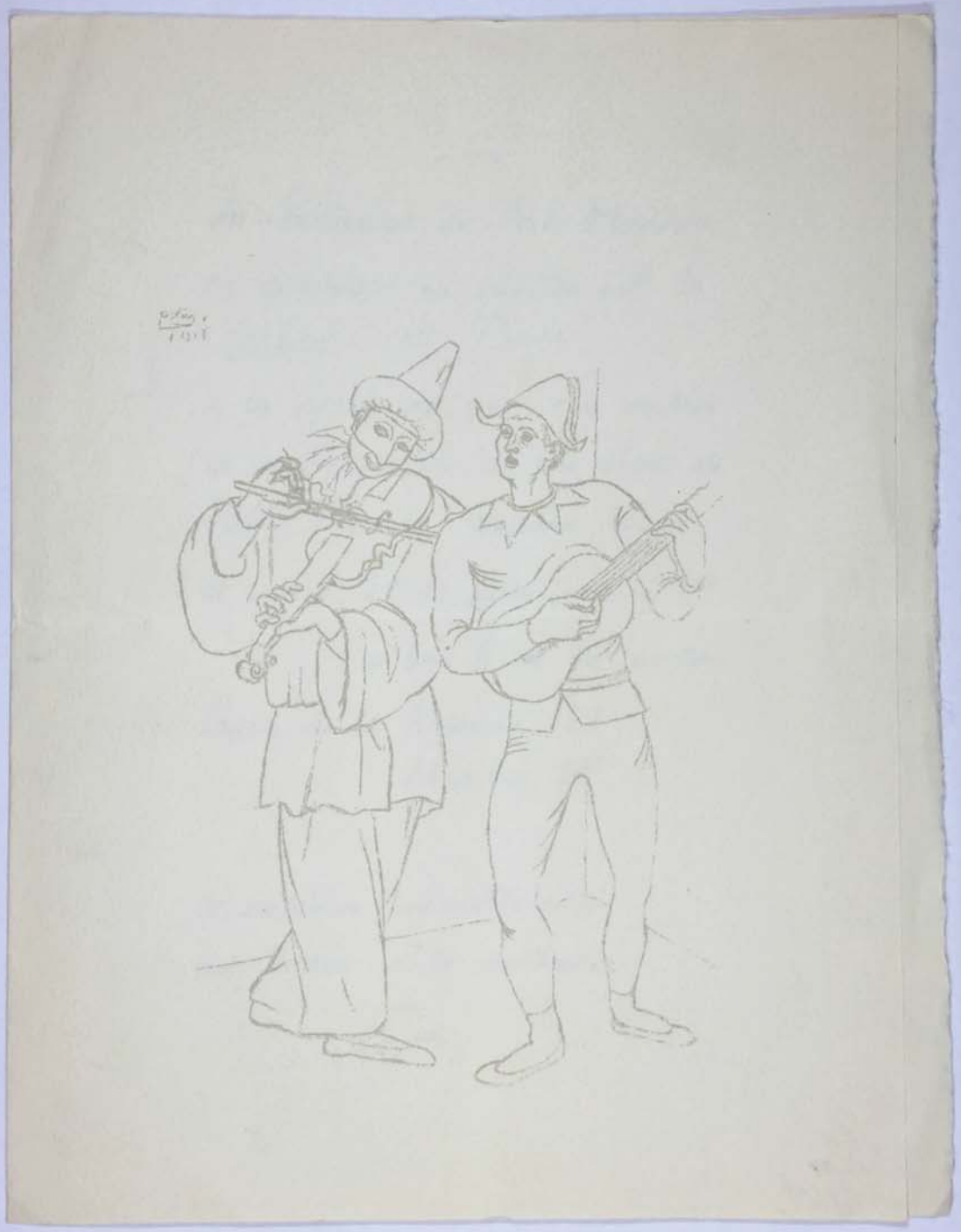
Christmas Greetings

AND BEST WISHES
FOR A HAPPIER
NEW YEAR

*

ABBY ALDRICH ROCKEFELLER



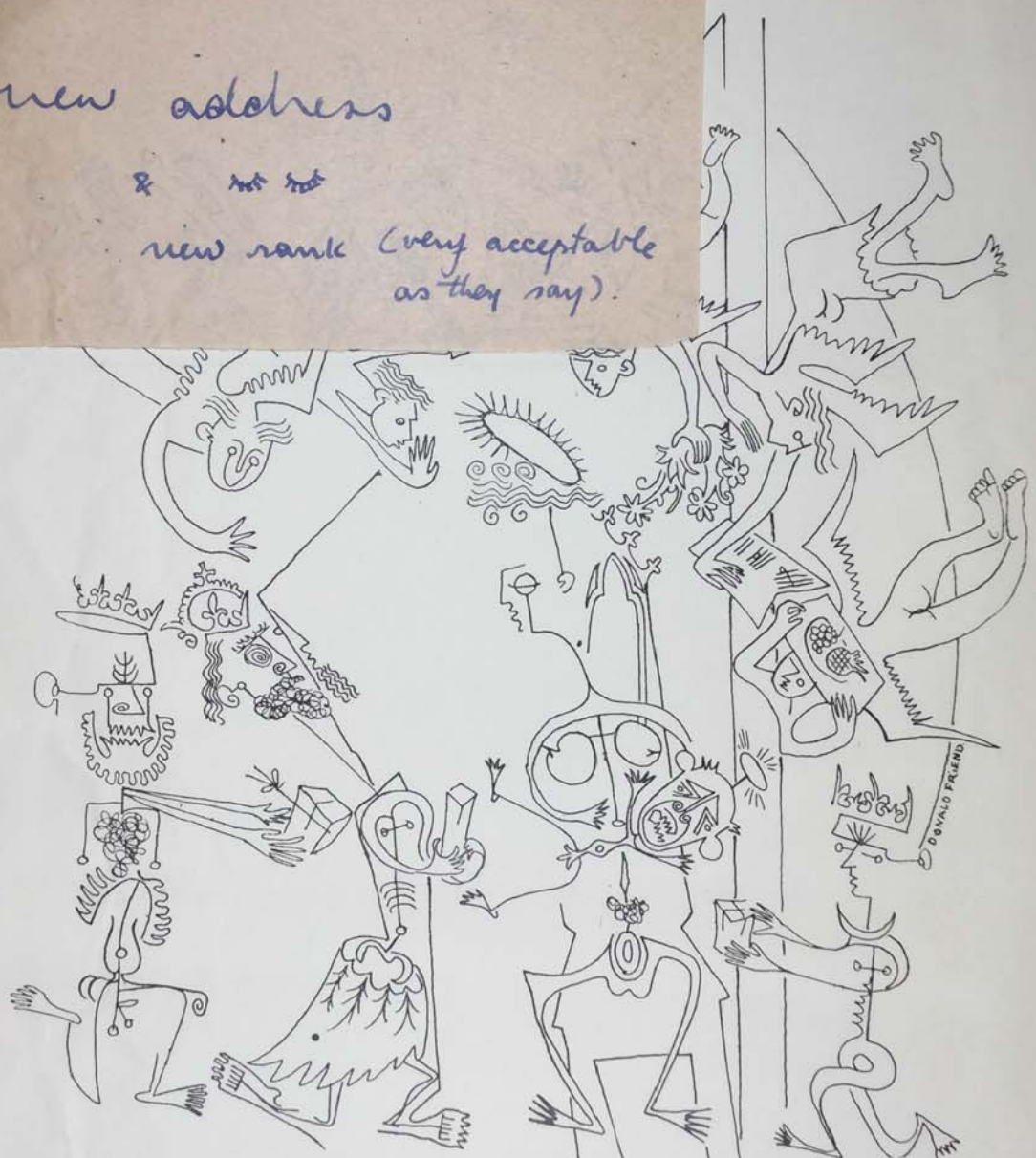
La Sociedad de Arte Moderno
se complace en invitar al Sr
Alfred H. Barr
a la recepción que, con motivo
de la Exposición de las obras de
