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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.7.d

1-30

Mabry

Dorothy,

Why do you never write to me? I long to have news of you and Eddie. How is he? Is he working or ailing, or both. I think so often of you all.

Tell Eddie he must come to see us, as you must have never been busier or happier in my life. And, friend, I owe much of it to you; to a conversation I had with you sitting in front of the Elm Street Market. I'll try to write again soon to tell you my love. I'll try to write again soon to tell you about the house and farm and livestock.....

Who is Greta Daniell? Can't you tell her to get the orange juice squeezer the Museum has had for me that I lent it. I want it back and I get it back from her avoiding the issue.

You must really come to see us.

168
Kentucky

Tom

PERSONAL LETTERS
DORIS
Lester

Director of Design

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1-30

Mabry

Dorothy,

Why do you never write to me? I long to have news of you and Eddie. How is he? Is he working or ailing, or both. I think so often of you all.

Tell Eddie he must come to see us, as you must too. I have never been busier or happier in my life. And, dear friend, I owe much of it to you; to a conversation I had with you sitting in front of the Elm Street Market. How black a time that was! Dear Dorothy, this is mostly to send you my love. I'll try to write again soon to tell you all about the house and farm and livestock....

October 30, 1957
Who is Greta Daniels? Can't you tell her to send me an old orange juice squeezer the Museum has had for twenty years, that I lent it. I want it back and I get fancy letters from her avoiding the issue.

Allensville, Kentucky

You must really come to see us.

Dear Mr. Mabry

RFD 1, Box 168
Allensville, Kentucky

Tom

Jan. 27 1959

With very thanks, I am

Very sincerely yours,

Greta Daniels
Associate Curator of Design

1959

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CC: Dorothy Miller
Alfred Barr
Dorothy Dudley

October 30, 1959

Mr. Thomas D. Mabry
Box 168, Route 1
Allensville, Kentucky

Dear Mr. Mabry:

This will advise you that we are shipping to you via parcel post, insured, the orange squeezer which has been with us on extended loan and has served us for many exhibitions.

We do hope that in case you should replace it some day you may consider letting us have it back for the Museum's Design Collection.

With many thanks, I am

Very sincerely yours,

Greta Daniel
Associate Curator of Design

GD:mg

THE MUSEUM OF MODERN ART
1000 5th Ave. New York 17, N.Y.
Tel. Dorothy Dudley
Presidents Desk 42
Dear Dorothy
This is the end of my busy year. As requests are being submitted, I am shipping to Mr. Mabry.
Dorothy At the December 6, 1959 meeting changed the status of the Frank Green to acquisitions number 2104/2. I will take place immediately without the next acquisitions meeting.

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October 3, 1959

THE MUSEUM OF MODERN ART

cc: Dorothy Miller

Date October 27, 1959

To: Dorothy Dudley

Re: Tom Mabry's orange squeezer

From: Reta Daniel

Dear Dorothy:

This is the end of the Mabry story. In response to his latest request, we are officially releasing the orange squeezer for return shipment to Mr. Mabry.

However, in the December 4, 1958 acquisitions list, we officially changed the status of the fruit press from an earlier extended loan to acquisitions number 210.58. I wonder whether the return shipment can take place immediately without its being formally cancelled at the next acquisitions meeting.

Williamsville,
Kentucky

DCM:ew

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December 3, 1959

Dear Tom:

I am frightfully sorry that our Library now says that the taped slide talk has been lost for years. The only slides they have are a few large size ones which are 3 1/4 x 4", so until you know about your projector you will not know if these can help you.

Forgive my not writing now. I am in the throes of starting to arrange this show and a dozen other horrors.

More later,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Thomas Mabry
Box 168, Route 1
Allensville,
Kentucky

DCM:ew

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December 3, 1959

Telefax WESTERN UNION *Telefax* ↑

CT3391

CT HV046 PD= GUTHRIE KY 4 125PMC= 1959 DEC 4 PM 3 37

MISS DOROTHY C MILLER=

MUSEUM OF MODERN ART 11 WEST 53RD ST
NYK=

SORRY KNOW YOU ARE BUSY ! BUT CANNED ARCHITECTURE
LECTURE HAS NOT COME LOVE=

TDM= 4/651

1270 (1-51)

Mr. Thomas Mabry
Box 168, Route 1
Allensville,
Kentucky

DCM:ew

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.7.d

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Forgive my not writing now, I am in the throes of starting to arrange this show and a dozen other horrors.

More later,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Thomas Mabry
Box 168, Route 1
Allensville,
Kentucky

DCM:ew

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~~2222~~ November 5
Allensville, Ay.

THE MUSEUM OF MODERN ART

Date December 2, 1959

To: Dorothy Miller
From: Eileen Wells

Re: American architecture
taped talk

Dear Dorothy:

I spoke with Willard Tangen onee more about the taped talk on American architecture. He had since found out from Mr. Karpel that this tape used to belong to ~~the~~ Circulating Exhibitions and they said they had turned it over to the Library, but it has been lost.

Peter Thomas still has the slides put aside that you selected.

and slides I'll be glad to pay whatever the charge is to people in remote counties .

This note is mainly to thank you, honey, for being so helpful. I'll let you know about the size of the projector (which I am renting) as soon as I can get the information. My lecture is January 1st. I'll write to Sandak today and ask for a list.~~ofxxx~~

I've just come in from trying to separate two Landrace sows; one has 14 pigs, the other seven. The latter has just lain down and squashed one of the other sow's pigs. She is trying to drive the second sow out of her house. They are so mean to each other. I do wish you and Eddie were here. Ethel is trying to decide on some wall paper for the hall. It has a nice old curving 1860 stairway, heavy, but comfortable. You didn't tell me about Eddie. Love to you always,

Eileen
Tom

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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11/6/54

~~Write~~ November 5
Allensville, Ny.

26
write
do it

I've
bush

how

8, Route 1
ville Ky
I should
lecture, I'll
set it soon.

files of some

To E Dorothy

Date 12/2 1954 Time 3:20

WHILE YOU WERE OUT

Mr. Willard

of Re: Slide Lecture

Phone 293

TELEPHONED	<input checked="" type="checkbox"/>	PLEASE CALL HIM	<input checked="" type="checkbox"/>
CALLED TO SEE YOU	<input type="checkbox"/>	WILL CALL AGAIN	<input type="checkbox"/>
WANTS TO SEE YOU	<input type="checkbox"/>	RUSH	<input type="checkbox"/>

Message The Library no longer keeps the taped talks and slides together. They were split up some years ago. Willard does not believe that the tapes ^{labels} now list the slides that used to go with them, so they would have to listen to the talk operator and then select slides ^{to go with it.} Do you want him to do this?
Alpha Office Supply Co., Inc.

Nov - 28 '54
I'll let the library to send me the canned lecture and slides I'll be glad to pay whatever the charge is to people in remote counties .

This note is mainly to thank you, honey, for being so helpful. I'll let you know about the size of the projector (which I am renting) as soon as I can get the information. My lecture is January 1st. I'll write to Sandak today and ask for a list.ofxxx

I've just come in from trying to separate two Landrace sows; one has 14 pigs, the other seven. The latter has just lain down and squashed one of the other sow's pigs. She is trying to drive the second sow out of her house. They are so mean to each other. I do wish you and Eddie were here Ethel is trying to decide on some wall paper for the hall. It has a nice old curving 1860 stairway, heavy, but comfortable. You didn't tell me about Eddie. Love to you always,

Tou

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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11/6/59
EW

~~xxxx~~ November 5
Allensville, N.Y.

Box 168, Route 1
Allensville Ky

Dear Dorothy:

If you'll tell me the name of the person I should write to about that canned architecture lecture, I'll do it. I'm awfully anxious to get it soon.

I've taken some beautiful color slides of some buildings in this area.

How are you?

Love

Tom

Nov - 28th

This note is mainly to thank you, honey, for being so helpful. I'll let you know about the size of the projector (which I am renting) as soon as I can get the information. My lecture is January 1st. I'll write to Sandak today and ask for a list.ofxxx

I've just come in from trying to separate two Landrace sows; one has 14 pigs, the other seven. The latter has just lain down and squashed one of the other sow's pigs. She is trying to drive the second sow out of her house. They are so mean to each other. I do wish you and Eddie were here. Ethel is trying to decide on some wall paper for the hall. It has a nice old curving 1860 stairway, heavy, but comfortable. You didn't tell me about Eddie. Love to you always,

Tom

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.7.d

11/6/89
600

~~xxxx~~ November 5
Allensville, N.Y.

Dear Dorothy,

You are a darling to go to so much trouble on my account, particularly at this time. Remembering as I do that perfectionist energy and that absolutely hair-raising conscience of yours, I can well imagine the sweat you're in, making the deadline of your catalogue and ~~that~~ ^{the} exhausting struggle through the slough of arranging the show, pardon, ...exhibition. It all almost makes me want to become an Out-Of-Town member of the Museum just to feel I have some connection with you.

You have helped me enormously. I think I will take my cue from the title of the reprint you sent me: Architecture Worth Saving. I had thought I'd wade in and take color slides of the incredible houses they're putting up, the Georgian Ranch-type things with immaculate white outside shutters and huge pineapple-corniced doorways tastefully pasted together with asbestos shingles and tied neatly to car ports on split and unsplit levels. Then I was going to say exactly what I thought of them. But I'm poorly educated and would have trouble supporting my opinions. And how in hell can you support an aesthetic opinion? Anyway, Ethel has wisely persuaded me not to, saying that she thought it would be bad manners for somebody to move into a community and yell and scream about how bad things stunk there. SO: I'll take the "constructive" approach. There's not much, but there's some, structures worth saving in Hopkinsville, a few small simple two-storey buildings flush with the pavement that were obviously the first town business or official offices.

Your letters and ~~xxxx~~ Art in America have all safely arrived. Just what I need. And I can get a tape recorder. So if you'll tell the Library to send me the canned lecture and slides I'll be glad to pay whatever the charge is to people in remote counties .

This note is mainly to thank you, honey, for being so helpful. I'll let you know about the size of the projector (which I am renting) as soon as I can get the information. My lecture is January 1st. I'll write to Sandak today and ask for a list. of ~~xxx~~

I've just come in from trying to separate two Landrace sows; one has 14 pigs, the other seven. The latter has just lain down and squashed one of the other sow's pigs. She is trying to drive the second sow out of her house. They are so mean to each other. I do wish you and Eddie were here. Ethel is trying to decide on some wall paper for the hall. It has a nice old curving 1860 stairway, heavy, but comfortable. You didn't tell me about Eddie. Love to you always,

Tou

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.7.d

November 2, 1959

Dear Tom:

It was wonderful to hear from you. Dictating an answer is the only way I will get one to you in the next few weeks, so forgive me.

Dear Tom:

First, the orange squeezer is being shipped out right away. I was horrified to learn that it had not gone out to you last week. I have just learned that there is a canned lecture on architecture in our Library, in the form of a slide talk on tape. If you can get hold of a tape recorder you could run this off for yourself and see if it has any points that are useful to you.

I assume that our Library has the slides that go with it.

Sincerely,
Dorothy C. Miller
Curator of the Museum Collections

Mr. Thomas Mabry
Allenville,
Kentucky

DCM:ew
The architectural historian Wayne Andrews, who is a Scribner writer, has masses of architectural material, I think in the form of slides. I phoned him today and he is sending you a list of his material. The Metropolitan Museum department and most others do not ship slides, but only rent them to people who carry them away. Our Library will let me ship them to you as a special favor. Our selection, however, is so terribly limited.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.7.d

October 30, 1959

Page 1

The enclosed pamphlet "Architecture Worth Saving" may be of use. Also, remember that besides of a book "ART IN AMERICA: A Complete Survey" that all of us worked on. There are a couple of articles in it by Russell Hitchcock which constitute a brief history of American architecture. I am sending you a copy under separate cover, so yours may be lost or still packed away.

October 30, 1959

Dear Tom:

With all best regards,
It was wonderful to hear from you. Dictating an answer is the only way I will get one to you in the next few weeks, so forgive me.

First, the orange squeezer is being shipped out right away. I was horrified to learn that through some misunderstanding it had not gone out to you last May. Greta Daniel was just leaving for Europe and I cleared it with her then. I guess in her confusion of departure she neglected to tell Dorothy Dudley to ship it. I am terribly sorry. Please do send it back to us if you ever replace it with a nasty modern gadget.

Now about your paper for the Hopkinsville Athenaeum Society, I think your subject is excellent and cheers to you for trying to save the last few buildings. What Americans do to practically everything they touch makes me ill twenty times a day. I am trying to help you, even though completely under water getting out a big catalog which is already late. It is another of my American exhibitions. You did not tell me the date of your talk. Our Library has only 3 x 4" glass slides and I fear since you mention color slides you mean the 2 x 2" kodachromes. However, if your projector will take the large slides, I can have sent to you about ten showing 17th, 18th, and 19th century domestic architecture, largely barns, including the Shaker circular barn. If you need 2 x 2" color slides, there is a colossal archive of material covering all the American arts including architecture which has just been completed under a grant from the Carnegie Corporation. It is controlled by this firm: Sandak, Inc., 39 West 53 Street, New York 19, N. Y. The slides are of astonishingly fine color quality, that is, the paintings. I have not seen the architectural slides, but imagine they are equally good. These slides have to be bought at \$1.25 each. The chances are they have photographed practically any building you want to specify. Let me know what you want to do about this and the size of your projector.

The architectural historian Wayne Andrews, who is a Scribners editor, has masses of architectural material, I think in the form of slides. I phoned him today and he is sending you a list of his material. The Metropolitan slide department and most others do not ship slides, but only rent them to people who carry them away. Our Library will let me ship them to you as a special favor. Our selection, however, is so terribly limited.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Allenville, Kentucky

October 30, 1959

Page 2.

Dear Dorothy:

The enclosed pamphlet "Architecture Worth Saving" may be of use. Also, remember that headache of a book "ART IN AMERICA: A Complete Survey" that all of us worked on? There are a couple of articles in it by Russell Hitchcock which constitute a brief summary of American architecture. I am sending you my copy under separate cover, as yours may be lost or still packed away.

With all best regards,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Thomas D. Mabry
Allenville,
Kentucky

DCM:ew

P.S.: I have just found out that the Metropolitan Museum does rent slides and mail them out, but they charge a \$15.00 fee for this service. They have two sizes of slides in their collection: the 2 x 2" which are in color and the 3 1/4 x 4" which are black and white.

I'm the only peculiar one. Well — I've got to give a "paper" and I've decided to talk on the heritage of the local architecture and with a missionary slant of trying to make the members aware of the few good early 19th century bldgs left and of the horrors that are being put rapidly in their place. So will you help me? I need some color slides of American domestic + public architecture which will reveal its origin and

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Loren MacIver

Atterville, Kentucky

Dearest Dorothy:

I so often think about you and wish you could come down here and stay a long while with us. It would do me a lot of good to look at you and talk to you.

..... Not that I am sick. On the contrary, life never seemed so full and enjoyable. It is 5 o'clock in the morning now and dark. I have on here before the hands show up for work, and so I thought I'd write to you — particularly since you ~~must do me a favor~~ I want to ask a favor of you. You'd laugh to see me a member of the Hopkinsville Kentucky Athenaeum Society: an all-male literary society that has been going on over a hundred years. It's full of doctors & lawyers and respectable gentlemen. I'm the only peculiar one. Well — I've got to give a "paper" and I've decided to talk on the ~~history~~ of the local architecture and with a missionary slant of trying to make the members aware of the few good early 18th century bldgs left and of the horrors that are being put rapidly in their place. So will you help me? I need some color slides of American domestic + public architecture which will ~~and~~ reveal its origin and

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Loren MacIver

show its direction. You see, nobody gives a damn for the few little bldgs. left around here. (Clarksville, my home town, was once a handsome place. Now all the good houses are torn down and gasoline stations stand where they once stood.) And they can't wait to strip off the fronts of the pleasant 1874 or 1860^{or 1840} stores ~~fronts~~ and plaster them with plastic and the most hideous "designs". Does the Museum have some 18th + 19th century architecture on color slides? Or maybe even a canned lecture on the U.S. architecture - I could use some of that - (I am taking my own pictures + could mix them up.) I want to try to make my audience care a little and so I'll have to say why one bldg is good + another is bad. There, I'm over my head. Can you help me out or tell somebody in the architecture dept to write to me. Which reminds me, please make that girl - Miss Daniel? - send me my orange squeezer. I broke my glass one last week + I need it dreadfully. I have to

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Loren MacIver

drinks the stuff because of high blood pressure
 medicine I take which uses up potash.
 And orange juice has potash — see?

We are trying to sell our Stockbridge
 house. I often wonder about Eddie.
 Tell me how he is, and how you are.
 Anna Dunbar, that Stockbridge gossip,
 sent me a notice of your being given
 a degree at Smith. Dear Doctor,
 I hope they gave you some money, too.

Come down to see us. The weather
 for the moment — is wonderful. I am
 busy planting barley + wheat, and
 gathering ("pulling" is the word) corn,
 and combing quilts, and
 stripping tobacco —

It's light now; another clear
 day — I must get busy —

My love to you dear Dorothy as
always Tom.

Don't forget about my extra studies of an orchard thing. I'm in
 the house about them.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Lozen MacIver

61 Perry Street

New York 14

1. 1

April 12 '86

MacIver
Arthur Schuss

D
1355

Dear Dorothy,

Beaucoup beaucoup thanks

to
we
do
a
me
ad
dy
to

for the handsome L-F - hunting
and fishing license. Good riddance
to red poaching days - and nights.
Just to keep in practice we may
scale the wall from time to time
but we've already become so
attached to our new L-F - that
I think the temptation is about
licked. Till SOON
with our love Love

and his manner quite rough - a huge
under statement. So sorry to burden you - can
tell you about it better than I can write it.

Our best love and XX to you
and Eddy
Love

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.7.d

Loren MacIver

61 Perry Street

New York 14

N.Y.

September 1, 58

Dearest Dorothy,

Did call you at 8th Street from
time to time with fell designs, but no luck.
We'd hoped for a evening of privacy and still
do. Don't favor plaguing you at the museum
and hate to bother you at all about this
marital maze but would appreciate your
advice when it's completely convenient for you.
After many efforts finally reached Chester Case.
His attitude was bizarre, & say the least,
and his manner quite rough - a huge
understatement. So sorry to burden you - can
tell you about it better than I can write it.

