of Modern Art
11 West 53rd St New York City

gone to me for a show. They
put in three flower paintings
for me. They also gave me

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

413
46 West 85th Street
New York City
Oct 12 1941

My dear Mr Bar: I am
sending you the photographs
as you requested me to do.

When our president was
elected the first time I
had the big murder at ^{Rockefeller} ~~Rockefeller~~
given to me for a show. They
put in three flower paintings
for me. They also gave me

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

The peony painting is at
F 54 Inst 57th street

Three other places in this
window. I thought you
might have seen them. One
of the paintings I sold to
some one in Hollywood.

Hope you may like
the ones I send to you.

The fruit painting is
mounted to numbers shown in
the Art Students League. It
will be there from the 27th
to some time in March.

Please return thanking for your reply
the photographs. Sincerely yours
Elizabeth Scribner.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

240 Park Avenue
New York City

February 10, 1942

February 9, 1942

Dear Miss Scribner:

Mrs. John D. Rockefeller, Jr. has asked me to answer
your letter to her of February 8th.

Could you not send me two or three photographs of your
work so that I can form some idea of its character?

Sincerely yours,

Sincerely yours,

Elizabeth A. Phillips
Mrs. John D. Rockefeller, Jr.

Miss Elizabeth Scribner
46 West 85 Street
New York, N. Y.

11 West 83rd Street
New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 65

740 Park Avenue
New York City

110

February 9, 1942

Dear Mr. Barr:

At the direction of Mrs. Rockefeller, Jr., I am sending you this letter from Elizabeth Scribner, an artist, who is desirous of showing one of her paintings at the Museum of Modern Art. Mrs. Rockefeller would appreciate it greatly if you would be good enough to handle this matter for her.

Sincerely yours,

Elizabeth Scribner
Secretary to
Mrs. John D. Rockefeller, Jr.

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

Mrs. Margaret Brossler Kane
Sculptors Guild
96 Fifth Avenue
New York City

AHB:ljs

SCULPTORS GUILD, Inc.

Margaret Brossler Kane
Margaret Brossler Kane, Chairman
Outdoor Exhibition Committee

MEX. 745

*Presented to
Sept 14*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 65

Sund.

1942

11 West 33rd Street

SCULPTORS GUILD, INCORPORATED
A SOCIETY OF AMERICAN SCULPTORS
 96 FIFTH AVENUE, NEW YORK, N. Y.

Executive Board

WALTER CARR
 GEORGE VAN A. CHAPIN
 ROBERT CRONRACH
 HERBERT FRANK
 LEAH GREEN
 NATHANIEL RAY
 LOUIS SLOANBERG
 HENRY WOOD, Secretary
 ANITA WERZBERG, Treasurer

September 15, 1942

Members

RAUL BARTERMAN
 RICHMOND BARTHE
 SIMONE BRANCO BOAS
 SONIA GORDON BRON
 ROSIE CARRAR
 MARCEL CARR
 ALFONSO CAVALLITO
 GEORGE VAN A. CHAPIN
 ROBERT CRONRACH
 LEAH GREEN
 NATHANIEL RAY
 LOUIS SLOANBERG
 HENRY WOOD
 ANITA WERZBERG
 ALFRED H. BARR, JR.
 Sculptors Guild
 11 West 33rd Street

September 3, 1942

Dear Mrs. Kane:

I am sorry to say that I cannot give my name as sponsor to any exhibition of contemporary art. For reasons that you can guess I have had to make this a rule, much as I would like to make an exception in the case of the Sculptors Guild.

Best wishes for the success of your show, Rockefeller Center, Inc., the GUILD has the use of their North Terrace of the International Building, for our Outdoor Exhibition, SCULPTURE OF FREEDOM. This display of works by sculptors of the United Nations and the Americas presented to the public for the period of time September 15 to October 15, 1942, to help in the interest of understanding and friendship among us.

May we have the privilege and pleasure of your name as an Honorary Sponsor of this autumn's exhibition?

Sincerely,

SCULPTORS GUILD, Inc.

Margaret Brasser Kane
 Margaret Brasser Kane, Executive
 Outdoor Exhibition Committee

Mrs. Margaret Brasser Kane
 Sculptors Guild
 96 Fifth Avenue
 New York City

ARB:ljs

MR. JAS

11 West 33rd Street
Sept. 17

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SCULPTORS GUILD, INCORPORATED
 A SOCIETY OF AMERICAN SCULPTORS
 96 FIFTH AVENUE, NEW YORK, N. Y.

CHelsea 2-7543

Cr. 7 0994

Executive Board

HAROLD CASH
 CORNELIA VAN A. CHAPIN
 ROBERT CRONBACH
 HERBERT FERBER
 CHAIM GROSS
 NATHANIEL KAZ
 LOUIS SLOBODKIN
 HUGO ROBUS, Secretary
 ANITA WESCHLER, Treasurer

Members

SAUL BAIZERMAN
 RICHMOND BARTHE
 SIMONE BRANGIER BOAS
 SONIA GORDON BROWN
 DORIS CAESAR
 HAROLD CASH
 ALBINO CAVALLITO
 CORNELIA VAN A. CHAPIN
 ROBERT CRONBACH
 LOUISE CROSS
 RICHARD DAVIS
 ALICE DECKER
 JOSE DE CREEFT
 JEAN DE MARCO
 JOSE RUIZ DE RIVERA
 LU DUBLE
 FRANC EPPING
 CLARA FASANO
 HERBERT FERBER
 PAUL FIENE
 HY FREILICHER
 MARK FRIEDMAN
 ARNOLD GEISSBUHLER
 EUGENIE GERSHOY
 ENRICO GLICENSTEIN
 MAURICE GLICKMAN
 VINCENT GLINSKY
 AARON J. GOODELMAN
 DOROTHEA GREENBAUM
 CHAIM GROSS
 GENEVIEVE KARR HAMLYN
 MINNA R. HARKAVY
 ALONZO HAUSER
 MILTON HEBALD
 MILTON HORN
 JOHN HOVANNES
 PAUL HYUN
 MARGARET BRASSLER KANE
 NATHANIEL KAZ
 JOSEPH KONZAL
 ROBERT LAURENT
 SEYMOUR LIPTON
 ORONZIO MALDARELLI
 PAUL MANSHIP
 BERTA MARGOULIES
 DINA MELICOV
 DAVID MICHNICK
 WARD MONTAGUE
 FRANCES MALLORY MORGAN
 HUGO ROBUS
 CHARLES RUDY
 ROBERT RUSSIN
 HELENE SARDEAU
 CONCETTA SCARAVAGLIONE
 LOUIS SLOBODKIN
 DAVID SMITH
 CESARE STEA
 MAURICE STERNE
 MARY TARLETON
 T. TRAJAN
 POLYNOTOS VAGIS
 MARION WALTON
 NAT WERNER
 ANITA WESCHLER
 WARREN WHELOCK
 ADOLF WOLFF
 VLADIMIR YOFFE
 WILLIAM ZORACH

September 2, 1942

9/3

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

Dear Mr. Barr:-

We of SCULPTORS GUILD feel the present a most auspicious time to tie the cords of friendship about our nation, our allies and our neighbors.

Through the generosity of Rockefeller Center, Inc., the GUILD has the use of their North Terrace of the International Building, for our Outdoor Exhibition, SCULPTURE OF FREEDOM. This display of works by sculptors of the United Nations and the Americas will be presented to the public for the period of time September 15 to October 15, 1942, to help in the interest of understanding and friendship among us.

May we have the privilege and pleasure of your name as an Honorary Sponsor of this autumn's exhibition?

Sincerely,

SCULPTORS GUILD, Inc.

Margaret Brassler Kane

Margaret Brassler Kane, Chairman
Outdoor Exhibition Committee

MBK:JAS

*We have last seen
 a signers and
 one more picture*

*Answered by
 phone
 Sept. 14*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.65

Sheaffer

2/11/42



Dear Mr. Barr,

after giving serious consideration to your request that we show our pictures to the Modern Museum membership, we have decided that as our home represents years of collecting in various lines we do not wish to open it in this way.

Sincerely yours
Lesley G. Sheaffer

*Telephone
this message to
Hankins.
V.S.
February tenth*

Messrs. E
32 East 5
New York
Gentlemen:
The Museum
large numb
its Armed
be auction
the sale an
direction
I am now wr
Included in
drawings, l
posal is li
For these r
will fit int
will base it
if it is an
of far great
will be glad
tion are in
The U. S. Ar
given, will
is making its

... 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 the 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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

April 15, 1942

Messrs. E. and A. Silberman
32 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 the 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 65

Sixtyeth

SIXTIETH STREET GALLERIES
22 EAST 60TH STREET
NEW YORK CITY

N. MICHEL LOS, DIRECTOR

PLAZA 8-4488

October 3, 1942

10/11

THE MUSEUM OF MODERN ART

Date July 3, 1942

To: Mr. Barr

Re: Siquieros mural

From: Mr. de Zulueta


Here is the translation of the notes by Siquieros about his murals in Chillán and some information about the building in which they are located.

I showed the pictures to Mr. Wheeler and he thinks he will be able to publish them in this country.

L.

THANKING YOU FOR YOUR KIND RECEPTION &...

Sincerely yours



NML:GH

Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Sixtyeth

SIXTIETH STREET GALLERIES
222 EAST 60TH STREET
NEW YORK CITY

N. MICHEL LOS, DIRECTOR

PLAZA 8-4488

October 3, 1942

10/16

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

Dear Sir:

I am sending you herewith the catalogue of a very interesting one-man exhibition of oil paintings by Celine Baekeland to be opened here next Monday, October the 12th.

I take this opportunity to call your attention to the exceptional features of my galleries, a plan and description of which is here enclosed.

These galleries are already booked up for a series of one-man and group shows through the 2nd of next January 1943.

We have started this season on September 21st with a display of remarkable oil paintings by the late George Pearse Ennis (who died two years ago).

I shall appreciate very much if you will kindly direct to these galleries artists asking your advice as to where to exhibit in New York City.

We shall be very happy to serve them with all the competence at our disposal.

Thanking you for your kind attention I am

Sincerely yours

N. Michel Los

NML:GH

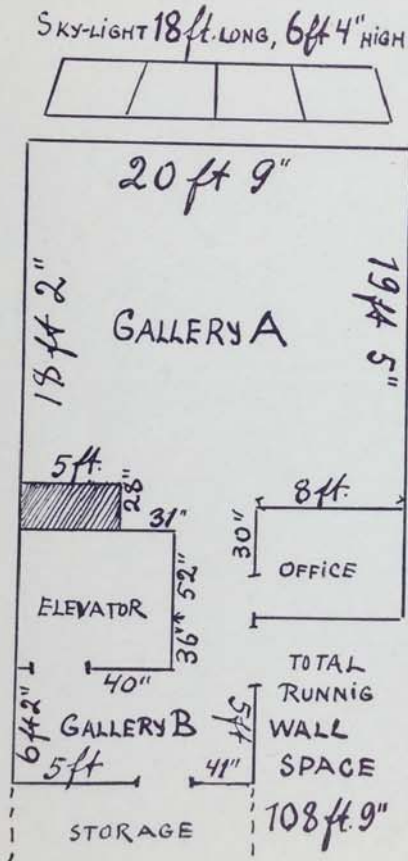
Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SIXTIETH STREET GALLERIES
22 EAST 60TH STREET
NEW YORK CITY

N. MICHEL LOS, DIRECTOR

PLAZA 3-4433



This Gallery is for rent to competent artists for exhibition of their work. Final decision rests with the gallery director.

The Gallery is located on the top floor of the fashionable and much frequented eight-story building of the French Institute.

It is lit by strong even north light from the sky, giving the artist a unique chance to exhibit his work under the most favorable conditions of normal daylight, resulting in the much sought-after true rendering of all color values in painting as well as form in sculpture.

It is also equipped with modern indirect lighting for evenings. The general atmosphere of the Gallery is quite intimate.

The management has had over twenty-five years of experience in the art world, and is capable of handling exhibits with all the advantages that accrue from personal interest and care.

In the rental price are included lighting, the use of an extensive mailing list and the services of the gallery director and sales-person.

The exhibitor renting the Gallery must pay for his own printing, postage, advertising, delivery to and from gallery and publicity other than critics' notices.

The amount of this additional expense depends on the choice of announcement cards or catalogues and the amount of advertising.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 65

aldes
Sixtieth st
ll.

Celine Baekeland



October 10th through 31st

1942

10 a.m. to 6 p.m.

SIXTIETH STREET GALLERIES

22 East 60th Street

New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

*aldes
Sixtieth st
table*

PROCEEDS OF SALES ARE FOR THE BENEFIT OF WAR RELIEF ORGANIZATIONS

1. Woodland
2. October on the Hudson
3. Through the Forest
4. "Il Neigeait" (Snow)
5. Happy Hunting Grounds
6. Red Magnolia
7. Orchids
8. Coconut Trees
9. Florida Beach
10. Florida Seeds
11. Poppies
12. November
13. A Farm in Auvergne
14. Old Bridge in Bruges
15. Canal of Bruges
16. Picturesque Bruges
17. Somewhere in France

This last painting, reproduced below, is donated for the benefit of Belgians in Britain.



"Somewhere in France"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

aldes
Sixtieth St
galle.
Y ref

SIXTIETH STREET GALLERIES

22 EAST 60TH STREET
 NEW YORK CITY

notes of Ephe.

