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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

MOMA - Cannon

Xerox to MOMA
sent to Cora

Dear Ms. Dorothy Miller,

after writing to the Museum of Modern Art, and speaking with the secretaries of both William Saffel and Cora Rosevear, Ahmed Yacoubi is not having any possibility of having his painting "King Solomon's Ring" exhibited at the Museum.

June 23, 1977

Ms. Carol Cannon
47 Great Jones Street
New York, New York 10012

Dear Ms. Cannon:

I have received your letter of May 26 from the Museum of Modern Art. Although I left the Museum ^{years} some time ago, I will try to explain what I believe you have already been told by Miss Cora Rosevear, namely that a large proportion of the contemporary works of art in the Museum Collection must of necessity remain in storage. During the years that I worked at the Museum with Alfred Barr and René d'Harnoncourt, we felt it to be important that the Museum support contemporary art by buying it even though there was never any possibility whatever of enough gallery space to exhibit the whole collection. We held new acquisitions shows periodically in which everything which was acquired was shown. Even though we were unable to keep acquisitions permanently on exhibition, many paintings and sculptures were included in traveling exhibitions and were lent upon request to exhibitions in other museums.

In the last paragraph of your letter, you asked me whether your continued correspondence with the Museum would evoke any interest in Yacoubi's painting which was bought for the collection. My answer to your question is NO. I hope the explanation I have tried to give you, above, of the inadequacy of the Museum's gallery space to exhibit its collection will enlighten you. I find your suggestion "that the Museum is only interested in financially backed art" quite absurd.

Sincerely,

DCM

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

May 26, 1977

Dear Ms. Dorothy Miller,

After writing to the Museum of Modern Art, and speaking with the secretaries of both William Rubin and Cora Rosevear, Ahmed Yacoubi is not having any positive response to having his painting "King Solomon's Ring" exhibited. Mr. Yacoubi tried to re-call the name of the lady who chose his painting from the Bodley Gallery in 1966 and it was not until going through his letters today that he discovered the courteous letter you wrote upon the Museum's reception.

Upon calling the Museum once again, hoping to find you, they replied that you would receive any mail by way of Cora Rosevear's office. Rather than any special consideration, Mr. Yacoubi is asking if you remember the particular painting which was a brilliant network of fine colors and detailed veins. If it was not of such extraordinary quality there would be no effort in attempting to bring it to the Museum's attention. We simply cannot believe that upon viewing of additional slides of Mr. Yacoubi's work, the curators have no ideas for including this one work in a group show or of exhibiting more of his more recent work.

In untiring efforts to find a New York gallery, Yacoubi is received with compliments but then no interest due (seemingly) to the more fad-like work they are displaying. Is this true? Is beautifully created art no longer respected? Although these questions may appear ridiculous, at this point we really can come to no sensible understanding.

Is there something you may explain to us? Do you hold any hope that with continued correspondence with the Museum any interest may be evoked? We would appreciate so if you would respond so we may either take a course of action appropriate to the circumstances or accept that the Museum is only interested in financially backed art.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

Any consideration you may give Mr. Yacoubi's situation will be highly appreciated and respected.

Thank you.

Sincerely Yours,

Carol Cannon

Carol Cannon

47 Great Jones St.

N.Y., N.Y. 10012

EATON'S
COMPOSABLE
BOND
USA
BERKSHIRE
25% COTTON FIBRE

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	DCM	VII.D.1

The Museum of Modern Art

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

Department of Painting and Sculpture

16 October 1978

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

Dear Miss Miller,

I enclose xerox copies of a postcard addressed to you, deposited in the Museum Collection file, Picasso: Night Fishing at Antibes. The reason I am sending you these xeroxes is to ask your help in identifying the sender and, if possible, the date. A graduate student at Columbia is presently researching this painting for a seminar report he is to give, and for this purpose he came to look through our M.C. file--Unfortunately, I could not identify the writer of the postcard, hence I hope you will forgive me for bothering you with this kind of detail.

I shall be most grateful for any assistance you can provide

Yours sincerely,

Judith Cousins

Judith Cousins
Researcher

encl.

answered

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

Here are the 2 courses and
the rumpis and rumpis
by Laignant & (written
by Picasso) (the
pot and dish man) (written
on the beach, (written in
bed all in one day. (All
three very wonderful Picasso
has never been more a-
greeable thanks to the
books. Golly the same in
2 days and will be for you!
Hope you still there for Spain