Our best love and XX to you
and Eddy
Loren

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4/2/60

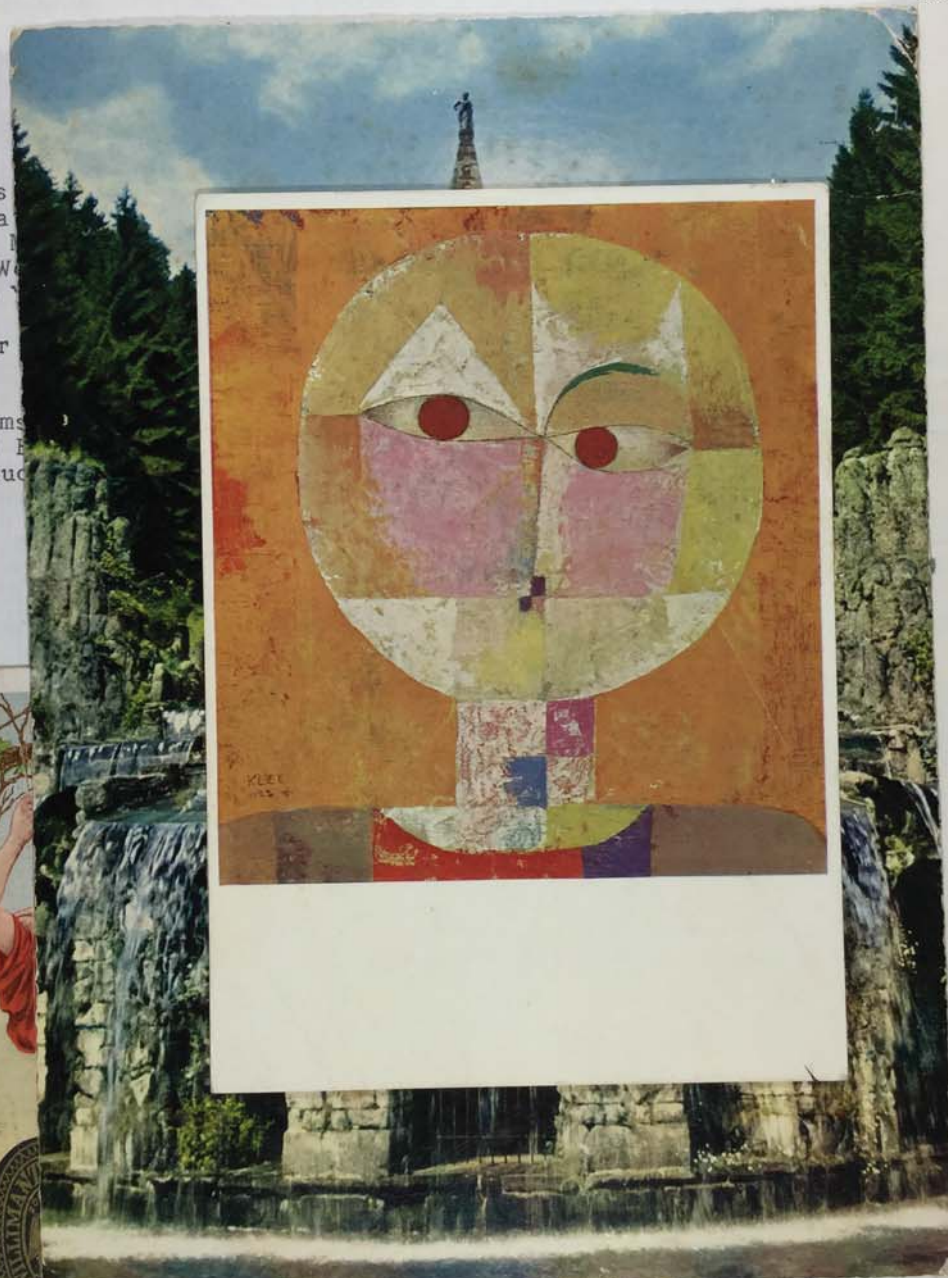
ern Art

Address: Modernart

Miss
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New

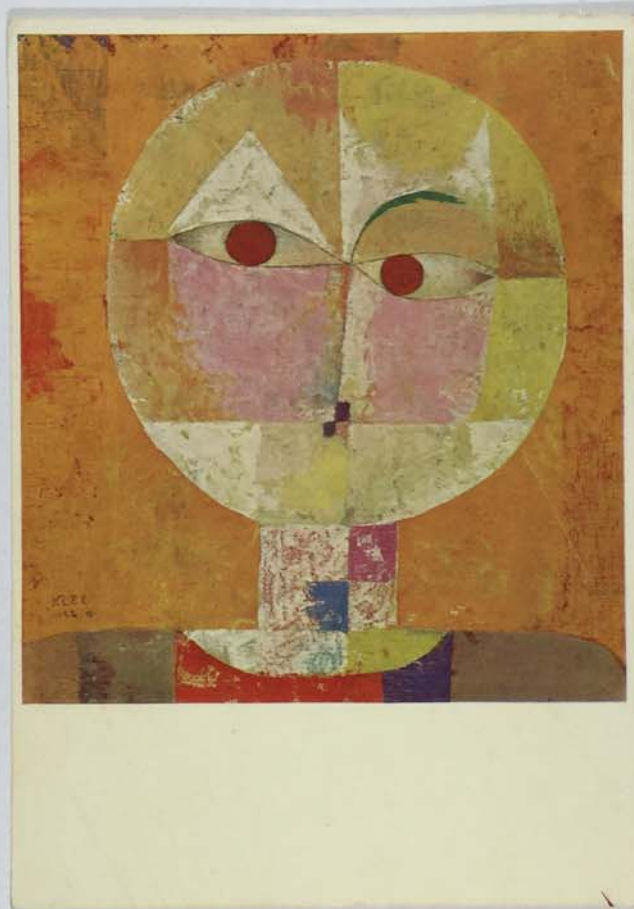
Dear

poems
and
pseud



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Dear Dorothy. Aug. 14
 Spent most of my day in this marvelous museum and tomorrow before going on to Kenel will go to the Kunsthalle. Had no notion when I left that we would be in this part of the world. We left Colmar yesterday reluctantly & I also feel badly that we can't stay longer in Bâle. So much to see & taste & experience in too short a time.

I am feeling so much better & hope finally you too have recovered some of your vitality. Mom? How is she, he, it?
 Love & regards - Sara MAIO

Nr. 4801 PAUL KLEE (1879-1940) Senecio, 1922. (Kunstmuseum Basel) **SEP 2 - 1964**

1st TUNNEL ROUTIER TRANSALPIN GRAND-ST-BERNARD
 5 HELVETIA
 EXPOSITION NATIONALE SUISSE 1964 LAUSANNE 30 IV-25 X
 50 HELVETIA

15.VIII.64-13
 BRIEFANNAHME
 V

Mrs. ~~Holger~~ Cahell
 (Dorothy C. Miller)
 Stockbridge, Mass.
 U. S. A.

LUFTPOST
 PARAVION VIA AEREA

MAIO

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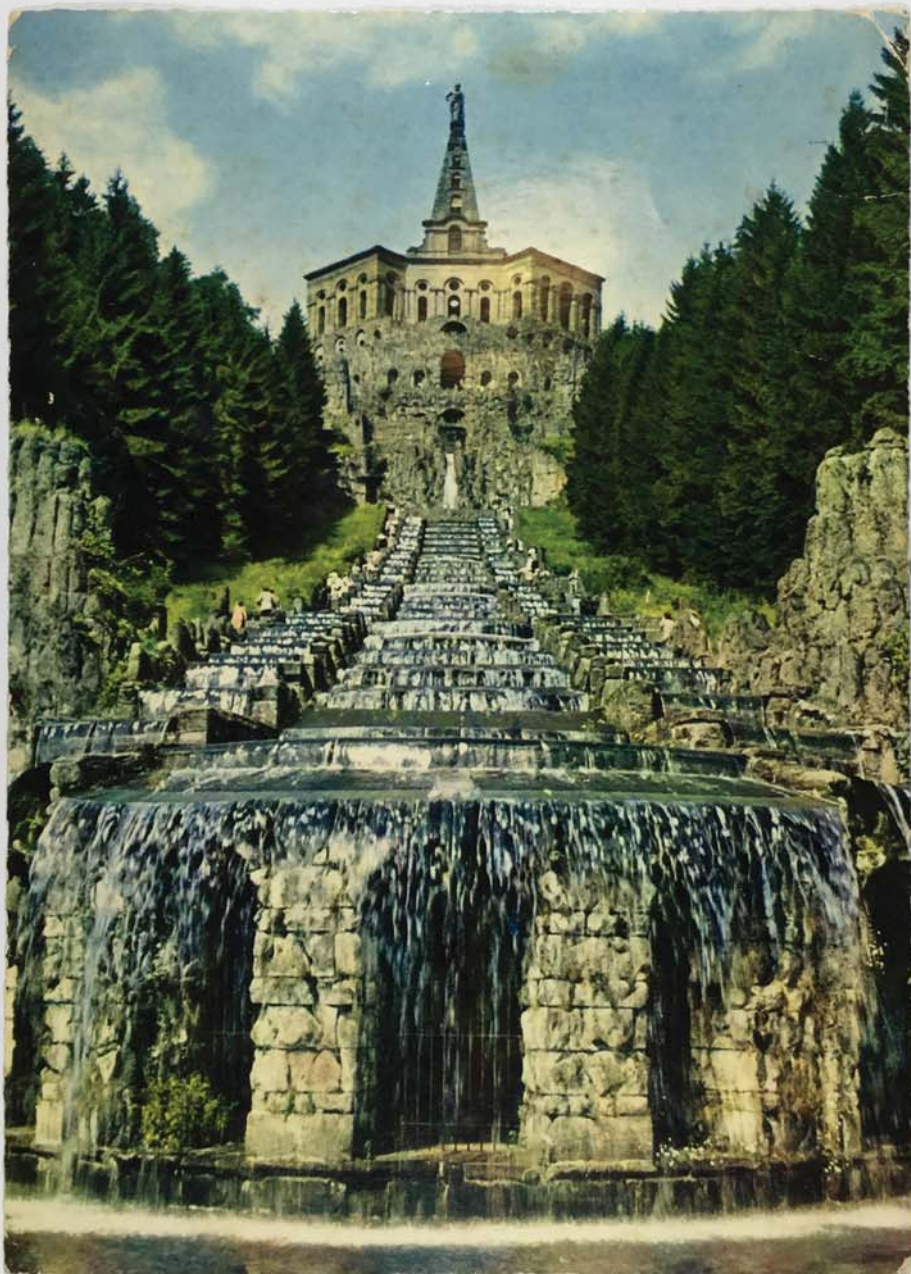
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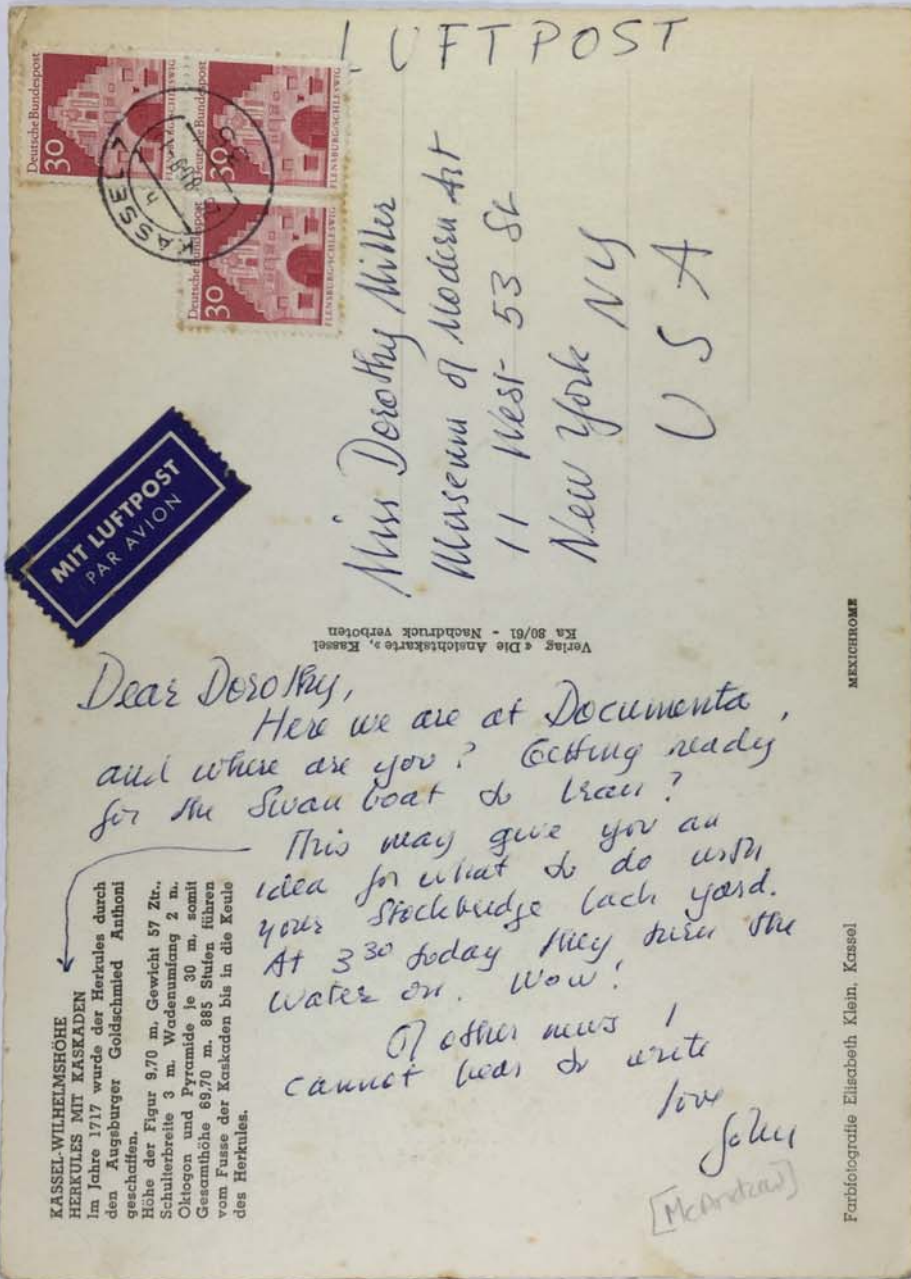
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4/4/60

LAURENCE MCKINNEY
927 BROADWAY
ALBANY, N. Y.

April 4, 1960

Trustee
President
A. Conger
1st Vice-
Mrs. John
2nd Vice-
Stephen
Secretary
Samuel A
Frederic
Cornelius
Mrs. Rob
Mrs. W. I
The Lord
Raymond
Philip G
Mrs. Cha
Duncan I
Mrs. Stat
Nelson A
Paul J. S
Mrs. Joh
Edward M
John Hay
Director:
Alfred H.
Executive
Thomas I

Miss Dorothy C. Miller
Curator of the Museum Collections
The Museum of Modern Art
11 West 53rd St.
New York 19, N. Y.

Dear Dorothy:

If you are familiar with William S. Gilbert's poems, you will remember in the poem called "Fernando and Elvira" in the BAB BALLADS there is the following pseudo quotation from a poet named Tupper:

"A fool is bent upon a twig
But wise men fear a bandit!
Which is really very clever
But I do not understand it."

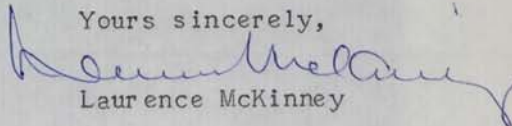
I have read Dore Ashton's article (and I don't know if Dore is a man or a woman), and Mr. Barr's introduction. Apparently they are all so confused about it that there is no point of me, an ignoramus in the arts, trying to find out.

I find also that museum directors have no conception of what abstract is anyway. Yesterday I visited a show where prizes were given in the abstract class to a woman who simply put a great deal of color in a very nice autumn scene. Apparently if it is not Norman Rockwell, it is abstract. Anyway, darling, I love you better in the concrete than in the abstract.

I was in New York for several hours the other day and went up to see the Frick Collection which, crazy person that I am, I had never seen before. May I say there were no abstracts.

Lots of love and I am looking forward to seeing you soon.

Yours sincerely,



Laurence McKinney

LMcK
mzv

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The Museum of Modern Art

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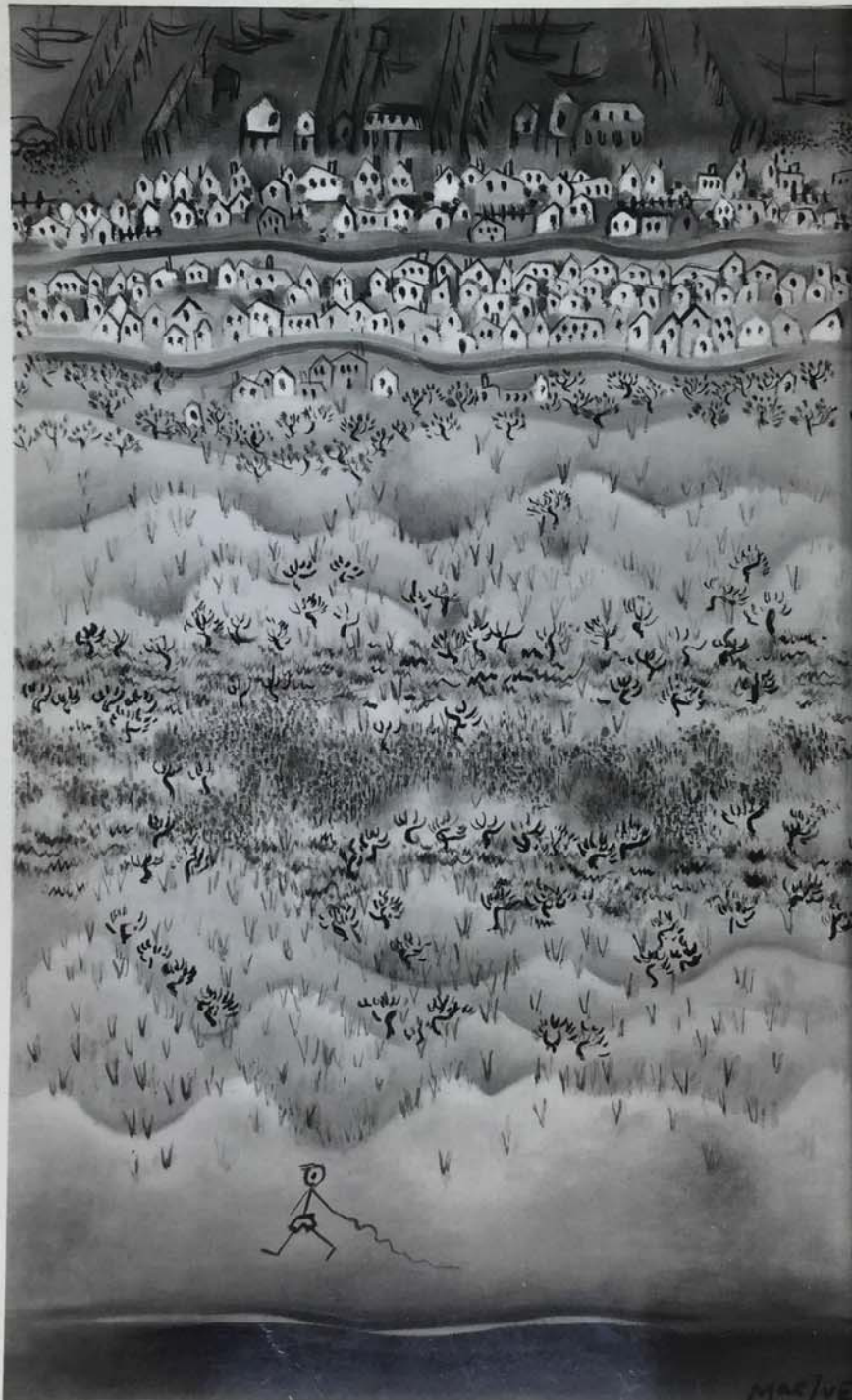
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The Museum of Modern Art

⁷²
DUNE LANDSCAPE, oil on canvas
by Loren MacIver
New York
Owned by the United States Government

Landscape

ess: Modernart

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New Horizons in American Art

Federal Art Project Exhibition

Works Progress Administration

Sept. 16, 1936 to Oct. 12, 1936

The Museum of Modern Art
11 West 53 St., New York

PHOTO BY
Lewis H. Waltz
1323 F ST., N. W.
WASHINGTON, D. C.

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The Museum of Modern Art

11 West 53rd Street, New York N. Y.

Telephone: Circle 7-7470

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Mrs. John S. Sheppard

Edward M. M. Warburg

John Hay Whitney

Director:

Alfred H. Barr, Jr.

Executive Director

Thomas Dabney Mabry, Jr.

December 2, 1935.