Pablo Picasso, tendrá lugar
el lunes, 24 de julio de 1944
a las 8 de la noche
Paseo de la Reforma 121
México DF

se suplica presentar esta
invitación a la entrada

new address

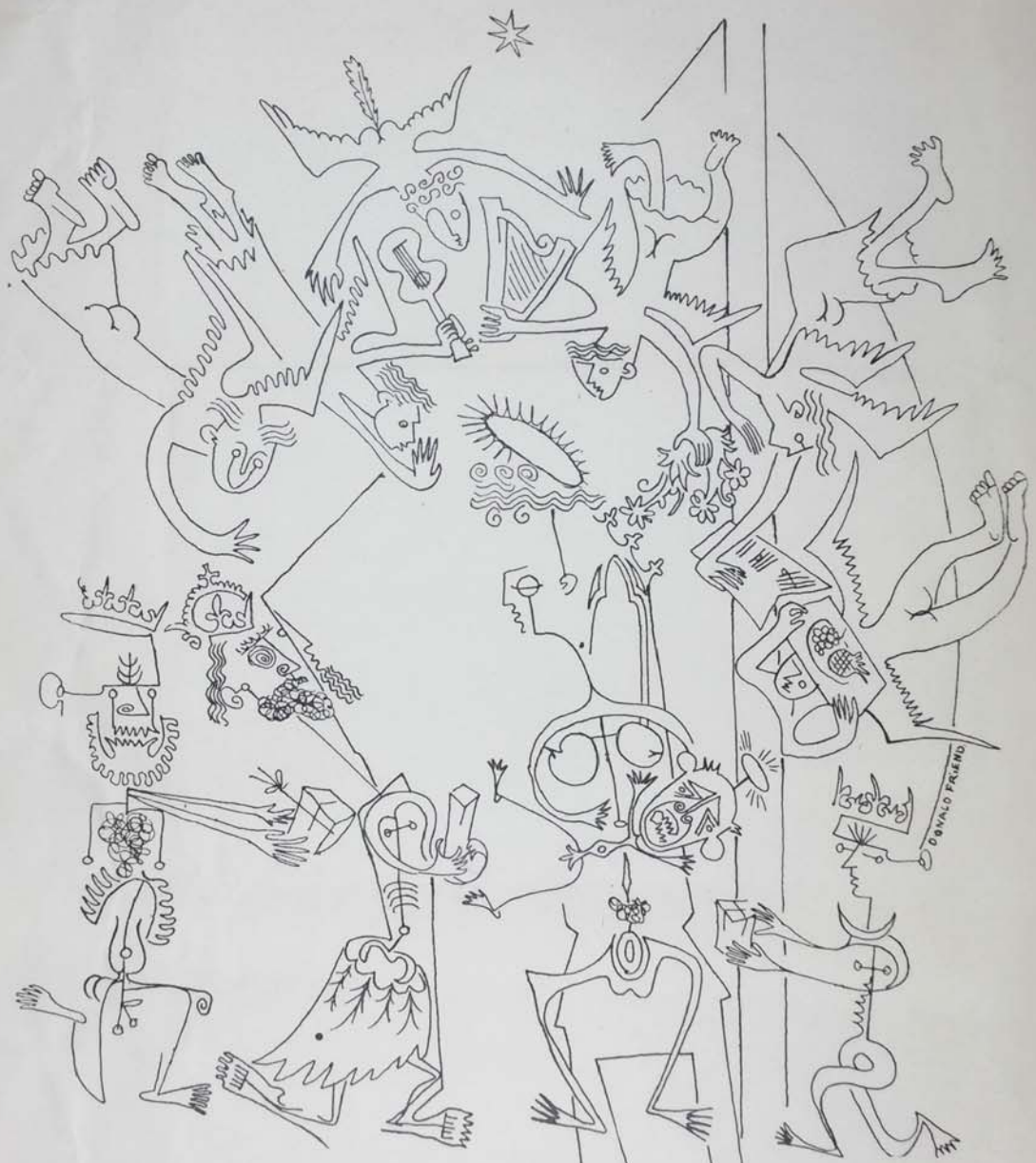
& ~~[illegible]~~

new rank (very acceptable as they say).