February 1942

February 24, 1942

Alfred S. Lowy, Jr., Esq.,
 Director,
 Museum of Modern Art,
 11 West 53rd Street,

Dear Mr. Lowy:

Thank you very much for your letter of February 12th about the exhibition of the work of M. Aldes. I shall try to come in before the exhibition closes on March 7th. I take pleasure in calling your attention to the outstanding qualities of a group of oil paintings by the artist, M. Aldes, in a one-man exhibition at these galleries through March 7th.

Sincerely yours,

These are views of Brittany, France, where he lived a long time. Strong personal interpretations of color and composition, they represent a valuable contribution to the contemporary American School of Painting and, I believe, are very interesting pieces to artist's libraries and private collections.

Hoping to have the privilege of a visit from you, I am,

Mr. N. Michel Los, Director
 Sixtieth Street Galleries
 22 East 60 Street
 New York, N. Y.

Faithfully yours

Richard J. ...

22/42

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SIXTIETH STREET GALLERIES

22 EAST 60TH STREET

NEW YORK CITY

N. MICHEL LOS, DIRECTOR

PLAZA 8-4488

February 19th
1942

2/24

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

Dear Mr. Barr:

I take pleasure in calling your attention to the outstanding qualities of a group of oil paintings by the American-born artist, M. Aldes, in a one-man exhibition at these Galleries through March 7th.

They are views of Brittany, France, where he lived a long time.

Strong personal interpretations of color and composition, they represent a valuable contribution to the contemporary American School of Painting and, I believe, are very interesting pieces to enrich Museums and private Collections.

Hoping to have the privilege of a visit from you, I am,

Faithfully yours

N. Michel Los

NML/at

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

c. and letter to Mr. Wheeler

September 30, 1942

Dear Baldwin:

I think we can help you. I am asking
Monroe Wheeler, who has been in general charge
of our camouflage shows, to write you as soon
as he can. I wish you could have seen the last
show we had up.

It is good to hear from you.
My best regards to Mrs. Wheeler,

Sincerely,

Mr. E. Baldwin Smith
Naval Air Combat Intelligence
Officers' School
U.S. Naval Air Station
Quonset Point, R.I.

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Sheeler
Monna Ax
M. Callahan

MISS MILLER
MISS DUDLEY WITH ORIGINAL

Copy to Miss Miller
Miss Dudley

April 16, 1942

January 3, 1942

Dear Charles:

I enclose the official receipt for the Derain
which you have so generously given to the Museum. You
know, of course, that we are delighted to have this,
particularly as works by Derain of this period are
extremely rare in this country. I think it was most
thoughtful of you to let us have it.

My best regards to Mrs. Sheeler,

Sincerely,

Mr. Charles Sheeler
Ridgefield
Connecticut

AHB:ljs
Springe, N.J.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Skidmore Coll.

c.c. MISS MILLER
MISS DUDLEY WITH ORIGINAL

M. Coll. Loans

January 9, 1942

Dear Mr. Bowie:

I am glad to confirm our willingness to lend the
Matisse Girl in Green and a Cézanne watercolor, House Among
Trees, No. 16 in our Bliss catalog.

We shall send you a receipt form shortly with exact
information about the pictures. We shall maintain insurance
and bill you for the premium.

Good luck to you with your show!

Sincerely,

Mr. Theodore Bowie
Skidmore College
Saratoga Springs, N.Y.

AHB:vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 65

ask looking for information

SKIDMORE COLLEGE
SARATOGA SPRINGS, NEW YORK

Skidmore College

Dec 22 Barragreed lead

*Matisse - gouache
Cezanne - water color*

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

October 8, 1941

Dear Mr. Barré:

Although apparently condemned by the Fates to remain a college professor, I still manage to keep my contact with the arts. This year I have undertaken to arrange three exhibitions for our Col. **Dear Mr. Bowie:** speaking to you for advice and suggestions in all three cases, and for the formal cooperation of your museum in one instance. Thank you for your letter of October 5th.

On the theory **We shall be very glad to lend you paintings** its title is of interest to you, I should like to draw your attention to our **from our Collection for your exhibition of French art in** which will run from October 22 to November 15. The purpose is to demonstrate how all our **February.** Let us know what works you have in mind. to use in our present-day living.

Sincerely,

The next show will follow immediately, and will be devoted to the arts of Latin America.

The one big show which will be a labor of love for me is an exhibition of French art to be arranged for February 1942. I should like to make a formal request for the loan of one or two French paintings by modern masters in the possession of your Museum. My plan is to show one representative work by each of twenty or twenty-five artists from the 17th century to today. May I ask you to let me know if there will be any possibility of borrowing such works **determined by you?**

Theodore R. Bowie, Esq.
Chairman, Dept. of Romance Languages
Skidmore College
Saratoga Springs, N.Y.

I am grateful to you for any word of advice on these projects.

el;vs

Faithfully yours,
Theodore R. Bowie
Chairman of the Department

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

ask Edwin for information

SKIDMORE COLLEGE
SARATOGA SPRINGS, NEW YORK

Department of
Romance Languages

10/7

October 5, 1941

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

Dear Mr. Barr:

Although apparently condemned by the Fates to remain a college professor, I still manage to keep my contact with the arts. This year I have undertaken to arrange three exhibitions for our College. I am appealing to you for advice and suggestions in all three cases, and for the formal cooperation of your Museum in one instance.

On the theory that anything with the word "modern" in its title is of interest to you, I should like to draw your attention to our "Modern Oriental Decorative Art" exhibition, which will run from October 28 to November 19. The purpose is to demonstrate how well certain periods of Chinese and Japanese art lend themselves to use in our present-day living.

The next show will follow immediately, and will be devoted to the arts of Latin America.

The one big show which will be a labor of love for me is an exhibition of French Art to be arranged for February 4-26, 1942. I should like to make a formal request for the loan of one or two French paintings by modern masters in the possession of your Museum. My plan is to show one representative work by each of twenty or twenty-five artists from the 17th century to today. May I ask you to let me know whether there will be any possibility of borrowing such works, the choice of which to be determined by you?

I shall be extremely grateful to you for any word of advice on any or all of these projects.

Faithfully yours,

Theodore R. Bowie

Chairman of the Department

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Smith

BENNINGTON COLLEGE
BENNINGTON
VERMONT

Aug. 4. 1942

August 15, 1942

Dear Mr. Barn:

We have been wondering whether or not you would be interested (sometimes) in having a showing of a few of my things

Dear Mr. Smith:

Thank you for your letter. I think such a show as you propose might be interesting, and we shall keep it in mind. If we had known about it last spring we might have saved the announcement of an exhibition of your color prints until we could have shown the technical exhibition together with the results.

Perhaps it would be better to wait for a bit and reconsider the show later. I will if you feel this would make an interesting show.

Sincerely,

With kindest regards.

Mr. Charles Smith
Bennington College
Bennington, Vermont

AHB:ljs

Sincerely,
Charles Smith

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

BENNINGTON COLLEGE
BENNINGTON
VERMONT

Aug. 4. 1942

8/7

Dear Mr. Barn:

I've been wondering whether or not you would be interested (sometime) in having a showing of a few of my things (in one of the small galleries) along with the wooden forms, colors etc. I could do a simple abstraction showing various steps used in doing it.

I will be glad to hear from you if you feel this would make an interesting show.

With kindest regards.

Sincerely
Charles Smith:

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 65

Smith

c. Miss Dudley
Miss Miller

15

The Smith College Museum of Art
NORTHAMPTON MASSACHUSETTS

The Director

November 24, 1942
November 27, 1942

Dear Jere:

We agree to your keeping the Demuth and the Pop
Hart until after Christmas. We are maintaining insurance
and will bill you for the premium.

I am very glad to hear the news of your Army
status. I did not realize what the situation was.

Luncheon on the 5th would be fine. Won't you
come to the Museum about one? It will be good to see you.

I am coming to New York the weekend of the 4th
and wonder whether lunch on the 5th would
Sincerely,
I want very much to see you.

Sincerely,

Jere

Mr. Jere Abbott, Director
The Smith College Museum of Art
Northampton, Mass.

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

The Smith College Museum of Art

NORTHAMPTON MASSACHUSETTS

The Director

November 24, 1942

11/25

Dear Alfred:

Thanks a lot for lending us the Demuth and the Pop Hart. The closing date of the exhibition is December 18th but it has occurred to us that it might be better to ship the pictures after New Year's to keep them out of the holiday rush. If that is agreeable to you we will do so, and can you also have sent to me the insurance valuation. *we are insuring as usual.*

*to a good
to a good
to a good
to a good
to a good
to a good
to a good
to a good
to a good
to a good*

I was sorry not to see you at Iris' party but by the time Marga and I had finished a very pleasant chat you had gone. I have had a Fall which has been a curious one for me because up until the passage of the new Army draft bill I was slated for induction on the 23rd of this month. As a result I have been most of the time in Maine and very little at the Museum here. Now that I am definitely over-age, I am back at the College.

I am coming to New York the weekend of the 4th and wonder whether lunch on the 5th would be convenient for you. I want very much to see you.

Sincerely

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

ja/rf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Smith

The Smith College Museum of Art
NORTHAMPTON MASSACHUSETTS

The Director

cc. Miss Dudley
Miss Miller

May 16, 1942

November 19, 1942

Dear Alfred:

Dear Jere:

It was awfully good of you to take the trouble to
We would be glad to lend you the
arrange to show Anne Laughlin through the Museum. She appre-
ciated it very much and asked to be about it. She is one of
Demuth Corn and Peaches and the Pop Hart
Merry-Go-Round. Since the time is short
our better students in architecture and I think the visit was
I am instructing these to be sent to you
very worthwhile from her point of view.
as soon as possible. Won't you let us
know the closing date of the exhibition?
How about next year? We will let you know ahead
of time.

Sincerely,

Mr. Alfred H. ...
The Museum of Modern Art
11 West 53rd Street
New York
Mr. Jere Abbott, Director
The Smith College Museum of Art
Northampton, Mass.

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Smith

The Smith College Museum of Art

NORTHAMPTON MASSACHUSETTS

The Director

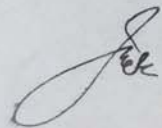
May 16, 1942
5/16

Dear Alfred:

It was awfully good of you to take the trouble to arrange to show Anne Loughin through the Museum. She appreciated it very much has spoken to me about it. She is one of our better students in architecture and I think the visit was very worthwhile from her point of view.

I still haven't forgotten luncheon and as soon as I know when next I am to be in New York, I will let you know ahead of time.

Always,



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

ja/rf

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Chapman

The Smith College Museum of Art

NORTHAMPTON MASSACHUSETTS

The Director

May 7, 1942

c. Miss Dudley

May 8, 1942

May 8, 1942

Dear Jere:

I am asking Dorothy Dudley, our Registrar, to take care in working on the museum problem. She is coming to New York with Anne Loughin through the offices and work rooms of the Museum. When she comes won't you ask her to get in when she has the liberty of telling her that I think such would be possible touch with Miss Dudley? she call the Museum when she is in town and make a definite appointment to do this.

I look forward to seeing you for luncheon very

I hope to be in New York next week and will let you know soon, a few days beforehand so that we can make a definite arrangement for lunch.

As always,

Sincerely,

Mr. Alfred E. Farr, Jr., Director
Mr. Jere Abbott, Director
Smith College Museum of Art
Northampton, Mass.

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Chamblain

The Smith College Museum of Art

NORTHAMPTON MASSACHUSETTS

The Director

May 7, 1942

S/P

Dear Alfred:

Dear Alfred:

One of the better students here in architecture is working on a museum problem. She is coming to New York next week. Her name is Anne Loughin. She would be very grateful if it would be possible for her to see the office space and the packing rooms of the Museum. I have taken the liberty of telling her that I think such would be possible and I have suggested that she call the Museum when she is in town and make a definite appointment to do this.

I hope to be in New York next week and will let you know a few days beforehand so that we can make a definite arrangement for lunch.

As always,

Ja

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

ja/rf

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

The Smith College Museum of Art

NORTHAMPTON MASSACHUSETTS

The Director

April 3, 1942

4/6

Dear Alfred:

Thank you very much for your letter about Bernard Myers. I have relayed the information via telephone to Bob MacMurphey and I think it is exactly the information that he wanted. It seems that he had had some reason to doubt whether Myers was the man for the job.

I would like very much to see you and Marga and I will let you know a few days in advance when I am next to be in New York and I would be delighted to dine with you and Marga if it were convenient.

Always,



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

ja/rf

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

The Smith College Museum of Art
NORTHAMPTON MASSACHUSETTS

The Director

March 31, 1942
April 2, 1942

Dear Jere:

I made five or six enquiries about Bernard Myers. I don't believe that I have ever met him, and all I know personally is that he is active on the radio; and sponsored some time ago, in a way which seemed to me rather questionable, a set of color reproductions published by the New York Evening Post, in which he assured the public, as I recall, that they were truthful reproductions, whereas they were unconsciously bad. My general impression is that he is a go-getter, but I may be mistaken.

Of the people I have asked, none seems to know much about his scholarly ability. The only one of his colleagues I have asked could say nothing good of him. He may be just the man to write a "successful" textbook such as you describe.

Sincerely,

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

Mr. Jere Abbott, Director
Smith College Museum of Art
Northampton, Mass.