139 Anthònes - Vue sur la vieille Ville
et la Chaîne des Alpes

PAR
ARON

15

30

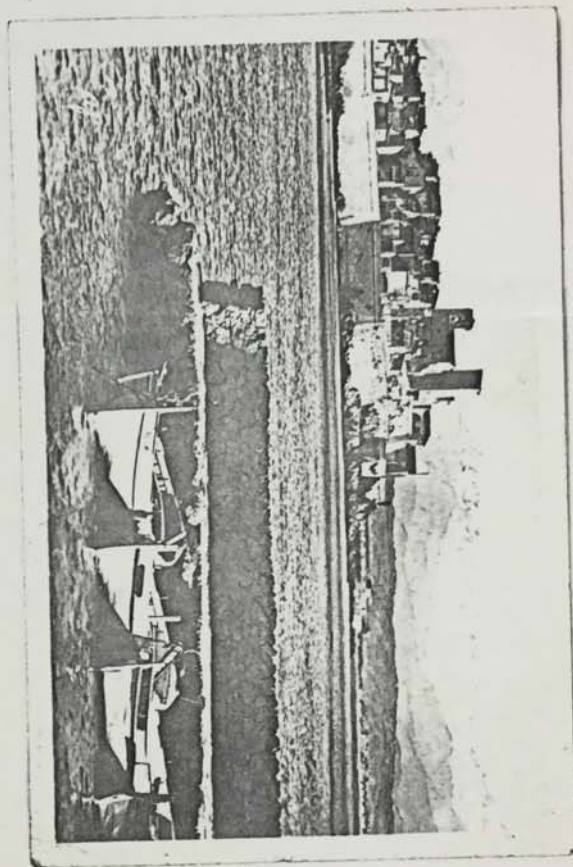
REPUBLIQUE FRANÇAISE
POSTES

U.S.A.
N.Y.
New York
12 E. 8
Mrs D. Miller

(47) « REAL-PHOTO » C.A.P. - PARIS

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	DCM	VII.D.1



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	DCM	VII.D.1

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for current
list of
Trustees*

The Museum of Modern Art

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

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Richard H. Koch
Secretary

March 22, 1977

Dear Ms. Miller:

This year, The Museum of Modern Art's annual Party in the Garden will be on Monday, June 6th from nine o'clock until half past twelve. The evening will also be the opening of our major summer exhibition, Impresario -- Ambroise Vollard. As in the past, the party will benefit the Museum's program and its Junior Council. The Co-Chairmen of the Benefit are Mrs. John D. Rockefeller 3rd, Mrs. Douglas Auchincloss, Mrs. Walter N. Thayer and Mrs. David Granger.

The exhibition is built around the extraordinary man who, as the foremost art dealer of his time, is well known for his sponsorship of Cézanne and his early patronage of Maillol, Picasso and Matisse. All the important lithographs, etchings, illustrated books and bronze sculptures that Vollard encouraged his artists to produce will be displayed together with portraits of Vollard and memorabilia.

Last year's Party in the Garden was a truly wonderful evening with music, dancing and refreshments in the Sculpture Garden and the Penthouse. Because the Museum must count on the support of its friends, we very much hope that you will help us by becoming a Patron of this occasion. With your \$130 contribution, you will receive two tickets plus the privilege of a private viewing of a future exhibition at the Museum.

We are grateful for your interest and hope you will be at the Museum on June 6th.

Lee T. Granger

Mrs. David Granger

Lily Auchincloss
Mrs. Douglas Auchincloss

Co-Chairmen
Benefit Committee

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	DCM	VII.D.1

COPY DCM/MAA/BOX 25 "J"

THE MUSEUM OF MODERN ART, NEW YORK

cc: Bone

you had started the
 Architecture Department,
 Alfred was spending the
 year abroad, the "Colonel"
 was running the painting
 exhibitions, and I was
 a part-time worker
 at a dollar an hour.

What a long memory!

Much love and
 thanks —

Dorothy

July 6, 1969

Dear Philip —
 Only one as brash as I am
 would ^{presume to} ~~have~~ give you a
 picture. ^{But} You see, I
 know that if you can't
 tolerate it you'll sensibly
 give it away. In
 any case, it is just a
~~small token~~ ^{sign} of my
~~affection~~ and gratitude
 for July 7 and for all
 your other glamorous
 parties I've attended
 through the years,
 beginning in 1932 when

Carlie

to work on
 se entirely.
 appealed to?
 to you two,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

DCM/AAA Box 25 "KECK"

Keck

January 25, 1973

[Caroline Keck]

Oh boy,

If only A and I could have combined forces on this bastard the world might have a fine funeral. Nevertheless he worries me as I consider him a very dangerous man and a powerful potential enemy of the cause I value - which is intelligent preservation of art, damn it. I still don't care whether or not he likes cleaned paintings, I just object violently to his pronouncements that it RUINS paintings to clean them, that in my opinion, is endowing his personal opinion with a discriminatory knowledge over and above the his ability to understand what he yaps about.

But I bet he fools a lot of people, with that pontifical and loud mouthed way of his. Stupid fat nasty man. Awful part is that it frightens me how when I call my friends "Fatso" as it really isn't one of my worst terms at all... it just came out that time.. must have thought I was talking to a child, on account of the mental level displayed.

Spoke successfully at Poly Prep to that captive audience of 500 male youngsters!!! Keckie said we did ok, my topic (deterioration) was so interesting but I made them laugh, but Daddy (lab examination) was real interesting and they liked it. Then he went on to say Daddy had a fine lecture manner but I was just the same as when I talked to him and he thought I ought to realize a platform was not the home.... any how we did it and its over. Such a critical audience is not up my alley. Off to Mass. this weekend for Shel's talk to the Chemical Society... bet he has a much more sympathetic audience out of them. Love to the Cahills and their CAT.... Mary wishes she hadn't done it again and wants to go back to the orifice.....luf

Caroline

...even though
the party
tell you why.
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...is genius for
...least money
...ping them off
...the re-open-
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...never been out
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...lary walls!

...nging and Bill
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...mary first-
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...no jolly dinner
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...be entirely.

...appealed to?

...to you two,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

DCM/AAA Box 25 "KECK"

Keck

January 25, 1973

Caroline darling:

Such a delight to have a long letter from you even though it brought bad news of your program. First about the party in honor of Alfred. Don't try to get here, I'll tell you why. It is a trustees party, not a fine rollicking staff event. Of course we are all most happy that it occurred to that august body of high-powered gents to realize that the incredible collection of the MOMA is largely owing to him and his genius for finding the greatest pictures, getting them for the least money or coaxing people into buying them for us, or begging them off the walls of private collectors. The occasion is the re-opening of the collection galleries on first, second and third, including the sculpture galleries, for they have never been out back decently since Bates Lowry succeeded in getting the entire collection of paintings and most of the sculpture into storage and as the final iddocy knocking down all the gallery walls!