Memorandum to Miss Miller:

This is to inform you that at the last meeting of the Board of Trustees, on November 14th, 1935, it was voted that you be given the title of "Assistant Curator of Painting and Sculpture." It was also voted that your salary be raised from \$35.00 a week to \$40.00 a week. This increase in salary will become effective on January 1, 1936.

Please use the title "Assistant Curator of Painting and Sculpture" in your Museum correspondence hereafter.


Thomas Dabney Mabry, Jr.

PLEASE KEEP THIS CHANGE IN SALARY CONFIDENTIAL.

TDM Jr.

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MOMA

The Museum of Modern Art

11 West 53rd Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

November 19~~m~~ 1974

Mr. Kynaston McShine
Curator
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Kynaston:

Thank you for your letter of November 4th. Knowing full well how hard it is for the Museum to secure long term loans for touring shows, I feel most ungenerous not to lend ~~me~~ Franz Kline, Four Square. The painting is the center of my living room and I cannot face its absence for such a long time. Another consideration is that the canvas has never been lined nor has Franz's rather primitive edging been changed, simply because I have wanted to keep it just as Franz did it.

my

I do hope that you will understand and forgive my negative response.

All the best.

Sincerely,

The Trustees of the Museum and the members of the International Council would be extremely grateful if you would consent to lend your Franz Kline Four Square of 1953. The loan period will be from February to November 1975 with showings tentatively scheduled in Bogota, Caracas, Sao Paulo, Montevideo and Mexico City. The initial showing will be in Bogota. May I also mention that at each showing a member of our staff will supervise the unpacking and installation and make a thorough condition examination. You may be assured, therefore, that throughout the tour every care will be taken of the works. The Museum will, of course, be responsible for all costs of packing, transportation and insurance. In the hope that you are willing to lend, I am enclosing our loan agreement form. Would you be kind enough to complete and return the

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

November 4, 1974

Miss Dorothy C. Miller
Twelve East Eighth Street
New York, New York

Dear Dorothy:

As you know, The Museum of Modern Art has for several years organized exhibitions for tour in Latin America under the auspices of its International Council. There have been very many significant exhibitions which have introduced to a very appreciative public works of 20th-century art, many of which they have hardly had access to before these shows.

The exhibition which is the subject of this letter and which for the moment has the working title COLOR AS LANGUAGE intends to introduce a number of the highly original and important artists who have worked in both Europe and America since 1950. The exhibition concentrates primarily on the various abstract painting styles that have contributed so much to the vitality of contemporary art in the last 25 years.

Many of the works in the exhibition will, of course, be drawn from the Museum's own collection and we hope to represent each artist very effectively, particularly since most of them will be shown for the first time in Latin America. Among the artists to be included are: Josef Albers, Lucio Fontana, Sam Francis, Brice Marden, Robert Motherwell, Barnett Newman, Kenneth Noland, Ad Reinhardt, Mark Rothko, Richard Smith, Frank Stella, Antoni Tapies, Richard Tuttle and Victor Vasarely.

The Trustees of the Museum and the members of the International Council would be extremely grateful if you would consent to lend your Franz Kline Four-Square of 1953. The loan period will be from February to November 1975 with showings tentatively scheduled in Bogota, Caracas, Sao Paulo, Montevideo and Mexico City. The initial showing will be in Bogota. May I also mention that at each showing a member of our staff will supervise the unpacking and installation and make a thorough condition examination. You may be assured, therefore, that throughout the tour every care will be taken of the works. The Museum will, of course, be responsible for all costs of packing, transportation and insurance. In the hope that you are willing to lend, I am enclosing our loan agreement form. Would you be kind enough to complete and return the

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Page Two

green copy, retaining the white copy for your files. We would appreciate your giving a favorable response to this request.

With kindest regards,

Sincerely yours

Kynaston
Kynaston McShine
Curator

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The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

THE LIBRARY

January 7, 1972

Miss Dorothy C. Miller
12 East 8th Street
New York, New York 10003

Dear Dorothy:

Despite the devastating news of yesterday about MOMA, all of us on the staff are trying to carry on as best we can under the circumstances with various projects already in progress.

As you most likely know, Bernard and I are involved in a special archival project for the Museum this winter. I attach hereto a copy of the memorandum which John Hightower sent to all Department Heads, as of October 19th, in case you have not seen it, and which is self-explanatory.

We have now met with all Department Heads, the results of which were optimistic. Alfred has spoken to Bernard about the eventual disposition of his Picasso files precipitated by the vacating of the 27 building probably within the next few months, and Bernard and Jim Soby have met within the past few month to discuss several matters, some of which I understand were relating to Jim's archives.

Needless to say, any discussion of MOMA's archival problems without your thoughts and ideas does not make any sense at all. We would like very much to see you about the Survey, and wonder when it would be convenient for you to meet with us, hopefully within perhaps the next two weeks or thereabouts. May I ask you if you would be kind enough to telephone me so that we can set up a date.

My extension is 7233(Fellows Study) and if there is no answer, please try 7236, the Library reference desk wire which always answers.

Bernard and I look forward to hearing from you, avec plaisir!

As ever,

- Pearl -

Pearl L. Moeller
Archivist

Archival Survey, The Museum of Modern Art

PLM/m
Enc. (1)

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recd 10/21/71

✓ Copy for Miss Dorothy Miller, 1/7/72

The Museum of Modern Art

To All Department Heads
From John B. Hightower
Date October 19, 1971
Re



I am pleased to announce that the National Endowment for the Arts and the Noble Foundation have jointly sponsored a grant to the Museum to undertake a preliminary Archival Survey during the next nine months. Bernard Karpel has been designated Director, and Pearl Moeller has been re-assigned temporarily to devote full time to the project as Archivist, with office space in the Fellows Study.

It must be emphasized that this initial inquiry is designed to ascertain information. There is no intention to assemble materials or to index in detail. Rather, by discussions with all the Departments concerned, they hope to conduct an objective study of our archival needs and problems.

Meetings with Department Heads are planned shortly by Mr. Karpel and Miss Moeller, who, like myself, believe the Museum is fortunate to be the recipient of a grant which will enable us to review an harassing problem of the past on the basis of professional resolution in the future.

cc PM
HK

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MOMA
NY dth of
the
street
D.S.

The Museum of Modern Art

To: Dorothy Miller
 From: Cora Rosevear
 Date: February 4, 1976
 Re: Loans to the New York office of the State Department

February 9, 1976

Dear Dorothy:
 Miss Cora Rosevear
 The Museum of Modern Art
 11 West 53rd Street
 New York, New York 10019

Dear Cora: Street is Stillwater

Thank you so much for looking up the loans to the New York Office of the State Department. I would appreciate it very much if you would send Bill Lieberman a copy of my letter of December 10.

Sincerely,

Low Tide Seascapes

Portuguese Book, Glencaster

Black Caddy in a Snow
 DOROTHY C. MILLER
 12 EAST EIGHTH STREET
 NEW YORK, NEW YORK 10003

Since all the works are now under the [unclear] program, do you want me to forward to him a copy of your letter of December 10, 1975 summarizing the situation so that he can have the new release filed?

Cora

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The Museum of Modern Art

To Dorothy Miller cc: Charlotte Kantz
From Cora Rosevear
Date February 4, 1976
Re Loans to the New York office of the State Department

Dear Dorothy:

I'm sorry to be so long in preparing the list of works which are now on loan to the New York office of the State Department. The seven works are as follows:

Booth: Street in Stillwater

Breinin: One Morning

Coleman: Study for Cherry Hill

^C
Hirsh: Sunday

Kupferman: Low Tide Seascape

Margules: Portuguese Dock, Gloucester

Yunkers: Black Candle in a Blue Room

Since all the works are now under the jurisdiction of Bill Lieberman, do you want me to forward to him a copy of your letter of December 10, 1975 summarizing the situation so that he can have the new release issued?

C.

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DOROTHY C. MILLER 12 EAST EIGHTH STREET, NEW YORK, NEW YORK 10003

December 10, 1975

Ms. Cora Rosevear
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Cora:

A great many years ago I made a loan of American watercolors to the New York office of the State Department on West 57th Street. Mrs. Grace Belt was in charge of all the cultural activities that went on there. Mrs. Belt has now retired and her job has been taken over by her long-term assistant Eileen Heifitz.

I spoke to Mrs. Belt a few days ago asking her if the watercolors should now be returned to the Museum. She said that a couple of them by Dong Kingman had been withdrawn some time ago and I suspect that this was when I returned to Washington all those extended loans from the WPA Art Program. She said that the other watercolors are all carefully labeled as the property of the Museum of Modern Art and none are hanging where sunlight can reach them.

I have forgotten what works are on this list except I do remember a large watercolor by Joseph Hirsch. Perhaps you could pull it out of our files and we could look it over together. I am sure I did not lend anything of importance. If the watercolors remain there, possibly the registrar should issue a new receipt for Ms. Heifitz to sign.

Sincerely,

Dorothy

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Blumenthal, Acclaimed Typographer, and Wife Perish

Joseph Blumenthal's



CLOSED FOR GOOD

CORNWALL -- Joseph Blumenthal, 92, and his wife Ann White Blumenthal, 89, died Wednesday, July 11, at their West Cornwall home. State police listed the cause as asphyxiation, but said there was no evidence of foul play.



A lonely Saturday night

Americans will really do NOTHING, and don't it. (Example: over the years Fellowship - non committed types ~~at the time~~ while sed people get ten

we really tried! ing.



→ (1.) Joseph Cornell.
 (a great man, a true poet, a fabulist.)
 My most pure choice

John McEwan
Fibor De Nagy
24 E. 67 ST. • NEW YORK

Confio

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Apr. 12 '59 | A lonely Saturday night

Dear Dorothy:

The 30 young Americans will really & truly accomplish NOTHING, and I've really thought about it. (Example: the endless mistakes over the years of the Ingegerheim Fellowship — constantly going to ~~non committed type~~ ~~serious~~ while really distinguished people get the go by.) so often

My list (I've really tried!)
— am trying.

no. 1

→ (1.) Joseph Cornell.
(a great man, a true poet, a fabulist.)
My most pure choice

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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10. Fairfield Porter ^{3. P} (the only decent artist in a naturalist situation)
(a genius for ~~simplicity~~ candidness.)

11. Milton Avery. (His new pictures are beautiful.)

12. Ad Reinhardt.
(Really a splendid artist after you scrape away all the maddness and anguements. A true sensibility, tho' remote. One must choose carefully but its worth it.)

turn to page 4.

2. Nabian (He's deserving. He is old. He's good. make him happy!)

3. David Smith !! (you've had him, I know.)
Important to do again. Difficult.

4. Robert Goodenough. (Greatness.) → also a pure choice

5. Hans Hofmann ~~is a good artist~~

6. Esteban Vicente. (Why not?)
(in a good light)

7. Rauschenberg.

8. Biala. (a superb woman artist.)

9. Louise Nevelson (an original) (Only the wood things)

Destroyed by The Whitney retrospect. Necessary to uphold his lesson. morally correct.

Why wreck Jasper Johns so soon? Save him.

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alternates, 4. (Pall & I was dead too, when you had the pall & the respect)

1. Ann Ryan (Posthumus but lonely)
2. Milton Resnick (I bow to those who believe.)
3. Hyman Bloom (I loathe these pictures but they have great power & disgust.)

~~Alfred Leslie. (Because he's sensational!)~~

The Worst:

DON'T	adja junkies	Ben Shahn	Donati	Carlyle Brown	GOLDBERG
	alleros	Okada	Ossorio	Cadmus	
	pe blasco	chran be horeim Allright	Congden	Paul Jenkins	

I've spent about 1 1/2 hours on this absurd looking letter. I deliberately wrote whilst drunk, alone at home. But it represents I think my true preferences. John

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John Myers
Tibor De Nagy Gallery
24 E. 67 ST. • NEW YORK 21, N. Y.



Confidential

*Miss Dorothy Miller
Museum of Modern Art
W. 53 ST.
N Y C*

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Dear Dorothy - Grace & I
were sympathizing with each
others GRIZZLY hang-overs
(hot coppers for me!) - and
she told me how awful I had been to
you & I nearly died of SHAME —
& hereby make a resolve never
to let the name of a Certain Artist
~~pass~~ pass my lips again in your
presence. So help me gawd.
Do forgive me if you can. —
Love — John

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Tibor De Nagy Gallery

24 E. 67 STREET, NEW YORK 21, N. Y. • RE 7-4130

Directors: TIBOR DE NAGY
JOHN BERNARD MYERS

march 11, 1959

Dear Dorothy -

Yesterday when I was speaking with you on the telephone and I said to you in relation to your 12 Americans show - that I hoped you would consider very carefully Robert Goodnough - because I ~~believe~~ ^{believe} he is one of the three best living American painters, I meant that on my most serious level of thought.

After we had hung up I began to wonder if you had thought I said this in terms of a pressure or a propaganda move. And the more I thought about it the more I realized that no - I really think this and ~~if~~ even if you don't agree and don't include him - I will continue to think so and love you just as much as always - since I believe in the rightness of other people having their own opinions which might be quite different from mine.

I think Bill De Kooning and Kline are the other two great painters. (Sometimes I think Rothko - not Kline - a distinction about which I sometimes can't make up my mind.) I like Motherwell very much but no longer believe him to be a great one. Ditto for several other of the "older" painters. ^{Bill} Still I don't like at all, & Newman has apt to convince me.

Now the question comes up (for me I suppose) do I like Goodnough better than Hartigan & Rivers? For me - a heart breaking question because as you know I love

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them both so much, & adore their work.

But my little voice of conscience tells me that a side of me, an important edge - really believes Goodenough to be better than even they.

And I have carefully, carefully asked myself why?
And this is why I think so:

Goodenough was born with The Gift - that native, inborn, inherent touch which I find in all my favorite painters - Rembrandt, Durer, the Venetians, Ingres, Courbet, Picasso, Pollack. It is something I think in the stroke, a quality of something "given" - like singers with "natural" voices, like actors who simply "have" it (Barrymore, Tallulah, Brando) like poets who simply seem to sit down and pour out fountains of gorgeous words (Lopardi, Keats, Rimbaud, Cummings.) It's what Stephen Spender calls that "most unfair" condition - native talent. Of course there are artists who arrive at genius through work and experience (Cézanne, Matisse, Hartigan) - but those with a little angel on their shoulders - I love best of all.

Of course, I quite realize the unevenness in Goodenough's performance - but he only paints unsuccessful pictures never stupid or bad ones. The best ones are so superb that no other American painters now living can touch him. There are at least a dozen such pictures painted in the past several years. From them painter after painter in New York has come to learn, some to just plain steal from.

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Tibor De Nagy Gallery

24 E. 67 STREET, NEW YORK 21, N. Y. • RE 7-4130

Directors: TIBOR DE NAGY
JOHN BERNARD MYERS

whole shows of pictures have been picked up from a few splendid canvases (Vicente, Guston, Kaprow, etc etc etc).

But there are difficulties:

(a) Goodenough is an intellectual - therefore he can never do anything without a total awareness of what has happened in all of art - & specifically the art of the past 60 years.

(b) He is also quite aware of the dangers of knowing so much ("I would like my pictures to be as popular as the covers on the Saturday Evening Post") and the boredom which results from too much cerebrality. Luckily he has easy access to his passions; there they all are, gleaming on his glorious surfaces, the passions of some one who is wild about painting.

(c) No other painter that I know has ^{so rigorously} subjected himself to two, opposite disciplines - except Picasso. When Goodenough told me he had once studied with Ozenfant and Hofmann I was not surprised. Like Picasso - Goodenough has ^a strong classical framework ^{which} contains his romantic explosions.

(d) The so-called "Cubist Look". How strange that so many painters who are called just Swell and

The Museum of Modern Art Archives, NY	Collection: DCM	Series.Folder: III.7.d
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paint out of Matisse, Pallack, Bonnard - all over the place - and no one says Boo. But Goodenough who says quite openly (and almost alone in N.Y.) "Why not use "Cubism" - Has anyone produced anything better in the 20th century?" - he has to be put down because he is utilizing the Best Painting We Know in Our Time ????

This is where the Knowing Eye comes in: these so called "Cubist" pictures are as fresh to new - in the use of space, surface, movement - as tomorrow's headlines. One square foot is worth more than all of Martha Jackson's. Goodenough makes no pretense about what he is using, to what he is alluding, or what he openly quotes from great other painters. It is all there, as honest as Boston Baked Beans.

You see, dear, dear Dorothy - I am passionately convinced. and it's one of the secret joys of my life that I have had the glorious privilege to be somewhat helpful in bringing the art of this young master to the public.

Borrow The Laocoon, the Museum's new acquisition. Live with it a few months. It is a miracle of strength, a triumph of the imagination. I know that one day you will come to agree with me.

love love love love -
John

paintings combined!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Tibor De Nagy Gallery

24 E. 67 STREET, NEW YORK 21, N. Y. • RE 7-4130

mar 26 '59

Directors: TIBOR DE NAGY
JOHN BERNARD MYERS

my very dear D.

I have sent off a note to Kenneth Noland about the big pic - but add^{ed} there was no rush since nothing was yet ready.

I enclose with this a very beautiful statement from Goodenough which I asked him to prepare for me for various catalogues & things. I am so moved by it - his exquisite simplicity & honesty - that I am sending you a carbon copy. This should be read with a fine statement he published in the magazine IT 15 - and the statement given in that interview last summer in Art News (an article consisting of several interviews with Klein, Hartigan, Mitchell etc.) Goodenough's formidable seriousness comes through. (Oh yes - one must not forget his superb article of several seasons back: Jackson Pollock Paints a Picture.)

At the risk of having my head chopped off (but I know you can really keep a secret) Tom Hess is going to reproduce in FUCHS COLOR

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a glorious Goodnough on the cover of Art News!!!!

Have I become a mosquito? Do I buzz about your ears like a gnat? Please forgive me if I seem to — but I wake up at 4:30 a.m. morning after morning thinking: Am I doing all in my power to convince the world about Goodnough?