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

The Smith College Museum of Art

NORTHAMPTON MASSACHUSETTS

The Director

March 30, 1942

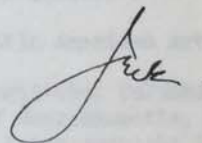
3/31

Dear Alfred:

Robert MacMurphey, who is with Henry Holt and Company, talked with me some time ago about the possibility of Bernard Myers of New York University writing a textbook on modern art. He was wondering whether he would be a good person to write such a textbook. At that time I told him that I didn't know enough about Myers' ability except what I have heard occasionally to say one way or the other, but I thought that you might. He has just written me regarding this matter and I am wondering whether you could bother to give me your opinion regarding it. I presume that the textbook would be for college use.

With best regards,

As always,



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

ja/rf

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

12 West 76 St
N.Y. City
Schuyler 4-5990

MARTIN SEBASTIAN SORIA

c/o Fogg Art Museum
Cambridge, Massachusetts

- EDUCATION: Lyceum Alpinum, Zuec, Switzerland, till 1929.
Universities, Berlin, Zuerich, Madrid, Law School, 1929-35
(simultaneously auditing courses in art under Waetzoldt, Woelfflin and Gomez-Moreno).
Harvard University, Department of Fine Arts, 1939-42,
Graduate Student 1939-41,
Travelling Fellow 1941/42,
Courses under Profs. Sachs (Museum Work), Rosenberg (Rembrandt Seminar, Graphic Arts, Special Research), Post (Spanish Art, Italian Art), Rowland (Oriental Art), Opdycke (Baroque Art), Holt (Painting Techniques), etc.
- DEGREES & HONORS: B.A., University, Madrid, 1933.
Doctor iuris utriusque, 'cum laude', University, Zuerich, 1935.
M.A., and Ph.D. Generals, Harvard University, 1942 Midyears.
Rich Scholarship, 1/2, Harvard, 1940/41.
E.R.Bacon Travelling Fellowship, Harvard, 1941/42.
- LANGUAGES: Spanish, German, French: fluent,
Italian, Portuguese, Catalan, Latin: understood,
5 other European languages: translated.
- TRAVEL: Repeated visits to the major art museums in most of Europe,
including Russia.
- PUBLICATIONS: Doctor thesis and various articles in law reviews, 1934-36.
'The Iconography of El Greco's Apostolados', lecture at the
Frick Collection, N.Y., unpublished, March 1942.
In preparation: "Goya Researches".
"Catalogue raisonné of El Greco's paintings in America".
"Index of Spanish Painting in the United States and Canada".
Planned: "Index of Colonial Spanish Painting in the United States".
"History of Mexican Painting in the 16th Century".
- SPECIAL FIELD: Baroque and Modern Art. Spanish and Latin American Art.
- MEMBER: Museum of Modern Art, N.Y.; Hispanic Institute, Columbia Uni-
versity, N.Y.; Panamerican Society of Massachusetts, Boston;
International House, N.Y. (Leader of Latin-American Table:
Lectures and entertainment 1938/9).
- WORK: Wiener Bankverein, Vienna, 1930 (Banking).
Internat. Radio Consortium, Madrid, 1935-36 (Executive Secretary).
Radio Corporation of America, N.Y., Patent Department, 1936-1939
(Translator and Technical Reviewer).
Springfield Museum of Art, Springfield, Mass., 1940 (temporary
museum docent).
- PERSONAL: Born July 3, 1911. Single. Catholic. Draft status: Class IV.
National of Spain. In United States since 1936. Application
for final papers filed 1941.
Height 5' 7". Weight 135 lbs. Health Excellent.
- OBJECTIVE: Museum: Docent, Curator or Director of Latin American activities.
College: Lecturer in History of Art, Instructor in Spanish and
German.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Soria

August 22, 1942

24

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

Dear Mr. Barr:

Thank you very much for your letter of August 18th and the valuable information it contained. I shall get in touch with Mr. McAndrew and with Knoedler's.

With best regards,

Sincerely yours,

Martin S. Soria

Martin S. Soria,
Fogg Art Museum,
Cambridge, Mass.

Faint ghosted text from the reverse side of the page.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Soria

x Colonial
L.A.S.

August 18, 1942

Dear Mr. Soria:

I myself know very little about Colonial Latin American painting. I think you have already the names of the people who are best informed on the subject in this country. You might also write to John McAndrew, Liverpool 88, Mexico, D.F., who has considerable knowledge of colonial painting in the collections of this country.

I remember also that Mr. John Cunningham of Knedler's showed me last year an interesting Peruvian picture which I should think might be of the 17th century.

Sincerely,

Mr. Martin S. Soria
Fogg Art Museum
Cambridge, Mass.

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

August 16, 1942

8/15

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

My dear Mr. Barr:

As I am collecting material on Colonial Latin American painting, I should appreciate it very much if you could send me a list of all paintings of this type in your museum and any information on them it may be convenient to give.

Could you perhaps also tell me of other Colonial Latin American paintings in this country you know about or people who may know about them?

I am of course familiar with the names of Messrs. Spinden, Vaillant, d'Harnoncourt, R. Poland, Austin, Jr. and with Dr. Morley.

Thanking you very much for your kind cooperation,

Yours sincerely,

Martin S. Soria

Martin S. Soria,
Fogg Art Museum,
Cambridge, Mass.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Spiro

15 WEST 67TH STREET

NEW YORK CITY

NEW YORK CITY

July 2nd, 1942.

July 6, 1942

My dear Mr. Spiro,

It was only recently that I learned that you were instrumental in getting me an emergency visa when I was in a desperate situation in France and admission to your country was my only hope of escape.

I do thank you for your note. What I did was really very busy but, if you can spare a few minutes one of these very little and I am glad that you were able to come have an opportunity of meeting you personally and thanking you to this country. Great kindness.

Please let me know what day and hour I might pay you a short visit at the museum without disturbing you.

Sincerely,

Yours very sincerely,

Eugen Spiro

Mr. Eugen Spiro
15 West 67th Street
New York City

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

EUGEN SPIRO

15 WEST 67TH STREET

NEW YORK CITY

July 2nd, 1942.

7/6

My dear Mr. Barr,

It was only recently that I learned that you were instrumental in getting me an emergency visa when I was in a desperate situation in France and admission to this country was my only hope of escape.

I do realize of course that you must be very busy but, if you can spare a few minutes one of these days, I should be very much pleased to have an opportunity of meeting you personally and thanking you for your great kindness.

Please let me know what day and hour I might pay you a short visit at the museum without disturbing you.

Yours very sincerely,

Eugene Spiro

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Museum of Modern Art,
11 West 53rd Street,
New York, N.Y.
Tel: MU 2-7000, Ext. 137.

Spitzer

*Library
has it*

December 19, 1941 - January 9, 1942

Dear Dr. Spitzer: *Req.*
Museum of Modern Art,
11 West 53rd Street,
New York, N.Y.

Thank you very much for your kind letter. *vs.*

I should like to come to see your Prampoliné paintings.

May I phone you in ten days or so, after our next big exhibition is installed, to make an appointment? Meanwhile, may I ask you whether we may have the little monograph on Prampoliné for our Library? We have no book on this interesting Italian painter.

With many thanks for your generosity in the matter of the Prampoliné given by me to the Museum.

As I told you before, I have eight more of the Prampoliné paintings, some of them featured in the enclosed book on Prampoliné with the reproduction of 34 of his works. I marked the paintings which are in my possession, and in the event you should like to own one of them for permanent exhibition, please, make your selection, and it will be a pleasure to me to give it as a present to the Museum.

Dr. Julius Spitzer
1428 Sixth Avenue
New York, N.Y.

Very respectfully yours

Julius Spitzer

Dr. Julius Spitzer.

ahb;vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Dr. Julius Spitzer,
1423, 6th Avenue,
New York, N.Y.
Tel: Circle 7-7000, Ext.137.

December 19, 1941.

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

Dear Sir:

Acknowledging the receipt of your letter of December 16, I wish to inform you that I have no objection at all to any purpose you should like to use the painting by Prampolini given by me to the Museum.

As I informed you before, I have eight more of the Prampoline paintings, some of them featured in the enclosed booklet about Prampolini with the reproduction of 34 of his works. I marked the paintings which are in my possession, and in the event you should like to own one of them for permanent exhibition, please, make your selection, and it will be a pleasure to me to give it as a present to the Museum.

Very respectfully yours

Julius Spitzer

Dr. Julius Spitzer.

*Library
hasn't
one
of
these
Y.S.*

*filed
all.
)*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

CITY LIBRARY ASSOCIATION
MUSEUM OF FINE ARTS
SPRINGFIELD, MASSACHUSETTS

*Springfield
(Moma Coll.
loans)*

September 21, 1942
1/2

Dear Mr. Barr:

Thank you for your note of the 18th saying that we may borrow "Greenwich Village Cafeteria" by Paul Cadmus for our exhibition of "American Life" from November 22 through December 31. I take note that you will insure the picture and bill us. I shall make arrangements with your Registrar for the collecting and shipping of the picture.

Again with thanks.

Sincerely,

Kathleen B. R. Johnston
Director

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

FBR/js

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

*Springfield
x Cadmus*

cc. Miss Dudley
Miss Miller
cc. Miss Dudley + *letter*
Miss Miller

September 18, 1942

Dear Mr. Robinson:

In answer to your letter of September 17th,
we shall be glad to lend you the "Greenwich Village
Cafeteria" by Paul Cadmus for your exhibition at
Springfield from November 22nd through December 31st.

We will insure the picture and bill you, in
accordance with our usual procedure. We suggest
that you get in touch with W.S. Buzworth and Son,
424 W. 52nd Street, New York City, or some other agent
to pack and ship the picture. Also please let our
Registrar, Miss Dorothy Dudley, know in advance when
you expect to have the picture called for.

Sincerely,

Mr. Dudley
Miss Miller
48 West 57th Street
New York City
Mr. Frederick B. Robinson, Director
Museum of Fine Arts
Springfield, Mass.

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.65

St Etienne

GALERIE ST. ETIENNE, INC

cc. Miss Dudley
Miss Miller

46 WEST 57TH STREET
NEW YORK 19, N.Y.

NEW YORK
46 WEST 57TH STREET
TEL. CUNY 6-3227

July 5, 1942

April 27, 1942

Mr. Alfred S. Dunn, Jr.
The Museum of Modern Art
11 West 57th Street
New York 19, N.Y.

Dear Dr. Kallir:

I am sorry to say that our Committee did not vote to approve the purchase of one of the Trabich watercolors. I am disappointed, for I think they are very fine, and I should have liked to see one of two of them in our collection, particularly Topsy and the Vase with Flowers (#5).

Will you not convey to Mrs. Trabich's family my regrets? We are holding the four watercolors here at your disposal.

El Topsy

Sincerely,

Sincerely yours,

Otto Kallir

Dr. Otto Kallir

Dr. Otto Kallir
Galerie St. Etienne
46 West 57th Street
New York City

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

GALERIE ST. ETIENNE, INC.

PARIS 8^e
50. FAUBOURG ST. HONORE
TEL. ANJOU 56-19

NEW YORK
46 WEST 57TH STREET
TEL. CIRCLE 6-2193

April 29, 1942.

4/29

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

Dear Mr. Barr:

In response to your letter of April 23rd I am sending you on approval the four pictures by Bertha Trabich which you requested. They are:

Cat. No. 5 Vase with Flowers

6 Flower Arrangement

17 The Farmer

21 Topsy

Sincerely yours,

Otto Kallir

Dr. Otto Kallir

OK;gb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 65

St Etienne

GALERIE ST. ETIENNE, INC

x Kallir
x Trabich

PARIS 20
46, BOULEVARD ST. MICHON
TEL. ANJOU 26.12

cc. Miss Dudley
Miss Miller

NEW YORK
46 WEST 57TH STREET
TEL. EMMA 2-2722

April 23, 1942

April 21, 1942.

4/22

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

Dear Dr. Kallir:

Dear Mr. Barr:
After the exhibition of Bertha Trabich is over
I was sorry to have missed you today.

I would like to have here for further study four pictures,
The paintings and watercolors by Bertha Trabich are generally not
#5, 6, 17, 21, if this is agreeable to the family of the
Modern Art here any painting you may select at a price which will
artist and yourself. Should you be interested in acquiring
ing one of the pictures, I will be glad to send you the paintings
you wish on approval.

The price for the Indian Madonna, about Sincerely,
seven hundred dollars.

Hoping to hear from you, I am

Very sincerely yours.

Otto Kallir

Dr. Otto Kallir

Dr. Otto Kallir
Galerie St. Etienne, Inc.
46 West 57th Street
New York City

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

GALERIE ST. ETIENNE, INC.

PARIS 8e
50, FAUBOURG ST. HONORE
TEL. ANJOU 56-19

NEW YORK
46 WEST 57TH STREET
TEL. CIRCLE 6-2193

April 21, 1942.

4/22

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

Dear Mr. Barr:

I was sorry to have missed you today.

The paintings and watercolors by Bertha Trabich are generally not for sale. But I am authorized by the family to let the Museum of Modern Art have any painting you may select at a price which will seem appropriate to the Museum. Should you be interested in acquiring one of the pictures, I will be glad to send you the paintings you wish on approval.

The price for the Indian Madonna, about which you inquired, is seven hundred Dollars.