So Bill Rubirkand Petsy Jones have been rehanging and Bill had the grace to ask Alfred to help him. I still miss violently Alfred's logical orderly sequence of the history of modern art which, although crowded sometimes, did not let so many first-rate things remain in storage, still it is wonderful to have it opening up again. Lieberman had rehung the second floor horribly, he did not have any feeling for it.

So Paley, Blanche, etc. thought of having a private grand opening of the galleries in Alfred's honor, preceded by a series of trustee dinner parties. There will be no jolly dinner in the Museum, just an after dinner milling around. It is definitely not worth your trying to get here on a Monday night. Just forget I mentioned it.

Your tale of Peter Welch is devastating indeed. Jez. The only thing I can think of is "if you can't lick 'em, join 'em." I once saw you charm Sweeney till he was eating out of your dainty little hand, at a time when he had not yet become convinced of the Kecks at all. Remember? When he was in charge of MOMA's painting and sculpture and I wanted you to work on the Matisse Piano Lesson and he wanted someone else entirely.

Or could that old scoundrel Seymour Knox be appealed to?

Much love to you two,

Mrs. Sheldon Keck
 Conservation of Historic and Artistic Works
 Cooperstown Graduate Programs
 Cooperstown, N. Y. 13326

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	DCM	VII.D.1



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	DCM	VII.D.1



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	DCM	VII.D.1

TELEPHONE 1
MUCH HADHAM 66.

HOGLANDS,
PERRY GREEN,
MUCH HADHAM,
HERTS.

Dearest Dorothy,
How are you? and
Eddie, and everybody?
I've been back home for more than
a week now, & have nearly cleared
off the correspondence, & other affairs
needing attention, which accumulated
while I was away. I've thought about
you very often. I meant to write to
you on the boat coming home & post
the letter when we reached England -
I thought of it each morning, but laziness
got hold of both Peter & me, & we did
nothing but sleep, eat, & lie in our
deck chairs on the promenade deck
the whole passage, & talk every now
& then about how unbelievably kind

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

2) & nice everyone had been to us.
 And no-one Dorothy was nicer than
 you, - I can't tell you how much of the
 happiness of my visit was because of
 you. And how can I thank you
 as well, for the thought & care - and
 hard work! you & René gave to
 install & present the exhibition so
 beautifully.

I found Irma, & little Mary,
 both very well, & very glad to see me, -
 Irma was delighted with the things I brought
 back for her & for Mary - & she wants
 me to thank you for present of the necklace, -
 which she loves - ... It's very nice to be
 home again, & it will be nicer still when
 I start carving again as I hope to in 2 or 3 days
 time. Curt came to see us last
 Thursday - seeing him made it seem
 very like being back again in New York.
 (Nothing seemed to have happened in Switzerland)
 It was fine to see him again. I expect
 he's now back in New York - I asked him to

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

3) remember me to every body - (We tried to find a drawing for him to bring back for you, but there are only 'left overs' or ones of Irina's - so I told him you are to have your pick of one from the first new lot I send over to him.)

When you have a slack few minutes write still me about any news of yourself - tell me how Eddie's book goes when it's published - Peter borrowed it from me & began reading it on the voyage back & said it's very good - so I shan't get a chance to read it until he's finished with it. Tell me sometime how the exhibition is going, whether many people are coming to see it, etc - & do you think Miss Neumeyer might perhaps collect an extra set of the notices & criticisms etc to send to me? And if photographs are taken showing the installation, it would be very nice for me to be able to show my friends here how you made it look!

I hope you are settling

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

4
a chance to not work so hard
for a bit - you worked much
too hard & long while I was there.

Please remember me, & give
my best regards to everybody.

Though there were moments (for
example the 'Preview' evening)
which were a bit of an ordeal, yet
everyday I now realize more, how much
I did & saw on my visit, so that
everyday I feel more pleased that I
came - but most of all I'm pleased
when I think of a few special
friends I may have made!

~~With~~ All best wishes & good
luck for 1947. & with love
to you & to Eddie

Yours ever
Henry M.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

DCM/AAA BOX 26 "O'KEEFE"

O'Keeffe

Wednesday January 9 1945

Dear Georgia:

I have been very much troubled thinking of what you said to me today. ~~It was not pleasant to have you tell me I had been "sleuthing" for the museum in connection with that Brixey picture. (Just because I think it would be healthy to get the whole matter straight, I want to tell you as exactly as possible my recollection of our conversation when you told me the price Brixey had paid for your picture.~~

I don't know precisely when this took place but it must have been over a year ago, that is, before Jim Sweeney came to the museum, probably during autumn 1944. I'd had lunch with you and we were sitting talking afterward. I said that I felt the Brixey picture was not the ideal one to represent you in the museum collection, that I would prefer to see one of the New Mexico pictures, a skull with landscape beneath or perhaps one of the recent pelvis pictures; would you consider at all the possibility of letting the museum turn in the Brixey picture as part payment for another picture? You said you might. Then I said how much would you want the museum to pay in addition for some important work like, for instance, the "Black Cross" at the Art Institute or the "Deer's Skull and Pedernal" which we had just shown? You said about three thousand dollars, that Brixey had paid six thousand for that picture and that you thought you would want at least three thousand over that.