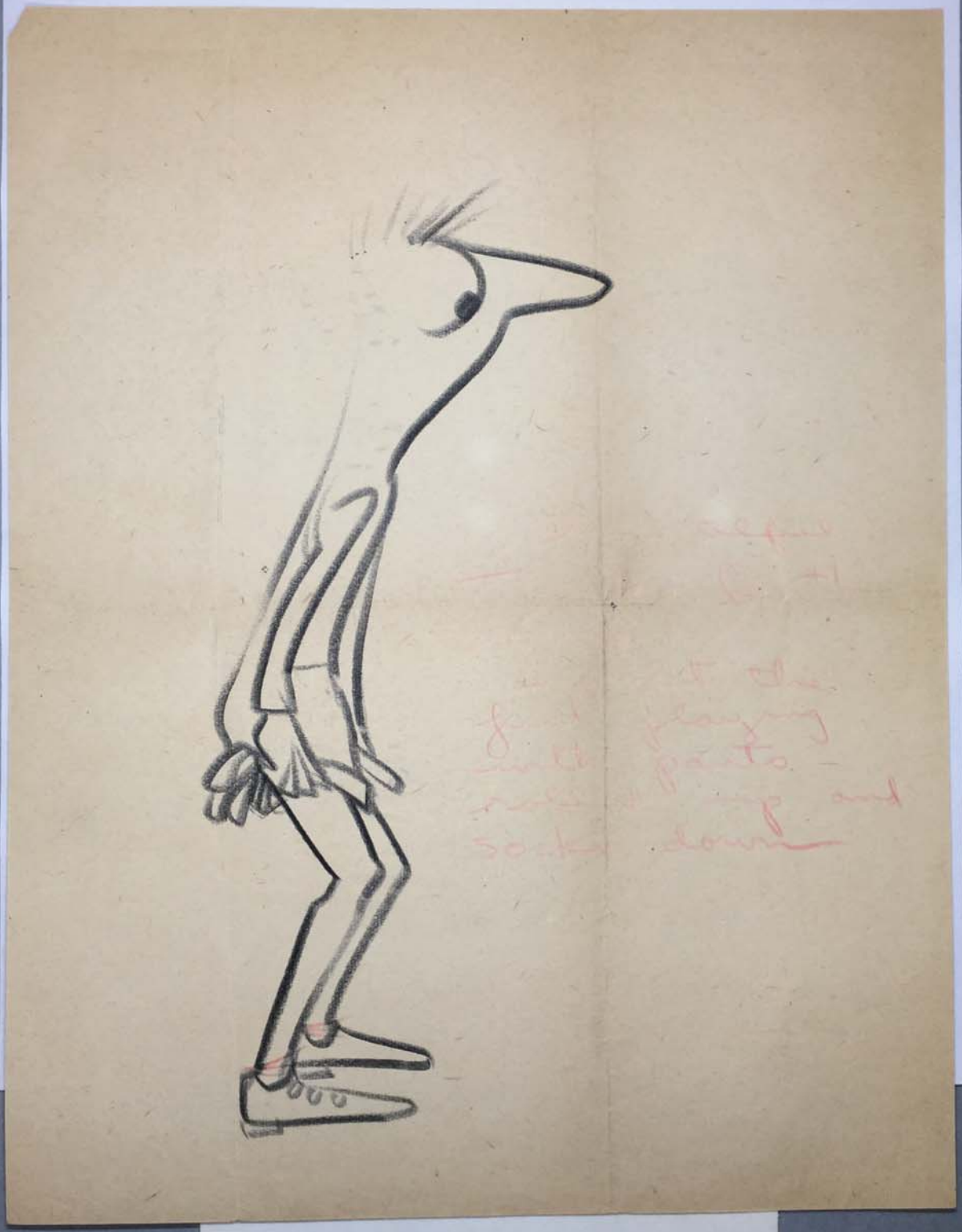
Felicities from Edgar
for you all.

[Lautmann]



Felicities from Edgar
for you all.

[Trautmann]



Dear Alfred,

Thanks for the record

If I assist the final playing with pants rolled up and socks down.

L+80

Original woodcut by Aristide MAILLOL to illustrate the Georgics of Virgil.

1st state of the woodcut (with background not yet blocked out)

P. VIRGILII MARONIS GEORGICON
THE GEORGICS OF VIRGIL
Philippe Gonin - Publisher - Paris

Full Latin text of the first edition - French translation of Jacques Delille, an 18 th C, academician. Preliminary discourse by the Poet André Mary, head of the Gallican School.

Black and red printing, in old Venetian type of the 16 th C. - coloured head-letters - 8 mo. Super-royal size of about 170 pages.

Largely illustrated, by the sculptor Aristide Maillol with original compositions engraved on wood by the artist himself.

Strictly limited edition of eight hundred numbered copies. - No so-called surplus copies, artists' copies, or copies numbered in Roman figures. - No foreign edition - any unsigned copy will be considered pirated. The woodcuts by Aristide Maillol will be erased after printing.