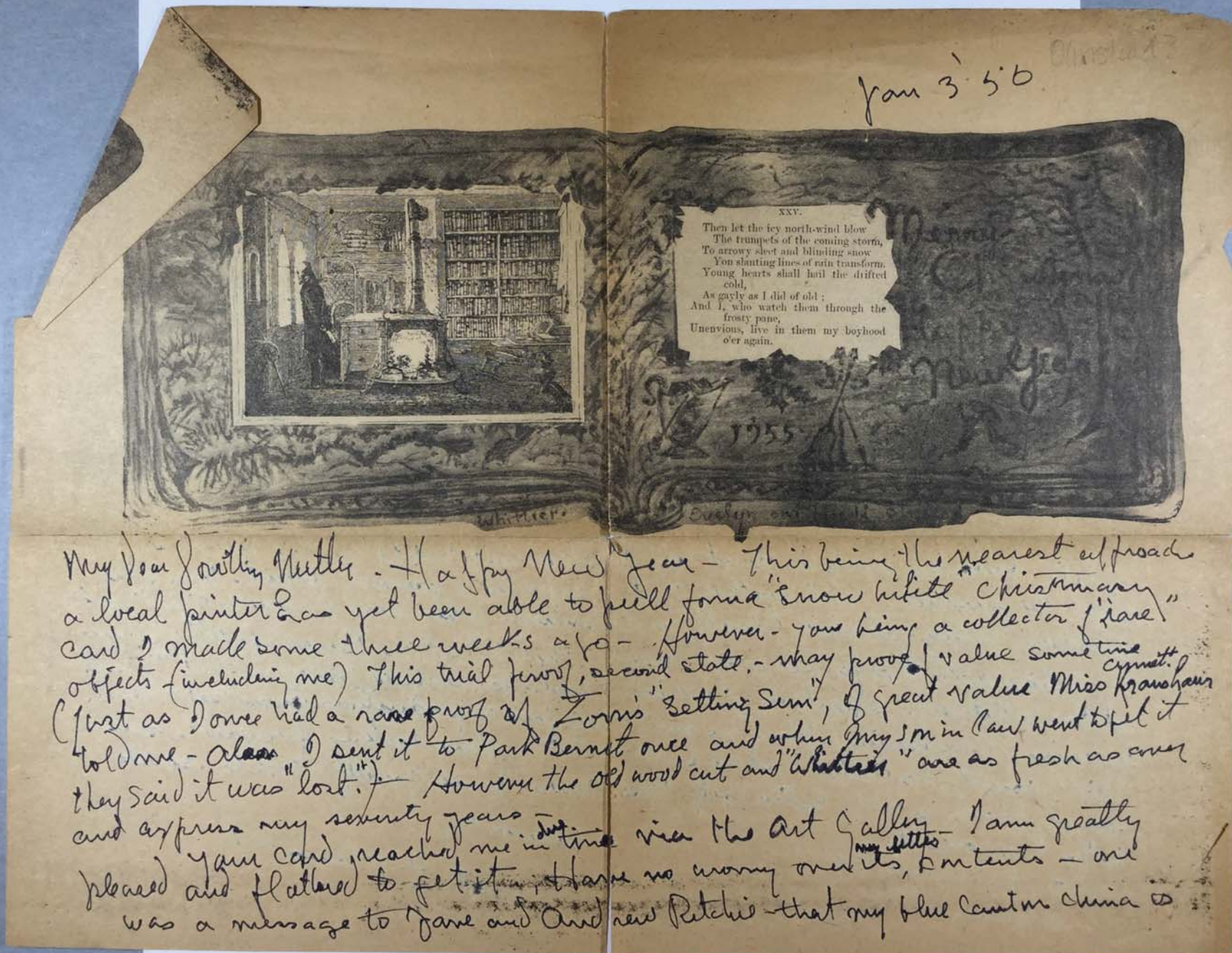
my only chance, of course, is through an appeal to your mind — because Pascal's epigram works just as well the other way "The Mind has reasons the Heart knows nothing of" — and sometimes this phrase is particularly apt for painting. I "understood" Cézanne before I came to love him. Ditto for Picasso's cubism.

Barbara Guest is working on an article for that book I told you about. Goodnough has given her two interviews & she has several pages of fascinating notes which she says she will give me to add to the already suggested material. Also I have asked Bob Friedman to prepare me a list of what he thinks are the 12 or 15 most important pictures. (He owns 3 heavenly ones.) I could do the same with Ben Heller.

and now I go to the Church of St. Jude to light candles — — —

LOVE
John

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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XXV.
 Then let the icy north-wind blow
 The trumpets of the coming storm,
 To arrow sleet and blinding snow
 You slanting lines of rain transform.
 Young hearts shall hail the drifted
 cold,
 As gayly as I did of old;
 And I, who watch them through the
 frosty pane,
 Unenvious, live in them my boyhood
 o'er again.

1955

Still buried deep in dust on the walnut table in the cellar at 185 -
 next the furnace - and another that I expected a personal - docent - tour of the
 modern gallery - at which I do all the listening - when next I come to New York.
 which will I hope for next week the 10th at the Burchfield opening
 at the Whitney. Speaking of which Charlie Burchfield tells me that "I" is
 using "Oncoming Spring" as one of their four reproductions of mine that show.
 This I doubt - as I have had no such notice. I am looking forward to seeing
 my old friends in N.Y. Estlin (poet) - Mrs. Ames - Jane Jewell etc. etc. so lets
 hope I make it.
 193. E. Main St
 Springville
 N.Y.

Sincerely,
 Harold I. Plunkett.

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Settled in an Indian chair at Olana, Church perused one of the 1,500 books in his library.

A financier's son who dreamed up a villa out of his own head

Olana came into being when Frederic Church was on the crest of his success as a painter. He purchased much of the Catskill property in 1860, three years after his triumphant unveiling of *Niagara* and shortly before he married. He and his bride moved into a newly built cottage on the grounds, but this was only a way station to grandeur. To design a mansion to crown the hilltop, Church hired the fashionable architect Richard Morris Hunt. Hunt worked up designs for a French-style chateau but when Church returned from his travels in the Near East, he scrapped Hunt's plans and took on a new architect. Church, however, assumed the role of designer. "I can say, as the good woman did about her mock turtle soup, 'I made it out of my own head,'" he remarked proudly, and hundreds of architectural drawings at Olana bear him out. He put his mind and eye to everything, from the thickness of walls to the conveniences of the service area, from designs for banisters to the slate patterns on the roof for which he produced more than a dozen drawings. He pored over books on Islamic art and chose patterns to be reproduced on tiles or in stenciled designs for the walls, doors and spandrels. He commissioned a missionary in Beirut to buy him rugs and the French consul in Teheran to send him tiles for his bedroom fireplace. And in a whimsical

mood, he adorned his tower with ceramic teapots.

Church's artistic bent seemed foreign to his family. His father was a well-to-do Connecticut businessman who tried his luck in all sorts of businesses—a paper mill, bonnet making, real estate—and was successful in all of them. The elder Church took a dim view of his son's inclination toward art. Only after the most celebrated American landscape painter, Thomas Cole, accepted the young man as his sole pupil did his father agree to finance him for two years. But when Frederic established his own studio in New York, his father wrote him, "I have no money to spare on this unprofitable business." This rejection did not discourage Church, for at the age of 20 he was already living comfortably on the sale of his work. As his success increased, Frederic's father became more sanguine about his son's "business." He offered him assistance "in the way of capital" and eventually left him a sizable fortune.

Church's mother, however, was concerned with the perils of her son's career: "When with pencil you imitate the work of [God's] hand, let your heart praise the giver, but let not the pleasures of the world, the vanities, fill your mind and you lose the pearl of great price."

Certainly the beauties of the

CONTINUED



"This is for the sports"

—Sam Hanks

Indianapolis "500" winner and
Director of Competition, Indianapolis.

"And isn't there a little bit of 'sport' in all of us? This is what you want if you're interested in sports car feel with big car comfort. The Monroe front Load-Leveler® stabilizing unit. You'll be amazed at the new-found cornering ability your car will have. You won't even notice the wind

on expressways. At the same time these units give the suspension system extra help to keep it in line, reduce front-end strain and tire wear. Front Load-Levelers are exclusive with Monroe. You'll find them at any service station displaying the yellow and blue barrel."



World leader on highway and speedway

MONROE AUTO EQUIPMENT COMPANY • Monroe, Michigan

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® BRAND

No wonder it goes such a long way.



JOCKEY POWER-KNIT® T-SHIRT

Ours is a simple yarn: we put more combed cotton into a Jockey Power-Knit T-shirt so that you'll get more wear out of it. That extra mile of combed cotton enables us to make a tighter knit, a tougher knit, a Power-Knit. The result is a fabric without shrinkage problems... a T-shirt that keeps coming out of the washer looking like new, fitting like new long after ordinary 2-mile T-shirts are in tatters. From its Seamfree® collar down to its long stay-in tail, the 3-mile T-shirt is a bargain at \$1.50 (3-pack \$4.39). It beats ordinary T-shirts by a mile.

It's not Jockey brand if it doesn't have the Jockey boy.



JOCKEY MENSWEAR, KENOSHA, WIS. • A DIVISION OF COOPER'S, INC.

OLANA CONTINUED

world were forever present in Church's mind, for he spent many months of each year roaming and painting nature's splendors from Maine to Virginia. In 1855, with his friend Cyrus Field (who later laid the first transatlantic cable), he headed south to explore the heroic landscapes of South America. This trip—and subsequent ones to Peru, Jamaica, Mexico and the Arctic—inspired a fabulous series of panoramas which left spectators gasping. By the thousands they lined up to see paintings like *The Heart of the Andes*, which became the "rage" of 1859. Visitors equipped themselves with binoculars to study, over the heads of the crowds, the meticulously painted birds and flowers. Washington Irving called the painting "glorious," Mark Twain labeled it "a miracle," and a poet paeaned:

*But never any sight of new-found land
Shall equal this, where we
entranced stand
With dewy eyes and over-flowing heart
Gazing from the exalted hill
of art!*

After lengthy tours, *The Heart of the Andes* was sold to a private collector for \$10,000, then the highest price ever paid for a landscape in the U.S. In 1876 Church's *Niagara* surpassed the *Andes*, bringing \$12,500 at an auction in which a Winslow Homer sold for \$1,800 and a Corot barely fetched \$1,000.

This was the high-water mark for Church. The national enthusiasm for "cosmical" landscapes of the New World was on the wane. It had largely sprung from an almost religious belief that America was the favored continent, predestined to revitalize human history, and Church's paintings had provided visible confirmation of that belief. But the Civil War shattered this optimism. The change in the nation's outlook, coupled with expanding foreign contacts, contributed to a shift in taste so that by the 1880s Church was out of fashion and on his way to being forgotten. The artist himself, who at his prime worked virtually nonstop 10 hours a day, was increasingly impeded from

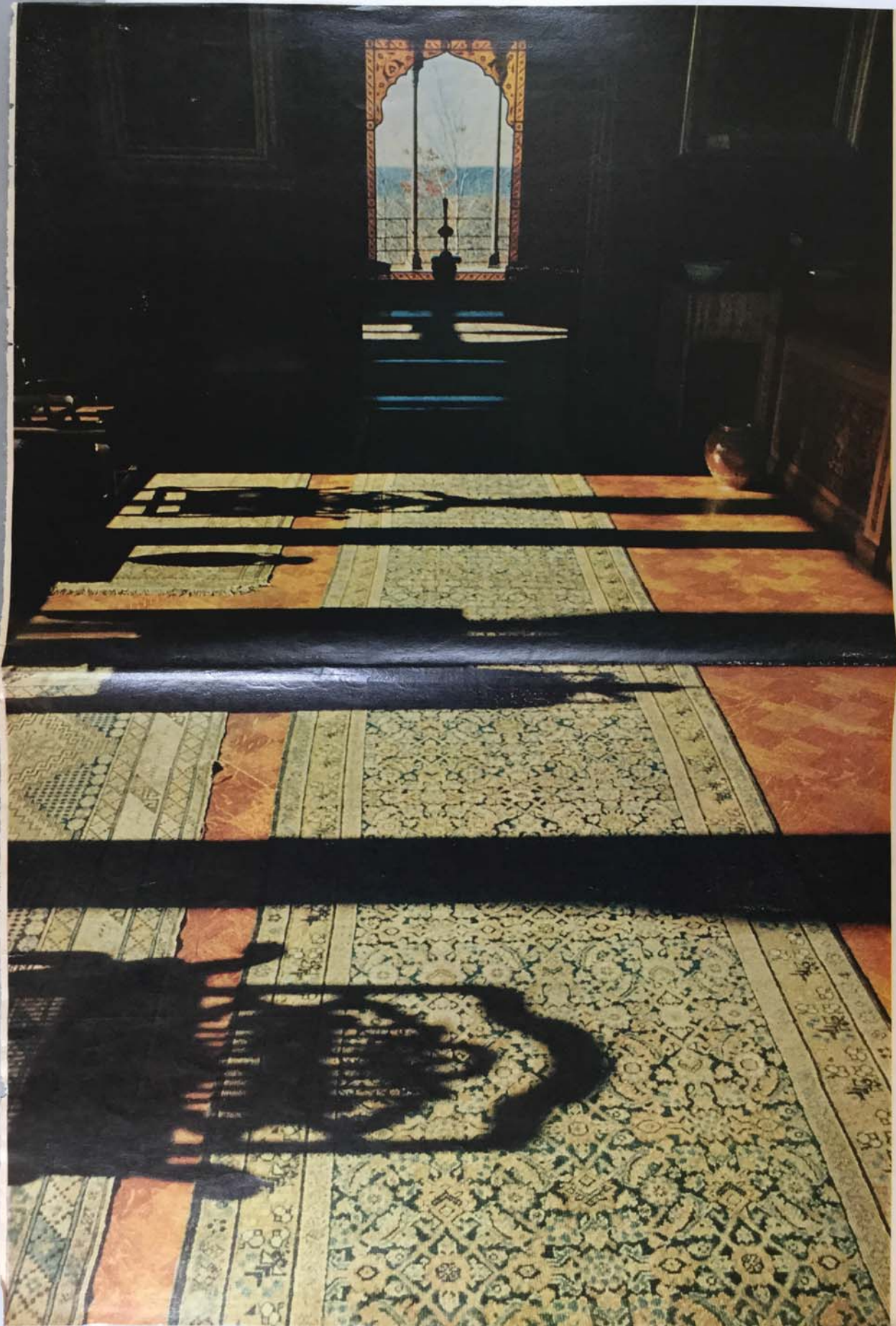
painting by attacks of inflammatory rheumatism. Dejection over his eclipse, as well as the hard realization that he was out of step with the times, must have been a major factor in the decline in his production. On the one hand he denounced "the new garish displays" of art; on the other, he wished that "science would take a holiday for 10 years so I could catch up."

In consolation, Church devoted himself more and more to the embellishment of Olana. In 1884 he wrote a friend: "I have made about one and three-quarter miles of road this season, opening entirely new and beautiful views—I can make more and better landscapes in this way than by tampering with canvas and paint in the Studio." He flooded 15 acres of land to make an artificial lake and planted exotic tropical flowers and Mexican corn. He added a studio wing which he designed in an ingenious merger of Moorish, East Indian and American ferryboat styles. In the salons and dining room of his house he hung his own paintings—some of which he had bought back—along with works by his contemporaries and a smattering of Old Masters. And in books, boxes and portfolios he carefully laid away the exotic butterflies and tropical leaves he had collected on his travels and used for models in his paintings.

All of these are among the innumerable pleasures of Olana, which after Church's death was kept by his children much as he had left it. Today some of the treasures—a group of Church's own paintings and drawings—are temporarily on leave from Olana. They have joined an impressive exhibition of his work which was recently inaugurated at the Smithsonian Institution in Washington and is now on a tour of the U.S. This show, the first retrospective of his art to be held since 1900, enables Americans to savor a kind of Cinerama of yesteryear, the virtuoso painting of a native master whose combination of precise detail and grandiose scale goes far to accomplish his aim: to lead nature's "beauty forth for the world's wonderment."

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Church's eye for the beautiful roamed everywhere. He delighted in the civilized grace of a Japanese lacquered tea set (top left). The jumbled hues of his garden (top right) offered friendly intimacy, a contrast to the virginal landscapes he viewed from his house or recorded in paintings like *Twilight in the Wilderness* (above), whose flaming sky proclaims the painter's audacity as well as his century's taste for nature's portentous melodramas. And in the gallery leading to his studio (opposite), Church savored the treasures he culled through decades dedicated to making *Olana* a work of art.

light in the Wilderness (above), whose flaming sky proclaims the painter's audacity as well as his century's taste for nature's portentous melodramas. And in the gallery leading to his studio (opposite), Church savored the treasures he culled through decades dedicated to making *Olana* a work of art.

Natural beauty and civilized grace enshrined by an artist's eye

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On all sides at Olana, orderly patterns of man's making alternate with the irregular harmonies of nature. The balcony projecting from Church's studio (*far left*), carved and columned in East Indian style, and an adjacent balcony (*above*) look out across the landscape that Church and his Hudson River colleagues made famous in paint. The house itself is a mosaic of multicolored tiles, bricks and stones. Rhythmic designs of tiles frame the bell pull (*center, top*) that hangs at the mosquelike entrance (*left*). And a porch floor (*center, bottom*) sets up a geometric dialogue with a family of Indian boxes.

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Moorish touches high above the Hudson River

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From the day he moved into Olana in 1872, Church never ceased to analyze and enhance its visual effects. The house was for him a life-sized "canvas" whose forms and colors had to be composed into a stimulating harmony. Aided by his studies of Persian art, as well as his Victorian instinct for clutter, Church developed a flair for playing off diverse designs and furnishings. A scalloped Persian table (*opposite page*), with its book of old Persian miniatures, stands on an Oriental carpet like a flower in a gaily planted bed. A 16th Century French tapestry (*left*) hangs above an ornamental balustrade carved by Lockwood deForest, a cousin of Mrs. Church who had spent two years in India studying the native designs and tech-

niques of wood carving. When he returned home he set to work embellishing the Church mansion.

A master of spectacular effects of light in his own paintings, Church put light to dramatic use in his home. He contrasted cool light falling through clear glass with the golden hues diffused by amber glass. These in turn were caught up and flashed back by mirrors hung in shadowy corners. Near the central hall (*above*) Church arranged a complex vision of reflections and refractions. In the mirror at the left, a bronze bust of a girl, made by his friend Erastus Dow Palmer, can be seen warmed by the morning sun. On the right an early 19th Century reproduction of a Pompeiian painting is mirrored above the amber glass of the main entrance.



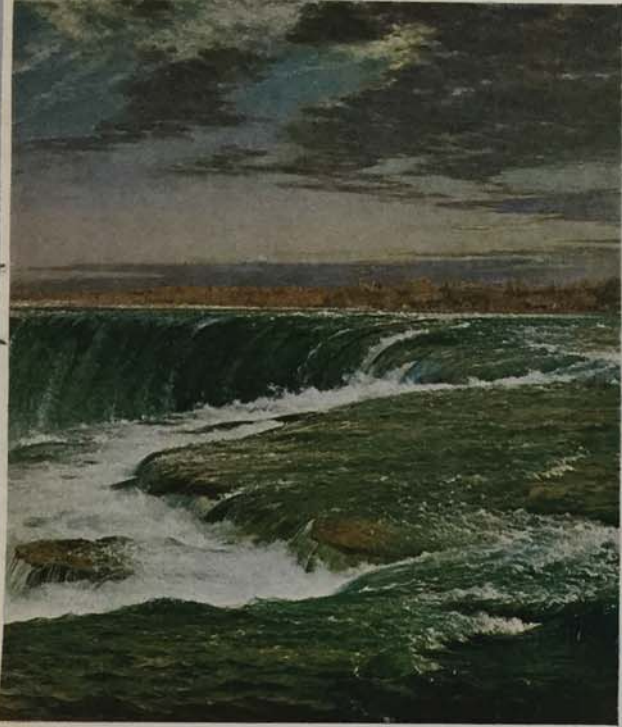
Play of mirrors, colors and contours

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*The awesome spectacles of nature
that brought him fame and fortune*



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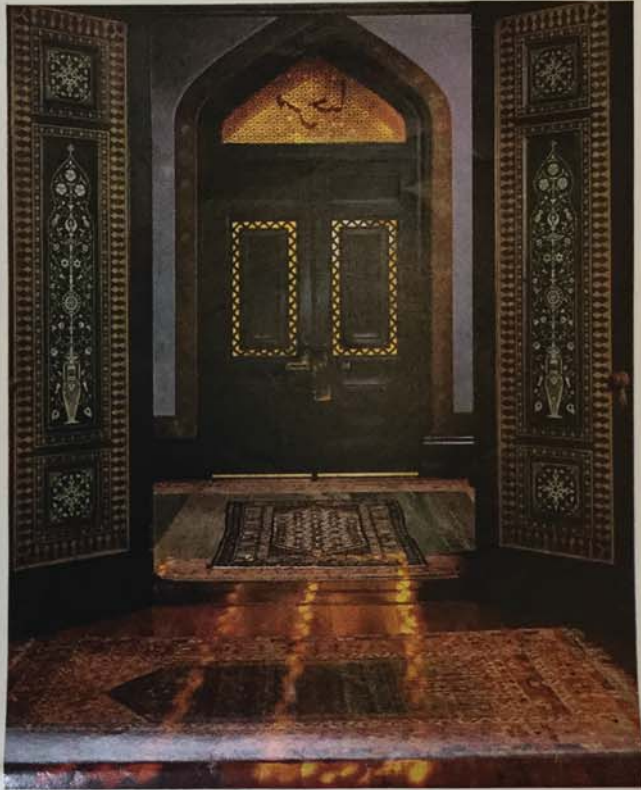
The Eastern sumptuousness of Church's villa was a result of his success as a painter of Western wonders. A single picture catapulted him in 1857 into the front rank of American artists—a panoramic view of Niagara Falls (*top*). When this 7½-foot-long painting was put on display, crowds hailed it as "the finest oil picture ever painted on this side of the Atlantic." *Niagara* went on a record-breaking, money-making tour of the country, then traveled to Europe. Throughout the following decade Church continued to astound

the public with his awesome views of nature—such as *Rainy Season in the Tropics* (*above*)—all of which exhibited his dazzling skill in capturing evanescent effects of atmosphere and immensity of scale. Not until he visited the Near East did Church begin to portray the wonders wrought by man. One of these, a rock-hewn tomb at Petra, may be seen in a painting that still hangs in the parlor of Olana (*right*) next to a sketch for *Niagara* and over a fireplace whose marble was specially chosen to complement the tones of Petra.