Truly, Georgia, it would not have occurred to me to ask you what Brixey had paid, although I see no reason why the museum should not have such information. Donors of pictures supply this information to us for our records. But that's not the point. You and I were discussing a museum transaction, however informally, and you gave me no indication that you considered any part of our conversation to be confidential. *talking about*

I am upset by any misunderstanding between us, and also by the thought that you may have given others the impression that I have betrayed a confidence. X

Sincerely,

per...

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

The Museum of Modern Art

To The Staff
From Richard E. Oldenburg
Date February 13, 1976
Re Building Project

I am happy to report that the Board of Trustees voted Wednesday to commit its full efforts to seeking realization of the building project which has the potential of both expanding the Museum's facilities and substantially improving our financial situation.

There are many hurdles to be passed, but we are off to a most encouraging start. Attached is the press release which announces that we have the vital support of the Mayor, of the Manhattan Borough President, and of the Chairman of the Cultural Affairs Commission.

So that you will all be informed of where the project stands at this stage, there will be a meeting of the entire staff in the auditorium on Thursday, February 19, at 10:00 a.m.

REO/sb
Enc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

The Museum of Modern Art

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

NO. 9

FOR RELEASE: 11 a.m.
FEBRUARY 12, 1976

MUSEUM OF MODERN ART ANNOUNCES EXPANSION PROGRAM

William S. Paley, Chairman of the Board of The Museum of Modern Art, announced today that the Museum is embarking on an ambitious, innovative project aimed at expanding its cultural services to the public and simultaneously strengthening its financial position. Mayor Beame praised the project as "good news for all New Yorkers."

The project was formally approved by the Museum's Board of Trustees yesterday and announced at a press conference today at the Museum in which Mayor Beame participated. The Conference was also attended by Percy E. Sutton, President of the Borough of Manhattan, Martin E. Segal, Chairman of the Cultural Affairs Commission, and Mrs. John D. Rockefeller 3rd, President of the Museum.

The project involves use of the Museum's air rights to make possible the construction of a 40-story condominium apartment building. Arlen Realty & Development Corporation, the successful developer of Olympic Tower, is advising the Museum in connection with the development of this site.

The apartment tower would be built over a new Museum wing on property owned by the Museum west of its main building. The plan would provide both substantially increased gallery space and a new source of income to help meet rising maintenance and operating costs, which continue to create a large annual deficit.

Legislation to be introduced will provide for the creation of a Trust for Cultural Resources which would have the power to receive air rights

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

NO. 9

Page 2

from the Museum and arrange for their development. The Museum's share of the proceeds from the \$40 million development would be applied by the Trust toward the construction of the new Museum wing, which would approximately double the Museum's gallery space.

In addition, the Trust would have the power to collect tax equivalency payments from the condominium owners and pay these funds to the Museum. This annual income would help to improve and stabilize the Museum's overall financial picture without reaching out for city funding at a time when the city's resources are strained.

The Museum must raise \$20 million to help carry out the project and increase its endowment; it must also raise a \$7 million contingency fund to ensure construction of the Museum portion of the project. Mr. Paley said the Museum's 50th Anniversary Campaign, now in the planning stages, will play a major role in this effort.

Mayor Beame, who, along with Mr. Segal, has been involved with the project since its inception, warmly praised the plan. He said that the city of New York will cooperate fully with the Museum in its expansion plans. "This project is good news for all New Yorkers," the Mayor continued. "It expresses faith in the city. It's a vivid demonstration of New York's vitality. It will pump \$40 million of private money into the city's economy, create new construction jobs and generate new housing."

Borough President Percy Sutton also expressed his support: "It is exciting, it is creative and it is affirmation of faith in our city in time of crisis. Our community board will soon be examining the proposal."

"The importance of this project to the Museum's future cannot be over emphasized," Mr. Paley said. "Our Museum is intensively used; there are over a million visitors annually. It has been apparent for many years that we need more gallery space in order to display our collection and to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

NO. 9

Page 3

provide flexible space for loan shows. We also need a second auditorium for our film and lecture programs, and for other educational uses. Finally, we need additional facilities for school children, an orientation gallery as well as more efficient space for bookstore and restaurant operations."

Mr. Paley stressed that despite the fact that contributions from corporations, government sources, individuals and foundations have increased in the last few years and the Museum has strictly curtailed costs, it continues to be faced with an annual deficit of over \$1 million because of rising maintenance, operating and labor costs.

The Chairman pointed out that this is a self-help project. The Museum does not receive any cash contributions from the city, and he emphasized that the Museum's property has long been tax-exempt and that the city would not be losing any tax revenues as a result of the proposed plan.

The project, he cautioned, is not a substitute for the Annual Fund drive and that even when the Museum meets its goal of \$1 million for this year, an additional \$1.1 million has to be taken from endowment. We will also continue to rely on Federal and State aid grants in addition to funds from corporations, admission fees, membership dues and our annual drive.

In concluding his remarks, Mr. Paley praised the innovative aspects of the project. He said that it offered a sounder approach for securing the Museum's financial future than such conventional means as continually attempting to increase endowment to cover rising costs or continually trimming programs to fit budgetary limitations.

Mr. Segal, the Chairman of the Cultural Affairs Commission, spoke warmly of the plan. "The city's cultural institutions are an important part of the unique strength of New York," he said. "With this project, the Museum will be able to expand its contributions to the city's cultural life. In doing so, it is also breaking innovative fund-raising ground -- a type of innovation we hope will be stimulating to other institutions."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

In making his remarks, Mayor Beame said: "The announcement today by The Museum of Modern Art fits in very nicely with the city's cultural policy. It is important to note that the Museum is trying to come to terms with its own difficult financial problems without asking the city for cash payments. At this point in our history, that's a relief! It's like money in the bank.