Hoping to hear from you, I am

Very sincerely yours,

Otto Kallir

Dr. Otto Kallir

OK:gb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Stapp

THE GREENWICH COUNTRY DAY SCHOOL
GREENWICH, CONNECTICUT

November 10, 1942

Dear Alfred
Thank you for your note
and for sending my proposal
on to René d'Harnoncourt.
I rely on his judgment
very much but as you know
this is a very original
visual problem.

Dear Philip:

Here is the letter from René d'Harnoncourt,
which, in spite of its kind words, is not very promising.

Have you been in touch with Miss Marian Quin
of Lincoln School? I think she is working on a somewhat
similar problem. Perhaps comparison or collaboration
would be useful to both of you.

I will try to make
an exhibition anyway, using
what I can get and
the bulk of it myself.
My best to you
Philip

Sincerely,

Mr. Philip Stapp
The Greenwich Country Day School
Greenwich, Connecticut

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

THE GREENWICH COUNTRY DAY SCHOOL
GREENWICH, CONNECTICUT

1/5

Dear Alfred
Thank you for your note
and for sending my proposal
on to Rini D'Hamon court.
I realize that the idea is not
very original, but, as you know,
there is a great need for good
visual material on S. A.

I will probably make
an exhibition anyway, using
what I can get and making
the bulk of it myself.

My best to you

Philip

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Stapp

October 30, 1942

Dear Philip:

I have read your proposal and think it very good indeed. I am going to send it on to René d'Harnoncourt and ask him to give it his personal attention. As you know he is the works in the Art Section of the Office of the Coordinator of Inter American Affairs.

Will you look up Mrs. Taylor as visited? Sincerely,

Sincerely,

Mr. Philip Stapp
Greenwich Country Day School
Greenwich, Connecticut

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Stapp

April 15, 1942

Dear Mr. and Mrs. Steingraber:

Dear Philip: The Secretary of the Museum has shown me

I was just about to write to Mrs. Richards Taylor in Greenwich, Connecticut, asking her whether we could not return to her a Gauguin, when I recalled that you had friends named Taylor in or near Greenwich, to whose house you took us one day. Won't you let me know if this is the Mrs. Taylor we visited?

What kind of exhibitions or publications would you be interested in?

Sincerely,

In any case we are glad you come out as you did, since it is not easy for us to keep informed as to just what our members are thinking.

Mr. Philip Stapp
Steamboat Road
Greenwich, Conn.

Sincerely,

AHB:ljs

Mr. and Mrs. Francis Steingraber
75 Central Park West
New York City

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Steegmuller

c Mrs. Hawkins

December 16, 1942

Dear Mr. and Mrs. Steegmuller:

The Secretary of the Museum has shown me your note resigning your membership in the Museum.

While you mention your dislike of the Tchelitchew exhibition as one of the reasons, I should like to have from you some more positive criticism - that is, if you would like to take the trouble to let us know.

What kind of exhibitions or publications would you be interested in?

In any case we are glad you spoke out as you did, since it is not easy for us to keep informed as to just what our members are thinking.

Sincerely,

Professor Louise Gully
Division of Manuscripts
Stephens College
Columbia, Missouri

Mr. and Mrs. Francis Steegmuller
75 Central Park West
New York City

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 65

Stephens
x Adams

STEPHENS COLLEGE
COLUMBIA, MISSOURI
MAY 26, 1942

Mr. Alfred H. Barr, Jr.
Dear Professor Dudley:
New York, New York

It is hard for me to give you an intelligent opinion of Miss Adams' qualifications for teacher of art history and humanities. I have been in contact with her for some time. She worked here at the Museum as a cataloger of our print collection, a job which I thought she did very well indeed, but this does not throw much light upon your problem.

I think she is an intelligent girl, energetic and ambitious. I for one wish her luck.

Will you please write me your opinion of her as a candidate for the position.

Sincerely,

Louise Dudley

Professor Louise Dudley
Division of Humanities
Stephens College
Columbia, Missouri

AHB:1js

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

STEPHENS COLLEGE
COLUMBIA, MISSOURI

May 26, 1942

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

My dear Mr. Barr:

I have been in correspondence with Miss Harriet Dyer Adams of the Person Hall Art Gallery, University of North Carolina regarding a position to teach art history and Humanities at Stephens College next year. The Humanities, as you know, is an introduction to all of the arts, music and literature as well as the visual arts.

Will you please write me your opinion of her as a candidate for the position.

Sincerely yours,

Louise Dudley

Louise Dudley
Division of Humanities

BMc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Steichen

cc. Mr. Wheeler
Mr. Newhall

May 21, 1942

Dear Commander Steichen:

I want to pass on to you this phone message handed to me this morning. It comes from Frank Crowninshield who spoke of your exhibition as "most magnificent and most moving . . . tears streamed down my cheeks; wonderful propaganda, really perfect."

A few minutes ago I was talking with Jewell of the Times, who said almost the same thing, though of course you have already gathered from his column his extraordinary enthusiasm.

Although I think I have already expressed on other occasions my own enthusiasm, I want to say again that the show really exceeds even the great expectations which it aroused while in preparation.

Congratulations to you, and thanks,

Sincerely,

Dr. Steinitz
2510 Kilworth
Berkeley
California

Lt. Commander Edward Steichen
Bureau of Aeronautics
Room 3915
Navy Building
Washington, D.C.

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Stein. T2

2310 Ellsworth Berkeley California.

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

Oct. 13, 1942

October 13, 1942

Dear Mr. Barr:

Dear Dr. Steinitz: I would be glad to recommend you for a Guggenheim as I did last year.

Good luck!

Sincerely,

Kaethe
Dr. Steinitz
2310 Ellsworth
Berkeley
California

AHB:1js

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Kate Steinitz 231o Ellsworth Berkeley California.

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

Oct.12.1942

10/16

Dear Mr. Barr:

You will remember my project of the " Sourcebook for everybody " which I am working on , and you also will remember that in order to be able to complete the manuscript I am trying to get the help of some fellowship or grant. You kindly agreed, in the beginning of the year, to recommend me , when asked about information. It is again time to apply for a Guggenheim - and - though I know it is bold - I feel I should file an application. I would be very thankful if you would be kind enough to recommend me. I really feel, that I could carry the project through - , finding new and interesting angles of presentation , - if enabled to work continuously under so favorable conditions as I have them now for a short time. Professor Meyer Schapiro also agreed to recommend me , and to - morrow I will ask Dr. Morley, who gave me a lecture assignment in her Sunday program, Nov.1.

With best regards,

respectfully yours,

Kate Steinitz

Kate Steinitz

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Steinitz

April 2, 1942

Dear Mrs. Steinitz,

Referring to your telephone call this morning asking for an appointment with Mr. Barr, he will be glad to see you on Monday afternoon at 3:30, April 7th. If this time is not convenient for you, please telephone and I will be glad to change the date.

Very sincerely,

Betty Chamberlain
Assistant to the Director

Mrs. Kate Steinitz
48 Morton Street
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Steinitz

Mrs. Ernest Steinitz

KATE STEINITZ
147 EAST 50TH STREET, NEW YORK CITY
PLAZA/ 9-6818 48 Mortonstreet.

Dr. Alfred Barr jun.
Director,
Museum of Modern Art
N.Y.C.

3/30
March 28th, 1942

Dear Dr. Barr,

Will you give me the privilege of a short interview before I will leave for California April 12th. My daughters in California decided for me, that it would be best to spend the summer close to them in Berkeley, where I will have the best possibilities to restore my health and at the same time to work on my book at the University.

I will be in the Museum Monday, March 30, 1-3 with Mr. Lane (Library or membership room) and I will ask your secretary what time during the week will be convenient for you.

Respectfully yours, Kate Steinitz.

Kate Steinitz

did not call -

ahb;vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Steinitz

Mrs. Ernest Steinitz

Steinitz

*noted
AHB*

KATE STEINITZ
147 EAST 50TH STREET, NEW YORK CITY
PLAZA 9-6818

February 25, 42

2/27

Dear Dr. Barr:

Thank you very much for your sympathetic lines. It brings me much comfort to know that you will keep me in mind and that you will try to find or think of some work for me. I have in the meantime dissolved my household and would be available at any time at my new address: 48 Morton street. Telephone Wa 5 - 1060.

Sincerely Yours

Kate Steinitz

New York, N.Y.

ahb;vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Steinitz

Mrs. Ernest Steinitz

February 13, 1942

147 E. 50 St

Dear Mrs. Steinitz:

I heard today through James Lane of your husband's death. I am most distressed to have this news, for I understand that it brings you not only sorrow, but also difficulties of a practical nature.

Believe me, I shall keep you in mind and let you know if I can find, or think of some way to help you.

I have not yet heard from the Guggenheim or Karl Schurz Foundations.

With sympathetic regards, I am

Sincerely,

Mrs. Ernest Steinitz
147 East 50th Street
New York, N.Y.

ahb;vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Steintz

KATE STEINTZ - 147 EAST 50TH STREET - NEW YORK, N. Y.

*Mrs. Ernest Steintz
147 E. 50 St*

James Lane
147 E. 50 St

147 East 50th Street
New York, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Steinitz

KATE STEINITZ - 147 EAST 50th STREET - NEW YORK, N. Y.

Dr. Alfred Barr, Junior, Director
Museum of Modern Art, 125 Street
New York New York.

Dear Dr. Barr:

January 23, 1942

This is to thank you for your kind attention to request
me, in case there should be inquiries from Karl Schurz
(Charlevoix) Memorial Foundation or Guggenheim Foundation.

Dear Miss Steinitz:

Thank you for your letter. I am glad to have it

to refer to in case of inquiries from the Karl Schurz Memorial
Foundation or the Guggenheim Foundation.

Sincerely yours,

The text will be methodically arranged according to themes and
page by page presented to be a handy reference on art.

Our table of contents explains the organization of the materials:

1. Miss Kate Steinitz
147 East 50th Street
New York, N.Y.
2. The scope of Art
3. The Elements, Texture, Structure, Proportion,
Perspective, Color.
4. THE HAND, TOOL, AND MATERIALS
The Eye, The Camera
5. THE ARTIST, THE ARTIST HIMSELF, THE ARTIST AND THE WORLD.
6. THE ART OF THE FUTURE, an excursion into philosophy (Art and Science,
Art and Nature, Art and the Future, Art versus Nature.)
7. THE HISTORY OF ART, The Development of Art, The Renaissance.

As a collection of art history, including I mention:
The Architecture of the Middle Ages, the Interior of a Cathedral, A Sky-scaper.

The Architecture of the Renaissance, The Baroque, The Wall of Caravaggio,
The Modern Architecture of the 19th and 20th centuries,
The Art of the 20th Century, The Art of the Future.

The Art of the 20th Century, The Art of the Future,
The Art of the 20th Century, The Art of the Future,
The Art of the 20th Century, The Art of the Future.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

KATE STEINITZ - 147 EAST 50TH STREET - NEW YORK, N. Y. - PLAZA 9-6818

Dr. Alfred Barr, Junior, Director
Museum of Modern Art, 19W 53street
New York New York.

January 20th,
1942

Dear Dr. Barr!

This is to thank you for your kind intention to recommend me, in case there should be inquiries from Karl Schurz (Oberlaender) Memorial Foundation or Guggenheim Foundation.

For this purpose I will give you a short information what the book, I am working on, is about; and for further explanation I add a copy of Stefan Hirsch's letter.

The book is to be a record of the best thought and most final conclusion on all sorts of problems of painting, sculpture, architecture and design. By means of quotations and condensations embracing theories, canons, analyses, diagrams, personal remarks, artists letters and anecdotes the book will crystallize for the general reader the essence of the art of to day, yesterday, and to morrow. What the ancients did, what philosophers said, especially what artists experienced, will always be referred to and juxtaposed to modern practise. The book shall establish a link between the tradition and the evolutions of our time.

The text will be methodically arranged according to themes and page by page presented to be a ready reckoner on art.

Our table of contents explains the organisation of the material:

- 1 INTRODUCTION: The scope of Art
- 2 FORM PROBLEMS: Basic Forms, Texture, Structure, Proportion, Perspective, Color.
- 3 MEANS AND MEDIUMS: The Hand. Tools and Materials
The Eye. The Camera
- 4 SUBJECT MATTER . 5. ART IN USE
6. The ARTIST: The Artist Himself. The Artist and the World.
7. ART AND NATURE, an excursion into philosophy (Art imitates Nature. Art transforms Nature, Art versus Nature.)
8. CONCLUSION: The Constancy of Art. Parallels.

As examples of our picture selection I mention:

To demonstrate the Vertical: The interior of a forest, the interior of a Cathedral. A skyscraper.

To demonstrate The Horizontal: The HORIZON, The wall of Carcasson a modern powerplant or the Bauhaus Architecture.

For other formproblems: The leaf of an eggplant, -a propeller, -the Brancusi Sculpture.

Our colorchart will show colorsymbols of countries and different ages down to the trafficsymbols of to day, the oldest kind of painting, body paint, leads to our technicolor make-up, and so on...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

KATE STEINITZ - 147 EAST 50TH STREET - NEW YORK, N. Y. - PLAZA 9-6818

Our reading list is tremendous, but I still am enthusiastic
The work will not be dry or too scholarly : Aristotle speaks
lively and his statements meet Picassos. In Greece there were
Art exhibits as they are in the Museum of modern Art.
For my research work I enjoy the Modern Museums library for
many special subjects.