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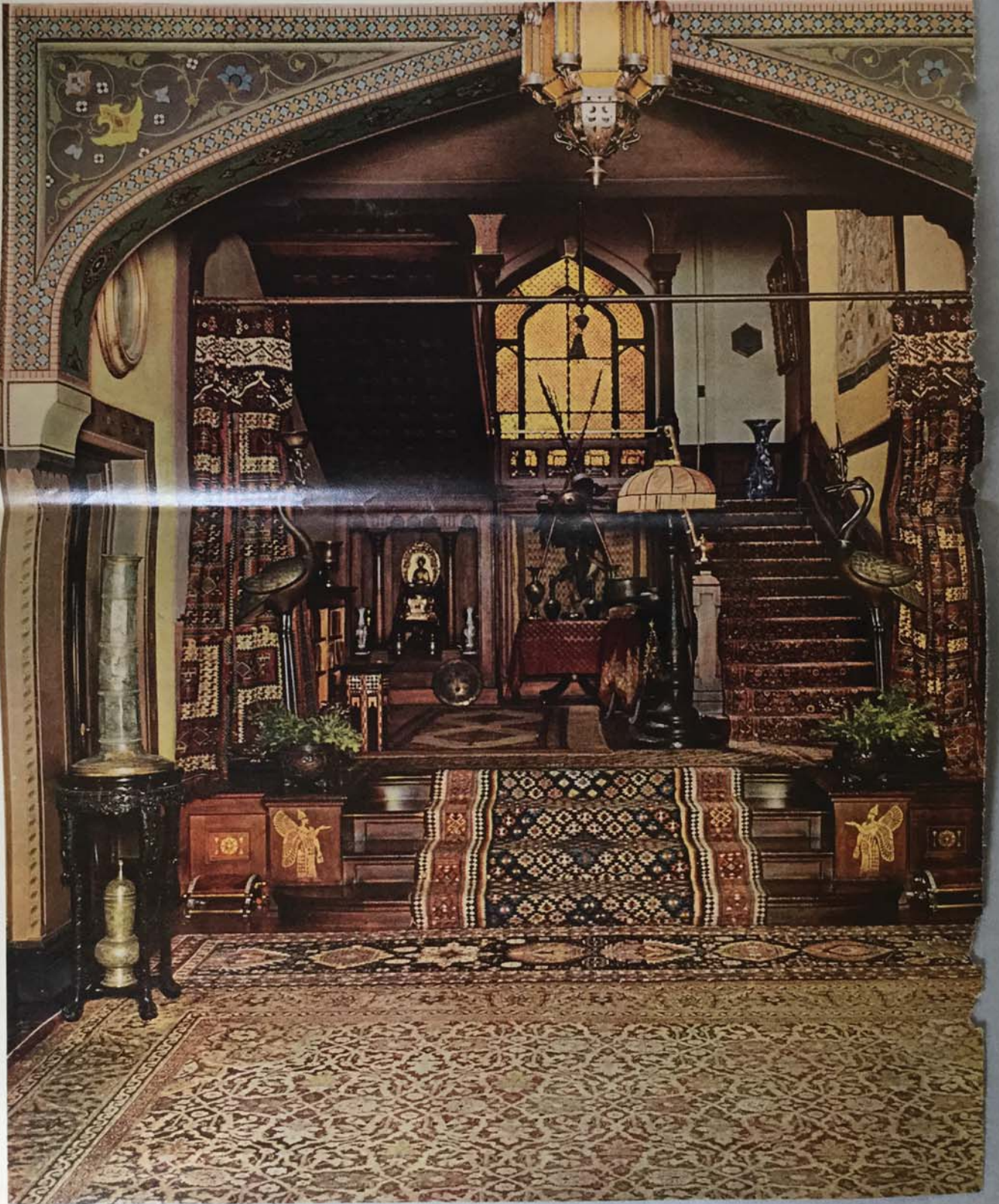


As an inveterate traveler, Frederic Church was able to satisfy his artist's craving for new scenes and his collector's appetite for works of art. His greatest passion was for things Persian—though he never made it to those distant parts. But he traveled extensively in Syria and Palestine, where he absorbed Persian modes of architecture and Islamic culture. When he returned home in 1869 he immediately began to design a house in a style he described as "Persian, adapted to the Occident." The front door (above right), shaped like a Persian arch, has a welcoming motto inscribed in Arabic on the glass. Doors and walls are stenciled with Islamic patterns. Floors are carpeted with rugs from Syria, Turkey and Persia. In the hallway (left) that leads to the second floor, 18th Century Persian brass candlesticks keep easy company with Chinese tables. Japanese cranes, made of bronze in the 18th Century, stand guard by Turkish draperies. A brass Buddha gleams from a niche and Turkish armor is silhouetted against a leaded window of amber glass. In harmony with this Oriental richness, a trayful of Tiffany glass (lower right) returns the luster of the sun.



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Out of a passion for the East, the exuberant variety of a bazaar



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Only quick action by Americans can save the exotic home of the celebrated 19th Century landscapist F.E. Church



"About an hour this side of Albany is the center of the world—I own it." These proud words were written by the most celebrated painter in America a century ago, Frederic Edwin Church, "the Michelangelo of landscape art" (*above*). His center of the world was a towered villa which he built on a hill above the Hudson River 125 miles from New York. Church called it Olana, a name probably derived from the Arabic, meaning "our place on high." Over the course of 50 years he turned it into an exotic realm of art, a crossroads of cultures where East and West met in harmony with land, light and sky. There he painted the landscapes that won him fame; there great men of the day—Cyrus Field, Mark Twain, the painter Martin J. Heade—joined him in strolls on serpentine paths and conversations in airy loggias and opulent halls.

Since Church's death in 1900, his home has remained intact, its rooms still aglow with Oriental treasures, tropical butterflies and sunlight warmed by amber windows (*opposite*). But today Olana is in imminent danger of destruction. In 1964 the artist's heirs decided to dispose of the 327 acres of land, the mansion and its entire contents, including several hundred paintings and drawings by Church himself. Alarmed at this news, Professor David Huntington, a Church expert and enthusiast, rounded up a distinguished committee to preserve Olana as a museum and park. They have raised \$160,000 toward purchase of the property, but they must obtain \$310,000 more before June 30 when their option expires. Only the interest and contributions of many Americans can save this unique and splendid domain of an artist's fancy.

Photographed by HENRI DAUMAN

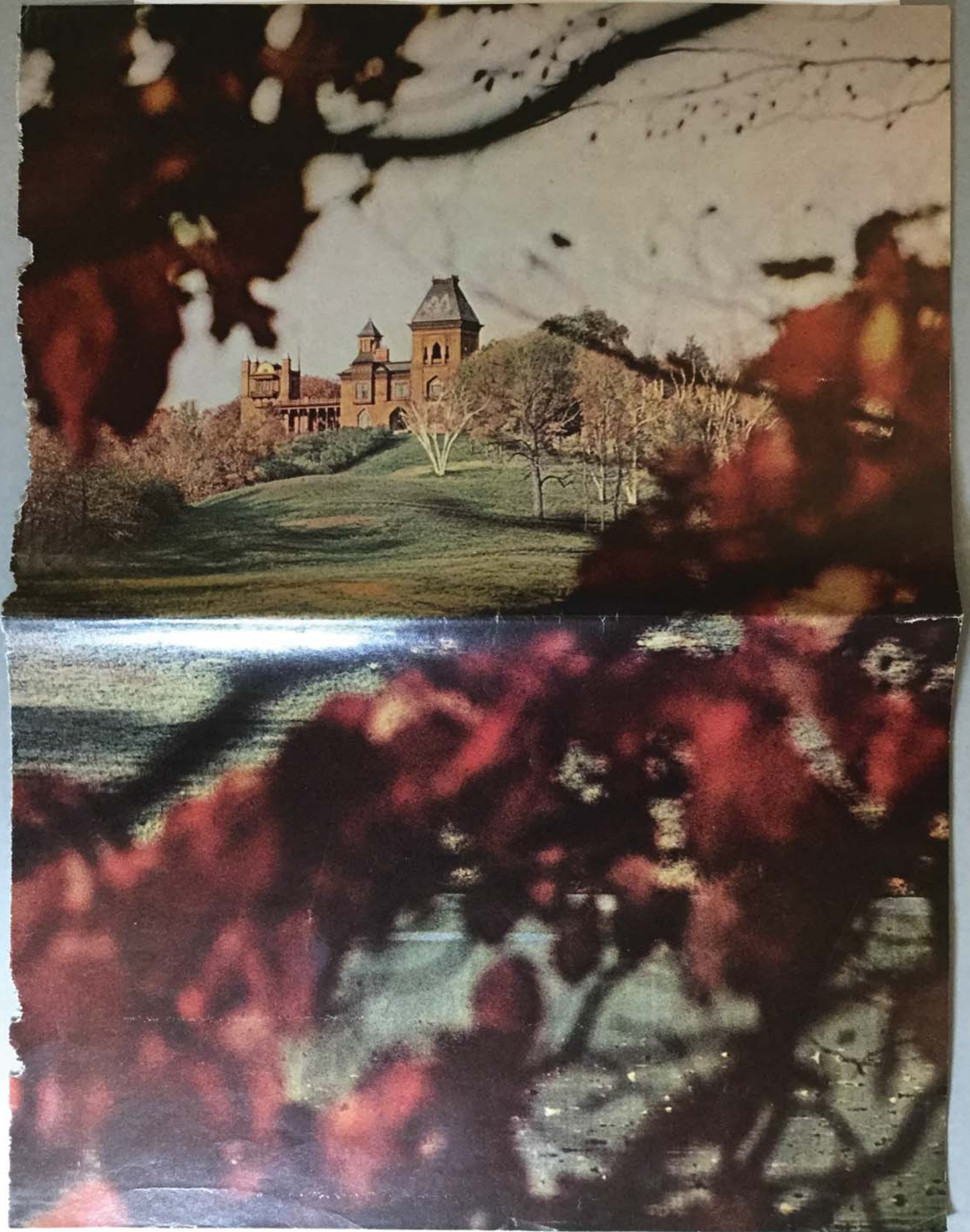
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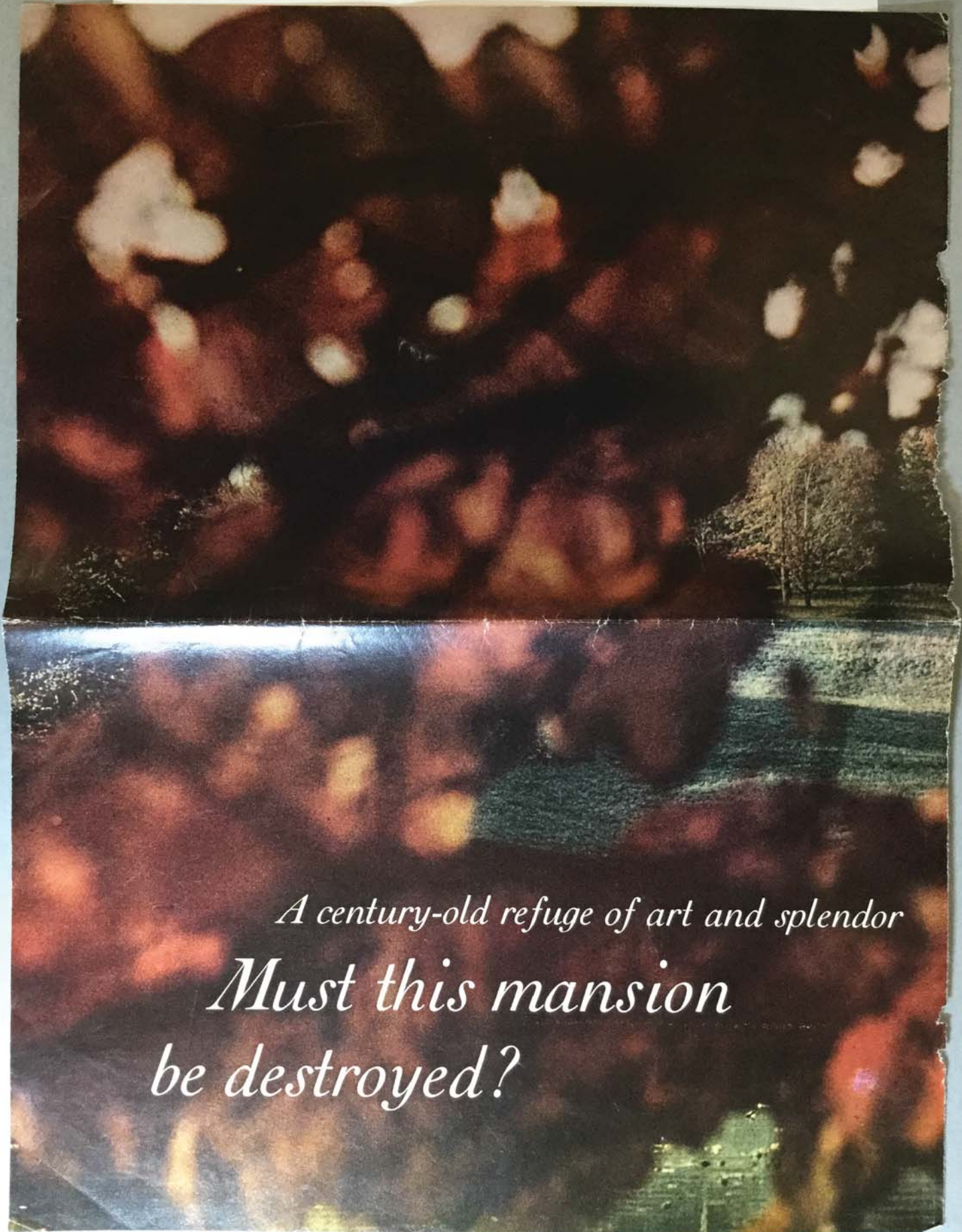
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*A century-old refuge of art and splendor
Must this mansion
be destroyed?*

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Blumenthal, Acclaimed Typographer, and Wife Perish

Joseph Blumenthal's Legacy



CLOSED FOR GOOD

CORNWALL— Joseph Blumenthal, 92, and his wife Ann White Blumenthal, 89, died Wednesday, July 11, at their West Cornwall home. State police listed the cause as asphyxiation, but said there was no evidence of foul play. Mr. Blumenthal, a publisher and typographer, was considered one of

392 TACONIC ROAD - SALISBURY, CT 06068

Aug. 2-90

Dearest Dodi,
 If this reaches you
 in Stockbridge rather
 than N.Y.C. please call
 me. We'd so love to
 see you. I send it to
 NYC because you may
 be glued to one place -
 as I am here because
 of waning energies.
 In any case I thought
 you might like to see

For by such things are all our Lives enriched beyond the realms of hope.

book. That he retained full creative and intellectual vigor until the end may be seen in the writing and publication, in late 1989, of "Bruce Rogers, a Life in

editions. Known especially among typophiles for the spare and noble beauty of his title pages, he is also justly

best. I shall miss with singular sense of loss his companionship, his intellectual inspiration, his wisdom, and his unflinching counsel.



it for this portrait by wall neighbor.

m Best'

he one typeface he de- h he called "Emerson," ication of one of my own of poetry I wrote: "These scribed with affection to enthal, whose gift of clar- and book serves wisdom

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Blumenthal, Acclaimed Typographer, and Wife Perish

Joseph Blumenthal's



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*This local tribute
to an old friend.
Much love, as ever,
Elodie*

*For Beauty, Order, Reason, Light—
For by such things are all our
Lives enriched beyond the realms of hope.*

typographic arts and the arts of the book. That he retained full creative and intellectual vigor until the end may be seen in the writing and publication, in late 1989, of "Bruce Rogers, a Life in

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Blumenthal,

Joseph Blumenthal's Legacy

Samples of the work of Cornwall's Joseph Blumenthal, who died last week. At right, the title page of one of the Christmas poems he printed annually for the poet Robert Frost. Center, the Triskelion, a Norse symbol modified by Blumenthal, was the trademark of his Spiral Press, which he operated for 45 years. Below, a sample of the elegant Emerson typeface he designed (the words are from Salisbury Poet Harold Corbin's recent collection).

CLOSED



BY ROBERT

Make of this book your fire
 May you find somewhere in
 An awaited voice, a key to
 Share also here the praise a
 For Beauty, Order, Reason,
 For by such things are all
 Lives enriched beyond the r

Eddie Osborn
 392 Taconic Road
 Salisbury, Ct.
 06068



J Dorothy Miller
 12 E. 8th Street
 New York, N.Y.
 10003

... and Wife Perish



Blumenthal Portrait
 and Joseph Blumenthal sat two years ago for this portrait by
 rc Simon, their long-time friend and Cornwall neighbor.

... That Serves Wisdom Best'

... the definitive book on the
 who has been called "the greatest
 cer of the book who ever lived."
 was preceded in 1985 by "Robert
 and His Printers," an apprecia-
 of his good friend whose love of
 typography led him to choose
 Blumenthal as the designer and pub-
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 nown especially among typo-
 s for the spare and noble beauty
 is title pages, he is also justly

famed for the one typeface he de-
 signed, which he called "Emerson,"

In the dedication of one of my own
 small books of poetry I wrote: "These
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I shall miss with singular sense of
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Blumenthal, Acclaimed Typographer, and Wife Perish

Joseph Blumenthal's Legacy

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CLOSED FOR GOOD



BY ROBERT FROST



CORNWALL — Joseph Blumenthal, 92, and his wife Ann White Blumenthal, 89, died Wednesday, July 11, at their West Cornwall home. State police listed the cause as asphyxiation, but said there was no evidence of foul play.

Mr. Blumenthal, a publisher and typographer, was considered one of the nation's leading experts on type and book design. He printed special editions of Robert Frost's poems for more than 30 years, as well as the collected papers of Franklin D. Roosevelt and a special edition of John F. Kennedy's inaugural address.

He also designed a graceful and clean typeface called Spiral, after his publishing firm, the Spiral Press. The name was changed to Emerson when the type was marketed commercially.

He was born in New York City, Oct. 4, 1897, the son of Samuel and Rose (Hart) Blumenthal, and attended Cornell University.

In 1926, Mr. Blumenthal established the Spiral Press, small publishing firm in New York City. It printed limited editions on high-quality paper with vintage inks which, Mr. Blumenthal said aged like wine.

Among his numerous clients was the poet Robert Frost who he first met in 1930 when he printed Frost's "Col-

See BLUMENTHAL, Page A2



Blumenthal Portrait

Ann and Joseph Blumenthal sat two years ago for this portrait by Marc Simont, their long-time friend and Cornwall neighbor.