"This is the kind of self-help project which I hope will be imitated more and more, and it certainly is a fine example of how government and the private sector can cooperate in achieving the common goal of improving our lives in the city."

Richard E. Oldenburg, Director of The Museum of Modern Art, expressed his and the Board of Trustees' gratitude to the consulting team which has been working on the project since last May. The original impetus for the plan came jointly from Richard H. Koch, the Museum's Director of Administration, and Richard Weinstein, the Project Director. Donald Elliott is the project's legal counsel, and Peter Pattison is the real estate analyst.

Additional material available from Elizabeth Shaw, Director of Public
Information, The Museum of Modern Art, 11 West 53 Street, New York, NY
10019. Phone: (212) 956-7501/4

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	DCM	VII.D.1

Phillips

THE PHILLIPS COLLECTION

1600 21st Street, Washington, D. C. 20009

Our Director, Duncan Phillips, died on
May 9, 1966.

Mrs. Phillips will serve as Director
in his place.

*Exhibition are played by
The Museum of Modern
Art birds, - One Two great
ones by Morris Graves are
much loved. Many like The
Bird Singing in The Moonlight*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

Phillips

[Faint, mostly illegible handwritten text]

Feb 24th '66

DUNMARLIN
2101 FOXHALL ROAD

Dear Dorothy,
you can't imagine what wonderful parts in this exhibition are played by the Museum of Modern Art birds, - One two great ones by Morris Graves are much loved. Many like the Bird Singing in the Moonlight

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better than anything
in the show. Then there
is the contrast of the
good solid Zorach here
and the Jehiel Shemin
in welded iron. The
latter stands to the right
of rather an abstract
piece with strong darks
in it. It has been ad-
mired over and over
again!

Thank you again for
your gracious part in
these loans; and the
Museum of course

Affectionate good wishes
from us both.

Mary Jane

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	DCM	VII.D.1

Christie's

May 8, 1975

Mr. Perry Rathbone
Christie's of London
867 Madison Avenue
New York, New York 10021

Dear Perry:

I have talked with Richard Koch, a lawyer and our chief administrator at the Museum, about Dr. Hirschl Carey Walker and his art collection. He has heard nothing whatever, but this does not rule out the possibility. However, I am probably wrong in thinking that Alfred had secured the promise of gifts from Dr. Walker since I have checked the list of owners of promised gifts in vain.

The only suggestion I have is that you ask Bill Lieberman if he knows what happened to Dr. Walker's Collection. It is the sort of thing Bill usually does know.

Sincerely,

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MOMA - AHB

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. (212) 462-6100 Cable: Modernart

19 July 1978

February 21, 1980

Mrs. Richard Roob
114 East 90th Street
New York, New York 10028

Dear Rona:

Way back in July you wrote me about the bibliography of Alfred's published works which you have been compiling.

I would like very much indeed to help you in any possible way with this important work, however, to date I have had such a lack of time for anything important and sensible that I have not been able to look for that item. I feel quite certain that I would have somewhere in my files the bibliography you were looking for.

definitions

When I left the Museum at the end of June 1969 I simply had all my office files taken out of the Museum and transferred to my office apartment at One MacDougal Alley. There was no time then for me to sort out things that should rightly be in the Museum files at least in duplicate. I will undertake to look for the bibliography some-time soon.

Can you tell me who made this bibliography? I think that WSL made one but it may have been several years later. (1943)

Of course I am eager to help you with any task that involves the early days of the Museum and Alfred's work. So much has already been forgotten.

Best wishes.

Sincerely,

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*- ask Marga
answer -
- do I have in my old files*

The Museum of Modern Art

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

12 July 1979

Dear Dorothy:

For the past few months I have been compiling a bibliography of Alfred's published writings.

Much as I'd hoped I would not have to bother you, I really need your help with one entry - a list of definitions of modern art printed by the Museum in the late 1930s. Bill Lieberman recalls having seen such an item (a while back) and the enclosed yellow sheet indicates the format according to his description. Unfortunately none of us can find it.

So, any assistance rendered will be greatly appreciated!

Hope you're enjoying a pleasant summer.

Best,

Rona Roob

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

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- Definitions of modern art.

- printed end of 30's. (?)

This is FORMAT (According to WSL)

(possibly, a loose leaflet) (?)

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	DCM	VII.D.1

The Museum of Modern Art

50th Anniversary



*Use this for announcing
omission of my catalog
section for NAR book!*

20 July 1982

The Library
212-956-7236

Dear Dorothy,

The Art Librarians' Society of North America (ARLIS/NA) publishes a newsletter five times annually entitled Art Documentation which is widely read. Most important art libraries, whether private, museum or university, subscribe to it and read it carefully. Each issue usually includes information announcing new art books, addenda to catalogues, revisions of serials, etc.

Am enclosing a copy of a page from a recent issue listing forthcoming copy deadlines which you might find useful.

It was GREAT to see you again. My very best to you,

Sincerely,

Rona

Rona Roop

RR/br

Miss Dorothy C. Miller
12 East 8 Street
New York, New York 10005

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	DCM	VII.D.1

important!! Send corrections
see NAR book!