50 copies on genuine parchment	fr. 3.500
100 copies on thick rice-paper	1.500
650 copies on hand-made Maillol paper	1.000
100 suites of the woodcuts, on rice-paper, numbered and signed.	500

The publisher brings to your notice, that he is at present in possession of fifteen completed woodcuts and that the Master sincerely hopes to have the engravings all finished by March. The book is due to come out in April 1939.

For subscriptions, apply to Wittenborn and Company Booksellers - Importers - 404 116 th Street, New York, N.Y. MOnument 2-2824.

Paris, February 1939 Specimen page on application

Printed in France

JEAN CHARLOT

32 ORIGINAL OFFSET LITHOGRAPHS IN FULL COLOR

JOHN BECKER - 520 MADISON AVE. - NEW YORK

JEAN CHARLOT

32 Original Offset Lithographs in Full Color

Plans are under way for the production of a book which will be unique in the history of the graphic arts. Jean Charlot is at work on a series of thirty-two lithographs in full color of which the enclosed is an example. These will constitute what we believe is a fair record of his *oeuvre* up to date, with an emphasis laid upon those Mexican scenes for which he is so justly celebrated. These will be original prints in the full sense of the term. The direct drawing of each subject on the five or six plates that go into the making of each print, the corrections or additions necessary in the course of such a complex process of printing, all will be from his own hand.

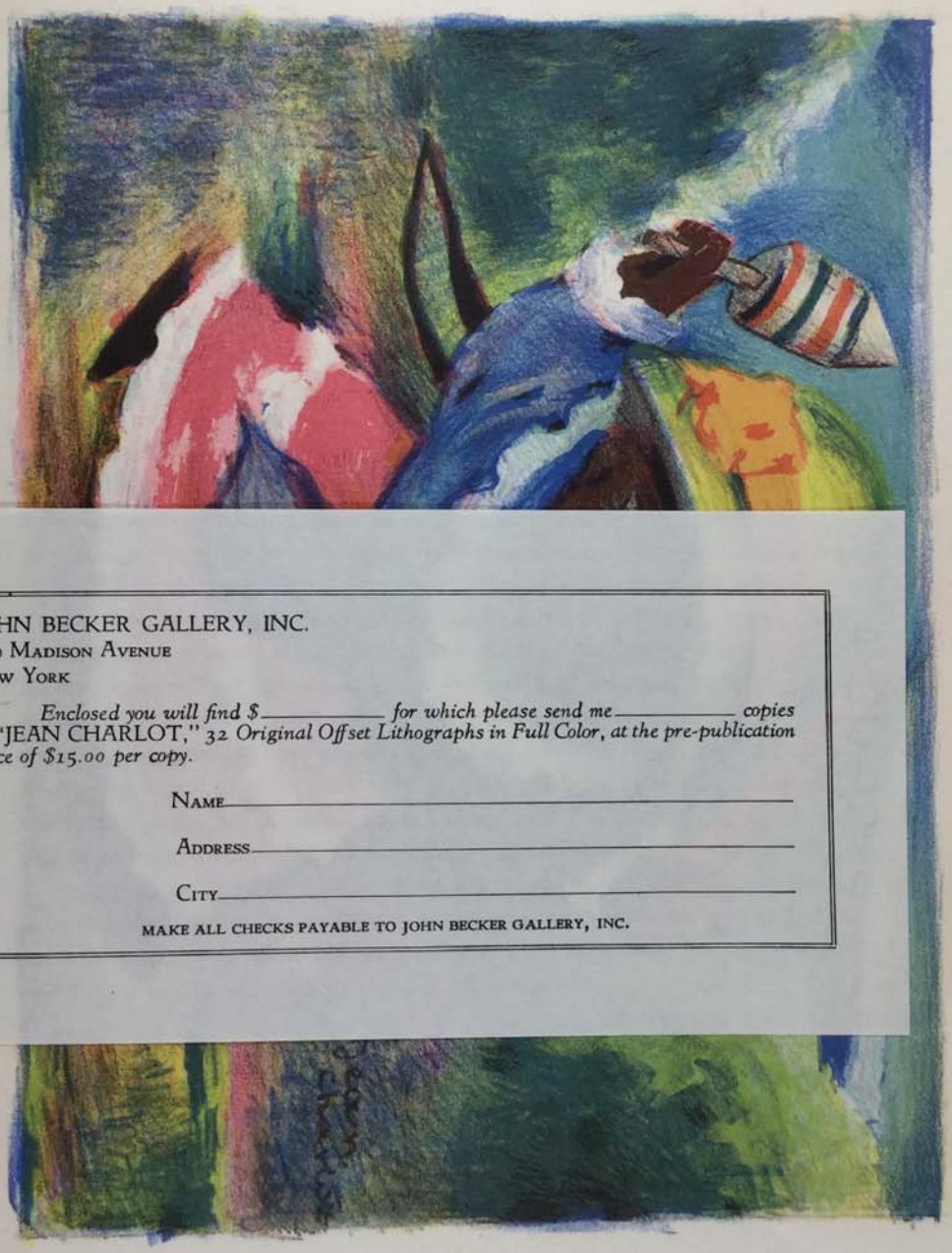
Merle Armitage will design the format of this book, which will be 8½ x 11 inches in size. Each lithograph will be "illustrated" with short epigrammatical rhymes composed by the artist and reproduced in autograph by the same process as the lithographs. Both the prints and the text matter will be printed on a fine grade of 80 lb. laid paper, and the book will contain approximately 150 pages.

The edition, published by John Becker, New York, will be 500 copies, each signed by the artist. In spite of the amount of work involved, including the printing of the 32 lithographs which Mr. Charlot will personally supervise at the plant of the Will A. Kistler Company, the book will be ready at an early date.