'A Gift of Clarity . . . That Serves Wisdom Best'

By HAROLD CORBIN

Preeminent among book designers and publishers of this century, Joseph Blumenthal enjoyed until the day of his death the respect and friendship of that dimishing elite devoted to the typographic arts and the arts of the book.

That he retained full creative and intellectual vigor until the end may be seen in the writing and publication, in late 1989, of "Bruce Rogers, a Life in

Letters," the definitive book on the man who has been called "the greatest artificer of the book who ever lived." This was preceded in 1985 by "Robert Frost and His Printers," an appreciation of his good friend whose love of fine typography led him to choose Blumenthal as the designer and publisher of the majority of his limited editions.

Known especially among typophiles for the spare and noble beauty of his title pages, he is also justly

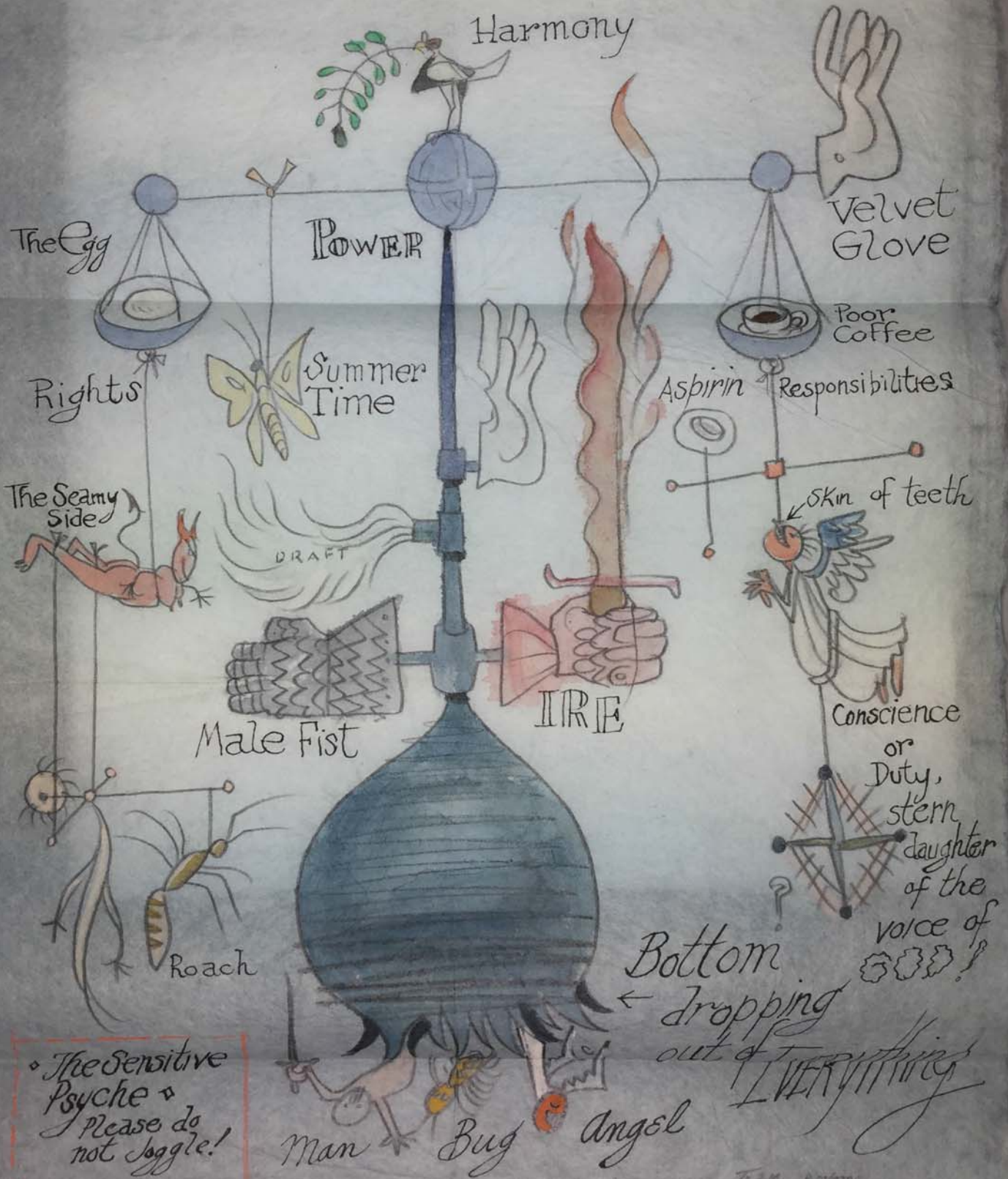
famed for the one typeface he designed, which he called "Emerson."

In the dedication of one of my own small books of poetry I wrote: "These poems are inscribed with affection to Joseph Blumenthal, whose gift of clarity to word and book serves wisdom best."

I shall miss with singular sense of loss his companionship, his intellectual inspiration, his wisdom, and his unflinching counsel.


Make of this book your friend.
May you find somewhere in its pages
An awaited voice, a key to joy deferred.
Share also here the praise and gratitude
For Beauty, Order, Reason, Light—
For by such things are all our
Lives enriched beyond the realms of hope.

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8.10.67

dear Dodie, nice Harold R. is crazy.... that
60 show is a splendid one. As one
walked through it 3 times one clearly
felt these times. Beyond that —
 each work exhibits the
same distinguished choice one
has come to expect — regardless
of school or period. Love ♥ Bob

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GS 60211

I would most like
to own that ghastly,
frightening, richly
worked leather
monster

B

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Green



fan mail



Dodie Miller

*11 W. 53
n.y. city. n.y.*

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cc: Miss Miller

June 6, 1960

Ernst

Dear Sidney,

I am, naturally, very disturbed by your message through Dorothy that you expect me to pay an additional sum for my final choice of a painting by Mark Rothko. I think when you suggested this that you must have momentarily forgotten that at the time of my original purchase, Mr. Rothko was unable to show me any other pictures because they were in storage and not on stretchers, due to his total preoccupation with the Seagram commission. If I remember accurately, you had in the gallery at the time just three or four paintings, only one of which was small enough even to be considered for my apartment. After much discussion you offered me the opportunity to buy this one and consider an exchange when it became possible to see some others. I was very appreciative of this offer, as I am sure you will recall, because the prices were already as high as I could possibly afford and I was fearful that I would entirely lose the chance of owning one.

You wrote to me on February 19, 1959 and I assume you kept a copy of the letter. Anyway, I will quote the two pertinent paragraphs:

"It was pleasant to hear from you that you are so pleased with the Rothko Ochre and Orange, and that it looks so well in your home. As I mentioned to Dorothy Miller a week ago and now confirm to you, that should you find at a later date a painting by Rothko which you may prefer, we shall be happy at that time to effect an exchange allowing you full credit on the painting you are now acquiring.

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"I am mailing a copy of this letter to Mark Rothko just so he may be informed; he will be pleased I am sure to learn you are so enthusiastic about your new acquisition."

The pictures are the same size and I think everyone feels that they are equal in quality. I simply prefer the more introverted, subtle kind and it was for this reason that I was so grateful for your suggestion of the chance to make a final decision when a wider choice was possible. I am quite sure I would not have made the purchase otherwise.

Very sincerely yours,

Mrs. Bliss Parkinson

Mrs. Bliss Parkinson
27 East 74th Street
New York 21, New York

Dear Miss:

I have your nice letter of June 1. Of course, I remember our own conversations and especially the one concerning choice. The full credit naturally applies to the amount that you paid, i.e. \$4,000.

By going as far as possible, I priced the new painting at \$8,000 for you and further allowed a \$4,000 credit for the old. If you had not been assured by me that I would allow full credit on your original choice, I'm afraid you might have been decided against a picture until the right one came along. Had this been the case, the picture would have been \$8,000. With the above credit allowed, you are paying but \$4,000 for a very great picture. This is the best I can do.

I hope you will see our position.

With all good wishes,

Sincerely yours,

ROSE JAMES WALTON

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	DCM	III.7.d

D.M.

*Janis
(Parkinson)*

SIDNEY JANIS GALLERY

June 8, 1960

Mrs. Bliss Parkinson
215 East 72nd Street
New York 21, New York

Dear Betty:

I have your nice letter of June 6. Of course, I remember our conversations and my letter to you confirming these. The full credit naturally applies to the amount that you paid, i.e. \$4,200.

By going as far as possible, I priced the new painting @ \$3,000 for you and further allowed a \$6,000 credit for the old. If you had not been assured by me that I would allow full credit on your original choice, I'm afraid you might have then decided against a Rothko until the right one came along. Had this been the case, the Rothko would have been \$3,500. With the above credit allowed, you are paying but \$6,200 for a very great Rothko. This is the best I can do.

I hope you will see our position.

With all good wishes.

Sincerely yours,

SIDNEY JANIS GALLERY

SJ:sk

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cc D. Miller
Mr. Saxe
Mrs. Parkinson

Parkinson

22 September 1960

CONFIDENTIAL

Dear Sidney,

May I write you confidentially about a situation which I find unfortunate.

Elisabeth Parkinson has told me that early in 1959 she bought a painting by Mark Rothko at a time when there were very few paintings available, since the artist had put almost all of them in storage. Indeed, I understand that she saw only one picture of a size suitable for her apartment. This she bought with the definite understanding in her mind that when Rothko took his pictures out of storage she would be permitted to exchange the one she bought if she liked another picture better, without additional payment, providing the painting was the same size as the one she had bought previously.

Late last spring she did see another Rothko which she preferred and made the exchange. She was dismayed when she received your bill for a large additional amount.

I have seen the correspondence and can understand that your letter of February 19, 1959 could be interpreted as leaving the way open for you to charge her more for the second picture, but your letter is not at all explicit on this point and would not be so interpreted by someone who believed from her conversation with you that the arrangement was to be a simple exchange rather than a return of the picture for credit and paying a lot more to acquire another one. Dorothy Miller, with whom you talked at the time, had no other impression than that an even exchange was agreed upon.

Under the circumstances, I think it would be both fair and wise of you to make an even exchange.

I am writing as a friend of yours as well as of Elisabeth in the belief that you might be willing to reconsider the matter.

Sincerely,

Alfred H. Barr, Jr.

Mr. Sidney Janis
15 East 57th Street
New York 22, New York

AEB:ma

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INDIANA UNIVERSITY

BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

March 27⁵, 56

Dear Dorothy,

Don't let them know I wrote
curriculum vitae with only one "R."

My academic vitae is at stake.

Yours again,

Alton

affectionately,

Alton

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

3/27
March 24, 56

Dear Dorothy,

Many thanks for the information which I received through Marie Alexander. Am very interested ^{in the Vassar position}, particularly in any position where scholarship is taken seriously, let alone art. Am rushed, as doubtless you are, but for something less important; what is known in the trade as "Curriculum Vitae." One's life really amounts to something when it can be called that.

Will write later again later. Many thanks again, greetings to Cahil (C), Fish, and Marie Alexander, her letter ^{to me} was so clear, thought I'd better not mess up my answer ~~to her~~ with "greetings."

affectionately,
Alton.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Pickens

INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

November 5, 1950

Dear Mr. Barr,

I wish to apply for the ^{November 10, 1950} American Academy
in Rome Fellowships, principally and ~~entirely~~
between us, to get free of teaching for a time
that is in order that I may do some painting

on my ^{Dear Mr. Pickens:} I cannot say how badly I
need this ^{Of course I would be glad to support} release from teaching.
your application for the American Academy Fellow-

ships in Rome. ^{To this end,} I wonder if you would
permit me to send your name for re-
commendation. ^{Good luck.} I am sorry to impose
~~on you~~ so many times in this way.

In event you are unable to do lend
your name, many thanks for your

Mr. Alton Pickens
Fine Arts Department
College of Arts and Sciences
Indiana University
Bloomington, Indiana

AHB:js

Best regards,
Alton Pickens

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INDIANA UNIVERSITY

BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

November 5, 1950

Dear Mr. Barr,

I wish to apply for the American Academy in Rome Fellowship, principally and ~~entirely~~ between us, to get free of teaching for a time that is in order that I may do some painting on my own. I cannot say how badly I need this release from teaching.

To this end, I wonder if you would permit me to send your name for recommendation. I am sorry to impose ~~on you~~ so many times in this way.

In event you are unable to ~~to~~ lend your name, many thanks for your past consideration,

Best regards,

Alton Pickens

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PICKENS

INDIANA UNIVERSITY

BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

January 29, 1950,

Dear Mr Barr,

By now Dorothy Miller will have asked you, for me, to use your name as reference in my application for the Academy of Rome Fellowship. I apply simply to win the year it offers in which to paint, I would gladly forgo the traveling part, But I hope it was alright to use your name, The application was made so late that I had no time to ask you personally. I will not take such a liberty again.

Mr. Hope tells me you are interested in knowing something about the painting "Carnival" which is in the Whitney now. It is important to me that what I will write herein is not repeated, or at least that I am not quoted. Therefore this

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2.

letter is for your information alone.

The "Carnival" is a direct carry-over in many respects, from the previous painting "The Coronation." I believe Mr. Hope said that you saw this at The A.C.A. Gallery. The modifications of theme carried over from the earlier picture to the Carnival are as follows: The figure of Truman is not recognizable as such, and is the only male figure in the Carnival. The figure of Marshall is omitted. The girl with the birds in the mouth is a modification of the one female figure in the earlier picture, this latter figure was singing (There was a musical note before her opened mouth to prove it.) I changed this in the second picture to the woman with birds, knowing what fun the Freudians would have with it too.

The above are the direct transpositions, To tell the rest is disconcerting since the

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3.

'idea is corny as the devil in the telling. Therefore I would like to explain that of late I have been engaged in an esthetic tour de force and that the last several paintings are conditioned by this. I am simply working at a two-pronged exercise aiming to: 1. discover how much, and how how clearly and how literally one may speak in painting and still consider the results, good painting. 2. Attempting to broaden my painting language by minimizing distortion, that is, trying to found a more artistically sound speech that does not rely on mannerisms.

The two before-mentioned pictures are byproducts of these exercises. The "Carnival" would explain itself ~~think~~ pretty well if were given another name, I had "Rehearsal" in mind originally, for I meant to depict a kind of rehearsal for a new goddess of

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liberty — the ape is female, and is being coached in the use of the artifacts of liberty — the book, which one puts over the head, the torch, which became a horn in the painting. (My unconscious has not yet delivered up an answer for this transposition,) and of course, the crown, which is being used somewhat violently. Somehow in the painting of this thing, the ape, I got my sympathy, and she turned out to be much more pleasant than I intended, now I think it's all to the good. Incidentally she is blue because the color seemed to work best ~~there~~ where in the spot where she is sitting.

This all could be a scene enacted under the back stairs of a house in Independence, Missouri. The title "Carnival" — from the dictionary — a celebration (mischief) preceding a time of trial.

Someone has interpreted the picture as

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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3.

the Coronation of the Virgin, and all in all I am quite as willing to have the picture read the one way as the other,

I hope this has not been too tedious, and many thanks for your consideration,

Best regards,

Alton Pickens

7-5. A literal interpretation as above must be very tedious indeed, much like a Pre-Raphaelite reading of a "holy grail" painting, etc. However, to repeat, I write you on a personal basis, telling simply the rationale of the picture, or what was in the back of my mind, what it will put in the back of someone else's ~~business~~ mind is another thing. That is, I am willing to submit that my interpretation is not the only or even the best one,

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PICKENS

INDIANA UNIVERSITY
BLOOMINGTON, IND.

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

October 30, 47

Dear Mr. Borr,

Naturally I was very glad to hear that you were willing to underwrite me in my application for the Juggenheim fellowship. Thank you very much. Also it is good to hear that you approved of the article, "No Artists in Hiroshima," this letter I felt might have made an untimely appearance, since some might not receive it well.

All in all the encouragement & support that you, Miss Miller, Mr. Lipchitz, and many others have given me, well, it is to me a source of continued enjoyment! What would

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PICKENS

INDIANA UNIVERSITY
BLOOMINGTON, IND.

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

October 13, 1947

October 17, 1947

Dear Mr. Pickens:
Mr. Alton Pickens
Museum of Modern Art
11 West 53rd Street
New York, New York
I would be glad to support your application for a
Guggenheim Fellowship.

Dear Mr. Barr:
May I tell you how much I liked your piece just
I hope that I am not forward in requesting you to recommend
me at this time, published in the Magazine of Art for the Guggenheim Fellowship.

Sincerely,

I have spent a harrassed summer, traveling too and fro between
here and New York trying to get some of my paintings for an exhibition
in Indiana. I have just now had time to make out an application.

I feel deeply indebted to you for the many previous considerations
you have shown me.

Mr. Alton Pickens
Fine Arts Department
Indiana University
Bloomington, Indiana

Very sincerely yours,

Alton Pickens

Alton Pickens

ja

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INDIANA UNIVERSITY
BLOOMINGTON, IND.

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

October 13, 1947

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

Dear Mr. Barr:

I hope that I am not forward in requesting you to recommend me at this late date, in my application for the Guggenheim Fellowship.

I have spent a harrassed summer, traveling too and fro between here and New York trying to get some of my paintings for an exhibition in Indiana. I have just now had time to make out an application.

I feel deeply indebted to you for the many previous considerations you have shown me.

Very sincerely yours,

Alton Pickens

Alton Pickens

jn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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[5/89 copied + sent to P+S
128]

Re: Pollock Number One
from Holger Cahill Papers

April 14 1952

Dear Dorothy -

I want you to know what a wonderful

job I think you did in hanging my room at the Museum. There was probably extra work for you (or was there?) in my staying away. At any rate I think it was wise of me,

I wish I could give No 7 a coat of glue sizing - it would take some of the wrinkles out of it. Perhaps when you're in next time I can do it after museum hours - it shouldn't take more than ten minutes.

The invitation for you and Eddy Still stands, we would love to have you - give us a call when you are free to come.

Sincerely
J.P.

J. Pollock
Springs, East Hampton, N.Y.

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THE MUSEUM OF MODERN ART

C O N F I D E N T I A L

Date January 30, 1963

To: Miss Dorothy Miller

Re: U. S. Government

From: Waldo Rasmussen

Art Projects

Dear Dorothy:

I have been thinking about our talk the other evening at the Corbusier opening, and decided I should write you my own feelings about your working on the U. S. Government Alumni show. I'm writing not to make it official, one of our MOMA MEMOS, but because it would be hard for me to talk to you about this, and I do want you to understand how I feel.

You said the other evening that you had sacrificed your Americans show to our circulating exhibition; that because of having to do our show you were behind on the Museum exhibition, had to cancel your trip West, would be late with the catalog, and clearly the Americans show would suffer all around because of the Alumni exhibition. I know you feel deeply about this because you had more or less told me most of these things before. All I could say was to offer any kind of help from my department -- research, typing, editorial or plain leg work -- that might avoid some of the catastrophes with the Americans show. The Americans show is, after all, a circulating show too, and I don't regard it as being in any different category from the Alumni show -- they're both our shows. I might add that I have been especially pleased and proud to have it in our program, even egotistically so since it has been a long time since anyone has had the sense to decide sight-unseen to book one of your Americans shows throughout the country. Since it seems, however, there is nothing we could do to be of assistance, I'm left in the sad situation of feeling guilty because you decided to do an important exhibition for C/E. And that's very hard to take.