ART Documentation

Bulletin of the Art Libraries Society of North America

Volume 1
Number 2

May 1982

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Review Editor: Jack Perry Brown

Column Coordinators:

Reference Books: Marcia R. Collins; Preservation: Susan Swartzburg; Professional Literature: Ferris Olin; Government Documents: Stephen A. Patrick; Reference Aids: Ray Anne Kibbey; Architecture SIG: Stephanie C. Byrnes; CISSIG: Daniel Starr; Serials SIG: Katherine Haskins & Susan M. Bhirud; VRSIG: Peter Grewenow; VRSIG Microforms Sub-committee: Paula Chiaromonte; Academic TOL: Stephanie J. Frontz; Museum TOL: Anne O. Reese; Public TOL: Marlea R. Warren.

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Tucson, AZ 85715

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CONTENTS

ARLIS/NA Rates a "X" in Boston: Proceedings of the ARLIS/NA Tenth Annual Conference, Boston, February 21-25, 1982	43
ARLIS/NA News Section	63
From the Chair	63
From the Executive Secretary	63
Architecture SIG Column	64
CISSIG Column	64
Serials SIG Column	64
VRSIG Column	66
Academic TOL Column	67
Public TOL Column	69
News from the Chapters	70
News of Members	72
On Preservation	72
Professional Literature	74
New Docs in SuDocs	75
Reference Aids Exchange	77
Art Bibliography	78
News & Notes	78
The Review Section	81

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	DCM	VII.D.1

Mardechai MOMA
Est. 6110

C [Cora]

That guy who was
doing book about
R. d' H. (Mardechai
name?) has his
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 remained there possibly the registrar should issue a new receipt for Ms. Heifitz to sign.

Sincerely,

DCM

Checked ~~ttt~~ this w/ Cora later
& new receipt was issued

TYPE LABEL BOX 24 "D"

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	DCM	VII.D.1

Mordechai Omer
Ext. 6110

C [Cora]

That guy who was
doing book about
R. d'H. (^{Mordechai}~~Spencer~~ Omer)
~~name?~~ has big
box of slides he
borrowed from me
months ago. They
are by & belong to
Marianne Charlton.
Please see if he
is still around here
& recover slides from
him.

He expects to use
a few of them
in the book, but
can't say which. Design won't get
to that stage ^{probably} ~~probably~~ in the fall. (over)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

Soby

MOMA
DCM/AAA 24 of file
"Soby"

Bill Rubin

Cora Rosevear

September 2, 1977
cc: DCM ✓

1982
THE MUSEUM OF MODERN ART, NEW YORK

NAR's Matisse (woman) +
Picasso 1943(?) to be
traded to Gugg. Mus.
for 2 Kandinskys of the set of 4
still to do!!

Dear Dorothy,

I was sorry that you could not come up to go through the galleries with me, and I hope we will have another occasion, though I am leaving tomorrow for Europe for a month so it will have to be in May.

There is also something that I would like to talk with you about concerning the Collection when I get back, and I wonder if you could reserve on your calendar lunch on Wednesday, May 12, up here near the Museum. I will be returning late on Sunday, the 9th, and I'll give you a ring on Monday, the 10th, to see if it's convenient for you.

Sincerely,

Bill

2637

Rubin

Apr. 14:
Secy made tentative date
for 18th (others are
involved?) (Phillips-Rosenblum)

you, especially
quiring about
worse which is
not only in
se and Agnes
know about a Klimt
flowered dress
portrait of herself
inally came from
for Hugh Stix for
raits to Marlborough,
now lives at 13
find it very
surprised, I
cover for me. I
who is a fine
so that's a big
Elizabeth Gilmore
her "Documentary
stopped off to
elen Franc was
had a good old
er bad heart attack
e lost about 50 lbs
ddie and Bob or the
est to soon. I am
that's my trouble.

MOMA catalog on
ews, Marga and I,
athe of work after
e press. Somehow
it would ever get
Publications, June
out eight years!
e Christmas but
rejoicing over.

and I'll

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

Soby

MOMA
DCM/AAA EV 7 file
"Soby"

Bill Rubin

September 2, 1977
cc: DCM ✓

Cora Rosevear

Dearest Jim:

April 5, 1978

Dear Bill: I am sorry I have intended writing you, especially after Alicia gave me your message inquiring about Alfred. He gets sicker and steadily worse which is inevitable but hard to endure. And not only is Alfred lost to me, but now Lee Penrose and Agnes

Dorothy Miller thought you might be interested to know about a Klimt painting, a portrait of Friederike Beer-Monti in a flowered dress and with Jugendstil patterning. (She also had a portrait of herself done by Schiele). Friederike Beer-Monti, who originally came from Vienna and now lives in Hawaii, worked in New York for Hugh Stix for many years. About 12 years ago she sold both portraits to Marlborough, who paid about \$150,000 for the Klimt. (Hugh Stix now lives at 13 Van Dam Street, tel. OR5-8461.

Hard to take any time off. Just disorganized, I think, and also having no staff to cover for me. I now have a one-day-a-week secretary who is a fine young painter and a very bright girl so that's a big help. I made my annual visit to Elizabeth Gilmore Hottel's family in Maine (remember her "Documentary History of Art") and on the way I stopped off to see Dorothy Dudley in Biddeford. Helen Franc was visiting her for the weekend so we had a good old talk. Dudley now seems well after her bad heart attack and other problems, during which she lost about 50 lbs - all to the good. I haven't seen Elodie and Bob or the Ritchies at all this summer but expect to soon. I am very impossible about entertaining, that's my trouble.

One good thing - Alfred's huge PASITMOA catalog on which so many of us, especially Nonna, Marga and I, net to count Alfred's incredible months of work after he left the Museum, is finally in the press. Somehow I think none of us really believed it would ever get there, especially the good girl in Publications, Jane Fluegel, who was copy editor for about eight years! I do hope it may be published before Christmas but don't know. That is one thing for rejoicing over.