In order to be able to work continuously I applied for a
scholarship. I do not know how to accomplish the work that is
ahead of me without the help of a stipend.
Therefore I will appreciate highly if your answer to
inquiries would be in favour of my work.

Sincerely

Yours,

Kate Steinitz

Kate Steinitz.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

COPY.

February 25th 1941

I have looked at Mrs. Steinitz' project for a book called "25 Centuries of Art Appreciation" and the sub-title "From Plato to Picasso". It is, of course, impossible to judge it as though it were already a book, but I think it is nevertheless more than just a promise - it is an idea cast in preliminary form.

As I was perusing it, I found myself thinking of the dearth of good books on art from which I suffered greatly during my experience at Bennington College. In the five years of teaching I found myself stumped constantly by the lack of books that showed a consistent viewpoint on art covering all of art, or at least all of the plastic arts. My pains were increased by the fact that as chairman of the department I had to scan publishers' lists for such books and get them for the library. It was simply hopeless.

I feel that this project holds out some hope in the right direction. From the point of view of the art teacher, or I should say the sophisticated art teacher, it presents two great advantages: it relates art to other fields, especially philosophy and science and it does not follow a chronological scheme.

As to the first advantage: you will probably agree with me that too much art teaching is done in vacuo which is one of the reasons why the study of art attracts so many inferior minds; they consider it a "cinch course" to which one doesn't have to bring any "outside" knowledge or experience. As to the second advantage: the chronological scheme is probably the poorest one to follow if you want to learn something about art. It is obvious, it packs everything into neat parcels (most of them phony) such as the "Dark Ages" or "Renaissance" or "Prehistoric Art" which tells you all about when things occurred, but not what they are.

This project seems to put the finger on the essentials of art, "constants" as she calls them. I think that it would be quite a valuable contribution to art teaching. I could see it used as a skeleton "text" for a course by a teacher of scope and experience who would draw corollary reading and pictorial material into the course or the discussions, as the case may be. It appeals to me because, in a less systematic way, this is the way in which I have always proceeded, and the surprising result of such teaching is that the students form through it a very adequate knowledge of the chronology of art, but with the understanding of the nature of art. I should like to see this project in a more complete form.

With greetings and best regards

Cordially yours,

(signed)

Stefan Hirsch

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.65

Stickler
Picasso

Raymond
5/15/43

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

May 15, 1943

5/18

Dear sir:

Recently, I purchased a copy of the portfolio called ART IN OUR TIME, and have admired it greatly.

As there was included in it, a reproduction of a Picasso painting, I thought that you might be able to give me some much desired information about another of Picasso's paintings. I have been searching for a reproduction of his called ON THE BALL, but have met with no success. I have seen reproductions of this painting but have not been able to find one recently for my own use. Can you tell me where I might be able to find one? I would appreciate any information.

Thank you very much.

Yours very truly,

Helen W. Stickle

Helen W. Stickle
1421 Bolton Street
Baltimore, Maryland

14 x 11"
Lisson
Harlem
period -
50¢
1 framed
\$6.00
2nd hand
and ship
portfolio (Picasso)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

May 31, 1942

May 18, 1942

Miss Betty Chamberlain
Assistant to the Director
The Museum of Modern Art
New York City

Dear Miss Chamberlain:

I cannot thank you enough for your
Dear Miss Stickle: writing me and suggesting
possibilities for summer work.

In answer to your enquiry of May 15th, I phoned Raymond
R. Raymond, the largest dealer in prints here in New York, and they
informed me that they had one print of Picasso's painting, On the
Ball, but that it was framed and the price is \$8.00. You may obtain
this by writing to them directly, if you are interested.

As the print itself has been published only in a Russian
portfolio of the Moscow collection, where the original is, it is
impossible to obtain except as part of this portfolio. Raymond &
Raymond suggest that you try second hand bookshops who may have an
old copy of either the print itself or the whole portfolio.

after June 4th -- General Delivery
Lakeside; Sincerely,

Secretary to the Director

Miss Helen W. Stickle
1421 Bolton Street
Baltimore, Maryland

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Stimson

PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

May 31, 1942

Miss Betty Chamberlain
Assistant to the Director
The Museum of Modern Art
New York City

6/1

Dear Miss Chamberlain:

I cannot thank you enough for your kindness in writing me and suggesting possibilities for summer work.

All of your suggestions were extremely interesting and I have written letters for further information or for interviews.

I do hope one of them materializes, but whether I am successful in obtaining one or not, it was most thoughtful of you to write.

Yours very truly,

Frederick S. Stimson
Frederick S. Stimson
51 Graduate College
Princeton, New Jersey

after June 4th --General Delivery
Lakeside, Ohio

n
ing
ing here
ary
n
th
Lupé
ish
Italian.
y in
on a
lence
inceton
udied
r-color
New
. Post,
ood,
lo State
arsity
ntensively
is in
ly.
iversity,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Gold

QUALIFICATIONS:

Frederick Sparks Stimson

Temporary Address: 51 Graduate College, Princeton, New Jersey

Permanent Address: 232 S. 18th St., Columbus, Ohio

Undergraduate Training, Ohio State University. French and Fine Arts. Graduation, March, 1940. Phi Beta Kappa, Cum laude, Highest Distinction in Fine Arts.

Graduate Work, Harvard University, 1940-41; Princeton University, 1941-42. History of Art and Archaeology. Awarded scholarship, Princeton, 1941-42, Fellowship for 1942-43.
Ecole d'été, Middlebury, Vt., 1937. French conversation.

Secretarial Training: Very proficient typist and capable of doing my own typing.

Photographic Experience: Studied photography with Dr. Frank Roos, Jr., photographer of American architecture. Photographed extensively in black and white and in color in Mexico, 1940. Develop, print, and enlarge my own photographs. Am experienced in the use of the Leica camera.

Languages: Speak French fluently. Studied French as an undergraduate and at the Ecole française, Middlebury, Vt. Studied conversational Spanish with Sr. D. Cabarga; private lessons. Studied further in Spanish with Senorita Lupe Lara, tutor for the American Consul in Mexico, D.F. Practical use of Spanish conversation in Mexico. Reading knowledge of German and some knowledge of Italian.

Journalistic Experience: Have worked with literary agents in New York City in the short-story field. Have published some poetry. At present am working on a children's book that is now being managed by my agents. Tremendous experience in the field of scholastic writing as a graduate student at Harvard and Princeton Universities.

Experience in the field of painting and technical aspects of Fine Arts. Studied portrait painting with James R. Hopkins. Have been awarded prizes in water-color by Eugene Speicher, Homer St. Gaudens and others.

Musical Training: Proficient pianist and accompanist and pipe organist.

References: Professor Charles R. Morey, Princeton University, Princeton, New Jersey; Professor A.M. Friend, Princeton University; Professor Chandler R. Post, Fogg Museum of Art, Harvard University, Cambridge, Mass.; Dr. Robert Rockwood, Derby Hall, Ohio State Univ., Columbus, Ohio; Professor Ralph Fanning, Ohio State University; Sr. D. Cabarga, Ohio State Univ.; Mlle. Yvonne Renouard, University of Wisconsin, Madison, Wis.

Experience in Mexico: Lived in Mexico, D.F., March-June, 1940. Studied intensively in three libraries of Mexico, D.F., gathering historical material for thesis in Baroque Architecture. Studied Spanish and German. Photographed extensively. Traveled throughout Mexico.

Presented some of my material at Princeton University, October, 1941.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Mr. Frederick Stimson
51 Graduate College
Princeton University
Princeton
New Jersey

Stimson

May 27, 1942

Dear Mr. Stimson,

Mr. Barr has shown me your outline of experience and told me that you were in search of a summer job. I have recently heard that Mr. Ruel P. Tolman was looking for someone to do a four-month research job. He is Acting Director of the National Collection of Fine Arts in Washington. I know nothing more than this about the job.

Have you applied at the New York Public Library which regularly hires summer substitutes? Of course they do not pay very well, so this might not interest you.

It is possible that Time magazine might be willing to use a summer substitute writer to work from one department to another as writers go away on vacation. This is not a usual practice, but I happen to know that they are somewhat shorthanded on account of the war, and therefore it is possible that such a proposition might appeal to them. They pay well.

Your combination of languages, writing ability and knowledge of photography would be a good one for the COI - Donovan's Committee, which has its editorial offices at 224 West 57th Street, New York City. But I do not know whether they would consider taking anyone for the summer only. If you care to investigate this possibility, you might address or ask for Mr. Purdy who I believe is directly under Stanley, former editor of PM and chief of the New York office of COI. Purdy has been doing some hiring of writers and picture editors.

I cannot give you any direct personal references for any of these, but perhaps the leads themselves may be of some help. I hope so.

Very sincerely,

Betty Chamberlain, Assistant to Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

QUALIFICATIONS:

Frederick Sparks Stimson

Temporary Address: 51 Graduate College, Princeton, New Jersey

COLLECT

Charge to the account of _____ \$ _____

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

WESTERN UNION

1206-B

CHECK
ACCOUNTING INFORMATION
TIME FILED

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

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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

May 20, 1942

Mr. Frederick Stimson
51 Graduate College
Princeton, New Jersey

Will be glad to see you Friday at twelve o'clock.

Alfred Barr

Musical Training: Proficient pianist and accompanist and pipe organist.

References: Professor Charles R. Morey, Princeton University, Princeton, New Jersey; Professor A.M. Friend, Princeton University; Professor Chandler R. Post, Fogg Museum of Art, Harvard University, Cambridge, Mass.; Dr. Robert Rockwood, Derby Hall, Ohio State Univ., Columbus, Ohio; Professor Ralph Fanning, Ohio State University; Sr. D. Cabarga, Ohio State Univ.; Miss. Yvonne Renouard, University of Wisconsin, Madison, Wis.

Experience in Mexico: Lived in Mexico, D.F., March-June, 1940. Studied intensively in three libraries of Mexico, D.F., gathering historical material for thesis in Baroque Architecture. Studied Spanish and German. Photographed extensively. Traveled throughout Mexico.

Presented some of my material at Princeton University.

October, 1941.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

QUALIFICATIONS:

Frederick Sparks Stimson

Temporary Address: 51 Graduate College, Princeton, New Jersey

Permanent Address: 232 S. 18th St., Columbus, Ohio

Undergraduate Training, Ohio State University. French and Fine Arts. Graduation, March, 1940. Phi Beta Kappa, Cum Laude, Highest Distinction in Fine Arts.

Graduate Work, Harvard University, 1940-41; Princeton University, 1941-42. History of Art and Archaeology. Awarded scholarship, Princeton, 1941-42, Fellowship for 1942-43.
Ecole d'été, Middlebury, Vt., 1937. French conversation.

Secretarial Training: Very proficient typist and capable of doing my own typing.

Photographic Experience: Studied photography with Dr. Frank Roos, Jr., photographer of American architecture. Photographed extensively in black and white and in color in Mexico, 1940. Develop, print, and enlarge my own photographs. Am experienced in the use of the Leica camera.

Languages: Speak French fluently. Studied French as an undergraduate and at the Ecole Francaise, Middlebury, Vt. Studied conversational Spanish with Sr. D. Cabarga; private lessons. Studied further in Spanish with Senorita Lupe Lara, tutor for the American Consul in Mexico, D.F. Practical use of Spanish conversation in Mexico. Reading knowledge of German and some knowledge of Italian.

Journalistic Experience: Have worked with literary agents in New York City in the short-story field. Have published some poetry. At present am working on a children's book that is now being managed by my agents. Tremendous experience in the field of scholastic writing as a graduate student at Harvard and Princeton Universities.

Experience in the field of painting and technical aspects of Fine Arts. Studied portrait painting with James R. Hopkins. Have been awarded prizes in water-color by Eugene Speicher, Homer St. Gaudens and others.

Musical Training: Proficient pianist and accompanist and pipe organist.

References: Professor Charles R. Morey, Princeton University, Princeton, New Jersey; Professor A.M. Friend, Princeton University; Professor Chandler R. Post, Fogg Museum of Art, Harvard University, Cambridge, Mass.; Dr. Robert Rockwood, Derby Hall, Ohio State Univ., Columbus, Ohio; Professor Ralph Fanning, Ohio State University; Sr. D. Cabarga, Ohio State Univ.; Miss. Yvonne Renouard, University of Wisconsin, Madison, Wis.

Experience in Mexico: Lived in Mexico, D.F., March-June, 1940. Studied intensively in three libraries of Mexico, D.F., gathering historical material for thesis in Baroque Architecture. Studied Spanish and German. Photographed extensively. Traveled throughout Mexico.

October, 1941.

Presented some of my material at Princeton University.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

QUALIFICATIONS:

Frederick Sparks Stimson

Temporary Address: 51 Graduate College, Princeton, New Jersey

Permanent Address: 232 S. 18th St., Columbus, Ohio

Undergraduate Training, Ohio State University. French and Fine Arts. Graduation, March, 1940. Phi Beta Kappa, Cum laude, Highest Distinction in Fine Arts.

Graduate Work, Harvard University, 1940-41; Princeton University, 1941-42. History of Art and Archaeology. Awarded scholarship, Princeton, 1941-42, Fellowship for 1942-43.
Ecole d'été, Middlebury, Vt., 1937. French conversation.

Secretarial Training: Very proficient typist and capable of doing my own typing.