To help carry the cost of publication, it is proposed to allow subscribers to purchase pre-publication copies at Fifteen Dollars, the volume to sell at not less than Twenty Dollars after publication. An autograph dedication will also differentiate the subscribed copies.

Those who know the painting and the lithographs of Charlot will be impressed with the artistic value and the relatively low cost of this work. Subscriptions and checks should be sent to

JOHN BECKER GALLERY, INC. - 520 MADISON AVE., NEW YORK



JOHN BECKER GALLERY, INC.
520 MADISON AVENUE
NEW YORK

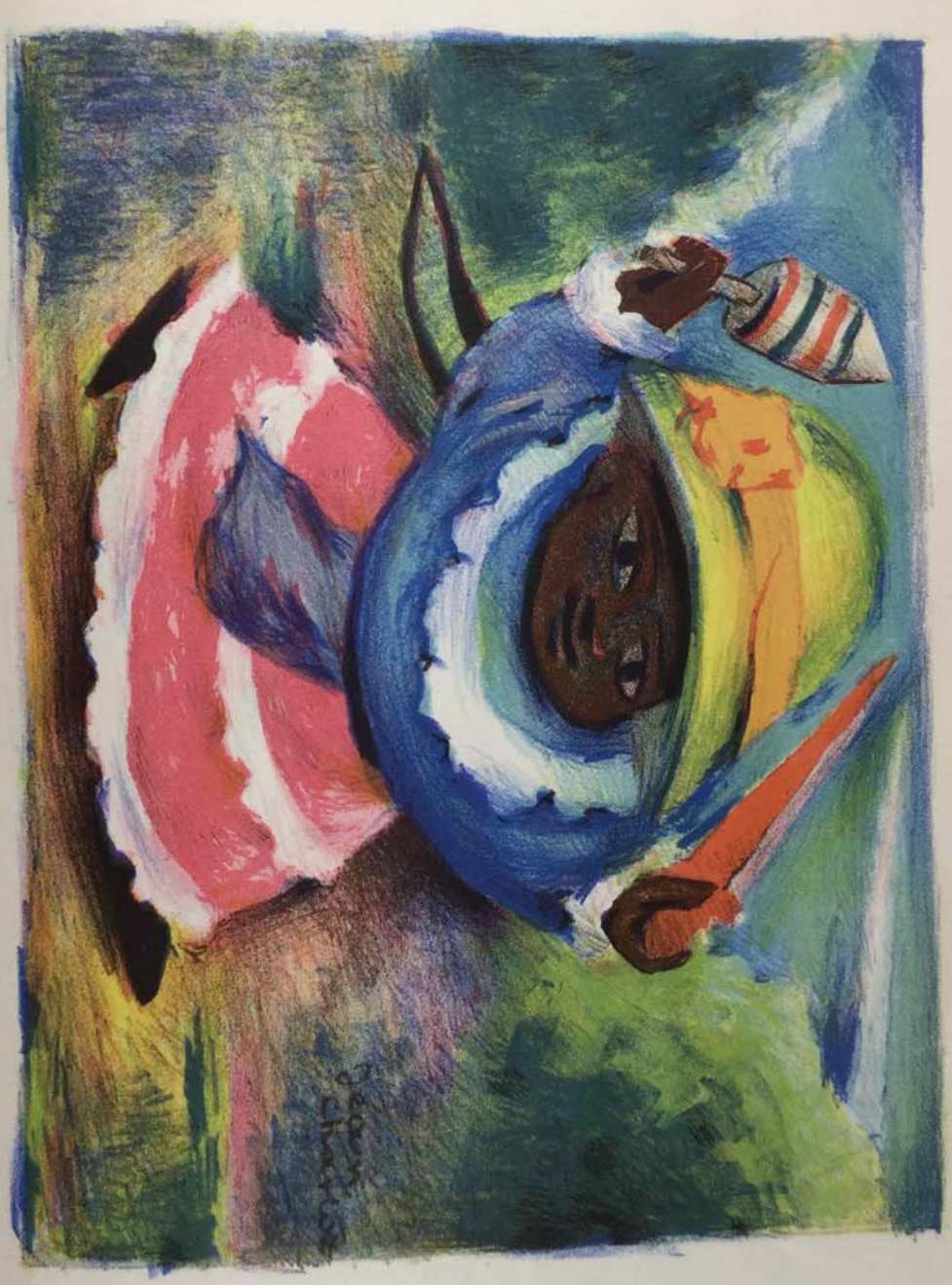
Enclosed you will find $_____ for which please send me_____ copies of "JEAN CHARLOT," *32 Original Offset Lithographs in Full Color, at the pre-publication price of $15.00 per copy.*