The history of the Alumni show now goes back more than two years when you first proposed it as a C/E show. We listed it in our 1961-62 catalog with dates "to be announced" and you later decided you would be unable to work on it that year. In July 1961 I asked you if you could have time to work on it so that it could be ready by September 1962. You didn't let me know definitely one way or the other, and I wrote again in January 1962 asking if we could list the show in the 1962-63 catalog with availability for December 1962. You did agree to this, and as you know response to the catalog announcement was very good. Since by last September you hadn't had time to work on the show, I agreed to hold a January 6th opening as the first booking; even more fortunately, this booking was cancelled and we were able to push the show up to its February 11

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THE MUSEUM OF MODERN ART

- 2 -

Date January 30, 1963

To: Miss Dorothy Miller

Re: U. S. Government

From: Waldo Rasmussen

Art Projects (cont.)

opening. I took Frank O'Hara off his other work for C/E to help, in addition to Berit Potoker. All this is academic in view of your inability to have time to work on the show, but I simply want to point out that in this history of cancellations, postponements, etc., I did try to do everything possible to ease the pressure on you, short of dropping the show from the program at the last minute.

I was very enthusiastic about your original proposal to include the show for our program because of the importance of the content in terms of current interest in relations between government and the arts, and because I knew you would select a beautiful show. Both you and I knew it would be difficult for you to work on it, but ultimately that decision was up to you. So it's hard, really, when you blame circulating exhibitions as the great cross to bear.

Of course your feelings about our program are not isolated -- other curators have complained about the time required for work on our circulating shows, and more have delivered their shows late or incomplete than otherwise. At the same time, all curators in the Museum know that responsibility for the content of circulating exhibitions was turned over to them at their request; since this pre-eminently was the cause for Porter's resignation, it wasn't a decision for anyone to take lightly, and with your own long experience in the Museum, you knew as well as anyone how important a responsibility this was. Please understand: I don't blame you for not having time to work on the show -- that's life in the Museum and it would be naïve to expect it to change. But since both you and Alicia have said that you can never do another circulating show, and since other curators can seldom plan the time sufficiently in advance, even with one or two years' notice, to deliver the shows on schedule, it seems to me time for all of us to give some clearer thinking to what will happen to the circulating program.

Finally, I'm surprised that you complained about the size and the importance of the institutions booking the Alumni show. You know that our program is subsidized for smaller museums and university galleries, not for the big places, and the whole point is to be able to supply exhibitions of first-quality to communities which seldom have a chance to organize or book such shows. The distribution of the Alumni show throughout the country is especially good --

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THE MUSEUM OF MODERN ART

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Date January 30, 1963

To: Miss Dorothy Miller

Re: U. S. Government

From: Waldo Rasmussen

Art Projects (cont.)

it goes to the South, Middle West, Southwest, Pacific Northwest, and East -- and that seems to me a fact of great importance to the effectiveness of the exhibition.

Well, think about this and I hope that sometime we'll have a chance to talk about it. You know how much I count upon your support to the program, and I hate the idea that what I had hoped might be a creative outlet for you, as well as a credit to the Museum, has turned into another albatross.

Waldo

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ROOM 5600
ROCKEFELLER PLAZA

138.5

MUSEUM #23

June 30, 19 72

To: Dr. Dorothy Miller

FROM: Jc

Att
on Frid

Room 5600
30 Rockefeller Plaza
New York

inia

January 22, 1940

Dear Dorothy:

I have just heard from Dick that you will be able to come to the dinner on the twenty-fifth before the opening, for the Honorary Committee.

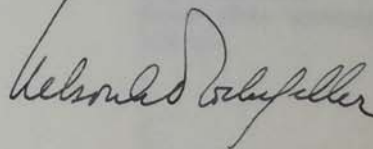
I got a copy last night of the Modern Masters Catalogue. I think it was grand. I liked the introduction very much, and you handled a difficult situation with great skill.

I am looking forward to seeing you on the twenty-fifth.

In the meantime, best wishes,

Sincerely,

Miss Dorothy Miller
Museum of Modern Art
11 West 53 Street
New York, New York



Enclosure

P.S. Miss Chase will be in New York from May 4th to 7th, and probably from May 11th to 14th, in addition.

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ROOM 5600
ROCKEFELLER PLAZA

138.5

MUSEUM #23

June 30, 1972

To: Dr. Dorothy Miller

FROM: Joseph W. Ernst

Miller Center
New York 20, N.Y.

Bassett Hall
Williamsburg, Virginia

Attached is the memo we discussed
on Monday

March 29, 1949

Miss Dorothy Miller,
Museum of Modern Art,
11 West 53rd Street,
New York City.

available. If you will be good enough to render this service,
it will be much appreciated by my children and me.

With kind remembrances, I am,

Very sincerely,

John D. Rockefeller Jr.

Dr. W. R. Valentiner, Director Consultant
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

Enclosure

P.S. Miss Chase will be in New York from May 4th to 7th, and
probably from May 11th to 14th, in addition.

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Room 5600
ROCKEFELLER PLAZA

138.5
MUSEUM #23

June 30, 1972

To: Dr. Dorothy Miller

Miller Center
New York 20, N.Y.

FROM: Joseph W. Ernst *JWE*

Bassett Hall
Williamsburg, Virginia

Attached is the memo we discussed
on Friday.

March 29, 1949



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... so broad and so absorbing, that Miss Chase will want to develop that aspect quite extensively and will need all the data available. If you will be good enough to render this service, it will be much appreciated by my children and me.

With kind remembrances, I am,

Very sincerely,
John D. Rockefeller Jr.

Dr. W. R. Valentiner, Director Consultant
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Los Angeles 7, California

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Room 5600
ROCKEFELLER PLAZA

138.5
MUSEUM #23

June 30, 1972

To: Dr. Dorothy Miller

FROM: Joseph W. Ernst *JWE*

Miller Center
New York 20, N.Y.

Bassett Hall
Williamsburg, Virginia

Attached is the memo we discussed
on Friday.

March 29, 1949

Dear Dorothy; We are in
Rome on our way to Rome
other environs. I've been up
to less 'no good than
usual. I've been doing some
funny things in Paris
& even have the nerve to
show them. I hope the
world's terms well for you
on the morning of Glenn's
print at the modern
memory's affection (River)

REPUBLICQUE FRANCAISE POSTES
0,85

Dorothy Miller
Museum of Modern Art
11 W 53rd St.
New York City
U. S. A.

that aspect quite extensively and will need all the data
available. If you will be good enough to render this service,
it will be much appreciated by my children and me.

With kind remembrances, I am,

Very sincerely,

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Dr. W. R. Valentiner, Director Consultant
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

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Room 5600
ROCKEFELLER PLAZA

June 30, 19 72

To: Dr. Dorothy Miller

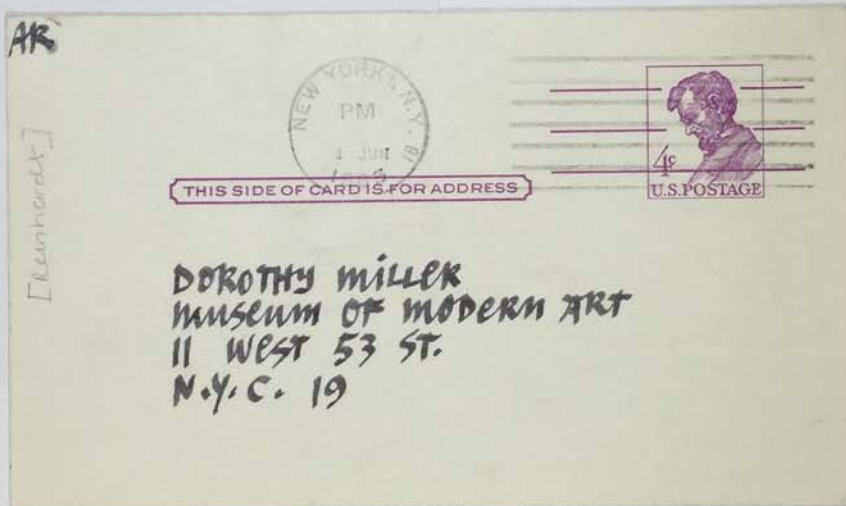
FROM: Joseph W. Ernst

Miller Center
New York 20, N.Y.

Bassett Hall
Williamsburg, Virginia

Attached is the memo we discussed
on Friday.

March 29, 1949



Mrs. Rockefeller's interest in art was so deep, so broad and so absorbing, that Miss Chase will want to develop that aspect quite extensively and will need all the data available. If you will be good enough to render this service, it will be much appreciated by my children and me.

With kind remembrances, I am,

Very sincerely,

John D. Rockefeller Jr.

Dr. W. R. Valentiner, Director Consultant
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

Enclosure

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Room 5600
ROCKEFELLER PLAZA

138.5
MUSEUM #23

June 30, 19 72

To: Dr. Dorothy Miller

FROM: Joseph W. Ernst *JWE*

Miller Center
New York 20, N. Y.

Bassett Hall
Williamsburg, Virginia

Attached is the memo we discussed
on Friday.

March 29, 1949



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TELL WILLIAM SEITZ ONE OF HIS "RESPONSIVE EYE"
ARTISTS IS MENTIONED IN THIS MOVIE WHICH SHOWS
HOW CLIMBING THE LADDER OF SUCCESS TO THE
TOP LEAVES YOU LONELY IN THE END AND YOU
HAVE MORE FUN PLAYING POOL WHEN YOU'RE POOR

Mrs. Rockefeller's interest in art was so deep, so broad and so absorbing, that Miss Chase will want to develop that aspect quite extensively and will need all the data available. If you will be good enough to render this service, it will be much appreciated by my children and me.

With kind remembrances, I am,

Very sincerely,

John D. Rockefeller Jr.

Dr. W. R. Valentiner, Director Consultant
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

Enclosure

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ROOM 5600
30 ROCKEFELLER PLAZA

June 30, 1972

To: Dr. Dorothy Miller

FROM: Joseph W. Ernst

Attached is the memo we discussed
on Friday.

Rockefeller Center
New York 20, N.Y.

Bassett Hall
Williamsburg, Virginia

March 29, 1949

Memorandum explains why I am writing
your contact with Mrs.
led over a period of years, and
the trip through the art galleries
conducted her, our daughter and
five years ago, I am greatly hoping
during the early part of the
she is planning to be in New York,
with Miss Chase about Mrs.
and your impressions of her in
If you are not to be in the East
good enough to employ, at my ex-
pense, a stenographer and dictate your recollections and im-
pressions in connection with the associations above referred
to?

Mrs. Rockefeller's interest in art was so deep, so
broad and so absorbing, that Miss Chase will want to develop
that aspect quite extensively and will need all the data
available. If you will be good enough to render this service,
it will be much appreciated by my children and me.

With kind remembrances, I am,

Very sincerely,

John D. Rockefeller Jr.

Dr. W. R. Valentiner, Director Consultant
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

Enclosure

P.S. Miss Chase will be in New York from May 4th to 7th, and
probably from May 11th to 14th, in addition.

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138.5

MUSEUM #23

Rockefeller Center
New York 20, N.Y.

Room 5000
30 Rockefeller Plaza

Bassett Hall
Williamsburg, Virginia

March 29, 1949

Dear Valentin:

The enclosed memorandum explains why I am writing you this letter. Recalling your contact with Mrs. Rockefeller in the art world over a period of years, and having specially in mind the trip through the art galleries of Germany on which you conducted her, our daughter and Miss Aldrich some twenty-five years ago, I am greatly hoping that if you are in the East during the early part of the month of May, when Miss Chase is planning to be in New York, you will be willing to talk with Miss Chase about Mrs. Rockefeller's art interest and your impressions of her in that field, and generally. If you are not to be in the East in early May, would you be good enough to employ, at my expense, a stenographer and dictate your recollections and impressions in connection with the associations above referred to?

Mrs. Rockefeller's interest in art was so deep, so broad and so absorbing, that Miss Chase will want to develop that aspect quite extensively and will need all the data available. If you will be good enough to render this service, it will be much appreciated by my children and me.

With kind remembrances, I am,

Very sincerely,

John D. Rockefeller Jr.

Dr. W. R. Valentin, Director Consultant
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

Enclosure

P.S. Miss Chase will be in New York from May 4th to 7th, and probably from May 11th to 14th, in addition.

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April 4, 1948

Dear Mr. Rockefeller:

Thank you for your kind letter. I think the idea of writing a book on the wonderful and inspiring personality of Mrs. Rockefeller, to a splendid man, and I shall be most happy to assist Miss Chase all I can in assembling material for the book.

Miss Mary Ellen Chase, the well known writer, with the assistance of Miss Margaret Burton, a lifelong friend of Mrs. Rockefeller, and with the cooperation of our family, is preparing to write the story of Mrs. Rockefeller's life. The purpose of the book will be to undertake to recapture and make live something of Mrs. Rockefeller's radiant personality, in the hope that the example of one who was herself a wonderful wife, mother and grandmother, essentially a homemaker, and who at the same time took an important part, not infrequently as a pioneer, in public enterprises and services to humanity, may be an inspiration to other mothers and wives.

John D. Rockefeller, Jr.

Mr. John D. Rockefeller, Jr.
Williamstown,
Virginia

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April 5, 1949

Dear Mr. Rockefeller:

Thank you for your kind letter. I think the idea of writing a book on the wonderful and inspiring personality of Mrs. Rockefeller, is a splendid one, and I shall be most happy to assist Miss Chase all I can in assembling material for the chapter on Mrs. Rockefeller's interests in the field of art.

Unfortunately, I shall not be able to visit New York in May as I am at present working on a Leonardo da Vinci exhibition which will open here on June first, and at the moment we are in the midst of the catalogue which must be in the hands of the printer within the next week or so. This exhibition is rather exhausting and will be my last important contribution to this Museum; I am retiring on July first, although to a degree I shall be connected with the Museum in the capacity of Consultant in Art.

I shall be very glad to write down my memories of Mrs. Rockefeller, our interesting visits to museums and dealers, and the journey to Germany some twenty-five years ago; however, there may be a few weeks delay in accomplishing this, and I hope this will not interfere with your plans.

Sincerely yours,

W. R. Valentiner
Director Consultant

Mr. John D. Rockefeller, Jr.
Williamsburg,
Virginia

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June 24, 1949

Dear Mr. Rockefeller:

I am sending you herewith a few notes on my recollection of Mrs. Rockefeller's interest in art. I hope that Miss Chase can make use of them.

Please excuse that it was so long delayed, but I have been so much occupied with my Leonardo da Vinci exhibition, of which I am sending you a catalogue, that I could not get to this writing sooner.

With kind personal regards, I am

Most sincerely yours,

W. R. Valentiner

Mr. John D. Rockefeller, Jr.
Room 5600
30 Rockefeller Plaza,
New York City, N. Y.

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The society of every age produces a few rare types of high-minded women who represent the best culture of their time. Mrs. Rockefeller belonged to this small group and will, I believe, live in history, like the famous art patronesses of the time of Pericles, of the Renaissance, and of the French and English eighteenth century. She would have been the last to acknowledge this, as she was retiring and modest to a degree. Yet, what she did for the development of art and culture in America, in the creation of the Museum of Modern Art, in the influence she exerted on the architecture and decoration of Rockefeller Center, in the encouragement of artists, collectors and museum workers, is equal in importance to the accomplishments in the sixteenth century of women like Margarita of Austria, the great patroness of art and letters, and Isabella d'Este, the friend and supporter of the chief artists of her period.

It is erroneous to believe that these great women art benefactors were of purely intellectual mold, eschewing the claims of family life or religion. Many of them were devoted mothers and especially given to religious belief, as, for instance, Michelangelo's great friend, Vittoria Colonna who, the associate of the most learned of her day, nevertheless dedicated herself to spiritual pursuits. And as with Mrs. Rockefeller, it was the maternal instinct and religious insight which made these women the protectors and supporters of artists fighting against the elements of misunderstanding and disinterest. As the exertion of strong influence, in whatever field it may be directed, is always a matter more of intuition and feeling rather than of intellect, it would have been impossible for Mrs. Rockefeller to accomplish what she did without positive moral convictions.

Mrs. Rockefeller was first of all mother of her children; she endeavored to develop in them the deep human qualities she possessed herself, but in

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their education she never forced her own attitudes upon them. I remember with what an engaging sense of humor she could make herself felt on occasions when she thought it necessary to correct the terms of prejudice which her boys brought home from school or to point out the fallacy of undemocratic spirit which could so easily flourish among children growing up in their unusual circumstances. She was eager to impart some of her own feeling for art to her children, but was not distressed when she only succeeded in part, realizing that a capacity for this enjoyment is a gift of nature.

June 18 - August 23, 1924 JRC
 When we travelled through Europe, she did not induce her daughter, Abby, who was with us, to accompany us to the museums which we explored from morning to night. She understood that thorough-going museum study was not a task for the youth who will experience a more intense life outside its walls. But how pleased she was when Abby, who had been so strongly opposed to modern Art, suddenly showed after her return from abroad, such understanding of it that she decorated her penthouse apartment in excellent modern taste and later had Rivera paint her children.

Mrs. Rockefeller had a great sense of responsibility towards others and sought to be kind to everyone, to dispel the fear stimulated in people through contact with those in exceptional circumstances. Naturally, like all sensitive persons, she had to suffer from those who did not understand her right to live her own private life. More than once I had occasion to observe with what little regard tactless or selfish people regarded this right as they sought to press some sort of connection--often non-existent--with her family in order to reap some advantage.

When I was staying with Edsel Ford in Seal Harbor, Mrs. Rockefeller invited Mrs. Ford and myself to visit her Chinese garden. She was very proud of this secluded spot which contained some remarkably fine, early

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Buddhist sculptures brought there directly from the Orient. The garden was walled in, the entrance not easily found, a small path between bushes leading from it to the house. But when we left the garden, suddenly from the bushes out of nowhere there came a young man who addressed himself dramatically to our hostess. He was selling magazine subscriptions! Mrs. Rockefeller asked him to speak to her secretary and I tried in vain to get rid of the intruder, but to no avail. He followed us all the way to the house, talking incessantly, and only finally disappearing into the bushes as quickly as he had emerged. Mrs. Rockefeller, first slightly annoyed, soon recovered, amused by the little incident.

It took considerable courage on her part to travel through Central Europe, ^{June 18 - August 23, 1924} *note* even after ten years had elapsed since the First War, since feeling still ran high against the Germans. As she told me laughingly, she was not only criticised in this country, but also by some of the representatives of the Standard Oil Company in Germany, who resented me as a guide since I was not in conformity with the rising nationalistic tide out of which the Hitler movement arose. She travelled incognito as much as possible, but the Rockefeller name travelled before her everywhere. Just before we left Paris an unpleasant experience which befell a distant relative of hers, with the same name, indicated that journeys are not without danger to persons of her standing. The relative, a young woman, was riding in the elevator of a well-known hotel when she suddenly found the lift had stopped and a gun appeared through the small opening, with a voice demanding the immediate surrender of purse and jewels and a warning to neither scream nor try to ring the bell, as all wires had been cut!

Despite this ill omen, the trip was undertaken and turned out most happily and harmoniously, without the slightest disturbance save one instance

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of contretemps, when a bag in which Abby had placed a porcelain dog acquired in Nuremberg, was lost en route to Hamburg. As Mrs. Rockefeller became interested in buying works by German Expressionists, artists little known at the time, but now well established, the number of bags we carried rose to twenty-five at the time of sailing. Considering that there were five in our party--four ladies, Mrs. Rockefeller, her daughter, her sister, Lucy Aldrich and her companion, Mrs. McFadden--this was not an excessive amount, yet at the commencement of the trip, the baggage was less than half that number for Mrs. Rockefeller did not travel with the mass of luggage many women encumber themselves with on such trips. We went from Paris to Switzerland and Vienna, from there to Munich, Nuremberg, Dresden, Berlin and Hamburg, remaining everywhere long enough to explore the cities, the museums and the art shops.