Photographic Experience: Studied photography with Dr. Frank Roos, Jr., photographer of American architecture. Photographed extensively in black and white and in color in Mexico, 1940. Develop, print, and enlarge my own photographs. Am experienced in the use of the Leica camera.

Languages: Speak French fluently. Studied French as an undergraduate and at the Ecole Francaise, Middlebury, Vt. Studied conversational Spanish with Sr. D. Cabarga; private lessons. Studied further in Spanish with Senorita Lupé Lara, tutor for the American Consul in Mexico, D.F. Practical use of Spanish conversation in Mexico. Reading knowledge of German and some knowledge of Italian.

Journalistic Experience: Have worked with literary agents in New York City in the short-story field. Have published some poetry. At present am working on a children's book that is now being managed by my agents. Tremendous experience in the field of scholastic writing as a graduate student at Harvard and Princeton Universities.

Experience in the field of painting and technical aspects of Fine Arts. Studied portrait painting with James R. Hopkins. Have been awarded prizes in water-color by Eugene Speicher, Homer St. Gaudens and others.

Musical Training: Proficient pianist and accompanist and pipe organist.

References: Professor Charles R. Morey, Princeton University, Princeton, New Jersey; Professor A.M. Friend, Princeton University; Professor Chandler R. Post, Fogg Museum of Art, Harvard University, Cambridge, Mass.; Dr. Robert Rockwood, Derby Hall, Ohio State Univ., Columbus, Ohio; Professor Ralph Fanning, Ohio State University; Sr. D. Cabarga, Ohio State Univ.; Mlle. Yvonne Renouard, University of Wisconsin, Madison, Wis.

Experience in Mexico: Lived in Mexico, D.F., March-June, 1940. Studied intensively in three libraries of Mexico, D.F., gathering historical material for thesis in Baroque Architecture. Studied Spanish and German. Photographed extensively. Traveled throughout Mexico. Presented some of my material at Princeton University, October, 1941.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Stokowski
x of Carles.
(Mona Ax)

Copy to Mr. Gilchrist
Miss Dudley
Miss Miller

April 18, 1942

Dear Mr. Stokowski:

I enclose a formal receipt for the painting by Arthur Carles,
Composition #3, which has been accepted by the Museum as your gift.

I do hope you will have a chance to see the painting, which is
now hanging in an exhibition of new acquisitions in the field of
cubism and abstract art.

Mr. Gilchrist is very pleased with the way it looks.

I am sorry that you cannot come today to see the Alexander
Nevsky again, but we shall be glad to show it to you at some time in
the future if you can give us two days' notice.

Many thanks for your interest. I am

Sincerely yours,

Miss Thelma J. Stewart
6225 Sutter Street
San Francisco, Calif.

Mr. Leopold Stokowski
Hotel Sulgrave
New York City

AHB:ljs
enc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Street

Thelma Ax

July 1, 1942

Dear Miss Street:

I am very happy to write this letter recommending you for one of the Albert M. Bender Grants in Aid.

You will recall how much interested we were here in the Museum in your work when you brought it in some weeks ago. The little watercolor, Rabbit Man, was accepted with enthusiasm by our Committee on Acquisitions as a purchase from the Mrs. John D. Rockefeller, Jr. Fund.

I wish you good luck.

Sincerely,

Miss Thelma J. Street
2532 Sutter Street
San Francisco, Calif.

AHB:ljs

Dear Miss Street,
I was very happy
to see the painting "Rabbit
Man" was accepted by the
Committee.
I am very interested
in your work.
There is a competition
in California for the
"Albert M. Bender Grants
in Aid", in which you
are the Applicant.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

June 26, 1942

Dear Mr. Barb.

I was very happy to hear the painting "Rabbit Man" was accepted by the committee.

Thank you again for your interest in my work.

There is a competition in California, for the "Albert M. Bender Grants, in Aid", in which I am one of the Applicants.

Maurice L. Stone, Esq.
30 Rockefeller Plaza
New York City

AHB:ljm (11/11/42), 1000

The terms of this contract are hereby accepted.

SIGNED _____

DATE _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

- 2 -

Would it be asking
to much of you. to write
me a letter of recommen-
dation?

This I am sure
would be of great value
to me.

I have to submit
my application in 3
weeks.

It was a great
pleasure meeting you
while in N. Y.

Thanks again

Sincerely
Thelma J Street

2832 Sutter St
San Francisco
Calif.

Mr. Maurice L. Stone, Esq.
30 30 Rockefeller Plaza
New York City

Mr. AHB:ljs (M.L.S.), Boston

The terms of this loan are hereby accepted.

SIGNED _____

Date _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

c. Miss Dudley

September 21, 1942

September 21, 1942

Dear Mr. Stone:

Although we do not believe that there is any legal obligation of this kind, I enclose the legal release about the Maillol sculpture which you recently lent to the Museum. The principle suggested and does not assume any responsibility for the loss or damage of the sculpture (purpose is to relieve the Museum of responsibility in case of damage by air raid, and secondly to permit the Museum to send the bronze out of town along with its own collection, to be away from the City of New York, for manufacturing, any work of art in its collection in case serious danger develops).

Let me say how glad we are to have the Maillol sculpture, we shall continue to hold your loan under the conditions set forth above. Please an indefinite loan. I am sure it will be very useful. I prefer to withdraw your loan.

We should appreciate it if you would sign, at the place indicated at the foot thereof, the enclosed Sincerely, and return the same to us.

Sincerely yours,

Director

Mr. Maurice L. Stone, Esq.
90 SO Rockefeller Plaza
New York City

The terms of this loan are hereby accepted.

SIGNED _____

Mr. AHB:ljm (111111), Bureau

Date _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

September 21, 1942

Dear Mr. Stone:

Although we do not believe that there is any legal obligation at this, or any other, time to call the matter to their further attention, we are, as a courtesy, writing to many owners of works of art, now on loan here at the Museum, to remind them that the Museum has not assumed and does not assume any responsibility for the loss or damage of works of art, from any cause whatsoever (except insofar as the law may impose liability which cannot be limited).

The Museum, without in any wise obligating itself so to do, reserves the right, in its sole and unquestionable discretion, to send away from the City of New York, for safekeeping, any work of art in its possession.

Unless we immediately hear from you to the contrary, we shall continue to hold your loan under the conditions set forth above. Please notify us immediately, if, under the circumstances, you prefer to withdraw your loan.

We should appreciate it if you would sign, at the place indicated at the foot thereof, the annexed copy of this letter, and return the same to us.

Sincerely yours,

Director

Maurice L. Stone, Esq.
30 Rockefeller Plaza
New York, N.Y.

Maillo: Leda (Lilith), bronze

The terms of this letter are hereby accepted.

SIGNED _____

Date _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Stonorov

February 11, 1942

Dear Oscar:

I am awfully sorry I can't come over for the dinner in honor of George Howe. I'd like to join you and his other friends in cheering for the good luck which has come to American architecture.

Please give him my best.

Sincerely,

Mr. Oscar Stonorov
Bulletin Building
Philadelphia, Pa.

shb;vs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Street

TREASURY DEPARTMENT
WASHINGTON

September 15, 1942

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

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. WILSON
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

NAB85 37 DL 9 EXTRA=PHILADELPHIA PENN 10 1142A
 ALFRED H BARR JR, MUSEUM OF MODERN ART
 11 WEST 53 ST

1942 FEB 10 PM 12 06

AS ASSOCIATES OF GEORGE HOWE RE REQUEST THE PLEASURE OF
 YOUR COMPANY AT DINNER ON SATURDAY FEBRUARY FOURTEENTH
 AT EIGHT OCLOCK AT THE PHILADELPHIA CLUB. BLACK TIE RSVP=
 OSCAR STONOROV LOUIS E MCALLISTER LOUIS I KAHN BULLETIN
 BLDG PHILA.

RSVP STONOROV.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

AHB:ljs



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Street



TREASURY DEPARTMENT
WASHINGTON

September 15, 1942

September 9, 1942

Dear Alfred:

I am sending you, under separate cover, a copy of
Dear Pete: GIANTS IN THE LAND.

Many thanks for the copy of "There were
Giants in the Land." I am very glad to have it.

As you may have heard, Ray Jackson was writing the book
to compile these essays.

Hope to see you soon. Best wishes.

Sincerely,

Pete

Julian Street, Jr.

Mr. Alfred H. Barr
Director, Museum of Modern Art
11 W. 53rd Street

Mr. Julian Street, Jr.
Treasury Department
Washington, D.C.

AHB:ljs



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65



TREASURY DEPARTMENT

WASHINGTON

9/9
September 8, 1942

Dear Alfred:

I am sending you, under separate cover, a copy of
THERE WERE GIANTS IN THE LAND.

These articles originally were syndicated to news-
papers, and we hope they will be widely read by the young
people in high schools as well as by adults.

As you may have heard, Kay Jackson was active in help-
ing to compile these essays.

Hope to see you soon. Best wishes.

Sincerely,

Pete

Julian Street, Jr.

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



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

L. BAMBERGER & CO.
NEWARK, N.J.

January 9, 1942

Street

STANDARD TIME INDICATED
RECEIVED AT
8 EAST 55th STREET
NEW YORK CITY, N. Y.
PL. 3 - 2285

Mackay Radio

Postal Telegraph

Street

15 WORDS FOR THE **10**
USUAL PRICE OF
DOMESTIC SERVICES
FOREIGN SERVICES
AT STANDARD RATES

FORM DCC

THE FOLLOWING MESSAGE WAS RECEIVED

"VIA MACKAY RADIO"

NYJ662N 16 GOVT VIA MRT=K WASHINGTON DC 30 410P=
ALFRED H BARR JR=
THE MUSEUM OF MODERN ART 11 WEST 53 ST NEWYORK NY (MA)=

COULD WE POSTPONE OUR LUNCH TO MONDAY FEBRUARY 9TH WILL CALL
YOU TO CONFIRM NEXT WEEK=
JULIAN STREET JR.
(42).=

JAN 30 PM 7 17

9.

TO SEND A MESSAGE TELEPHONE YOUR LOCAL MACKAY RADIO OFFICE OR ANY POSTAL TELEGRAPH OFFICE.

NEW YORK.....WHITEHALL 4-6780	DETROITRANDOLPH 1555	SAN FRANCISCO.....GARFIELD 1303	SEATTLEELLIOT 4212
CHICAGO.....HARRISON 1515	WASHINGTONNATIONAL 6600	OAKLANDTEMPLEBAR 3360	TACOMAMAIN 6101
BOSTONCAPITOL 1234	BALTIMOREPLAZA 7210	LOS ANGELES.....TRINITY 0731	PORTLANDATWATER 6484
PHILADELPHIA.....LOCUST 3740	CAMDENCAMDEN 3296	SAN DIEGO.....MAIN 4177	NEW ORLEANS.....RAYMOND 9237
BROAD 5221			

FOR MESSENGER TELEPHONE, POSTAL TELEGRAPH OR RING POSTAL CALL BOX.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

L. BAMBERGER & CO.
NEWARK, N.J.

January 8, 1942

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

January 8, 1941

Dear Alfred:

It has been quite a long time since we have run into each other, although I must say that I can follow your activities very easily simply by reading a daily newspaper. I would be glad to see you and Mr. Rosenblum if you think that I can be of some help to you. A friend and colleague of mine, Mr. W. L. Rosenblum, Bamberger's Art Director, has proposed what seems to me to be a most interesting idea for exhibition purposes. I suggested to him that you would be the most logical person to judge the idea. I would very much like to bring him over one day next Tuesday, January 8th at one o'clock here would be all right for me. Will you please confirm this? I would be glad to seek to have lunch with you. If that is agreeable to you, would you be good enough to let me know when it would be most convenient.

Sincerely yours,

Incidentally, Daisy might be interested to know that Frances is expected in town within the next two or three weeks. I suspect that she will probably get in touch with you.

Best wishes for a happy New Year.

Sincerely yours,

Robert Strunsky
Robert Strunsky

Mr. Robert Strunsky
L. Bamberger & Company
Newark, New Jersey

ahb:vs

Tel: market 2-1212

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

L. BAMBERGER & CO.
NEWARK, N.J.

January 2, 1942

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

Dear Alfred:

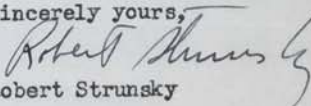
It has been quite a long time since we have run into each other, although I must say that I can follow your activities very easily, simply by reading a daily newspaper.

A friend and colleague of mine, Mr. M. L. Rosenblum, Bamberger's Art Director, has proposed what seems to me to be a most interesting idea for exhibition purposes. I suggested to him that you would be the most logical person to judge the merits of the idea. I would very much like to bring him over one day next week to have lunch with you. If that is agreeable to you, would you be good enough to let me know when it would be most convenient.

Incidentally, Daisy might be interested to know that Frances is expected in town within the next two or three weeks. I suspect that she will probably get in touch with you.

Best wishes for a happy New Year.

Sincerely yours,


Robert Strunsky

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Handwritten signature

November 24, 1942

Dear Mr. Holme:

It gives me great pleasure to congratulate the Studio on its fiftieth anniversary. Your magazine has survived three wars both in England and in America. This is saying a good deal, considering the casualties among art magazines which wars inevitably produce.