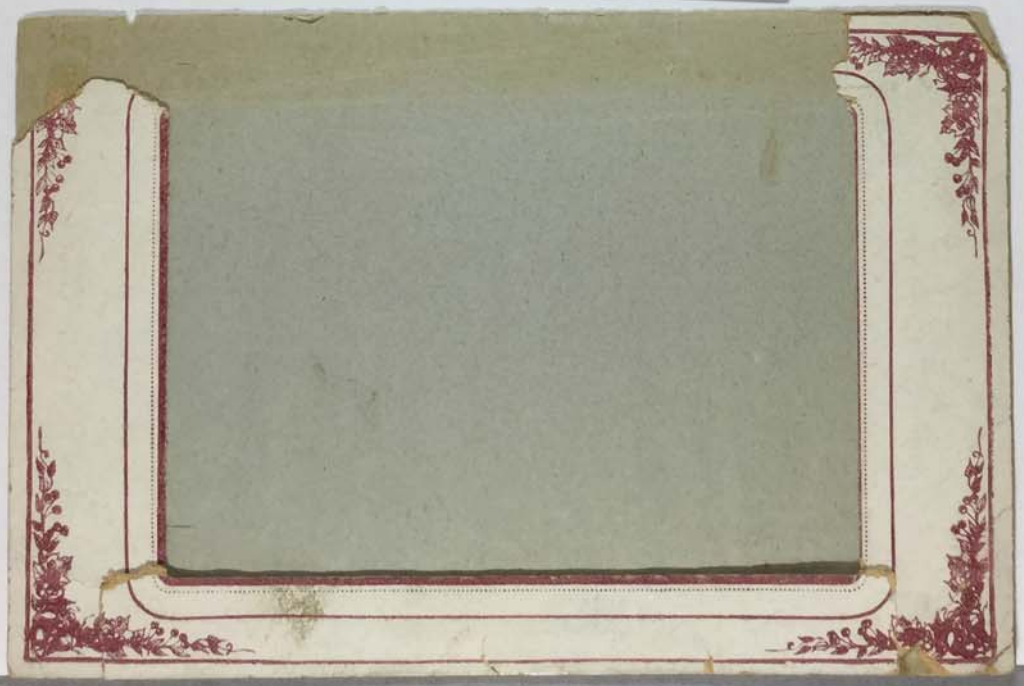
NAME_____

ADDRESS_____

CITY_____

MAKE ALL CHECKS PAYABLE TO JOHN BECKER GALLERY, INC.





Dear Alfred:-

Finally getting about to tell you, what you know by this time undoubtedly, how I break in a new camera.

First; Film Pack.
Agfa are very good. Some think better than Kodak.
The large opening in the pack must coincide with the large opening in the holder which is covered by a metal slide . The pulls of the pack come out the top.
To expose. Pull safty tab and withdraw metal slide from pack holder.(Its awfully easy to forget to withdraw this metal slide.) After no.1 is exposed draw no.1 tab this pulls no.1 round into back of pack and draws no.2 into position. Replace metal slide and holder can be removed for gound glass focusing.

Focusing. Is easy. Have the lens opening wide open~~ing~~ but remember that if using a tripod the picture will be sharper if a small diaphram opening is used but that the exposure must be longer.
To open the lens for focusing move little disk lower left on lens mount to T. and press exposure cord. After focusing press control to close lens and turn disk to I.

The diaphram is regulated by a sliding arm on top of lens mount.

The time by a disk on top of lens mount.

To set mechanism for lens press down small lever lower right (as you look at lens) lens mount.

I think you can save enough in film in a short time to buy a Dremophot Exposure Meter which I heartily advise. It costs 12.50 It is a small telescope affair thru which you look at the object. You turn a dial until the letter N just shows clearly and then read on a scale the times corresponding to the various lens openings. There is no way of going wrong.

The procedure becomes as follows.

1. Time 5"
Diaph. 13

2 Time 6"
D 11

3 T - ~~3~~ 6
- 16

4 T - 6
D 16

5 T - 3
focus at 20 D - 13
should be 7

6 T - 3
D - wide open

7 T - 3
D 16

8 T - 4
D - 12

9 T - ~~2~~ 2
25 D - 12

10 3
20 D 11

11 3
11

12 T 3½
D 11

1. Remove film pack holder being sure metal slide is in.

2. Putting on gound glass back focus on object.
   A. Opening lens.
      1. Set diaphram wide open.
      2. Turning left hand disk to T
      3. Press open lens.
      4. Close lens. ← focus
      5. Turn disk to I.
3. Put on film pack holder.

4. Look at object with exposure meter.
   A. Read time for medium diaphram opening say 8 if object is distant. If object is near or is combination of near and distant the smaller (with in limits) the diaphram the cleaner the focus on all parts of picture. So if near object select a small diaphram opening and read from meter corresponding time.
5. If the time lies with in the automatic limits of snap shot as shown by times on timing dial at top of film mount set dial at time indicated. If not move small disk lower left on lens mount to B (bulb) and time with watch; the lens will remain open as long as pressure is on the release and close when finger is removed. If the time is very long move disk to T. This requires pressing the release to open the lens and then again pressing to close lens.
   Having set the time
6. Set the diaphram by moving the arm on the top of the lens mount to the number indicated by your exposure meter.
7. See unexposed film is in place. Easiest way is to draw out flap directly after each exposure then there is no forgetting.
8. Remove metal slide from film pack holder.
9. Expose.
10. Draw flap on pack.
11. Insert metal slide in holder.

~~Interior~~
for very clear shots
22 diaphragm
1/10

Voila.

luff,
erej.

Interior - very bright
1/10 du
8

Ordinary electric light
12 minutes
16 diaphragm

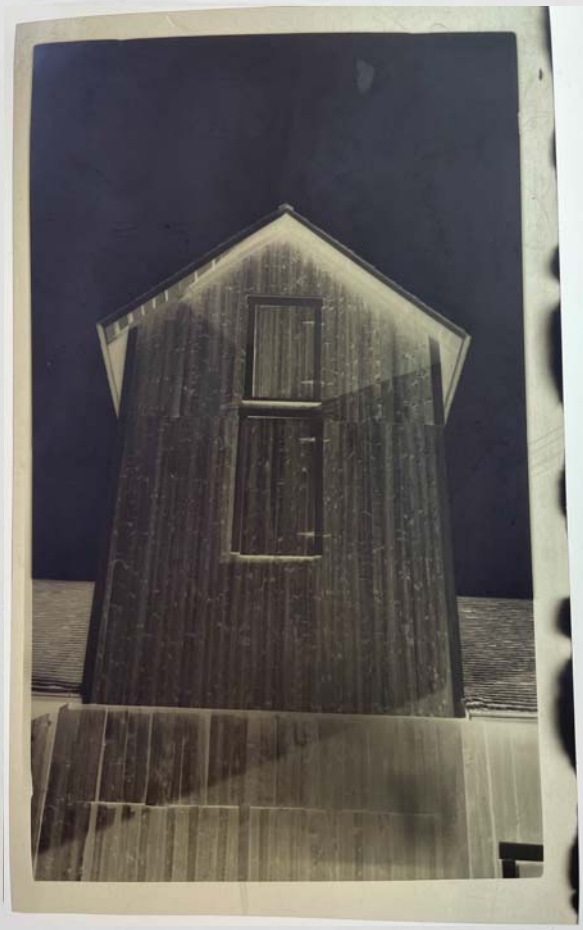
2 seconds | room
11 diaphragm | 6 Wiswall