What impressed me most during the journey was the many-sidedness of Mrs. Rockefeller's interest in art, her desire being constantly only to come in contact with works of the highest quality, whatever the field might be. This receptivity to diversity is most exceptional and almost as rare as art creation itself. Art patrons, especially men, are usually onesided in this respect because their appreciation is guided by their intellect and helped by historical knowledge, not easily acquired in several different fields. Women, on the other hand, are able through intuition to overcome a lack of historical knowledge and are quicker in penetrating art forms, even those farthest from the tradition in which they were bred.

We therefore studied, especially in centers rich in museums, such as Vienna and Berlin, not only the famous picture galleries, but the architecture and sculpture within and without the buildings, and visited collections off the main circuit, which contained products of Far and Near Eastern and

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African art. In Munich, for instance, we saw the great manuscripts of the Ottonian age in the National Library, and those by Fouquet and the French Gothic miniaturists, not because the guide books recommended them, but because Mrs. Rockefeller had heard of these treasures of mediaevalism and wanted to see them. Her enthusiasm was just as great for an early Chinese sculpture as for a Persian carpet of the 16th century, and how fond she was of the 14th century Persian miniatures, which she preferred to those of later periods, is proved by her acquisition of one of the finest leaves of the famous De Motte manuscript.

The same manysidedness of taste also distinguished Mrs. Rockefeller's own small but extraordinarily choice collection: she was surrounded in her home by works from such distinct periods as Chinese sculpture of the Han dynasty, Persian and Indian miniatures, Italian paintings by Duccio, Piero della Francesca, Domenico Veneziano, a painting by Chardin and drawings by Seurat. A special room was devoted to primitive American paintings and decorative objects which she later presented to Williamsburg.

The pleasure of possessing was slight, otherwise she would have collected in greater numbers or sequestered her treasures in closets as some collectors are wont to do. But she wanted to be surrounded by a few works utterly congenial to her conception of art, which would, at the same time, provide a criterion for developing a sense of quality. At times personal reasons were reflected in the choice of an acquisition, as in the case of the portrait by Domenico Veneziano which had a strange likeness to her son, Lawrence, as a boy. She also wanted her collection to be enjoyed by others. After they were hers for awhile, she presented them to public institutions or to friends.

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NAB89 56=RK NEWYORK NY 26 1224P
MISS DOROTHY MILLER, MUSEUM OF MODERN ART= 1940 JAN 26 PM 12 41
11 WEST 53 ST=

=ALTHOUGH THE PUBLICITY FOR OBVIOUS REASONS WAS CONCENTRATED ON THE ITALIAN MASTERS EXHIBITION INFORMED CRITICS AGREE THAT MODERN MASTERS SHOW REPRESENTS A BETTER SELECTION AND GIVES A MORE FAIR CROSS SECTION OF THE WORKS OF THAT PERIOD. WE ARE INDEBTED TO YOU FOR THIS AS WELL AS FOR THE EFFECTIVE INSTALLATION. CONGRATULATIONS AND AGAIN MANY THANKS=
:NELSON A ROCKEFELLER.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

OF REST. PERSONAL REGARDS=
:NELSON A ROCKEFELLER.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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NBD5 38= RK NEWYORK	NY 14 814P	1940 MAY 14 PM 9 16
MRS HOLGER CAHILL=	115 WEST	1 ST=
THE SHOW IS SIMPLY SUPERB AND I CANT TELL YOU HOW MUCH WE APPRECIATE ALL YOU HAVE DONE. WE MISSED YOU GREATLY AT THE DINNER. I DO HOPE YOU WILL GET A FEW DAYS OF REST. PERSONAL REGARDS= NELSON A ROCKEFELLER.		
THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE		

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March 11, 1958

Dear Louise:

About the house full of early American furniture and objects of art in Providence, R. I., here are the suggestions I secured from Mrs. Marshall Davidson, Research Editor of Antique Magazine. (Mrs. Davidson, incidentally, is one of the most helpful persons I have ever encountered, and seems able to answer any question having to do with her field. Her husband works at the Metropolitan Museum).

John Maxon, Director of the Museum of Art of the Rhode Island School of Design in Providence, seems to be a specialist in early furniture and has written articles on the subject. If he were willing to do this, it would be a very convenient solution to the problem. Or, perhaps he could suggest someone else in Providence.

Mrs. Davidson's first suggestion, however, was to ask a dealer of unassailable reputation to look at the material and to give an opinion from whatever point of view Nelson wishes, whether it be financial value, or from the point of view of quality. She suggested three such dealers:

1. The firm of Ginsburg and Levy, 815 Madison Avenue, New York City
Benjamin Ginsburg, Senior Partner, Bernard Levy, Jr. Partner,
Rockwell Lewis, Associate.
2. The firm of Israel Sack, 5 East 57th Street. Mr. Sack is now retired, but his three sons are all active in the business. Albert Sack has recently written a book on early furniture.
3. Mary Allis, Westport, Connecticut. Miss Allis advertises as a consultant in all sorts of cases like this one. She has a very fine shop and is the person who, for instance, negotiated the sale of the Lipman collection to Steven Clark as a gift to the New York State Historical Society in Cooperstown.

I do hope some one of these suggestions will be helpful.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mrs. Louise Boyer
30 Rockefeller Plaza (Room 5600)
New York 20, N. Y.

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ROSE
Berard 2

2. Research
See Berard
Flood Street
Chelmsford
Description

ROOM 5600
30 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

January 10, 1959

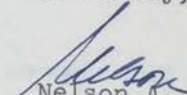
Wiley

Dear Dorothy and Eddie:

The early American watercolor from Massachusetts you sent us for Christmas was really lovely and we couldn't be more delighted to have it. You have sent us the most fascinating gifts, and we are invariably thrilled with your choice of collector's items!

Many, many thanks and all the best to you both for the New Year.

Sincerely,


Nelson A. Rockefeller

Mr. and Mrs. Holger Cahill
12 East Eighth Street
New York, New York

Flood Street
Chelsea, S. W. 3
England

ob

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Rose
Berard 2

See Berard
file description
of funeral

Dear Mr. Rose,

Mr. Berard has very kindly sent me your
two letters asking her to let you have a copy
of my letter re Christian Berard's death. I was
very delighted that you should be interested,
because, as you probably know, Berard was about
my age. I am glad to say I own three fine oil paintings
by him, a portrait in pencil done in
1929. I am enclosing a very small photograph
of a painting done a few years after his death
on September 10, 1948. Mr. Berard was about
the little gentleman you saw to make his death
painting. I have not yet
exhibited it. It is 7 ft. high. I have not yet
at Hensou and Col this autumn.

July 20, 1949

Dear Mr. Rose:

Many apologies for not having answered your letter
of June 9 before this. Mr. Barr has now left New York for the
summer, and asked me to write you a note, with thanks for the
photograph of your painting and the exhibition catalog.

We too were saddened to hear of Adler's sudden death,
I am at present having a show at Galerie in
London. we had purchased a painting of his for the Collection only a
few weeks previously. I have not yet
to Mr. Soby tells me that he would very much like to
Glenway Hertcot. If it would interest you, I
would be quite glad to have the photograph you mention of your painting of Berard. His
address, as you may know, is 29 Mountain Spring Road, Farmington,
I sincerely hope that one day the Museum of
Connecticut, able to pay tribute to Berard's

Sincerely,

Francis Rose, Esq.
2, Rossetti House
Flood Street
Chelsea, S. W. 3
England

ob

TWIN STARS
OF
ALLEYED BEAUTY

W. Klay

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2, Rossetti House,
Flood Street,
Chelsea, S.W.3.
Flaxman 7472.

9th June, 1949

Dear Mr. Barr,

Mrs. Resor has very kindly sent me your two letters asking her to let you have copies of my letter re Christian Berard's death. I am very delighted that you should be interested, because, as you probably know, Berard was about my oldest friend and I own three fine oil paintings by him, as well as my portrait in pencil done in 1929. I am enclosing a very small photograph of a painting of Berard on his deathbed done from a sketch I made a few hours after his death (11 a.m. on Saturday morning, February 12), when a strange little craftsman came to make his death mask. The painting is in black and white charcoal and chalk on paper, and is 7 ft. high. I have not yet exhibited it but intend doing so in my Paris show at Renou and Col this autumn.

I am at present having a show at Gimpels in London and think you may be interested to have the enclosed catalogue. Please give my best wishes to Munro Wheeler and ask him to remember me to Glenaway Westcot. If it would interest you, I would be quite willing to send you a copy of the account of Berard's death from my own personal diary, on condition that it is not used for publication or for private circulation.

I sincerely hope that one day the Museum of Modern Art will be able to pay tribute to Bebe's

90 0

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memory by a memorial exhibition of his oil paintings.

I have also lost a very dear friend in Yankel Adler, whose works you will undoubtedly know. At the present moment we are trying to organise a memorial exhibition of his work in this country through the Arts Council. Should you like to have any information about this I will let you know, as I, together with his dealer, have helped to form the committee.

*Have
asked
him
YES*

Would you ask Mr. Soby if he would like me to send him a large photograph of my painting of Berard?

Yours sincerely,

Francis Rose

Alfred H. Barr, Jr.,
The Museum of Modern Art
New York 19
N.Y.

o o

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Rublee

A 9854



James Pees

TWIN STARS IN A PICTURE OF UNPARALLELED BEAUTY!
Flame

It is amazing—amusing—
 audacious and authentic!
 Directed by DAVID KIRKLAND
 Personally Supervised by JULIET BARRETT RUBLEE

Net 170.00
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prints (Rothko)
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Public

Central Savings Bank



TWIN S

A 98553 1 Portfolio Victoria Regia

Net 170.00

Sales Tax

5.10
<hr/>
175.10

NAR
Xmas 1957
hd. 1-21-58

1857?
The great
South American
waterlily
prints (Portfolio)



ARALLELED BEAUTY!

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TWIN STARS IN A PICTURE OF UNPARALLELED BEAUTY!



“Flame of Mexico”

First Real Picture of the Land
Beyond the Rio Grande

A romantic love story, human in its
appeal—delightfully told. Teem-
ing with thrills—lavishly produced
—and magnificently acted by

ALICIA ORTIZ

and

DONALD REED

the screen's most appealing lovers

It is amazing—amusing—
audacious and authentic!

Directed by **DAVID KIRKLAND** Personally Supervised by
JULIET BARRETT RUBLEE



Mr. C. Edward N. Venner
Central Savings Bank
Broadway and 73rd Street
New York, N. Y.

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Rublee

Central Savings Bank



ALICIA ORTIZ
Mexico's Most Beautiful Actress
"FLAME OF MEXICO"
Romance of love and adventure south of the Rio Grande

"FLAME OF MEXICO"
First feature film made entirely in Mexico
Personally supervised by
Juliet Barrett Rublee

SEELIN

Mr. C. Edward N. Venner
Central Savings Bank
Broadway and 73rd Street
New York, N. Y.

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Rublee

Central Savings Bank

March 27, 1958

Dear Mr. Verner:

Dear Mr. Verner:

It is a very long time since we conferred about the Mexican film made by Mrs. Rublee. In the meantime I have been completely swamped in extra work organizing an exhibition which is being sent to Europe.

Back in December I asked a friend who is concerned with documentary films if he had any suggestion. The only thought he had was to show it to the American Museum of Natural History, since he believes they have an interest in the folk-lore phase of films made in Latin American countries.

I will keep you informed of any further development.

Affectionately,

Dorothy C. Miller
Curator of the Museum Collections

SEKLLA

Mr. C. Edward N. Verner
Central Savings Bank
Broadway and 73rd Street
New York, N. Y.

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Central Savings Bank

TEL. COLUMBUS 5-7121

S. E. NEIKRUG, D. D. S.
119 WEST 57TH STREET
NEW YORK CITY

December 6, 1957

Dear Sam:

Mrs. George
person al
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made in M
1930's wi
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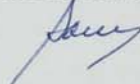
matter w
I take t

Dear Dorothy:

I am in receipt of your hot stuff of South of the border and have made inquiries about its disposal. So far, the best suggestion made was to contact the Metropolitan Museum of *Amer.* Natural History. They are interested in the folklore phase of films shot in Latin American countries and might be receptive to this.

I will keep you informed of any further development.

Affectionately,



SENELN

Dr. S. E. Neikrug
119 West 57th Street
New York 19, N. Y.

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Central Savings Bank

IN THE CITY OF NEW YORK
BROADWAY AND 73RD STREET
New York

December 4, 1957

Dear Sam:

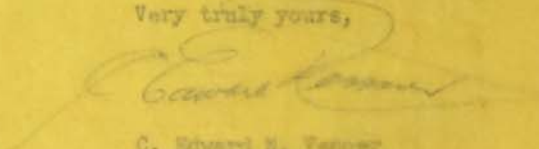
May I ask you about a personal problem? A cousin of mine, Mrs. George Rublee, now about eighty-three and always a very flighty person although her husband was a very distinguished man, has asked me for suggestions in connection with an amateur movie which she made in Mexico in the late 20's. She peddled it everywhere in the 1930's without success. I never saw more than half of it, but I know it is very corny. However, it does contain a lot of scenery and native folkloristic material of Mexico. It is naturally a silent film.

Mrs. Rublee's affairs are now being managed by a Mr. Venner of the Central Savings Bank of New York, who has asked me whether the film could be given away rather than thrown out. I thought possibly sections of it could be used. It also occurred to me that perhaps it might find use in T.V. There is no attempt, naturally, to sell it but simply to place it somewhere if possible. It is presently stored with the Bonded Film Storage Co. Inc., 690 9th Avenue, New York City.

Let me know what you think.

I know that Affectionately, you can do about this matter would be greatly appreciated by the undersigned and Mrs. Rublee. May I take this opportunity to thank you in advance for your willing cooperation.

Very truly yours,


C. Edward N. Venner
Secretary, Mrs. Rublee

Dr. S. E. Neikrug
119 West 57th Street
New York 19, N. Y.

Enclosure

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IN THE CITY OF NEW YORK
BROADWAY AND 73RD STREET
New York

November 27, 1957

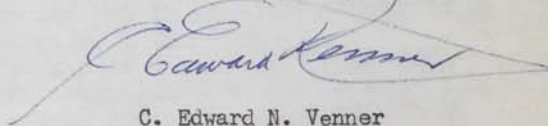
Mrs. Dorothy Miller Cahill
c/o Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mrs. Cahill:

Enclosed herewith please find some of the publicity used in connection with "Flame of Mexico", Mrs. Juliet Barrett Rublee's picture. Also, some information which Mrs. Rublee wrote about it. It is presently stored with the Bonded Film Storage Co. Inc., 690 9th Avenue, New York City.

I know that anything that you can do about this matter would be greatly appreciated by the undersigned and Mrs. Rublee. May I take this opportunity to thank you in advance for your willing cooperation.

Very truly yours,



C. Edward N. Venner
Secretary, Mrs. Rublee

CENV:mb

Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	III.7.d

THE PICTURE YOU ARE ABOUT TO SEE IS THE FIRST AMERICAN FEATURE PICTURE MADE IN MEXICO.. IT IS SILENT, WITH TITLES, AND WAS MADE AN EXCITING STORY, BASED ON HISTORICAL FACTS, WITH MUCH OF MEXICO'S MOST BEAUTIFUL SCENERY, AND SOME OF THE FASCINATING MEXICAN FOLK SONGS, SUNG BY THE FAMOUS MEXICAN SINGER TITO GUIZAR, IT GIVES ONE THE FEELING OF THE REAL MEXICO. THE WAY IT HAPPENED WAS THIS _____

THE PRODUCER WENT TO LIVE IN MEXICO, TEMPORARILY, BECAUSE HER HUSBAND WAS LEGAL ADVISOR TO MR. DWIGHT W. MORROW, WHO HAD JUST BEEN APPOINTED AMBASSADOR, BY PRESIDENT COOLIDGE.

THIS WAS IN 1928, AND AT THAT TIME MEXICO WAS LITTLE KNOWN, AND WAS CONSIDERED BY MOST PEOPLE, TO BE A LAND OF BANDITS AND DRY CACTUS.

MR. MORROW WAS ADVISED BY MOST OF HIS FRIENDS NOT TO GO. "WHAT CAN YOU DO AMONG THOSE GRAFTERS AND BANDITS," THEY SAID. MR. MORROW REPLIED, "AT LEAST I CAN LIKE THEM."

WHEN THE PRODUCER OF THIS PICTURE ARRIVED IN MEXICO, SHE SAW AT ONCE HOW WONDERFULLY BEAUTIFUL AND INTERESTING IT WAS, AND SHE FELT THE CHARM OF THE FASCINATING MUSIC AND SONGS AND SERANDES, AND THE KINDNESS AND GENTLENESS OF THE PEOPLE. SHE REALIZED HOW LITTLE THIS WAS KNOWN AND APPRECIATED IN OTHER COUNTRIES, AND SHE DECIDED THAT SHE MUST SHOW THE REST OF THE WORLD HOW LOVELY MEXICO WAS. THE BEST WAY TO DO THIS, SEEMED TO BE TO MAKE A MOTION PICTURE.

SHE ENGAGED PROFESSIONALS FROM HOLLYWOOD: A DIRECTOR ALSO, ONE OF THE BEST CAMERA MEN, TWO OR THREE ACTORS, ETC., AND STARTED IN, LITTLE REALIZING THE TREMENDOUS DIFFICULTIES AHEAD.

THERE WERE AT THAT TIME NO STUDIOS, NO ELECTRIC LIGHTING FOR SPECIAL EFFECTS, NO EQUIPMENT FOR DEVELOPING FILMS, ETC., THE WHOLE COMPANY HAD TO WAIT HOURS SOMETIMES FOR THE SUN TO COME OUT FROM BEHIND THE CLOUDS, SO THAT CERTAIN SCENES COULD BE TAKEN. IN GOING TO THE SMALL VILLAGES, THE INDIANS THERE, HAD NEVER SEEN MOTION PICTURE CAMERAS, AND WERE AFRAID OF THEM, THOUGHT THEY WERE GUNS OR BOMBS. SHE HAD TO WIN THEIR FRIENDSHIP BY EXPLAINING TO THEM THAT THIS WAS TO BE A MOTION PICTURE, WHICH WOULD SHOW THE BEAUTY AND CHARM OF MEXICO TO ALL THE WORLD, THIS WON THEIR HEARTS AND THEY COOPERATED IN EVERY WAY.

THE PICTURE WILL BE SHOWN EXACTLY AS IT WAS 25 YEARS AGO, BECAUSE IT HAS AN ATMOSPHERE OF ITS OWN, WHICH WOULD BE DESTROYED BY ANY CUTS OR CHANGES, AS IT WAS MADE FOR LOVE, AND NOT MONEY.

IT RAN FOR TWO YEARS IN MEXICO BUT WAS NOT DISTRIBUTED IN THIS COUNTRY, BECAUSE IT WAS A SILENT, AND THE TALKING JUST COME IN.

THE PRODUCER SHOWED IT TO ONE OF THE BIG DIRECTORS OF HOLLYWOOD, HE SAID TO HER: "THIS IS A BEAUTIFUL AND INTERESTING PICTURE, WE COULD NOT HAVE DONE BETTER OURSELVES, I HAD NO IDEA MEXICO WAS SO BEAUTIFUL, BUT THE TALKIES ARE NOW IN TO STAY, THERE WOULD BE NO INTEREST IN A SILENT PICTURE, THEREFORE WE COULD NOT DISTRIBUTE IT."

TODAY PERHAPS SOME PEOPLE WILL LIKE IT, BECAUSE ITS STORY IS BASED ON REAL HAPPENINGS IN MEXICO OF LONG AGO, AND IT GIVES MANY GLIMPSE OF THAT ENCHANTING LAND TO THE SOUTH OF US, OF MOUNTAIN AND MUSIC AND FLOWERS.

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