I hope that after the war we may look forward to far more frequent exchange of ideas and of exhibitions between Britain and the United States. In the past it seems to me that we have turned our backs on each other, and our faces toward Paris. The result is that both Britain and America have regarded each other with mutual condescension, bred of ignorance and a certain cousinly contempt.

I believe that the Studio can do something to correct this unhappy situation, for the artist of each country deserves more recognition in the other.

Sincerely,

Mr. Bryan Holme
The Studio Publications
381 Fourth Avenue
New York City

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

We are told that this is a people's war, and if we are not betrayed at the peace table by our leaders or by our own indifference or fear, we may win a people's peace. A future which belongs to the people may well change the policies, even the fundamental character, of art and of institutions such as museums and magazines which have to do with art.

In the democracies such as Britain and the United States museums which originally thought they had fulfilled their obligations to the public by keeping their doors open have in recent years tried actively to interest the public by various museum techniques, publicity and popular education. This has been on the whole a good thing, in spite of occasional lapses into vulgarity. But if democracy be interpreted literally as the rule of the "demos" these half way steps may not satisfy the public, which may want not only accessibility to museums, but may insist as well that museums show only what the general public likes.

This may affect particularly museums' and art magazines' policies toward the contemporary artist. In Germany and the USSR the totalitarian governments have encouraged art which was congenial to the taste and policies of the regime, at the same time discouraging or suppressing art which seemed unorthodox or experimental. The art which we call "modern" is condemned as bourgeois formalism in Russia, bolshevist degeneracy in Germany. The taste of the totalitarian politicians who are untrained in art generally coincides with that of the uneducated demos, so that, for instance, Hitler's personal philistinism has been put to very effective demagogic purposes.

This "can't happen here" or in England. Nevertheless, in the people's world after the war, artists and those concerned with art may have to resolve the discrepancy between what they like and what people in general like - a discrepancy which is not necessarily the fault of the people.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

We are told that this is a people's war, and if we are not betrayed at the peace table by our leaders or by our own indifference or fear, we may win a people's peace. A future which belongs to the people may well change the policies, even the fundamental character, of art and of institutions such as museums and magazines which have to do with art.

In the democracies such as Britain and the United States museums which originally thought they had fulfilled their obligations to the public by keeping their doors open have in recent years tried actively to interest the public by various museum techniques, publicity and popular education. This has been on the whole a good thing, in spite of occasional lapses into vulgarity. But if democracy be interpreted literally as the rule of the "demos" these half way steps may not satisfy the public, which may want not only accessibility to museums, but may insist as well that museums show only what the general public likes.

This may affect particularly museums' and art magazines' policies toward the contemporary artist. In Germany and the USSR the totalitarian governments have encouraged art which was congenial to the taste and policies of the regime, at the same time discouraging or suppressing art which seemed unorthodox or experimental. The art which we call "modern" is condemned as bourgeois formalism in Russia, bolshevist degeneracy in Germany. The taste of the totalitarian politicians who are untrained in art generally coincides with that of the uneducated demos, so that, for instance, Hitler's personal philistinism has been put to very effective demagogic purposes.

This "can't happen here" or in England. Nevertheless, in the people's world after the war, artists and those concerned with art may have to resolve the discrepancy between what they like and what people in general like - a discrepancy which is not necessarily the fault of the people.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

We are told that this is a people's war and if we are not betrayed at the peace table by our leaders or by our own indifference or fear, we may win a people's peace. A future which belongs to the people may well ^{change} ~~affect~~ the policies, even the fundamental character, of art and of institutions such as museums and magazines which have to do with art.

In the democracies such as Britain and the United States museums which ^{originally} ~~only~~ a few years ago thought they had fulfilled their obligations to the public by ^{keeping} ~~keeping~~ their doors ^{open} have in recent years tried actively to interest the public by various museum techniques, publicity and popular education. This has been on the whole a good thing, in spite of occasional lapses into vulgarity, ~~or sensationalism~~. But if democracy be interpreted literally as the rule of the "demos" these half way steps may not satisfy the public, which may want not only accessibility to museums, but may insist as well that museums show only what the ^{general} ~~untrained~~ public likes.

This may affect particularly museums' and art magazines' policies toward the contemporary artist. In Germany and the USSR the totalitarian governments have encouraged art which was congenial to the taste and policies of the regime, ^{at} ~~at~~ the same time ~~German and Russian authorities have discouraged~~ or ~~suppressed~~ art which seemed unorthodox or experimental. The art which we call "modern" is condemned as bourgeois formalism in Russia, bolshevist degeneracy in Germany. The taste of the totalitarian politicians who are untrained ~~or prejudiced~~ in art generally coincides with that of the uneducated demos, so that, for instance, Hitler's ~~own~~ personal philistinism ^{has been} ~~is~~ put to very effective demagogic purposes.

This "can't happen here" or in England. ^{Can the problem world after the war} Nevertheless, artists and those concerned with art ^{may have to resolve} ~~must face and solve~~ the problem of the discrepancy between what they like and ^{what} people in general like. ~~if indeed we are to have a people's world after~~

~~the~~ [^] ~~discrepancy which is~~
~~not~~ [^] ~~necessarily~~ the fault of the people.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

The Studio Publications

381 FOURTH AVENUE, NEW YORK
MUSEUM OF MODERN ART, 11 WEST 53RD STREET, NEW YORK

November 21, 1942

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK CITY

RECEIVED NOV 23 1942

STUDIO PUBLICATIONS

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

Mr. Alfred Barr
November 21, 1942

Dear Mr. Barr:

I am not sure that the following paragraphs are what you can use for the "Studio," but they

are all that I have had time to do. If you cannot

use them, please be sure that my feelings will

not be hurt, for they do not seem to me to be

quite relevant to your purposes.

and that, though temporarily hampered by the war, it should have greater prominence and a more permanent place than heretofore in the life of the public. You may have ideas of how this can be achieved, or you may believe that it is already being achieved. You may believe that the greatest future in the field of art lies in architecture and industrial design or you may believe that fine art will be of still greater significance if the artist does what

Sincerely,

If this is too committing and the future, from your point of view, is too unpredictable, perhaps you could incorporate in the "Studio" the ideas and ideals the Museum has had in mind. The "Studio" has been to bring art to the people and encourage interest in contemporary art. To cultivate an interest in good design, to champion the younger artists of merit. If you think during the war we have succeeded, and if you think any of these aims coincide with the Museum's, such a concept would indeed fall upon burning coals.

At any rate, my statement from the personally or from the Museum would be read without on one page which are to be devoted to letters from all over the world, representing the views of individuals in different countries, especially in the United States and England.

To anticipate a very wide audience for this particular issue which will express international co-operation in the building of a new art of art.

Sincerely,
Alfred Barr

v. 4. This was written before I had my exhibition and I was hesitating to print the letter.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

The Studio Publications

381 FOURTH AVENUE, NEW YORK
MURRAY HILL: 4-4945 • CABLES: STUDIOPUBS

THE STUDIO
ART AND INDUSTRY
DECORATIVE ART
THE STUDIO YEAR BOOK
GARDENS AND
GARDENING
MODERN
PHOTOGRAPHY
MODERN
PUBLICITY
"STUDIO" BOOKS

★
PUBLISHERS: NEW YORK
THE STUDIO PUBLICATIONS, INC.
LONDON: THE STUDIO
LIMITED, 44 LEICESTER SQ.

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

9th
October 1942 *10/10*

Dear Mr. Barr:

Many thanks for referring me to Kirstein. I quite appreciate the difficulty of your finding time for such an enterprise at the present moment, and I must confess, had anticipated it.

7M

What I wondered if you could so, so that the Museum's ideas could be represented in this anniversary issue, was to write a short letter which we could print, together with other such letters from Museums and prominent people in the international world of art, that expressed your opinion (or the Museum's) of the future and art. Possibly you believe, as we do, that art must have meaning, and that, though temporarily hampered by the war, it should have greater prominence and a more permanent place than heretofore in the life of the public. You may have ideas of how this can be achieved, or you may believe that it is already being achieved. You may believe that the greatest future in the field of art lies in architecture and industrial design or you may believe that fine art will be of still greater significance if the artist does what?

If this is too committing and the future, from your point of view, is too unpredictable, perhaps you could incorporate in a very short message the ideas and ideals the Museum has had in the past. Our aim in "The Studio" has been to bring art to the layman - to represent and encourage interest in contemporary artists and craftsmen, to cultivate an interest in good design, to champion the younger artists of merit. If you think during the past 50 years we have succeeded, and if you think any of these aims coincide with the Museum's, such a comment would indeed fall upon burning ears.

At any rate, any statement from you personally or from the Museum would be most welcome on our pages which are to be devoted to letters from all over the world, representing the views of individuals in different countries, especially in the United States and England.

We anticipate a very wide audience for this particular issue which will express international co-operation in the building of a new era of art.

Sincerely,
Bryan Holme

n.s. This was written before I saw you yesterday but I am sending it just the same!

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

The Studio Publications

381 FOURTH AVENUE, NEW YORK
MURRAY HILL: 4-4945 · CABLES: STUDIOPUBS

THE STUDIO
ART AND INDUSTRY
DECORATIVE ART
THE STUDIO YEAR BOOK
GARDENS AND
GARDENING
MODERN
PHOTOGRAPHY
MODERN
PUBLICITY
"STUDIO" BOOKS

★
PUBLISHERS: NEW YORK
THE STUDIO PUBLICATIONS, INC.
LONDON: THE STUDIO
LIMITED, 44 LEICESTER SQ.

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

2nd
October
1942

10/5-

Dear Mr. Barr:

With the February 1943 issue of "The Studio" we celebrate our fiftieth birthday. On this occasion we plan to make a double number with twice as many color plates as usual. Notable authors in America and Great Britain are contributing articles, and we very much wanted you to write about 2,000 words on "Art in the Americas." The exact way in which this might be done we would like to leave in your able hands if you can find time to do it to reach us not later than November 10th.* With the article we could run about 8 illustrations. This does not make it exactly easy, I know, but this is the amount of space available in a very crowded issue. If a precis of the influences in art in North and South America since the earliest times could be made, this would fit the bill admirably. There would only be room for a precis or summary, but I feel sure it could give the reader a conversational knowledge of the background of the art of the Americas, and at the same time review them together in accordance with the fashionable recognition of all American countries as a cultural unit.

Alternatively if you would rather devote full attention to modern art in North and South America, giving a bare outline of the origins, this too would be most acceptable.

Do you think you could undertake this for us and furnish about ten illustrations? We were very desirous to have the Museum of Modern Art represented, so to speak, on this very particular occasion.

Sincerely,

Bryan Holme
Bryan Holme

* Sorry - this should be November 1

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

THE MUSEUM OF MODERN ART
NEW YORK

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

ALFRED H. BARR, JR., DIRECTOR

November 21, 1942

Dear Mr. Holme:

I am not sure that the following paragraphs are what you can use for the "Studio," but they are all that I have had time to do. If you cannot use them, please be sure that my feelings will not be hurt, for they do not seem to me to be quite relevant to your purposes.

Sincerely,

Mr. Bryan Holme
The Studio Publications
381 Fourth Avenue
New York City

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.65

We are told that this is a people's war, and if we are not betrayed at the peace table by our leaders or by our own indifference or fear, we may win a people's peace. A future which belongs to the ^{common man} ~~people~~ may well change the policies, even the fundamental character, of art and of institutions such as museums and magazines which have to do with art.

In the democracies such as Britain and the United States museums which originally thought they had fulfilled their obligations to the public by keeping their doors open have in recent years tried actively to interest the public by various museum techniques, publicity and popular education. This has been on the whole a good thing, in spite of occasional ^{error.} ~~lapses into vulgarity~~. But if democracy be interpreted literally as the rule of the "demos" these half way steps may not satisfy the public, which ^{will} ~~may~~ want not only access ~~to~~ museums, but ^{can} ~~may~~ insist as well that museums show only what the general public likes.

This may affect particularly museums' and art magazines' policies toward the contemporary artist. In Germany and the USSR the totalitarian governments have encouraged art which was congenial to the taste and policies of the regime, at the same time discouraging or suppressing art which seemed unorthodox or experimental. The art which we call "modern" is condemned as bourgeois formalism in Russia, bolshevist degeneracy in Germany. The taste of the totalitarian politicians who are untrained in art generally coincides with that of the uneducated demos, so that, for instance, Hitler's personal philistinism has been put to very effective demagogic purposes.

This "can't happen here" or in England. Nevertheless, in the people's world after the war, artists and those concerned with art may have to resolve the discrepancy between what they like and what people in general like - a discrepancy which is not necessarily the fault of the people.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.65

Stunzi
April 22

Memo, phone call:

Talked with Mr. Stunzi, Dr. Franz Meyer's representative, about his Rousseau "Portrait of Dr. Brummer." Agreed to arrange to send it to some western museum at the end of the current exhibition.

942

Write Mr. Stunzi.

*Superseded by
later phone conversation
(July 2) A.A.S.*

M
1400 Broadway
New York City

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.65

Stunzi

July 3, 1942

Dear Mr. Stunzi:

Just as I was about to send the enclosed letter about which I spoke to you on the phone, I received a signed copy directly from Dr. Meyer.

However, for your records I am sending you the letter anyway.