Exterior
good sun 16 - 22 diaphragm
1/20 - exposure
late & early before 8:00 11 diaph
after 3:00
5:00 6 "
Cloudy - clear 8 - 11

I've come to feel the exposure meters are first-rate. I'm getting one for movie work.

Moonlight
1 hour

filter
four numbers
Rather make
cuts down time
No 2 best
To sharpen contrast
better to use pan-chromatic film



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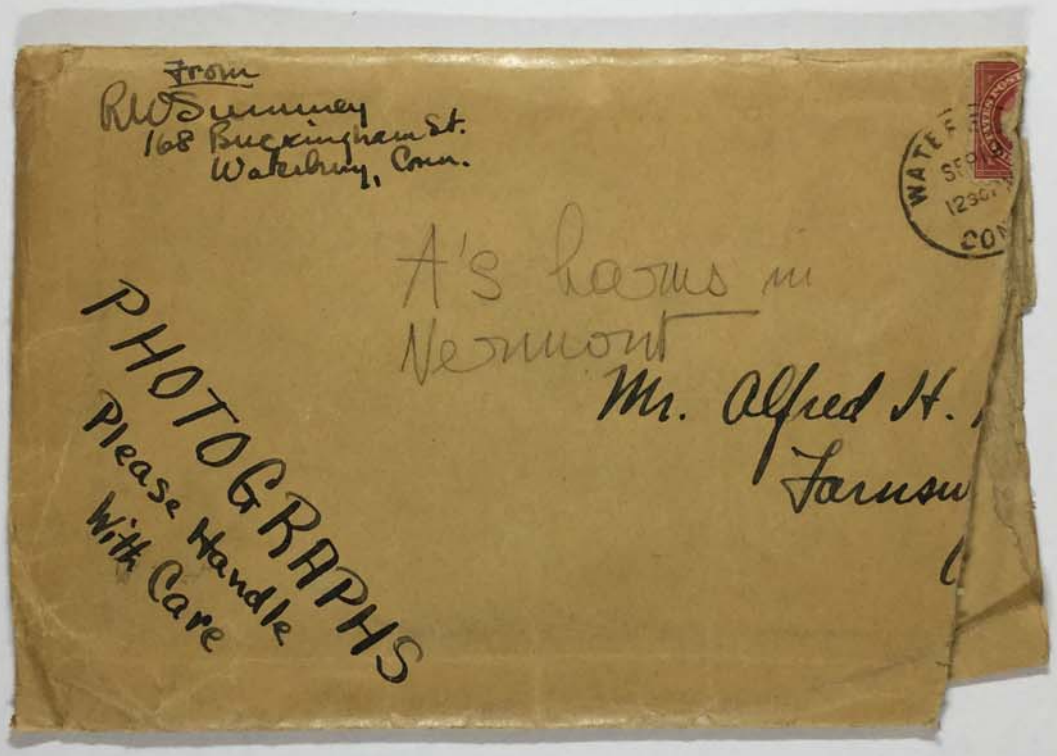