Open Klimt Catalogue
All love to you, Jim, and I'll
hope to see you soon.
Dorothy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

Soby

DCM/AAA Box 27
"Soby"

September 2, 1977

Dearest Jim:

All summer I have intended writing you, especially after Alicia gave me your message inquiring about Alfred. He gets slowly and steadily worse which is inevitable but hard to endure. And not only is Alfred lost to us, but now Lee Penrose and Agnes Rindge. It is all too much. And of course Calder.

I want to visit you some day in New Canaan if you feel like it in the autumn. It was so very wonderful seeing you at the Calder exhibition last winter. This summer I actually took five weeks vacation - I haven't done that in years. It seems that working on my own since I left the Museum I find it very hard to take any time off. Just disorganized, I think, and also having no staff to cover for me. I now have a one-day-a-week secretary who is a fine young painter and a very bright girl so that's a big help. I made my annual visit to Elizabeth Gilmore Hoyt and family in Maine (remember her "Documentary History of Art"?) and on the way I stopped off to see Dorothy Dudley in Biddeford. Helen Franc was visiting her for the weekend so we had a good old talk. Dudley now seem well after her bad heart attack and other problems, during which she lost about 50 lbs - all to the good. I haven't seen Elodie and Bob or the Ritchies at all this summer but expect to soon. I am very impossible about entertaining, that's my trouble.

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all love to you, Jim, and I'll
hope to see you soon -
Dorothy

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	DCM	VII.D.1

DCM AAK
BOX 27
"Soby"

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

Soby

March 8, 1977

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Connecticut 06840

Dear Jim:

I can't tell you how wonderful it was to see you when you visited the Calder exhibition. I was glad also to meet Leigh Westbrook. Please do tell her that I will answer her letter soon. As usual, I am light years behind in all my little jobs.

A woman who works at the National Collection of Fine Arts in Washington named Linda Hartigan is doing some work on Joseph Cornell. I am sure you were the first collector to buy his work from Julien Levy's first exhibition and I have told Miss Hartigan so. I was wondering if you would get Leigh to write down anything that occurs to you about that exhibition. I don't think the Museum bought one of his things until the Charles Egan show in the late 1940's. At any rate, I myself did not know Cornell at that time.

I hope you will let me stop by and see you later on when I begin my commuting to Stockbridge.

Much love.

Sincerely,

Jim phoned me in answer to
this letter -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

DCM/AAA Box 27 3024

rec'd 12-28

24th December 1976

Dear Dorothy,

It was a wonderful thing you did by coming out to the Whitney to see your friend Jim. It meant everything to him. You must realize that you were more important to him than the show until he got carried away by shere presence of Sandy there.

I felt very badly about not saying a proper au revoir to you. The whole thing was difficult enough for Jim --- coming back into public for the first time in years --- I didn't want that pee-pee thing to be a disaster that he would remember long after the beauty of the show was only a memory, so I ran rather madly, I'm afraid, after a container, etc. etc. Please forgive my abruptness and flight.

For me, it was a thrill to meet you. Do you know how many times your name appears in biography of artists, anything to do with the creative, avant-garde days of MoMA, conversations, histories of the times in the arts and culture? I must have looked a little coo coo when you introduced yourself, but you weren't at all the way I had expected you to look. You have the most beautiful face. And since I know something of your accomplishments, I expected you to look as tough as some of your assignments!

My major activity in the last three years has been gathering material for a biography on the late A. Everett Austin, Jr. (Chick). I would love to talk with you about those years --- 1927 to 1943 when he was director of the Wadsworth; 1944 to 1957 when he was director of Ringling. May I phone you after the new year? my phone is not in yet so I cannot give you a number to call. You can reach me at Jim's address by mail, or at my apartment: 72 E. 86th, 10028, or after June through September at my little house in London, 404b Fulham Road, SW 6.

I will drive you from Manhattan to New Canaan when I go one of these times, if that would be easier than "training!"

Yours sincerely,

Leigh Westbrook

Leigh Westbrook

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	DCM	VII.D.1

DCM/AAA BOX 27
"Soby"

Soby

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn. 06840

June 22, 1972

Dorothy dear:

Will you PLEASE tell that lovely sister of yours that I never wear cufflinks or a bow tie and so far have only one chin. That ought to settled thia case of mistaken kidentity forever, I hope.

Love,

P.S. Am greatly relieve that Alfred is going to Stockbridge instead of abroad. I think he needs rest, not travel, which is always tiring.

the scene of a thousand happy memories from

1

DAILY NEWS, THURSDAY.



Benny Goodman
Will swing at Music Festival

Comme toujours, the Loel Guinnesses of floating beauty, will see a lot of action the William Paleys will join the Guinnesses

is K p b e in M B w w

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

William Van Cleeve
DCM/AAA BOX 27
Soby

Dorothy:

Are you sure you haven't another sister besides the pretty one who thinks Benny Goodman and I are identical twins?

I saw a young woman at Nino's restaurant in Bedford who looked so much like you that I asked Melissa what she thought and she said "You're crazy, that young woman isn't one-tenth as beautiful as Dorothy." I agreed a) because I thought Melissa was right and b) because I'd just had two teeth out and it's hard to argue when you're chewing on one side.

Love,

Jim

rec'd 4-24-69 (Soby)

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	DCM	VII.D.1

Williams, Wm Carlos

2001 Marilyn Drive
Bloomington, Indiana
4 February 1964

rec'd 2/6/64

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

Dear Miss Miller:

*OK PT
Trans 4/2*

Thank you so much for your wonderful cooperation and for sending me the Xerox copies of your William Carlos Williams letters. They are wonderful letters, and the statement he makes in one of them about his punctuation is invaluable to me in making decisions relating to the manuscript material. I'd be very happy to pay for these if you want to send me a bill.