Sincerely,

Mr. Walter Stunzi
1400 Broadway
New York City

Mr. Walter Stunzi
1400 Broadway
New York City

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.65

Unique-Ptg. & Sta. Co., Inc.—No. 420

TELEPHONE MESSAGE

Date

Copy to Miss

For

April 14, 1942

By

Dusley

Phone

Time

Remarks

sent Stuzi
legal releases to
sent pictures
of town, wa
8-0137*

Dear Mr. Stuzi

in Zurich ab
our charge.

Rousseau exhi
of seeing it.

Rec'd by

Meyer

re in

n our

unity

Very sincerely yours,

Mr. Walter Stuzi
1400 Broadway
New York City

AHB:ljs

Stuzi
x Rousseau
x Meyer

Condially,
Sincerely,
Dear Mr. Barrin
I remember all ways
your kind thought.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Unique Pig. & Sta. Co., Inc.—No. 420

TELEPHONE MESSAGE

Date July 1

For Mr. Barr

11 14, 1942

By Mr. Stunzi

Phone CH. 4-3844

Time

Remarks please call.

Copy to Miss D

Dear Mr. Stunzi

I enc
in Zurich about
our charge.

This
Rousseau exhibi

of seeing it.

You have a memo
in your file as a
letter to be written
for Mr. Stunzi

Rec'd by

Cordially,
Sincerely,
Very sincerely yours,

Dear Mr. Barr:-

Mr. Walter Stunzi
1400 Broadway
New York City

AHB:ljs

Stunzi

x Rousseau
x Meyer

yer
in
our
ity

I remember all things
your kind thought.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.65

Stanzel

*x Rousseau
x Meyer*

Copy to Miss Dudley

April 14, 1942

January 15th 1942

Dear Mr. Stanzel:

copy of address by checked
I enclose copies of letters written to Dr. Meyer
quite in Zurich about his painting by Rousseau which we have in
our charge. *you for the*

you sympathy
This painting is incidentally now on view in our
Rousseau exhibition. I hope you will take the opportunity
of seeing it. *troubled*

Cordially,
Naichi Stanzel Very sincerely yours,

ps - Dear Mr. Barris -
I remember all ways
your kind thought.

Mr. Walter Stanzel
1400 Broadway
New York City

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Suzuki

January 15th 1942

May I express my deepest
gratitude to you for the Comfort
and Hope which your sympathy
brought me during a sad and
troubled period.

Cordially,
Naichi Suzuki

P.S. Dear Mr Barr;—

I remember all ways
your kindest thought.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Seeley
Sunam

January 5, 1942

TO WHOM IT MAY CONCERN:

This is to confirm the fact that Soichi Sunami has been doing photographic work for our Museum during the past ten years. We have never had any occasion to doubt his good character.

Very truly yours,

[Signature]
Mr. James Johnson Seavey
120 East End Avenue
New York City

AMB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Sw Sweeney

120 East End Avenue,
New York, N.Y.
November 11, 1942.

December 23, 1942

Dear Alfred:

Dear Jim:

I was very interested to receive
the transcript of the conversation between
If this is of any interest would you mind
Mrs. Max ~~Max~~ ~~Frank~~ ~~San~~ ~~John~~ ~~son~~
writing him a note? Otherwise don't bother.
in connection with it.

I would be delighted to have
Sincerely,
luncheon with you. Please give me a ring
at the office when you have a day open.

All best regards.

Sincerely,



Mr. James Johnson Sweeney
120 East End Avenue
New York City

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

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Sweeney

120 East End Avenue,
New York, N.Y.
November 11, 1942.

11/2

Dear Alfred:

I was very interested to receive the transcript of Kahnweiler's letter to Mrs. May. Many thanks for thinking of me in connection with it.

I would be delighted to have luncheon with you. Please give me a ring at the office when you have a day open.

All best regards.

Sincerely,



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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.65

Sweeney

120 East End Avenue,
New York, N.Y.
October 27, 1942.

10/28

Dear Alfred:

Many thanks for the book by Torres
Garcia. I will have a go at it and see what
I can dig out of its latinity.

It was very kind of you to think of
me in connection with it. All best.

Sincerely,



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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

120 East End Avenue,
New York, N.Y.
October 23, 1942.

10/23-

Suzanne

Dear Alfred:

Many thanks for the copy of letter
from Dias. It was good to hear of Eluard and
Picasso and the Zervos.

Look forward to seeing you soon.

All best,



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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.65

Sweeney

120 East End Avenue,
New York, N. Y.
July 9, 1942.

October 23, 1942

Dear Alfred,

It was very good of you on the eve
of your departure to go to the trouble to
confirm your correspondence books by the
Mexican material. I will call at the Museum
and get things started as early as
possible.

Dear Jim:

Under separate cover I have sent you a
recent book of Torres Garcia. We have two
copies for the Library so I thought you might
like to have this. Will you return it to us
eventually?

Drop me a line if you have a moment.
Many thanks again for your letter; and all
best of luck for your trip.

Sincerely,

Sincerely,

Jim

Mr. Alfred E. Barr, Jr.,
Museum of Modern Art,
11 West 53rd Street,

Mr. James Johnson Sweeney
120 East End Avenue
New York City

AHB:ljs

Thanks for notes on Sweeney!

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Sweeney

120 East End Avenue,
New York, N. Y.
July 9, 1942.

7/10

Dear Alfred:

It was very good of you on the eve of your departure to go to the trouble to confirm your conversation regarding the Malevich material. I will call at the Museum today and get things started as early as possible.

I envy you your trip. I have so long been anxious to get to Mexico and have planned going so often without results. Please give my warmest regards to Pierre Loeb and his wife in Havana. And by the way, if you get a chance perhaps you could count the Miros in Hemingway's house -- if you ever get so far out in the Cuban jungles.

Drop me a line if you have a moment. Many thanks again for your letter; and all best of luck for your trip.

Sincerely,

Lin

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.65

July 3, 1942

Dear Jim:

This is to confirm what I said yesterday, that whatever Malevich material we have is entirely at your disposal. I have a folder which either Miss Miller or Miss Van Hook can give you with some data on translations of the Russian on the charts (the German translations were presumably added later and in some cases are not entirely accurate.).

The Registrar's Office would also be glad to get out for you any of the canvases which you would like to study. The charts I believe have been photographed, but if you should want to study them over several days, they could all be brought up to my office where you can work on them at your leisure.

The Russian lady who works in the Library Monday, Wednesday and Friday is named Kovarsky. Beaumont Newhall or his assistant can introduce you to her. She is a refugee and is paid by some refugee fund. She would be available to help you with translations. She doesn't know English perfectly, but is fairly intelligent and, incidentally, a great friend of Provolowsky.

I myself have no material on Malevich, but after I get back I will be glad to show you what I have on Rodchenko and the other abstract lesser people.

I am delighted that you want to work on this problem. I will be back before the middle of August.

Sincerely,

Mr. James Johnson Sweeney
120 East End Avenue
New York City

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Sweeney

April 28, 1942

Dear Jim:

I have had a letter from Mrs. Hill in which she says:
"I did answer Mr. Sweeney's very nice letter, and if you
will send his address I will write to him again, having
thrown his own letter away when I answered it."
Apparently she wrote you that she did not want to sell
the picture. However I am sending her your address so that
she can be more explicit.

Sincerely,

Mr. James Johnson Sweeney
120 East End Avenue
New York City

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Sweeney

April 16, 1942

Copies to Miss Dudley
Miss Miller

Dear Jim:

Here is the formal receipt for the photographs which you recently gave the Museum. As you know, Beaumont Newhall is delighted to have these, and so am I, for they are by photographers which interest me particularly.

We are very grateful to you for your generosity.

Very sincerely,

Sincerely,

Mr. James Johnson Sweeney,
120 East End Avenue
New York City, N.Y.

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

April 6, 1942

Dear Jim:

Monroe Wheeler has suggested that it would be interesting if we could ask Mr. 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. James Johnson Sweeney
120 East End Avenue
New York, N. Y.

Mr. James Johnson Sweeney
120 East End Avenue
New York City

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Sweeney

February 24, 1942

Dear Jim:

I have looked up the Carpenter-Picasso correspondence.

Mrs. Hill does definitely want to sell the picture, though I can find no mention of a price. She asked me for a suggestion, but I discreetly made none, mentioning, however, the big Picasso formerly belonging to Miss Wiborg, which was sold for not over \$8,000 two or three years ago.

Her address is: Mrs. Patrick C. Hill
2203 Bancroft Place, N.W.
Washington, D. C.

Sincerely,

Mr. James Johnson Sweeney
120 East End Avenue
New York, N. Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

January 5, 1942

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

Dear Jim:

We should like to have permission to have a color slide made by Raymond and Raymond of your Miro Composition, 1933, who would then include duplicates of the slide for sale to colleges and universities for lecture purposes.

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

Sincerely,

Mr. James J. Sweeney
120 East End Avenue
New York, N. Y.

*Yes 1/7/42
Ans. To Newhall 1/14*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

John Rogers Cox
Director

Swope Art Gallery
Terre Haute, Indiana

Swope

(Moma Coll -
bans out)

May 16, 1942

5/16

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

Dear Mr. Barr,

The Swope Gallery deeply appreciates your courtesy in lending us for our inaugural show the three excellent paintings by Speicher, Hopper, and Blumenschein. All three stimulated comment nearly every day of the six weeks period that the show ran. They unquestionably added to the success of our show and we are grateful to you. Eleven thousand people visited the exhibition out of a population of sixty-two thousand.

If there is any service that the Swope Gallery may offer to you please do not hesitate to call upon us. Many thanks again.

Sincerely,

John Rogers Cox

JRC:hc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 65

Swope Art G

cc Dudley

Jan 26, 1942

January 26, 1942

Dear Miss Claxton:

In our Museum the Director is a voting member of the Exhibitions Committee, but not of the Accessions Committee. He is also a Vice President of the Board of Trustees.

Dear Mr. Cox:

Of course it is agreeable with us for you to exclude incidentally the Hopper New York Movie from your exhibition. We understand your position and agree with you that it would not be a good idea to have one painter represented by too many works. We have notified our Registrar not to send the picture to you.

Good luck with your show!

Sincerely yours,

Mr. John Rogers Cox, Director
Swope Art Gallery
Terre Haute, Indiana

Miss Anna Weatherill Claxton, Director
The Syracuse Museum of Fine Arts
Syracuse, New York

ASH:js

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

THE SYRACUSE MUSEUM OF FINE ARTS
SYRACUSE, N. Y.

ANNA WETHERILL OLNSTED
DIRECTOR

June 15-1942

June 16, 1942

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

My Dear Miss Olmsted:

In our Museum the Director is a voting member of the Exhibitions Committee, but not of the Accessions Committee. He is also a Vice President of the Board of Trustees. The Director is a voting member of the Accessions and Exhibitions Committee.

No work is ever purchased for your permanent collection without, further, the approval of the Director, who incidentally is also Curator of Painting.

Now, less formally, let me explain that I agreed to be a voting member of the Exhibitions Committee because I am not directly responsible for exhibitions, which are in charge of a special Exhibitions Director. I had been asked to be a voting member of the Accessions Committee but refused because I much preferred to be overruled than outvoted. Such an arrangement gives me the chance to give my professional opinion, putting the full responsibility of going against that opinion on the shoulders of the Committee. If I was simply outvoted it would be rather easier for the Committee to have its way in the case of a difference of opinion.

Sincerely yours,
Anna Wetherill Olmsted

Director

Sincerely Yours,

Miss Anna Wetherill Olmsted, Director
The Syracuse Museum of Fine Arts
Syracuse, New York

AHB:ljs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

THE SYRACUSE MUSEUM OF FINE ARTS

SYRACUSE, N. Y.

ANNA WETHERILL OLMSTED
DIRECTOR

June 13-'42

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

My dear Mr. Barr:

My recollection of a chance conversation with someone connected with your Museum is that, according to the Bylaws of the Museum of Modern Art, the Director is a voting member of the Accessions and Exhibitions Committee; and that, furthermore, no work is purchased for your permanent collection without the full approval of the Director.

Would you mind letting me know if this is correct?

I am sorry to trouble you about such a trivial matter, but we are doing a little re-organizing here, and it is always a help to find out about the policies of other museums.

If it is conveniently possible to let me hear from you before the end of this week, I should greatly appreciate it.

Thanking you,

Sincerely yours,

Anna Wetherill Olmsted

Director

AWO/ac

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

SIXTY-NINE EAST FIFTY-SEVENTH STREET • NEW YORK CITY • TELEPHONE ELDORADO 5-1317

Mr. Soby

427

Szeesi

Dear Mr. Barr:

I have about 70 items in my collection of psychopathic works.

if your friend is interested to see them, I ^{will} mostly disposed to show them to him and eventually give him the case history of some of the patients.

At this occasion I wish to inform you that I had a conversation with Mr. Soby on the subject of the Usage of art-creative activity as therapeutic treatment in cases of neurosis, having in mind your project or similar treatment for disabled soldiers. I am now preparing a paper on above subject which I shall send to Mr. Soby.

Entirely at your disposal, dear Mr. Barr, I am

sincerely yours

L. Szeesi

NYC, Apr. 25, 1942.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 65

Szecs

April 23, 1942

Dear Mr. Szecsi:

A friend of mine has asked whether you still have your collection of psychopathic paintings and drawings. I know that some of your things are now in the Museum's possession and others in the collection of Miss Guggenheim, but possibly you have still more. Will you not let me know?

Sincerely,

Mr. Ladislas Szecsi
69 East 57th Street
New York City

AHB:ljs