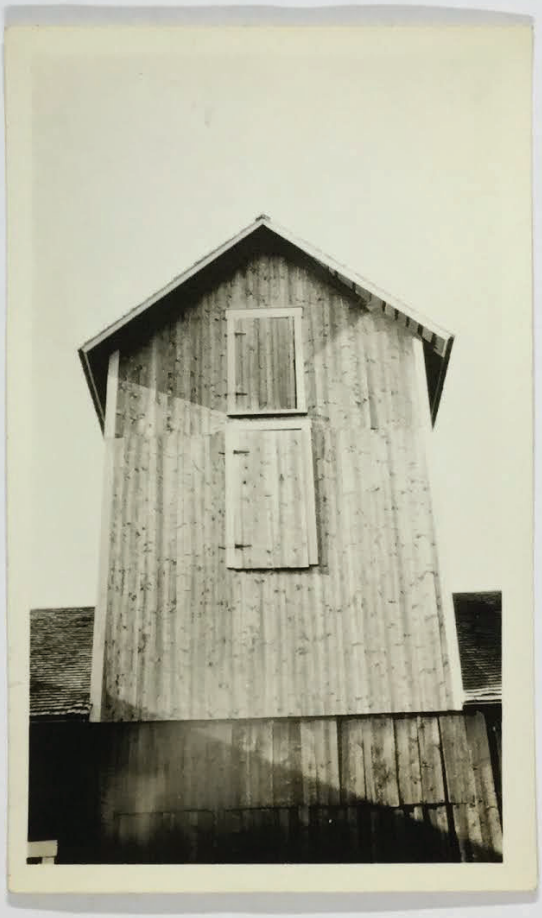

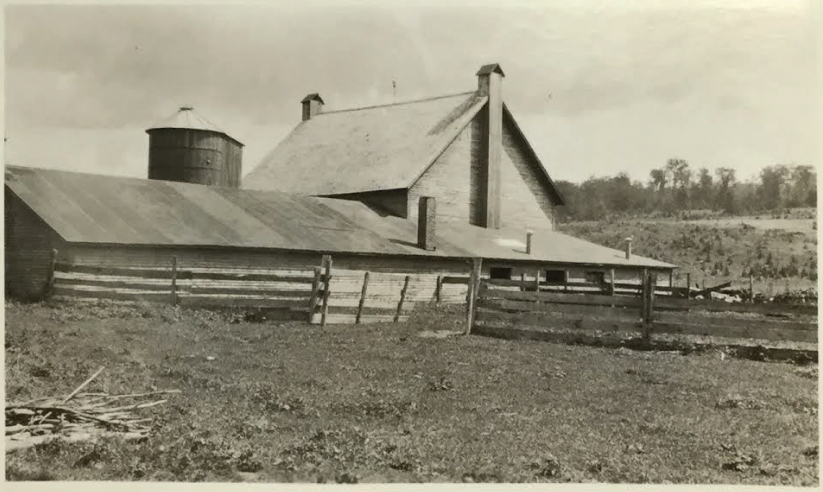

This is for Alfred –

Int "It's Boring"
TLs Jim Robert to AHB

CARY ROSS t STREET

How swell

ecist

Ross

This was in the Bar of

Found inserted in La Revue Europe

undended

any where

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shaw

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Always

d

CARY ROSS 433 EAST 51st STREET

How swell

if you a ... st

be to be

Affectiona ... ended

to the sa

printed

Gradually

the above ... have

4400 [the Lexington] reaches me

this Friday or Saturday

Always at your command

Cary

Ross

This was in the Barr gift

Any interest?

C.

4/4/89

CARY ROSS 433 EAST 51st STREET

How swell that you are back
if you are back which you must
be to be getting this

Affectionate dedications are appendended
to the sadly post-war poem
printed at last.

Gradually I am establishing at
the above address — but Wickersham
4400 [the Lexington] reaches me
this Friday or Saturday

Always at your command

Cary

AHB

Re: GAA

prior publication

the death of

Sept. 10, 1979

January 30, 1979

(486)

Not filmed. found by Tom Eddelly

misfiled - in a Bonnard/Soby folder

...w grateful we girls at the Museum are for the many years that you both have given to our dear trustee and great friend JamssThrall Soby.

I say we girls - because now that I have no real husband I belong with Helen Franc and Alicia Legg who constantly gave me news of Jim even though it was so hard for me to come.

I cannot tell you how much I have admired you both and how - when you Frank - came to get me at the train it was as if you were a brother of our dear Jim.

How you two can have endured these many many years of attending him night and day seven days a week with such kindness, memory, understanding, patience and gentleness and endurance - I cannot believe, it is something that does not belong in the modern world.

All I can say is that Helen Franc, Alicia Legg and I do not want to lose you, we want to know where you are and what you are doing - always, because we so admire and thank you.

Lowe to you both

Rose Soby

the death of
Sept. 10, 1979

January 30, 1979

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Lowe to you both

after the death of
James Soby

January 30, 1979

Dear Frank and Ruby,

I want to tell you how grateful we girls at the Museum are for the many years that you both have given to our dear trustee and great friend JamesThrall Soby.

I say we girls - because now that I have no real husband I belong with Helen Franc and Alicia Legg who constantly gave me news of Jim even though it was so hard for me to come.

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Love to you both

Rona

Sept. 10, 1979

Mr. Peter Soby
Gold Hill
Boulder , Co. 80302

Dear Peter,

At last I have an address for you.

When your dear father died I did not know to whom to write so I wrote to Frank whom I had seen again and again when I went to seal at Brushy Ridge Rd. He seemed the closest person at that time and he and Ruby had seemed SO devoted.

Now recently, to my astonishment I received, addressed to Alfred, a b e a bequest of $15.000. I can't tell you how touched I am and how touched Alfred would be if it were possible to communicate with him. Jim Soby was his dearest friend but that jim should remember him in his will with such generosity is one more proof of their mutual friendship.

I learn from Alicia that you will be in NY with your wife in October and I hope very much to see you, Please make a note of my phone number: 212-289-3936.

Sincerely

[Mrs. Alfred H. Barr, Jr.]

11/4/78

Mrs. Alfred Barr
49 East 96th Street
New York, N.Y. 10028

Dear Mrs. Barr

I am working on a book about the beginnings of the study of Art History--with the most of it on the time from about 1920 till Kingsley Porter's death. The key characters in that period are Kenneth Conant, G.G. King (of Bryn Mawr), Chandler Post, Kingsley Porter and Walter S. Cook. --No need to list them for you.

More than one person has suggested I talk to you about Walter Cook: perhaps Wethey, or Thomas Howe, or Samuel Harris. (I hope you'll forgive me for not digging out the correspondence to find out which.)

I'm going to be in N.Y.C. from November 27th through December 11th, and if you could make the time to share your recollections of Walter Cook with me I'd appreciate it very much. I'll be working in the archives of the University and interviewing some other people. So at the moment I have no idea what my schedule will be, but I can certainly adjust it to your time.

I will come armed with questions and a tape recorder unless you hate the use of one--as some people do. Also, if it might be easier for you I could send you something of a questionnaire ahead of time.

Would you, please, tell me whether you would be able to arrange to see me, on the enclosed postcard? If your answer is yes, I will then call you when I get into NYC and you have more of an idea of when you will be free. (If you do want me to work out a questionnaire, please say so on the postcard.)

Sincerely,

Frances Strauss

Frances Strauss

3129 Sleepy Hollow Road
Falls Church, Va. 22042

P.S. Your husband taught at Vassar when I was there, but I didn't take any courses with him. In fact, I've had no courses in Art History; I don't know whether my ignorance is helpful or not for what I'm doing.