I've delayed writing you because I am no longer sure that my article is going to appear in the Niagara Frontier Review. They wanted something shorter than I was able to send them and do a good job, and they have attempted to print a version of my article that I won't consent to. To make a long story short, I'm trying to get them to return it so that I can submit it to another magazine. They have probably cut out the part referring to your letter, but I have insisted that it go in and that they must give you credit. So far my entreaties have met with nothing but rude silence on their part. Obviously if I had realized they were going to behave in this fashion I would not have considered sending my work to them. Whatever transpires, I'll inform you whenever anything you have so kindly given me appears in print. Because they are rude is no reason for me to be rude and delay saying thanks to you.

Sincerely yours,

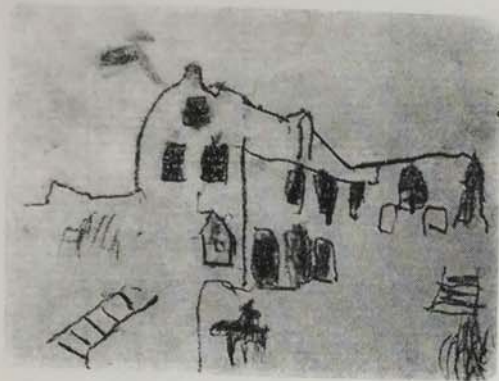
Mary Ellen Solt

Mary Ellen Solt
(Mrs. Leo F. Solt)

cc: Rona

Original in DCM Papers AAA BX I Folder 11/

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1



Rietveld

← "Stroomzicht", CURAÇAO
4 Oct '65 N.A.
→ Modern Art Museum, New York

Dear Miss Dorothy Millet,

I thank you again for receiving me,
interrupting your work, when I was in New
York for the Deo m, etc.

I send you the catalogues I ~~spoke~~ speak
about, with the plaquette of my horses (all
by Sandberg's work) [Sandberg came to
New York on the 20th this month, leaving the
15th Nov. So I missed him!]

I send you too a photo. of the stairs
Rietveld made in friendship in this, my,
house. Maybe it serves some day, the photo.

If you ever have a chance to come this
way (it is only 4 hours flight) we hope you will stay with us
Yours & Lucia's & Christa's

DCM/AAA Box 27 Artists P-R

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	DCM	VII.D.1

Staircase from Kalmus'
in Strachwitz Square
(now pulled) 9/3



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	DCM	VII.D.1

Stairs from Rietveld^t
in Stroomzicht, Curacao
(never published) G.S.

FOTO FISCHER

Breedestraat 11-13 P

CURACAO N. A.

Tel. 2425 - 5428

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	DCM	VII.D.1

The Museum of Modern Art

To: The Files, DCM VII.D.1
From: Christina Eliopoulos
Date: Spring 2022
Re: Attached copy of Dorothy C. Miller's, "Letter to the Editor" to Rebecca Sinkler, NY Times Book Review

The attached copy of Miller's "Letter to the Editor," was given to the Museum Archives by Wendy Jeffers. Jeffers came across this letter tucked into Miller's copy of the Alice Marquis biography on Alfred H. Barr, Jr. The letter was written when Miller was 85 years old. Jeffers remembers helping her with it, but says that the language is all Millers. Jeffers recalls that former longtime staff members were upset by the Marquis book and how Alfred Barr was portrayed, noting that Elodie Osborne also wrote a letter to the editor as did Helen Franc. The whereabouts of Miller's original letter are unknown. We are inserting the copy of this letter into folder VII.D.1 of the Dorothy C. Miller Papers, for research use.

Update, 8/23/2023: The original letter has been located and is now in folder III.3.h of the Dorothy C. Miller Papers.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VII.D.1

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

Rebecca Sinkler, Editor
New York Times Book Review
229 West 43rd Street
New York, New York 10036

May 15, 1989

To the Editor:

Alice Marquis' book Alfred H. Barr, Jr: Missionary for the Modern reviewed in the April 30 issue of your magazine offers many anecdotes of Barr's early life and career. Her analogy between Barr's father, a minister and Barr's own zeal for modern art is amusing, but much overworked.

I first met Alfred Barr in 1934 when I was working on the First Municipal Art Exhibition at Rockefeller Center. Later the same year, Barr hired me to work for the Museum of Modern Art where we worked together for almost 35 years.

Alfred had the most extraordinary mind I ever had the good fortune to come in contact with. Unfortunately, Marquis' book focuses mainly on the minutia of his life and she completely fails to understand the quality and the scope of his contribution. Alfred set the standard by which all museum professionals are measured in terms of scholarship and intelligence. The unparalleled collection of the Museum of Modern Art was assembled largely by him.

One cannot imagine in this era of excess what it was like in those early philistine years. Modern art was heretical and Alfred not only sought out works of quality but also wrote about them with an acuity which is absent from much museum scholarship today. The range of his interests, ridiculed by Marquis, helped give dimension to and informed all of his scholarly writing. He was first and foremost a perfectionist, with all that that implies. Barr is portrayed merely as a zealot rather than one who changed the way we look at art. It is unfortunate that a scholar worthy of Barr's intellect and

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	DCM	VII.D.1

integrity has not yet undertaken a responsible study of his life and work.
The Marquis book is no contribution towards this endeavor at all.

Sincerely,