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Tricaneleplit

58A

7. Rue des Bucherons
Saint-Germain-en-Laye
Seine-et-Oise

27 December 1939

Dear Sir

Since calling to you, I have received a letter from Mr P. Rosenberg informing me that you had asked him whether I would sell the Picasso I had entrusted to him for safe-custody - which I only learned when I had sent to you when I received your catalogue. That quite alters the question re the price I ~~named~~ quoted you, considering you did not inform me

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of the fact. I would now naturally have to pay him a commission, which would make it impossible for me to obtain the canvass at the price mentioned by me, not being informed of what had taken place. With [illegible] kindly, under the afore mentioned circumstances consider my proposition as definitively cancelled.

Yours truly,
Alpheus Kann

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Paul Rosenberg

February 3. 40

Cable address:
Rosenberg
Floriac
Gironde

Dear Mr. Barr

In writing my yesterday's long letter, I have quite overlooked to inform you that our friend Henry P. McIlhenny, would like to have sent to his house, after the tour in the States, my large picture by Picasso number 238 which we call "Charles" a claimed glass. Please get in touch with him, I agree to let him have the picture, but he must pay all expenses back and forth to you in case he does not keep it.

At my last visit to Paris

Seine et Oise, France

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REGULATORY AUTHORITIES.

I decided Mr. Kann to sell his picture No 183 at $ 9000.—
He told me he mentioned another price but cancelled it. Therefore as he wants, for certain reasons, that this transaction goes through me, it is not necessary to refer to him about it.

I have written to Arts Club and Carnegie Institute to send you at the end of the exhibition all my pictures free of every charge. When you receive them, please acknowledge receipt of them. You can lend them to any museum but not to any dealer.

I just cable you that I accept the offer of your friend Mr. Edgard Kaufmann, as you seem to wish him to have this piece example. Will you kindly tell him that the payment has to be made as I indicated him.

With kind regards.

Very sincerely yours

Paul Klee

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BARR MODERNART =

NEWYORK (BARR CARE THE MUSEUM OF MODERN ART 11 WEST 53RD ST

:LOWEST PRICE FIVETHOUSAND DOLLARS=

:KANN.

243P

KANN

cancelled see letter of Feb. 27

changed to $9,000 by M. Rosenberg see R's letter of Feb 3

I hope to hear from you soon. With kindest regards, I am

Sincerely,

Monsieur Alphonse Kann
7, rue des Bucherons
Saint-Germain-en-Laye
Seine et Oise, France

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RCA

RADIOGRAM

R.C.A. COMMUNICATIONS, INC.

A RADIO CORPORATION OF AMERICA SERVICE

December 15, 1939

Dear Mr. Kann:

I have just sent you the following cablegram:

IF WILLING SELL OUR MUSEUM PLEASE
CABLE LOWEST PRICE PICASSO NATURE
MORTE 1924.

I hope to hear from you soon. With kindest regards, I am

Sincerely,

Monsieur Alphonse Kann
7, rue des Bucherons
Saint-Germain-en-Laye
Seine et Oise, France

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FAST — DIRECT

RCA

RADIOGRAM

R.C.A. COMMUNICATIONS, INC.

A RADIO CORPORATION OF AMERICA SERVICE

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

CLASS OF SERVICE DESIRED			
FOREIGN		DOMESTIC	
FULL RATE		FULL RATE	
CDE		DAY LETTER	
URGENT		SERIAL SERVICE	
DEFERRED		NIGHT MESSAGE	
RADIO LETTER		NIGHT LETTER	

NO.	CASH OR CHG.
NUMBER OF WORDS	
TIME FILED	

Send the following Radiogram "Via RCA" subject to terms on back hereof, which are hereby agreed to

NIGHT LETTER DECEMBER 15, 1939

ALPHONSE KANN

7 RUE BUCHERONS

SAINT-GERMAIN-EN-LAYE (Seine et Oise, France)

IF WILLING SELL OUR MUSEUM PLEASE CABLE LOWEST PRICE PICASSO NATURE MORTE 1924

BARR - MODERNART

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

FULL-RATE MESSAGE UNLESS MARKED OTHERWISE

Sender's Name and Address (Not to be transmitted) THE MUSEUM OF MODERN ART NEW YORK

FOR MESSENGER CALL Circle 7-5525

Form 109-58-TA-208

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NOTES FOR THE REORGANIZATION COMMITTEE

Brief outline.

I Preface: these notes intended to clarify rather than to solve two problems (1) Reorganization of Museum as a whole. (2) Relationship of Director to Museum's work.

II The growth of the Museum's administrative problem.

Period I (Heckscher Building)

Period II (11 West 53)

Period III (9 Rockefeller Plaza)

III The Director's role in the Museum.

1) Routine administration: Staff; Visitors; Committees; Correspondence; Outside engagements; Special projects; Curatorial work; Exhibitions (other than the directors).

2) Setting and maintaining standards.

3) Exhibitions and catalogues.

4) Planning the Museum.
The plan of 1929; Origins of the plan; Realization of the plan; Development of the plan in the past; Future development of the plan.

IV The Problem of Reorganization.

a) General diagnosis.

b) The reorganization of 1933.

c) The present reorganization program.

V Conclusion

1-38

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February 23, 1938

NOTES FOR THE REORGANIZATION COMMITTEE

I

The Reorganization Committee is confronted with the difficult problem of revising the Museum's present organization and planning for its future. Continuous pressure both of ordinary and extraordinary work during the current year have prevented my studying the problem as I should like to.

The following notes are hurried and for the most part inconclusive. They are intended to clarify rather than to resolve the general problem of reorganization and the particular problem of my own relation to the Museum. (The Committee has very considerately stated that one of its purposes is to adjust the work of the Museum so that I might be of maximum usefulness to it).

II

BRIEF REVIEW OF MUSEUM'S GROWTH AS AN ADMINISTRATIVE PROBLEM

The staff began in 1929 with five members who gave practically all their time to exhibitions. The following list of additional functions and departments is intended to be cumulative although it is arranged chronologically. Hastily prepared, it is neither accurate nor comprehensive.

PERIOD I (Heckscher Building)

1929 Exhibitions of painting and sculpture involving organization, registration, publicity, cataloguing.
Business and accounting (principally concerned with exhibitions)
Membership work begins
First gifts to Permanent Collection

1930 First of occasional lectures

1931 Library begins
Work in architecture begins
First radio programs

1932 Bookkeeping department (assistant Treasurer, etc.)
Membership department and Committee
Fund raising organization
Advisory Committee

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page 1 [illegible]

PERIOD II (11 West 53rd Street) Expansion and departmental organization.

Division of staff responsibility between Director (responsible for artistic "production") and Executive Director (responsible for "distribution" and general administration).

1932 Architecture Department.
Circulating exhibitions.
Superintendence of Building (11 West 53).
Shop and packing organized.
Lillie P. Bliss Bequest makes the care of the Permanent Collection a serious matter.

1933 Publicity department (handled by agency, 1932-33).
Bulletin.
Library established (information service, slides, photographs).
Out of town membership Committee

1934 Industrial art, posters and commercial art (added to Architecture).
Education Department (Warburg).
Photography (as art) collection begins.
Publications Department.

1935 Film Library

PERIOD III (at 9 Rockefeller Plaza) Transition and reorganization during erection of new building.

1937 The School Project (D'Amico).
Docent service (previously by special arrangement only).
(both of the above educational activities are listed because they will probably continue in some form.)
Publication of color reproductions and postcards.

The above list does not include special or temporary projects and emergencies which have at times added greatly to the work of both administrative and curatorial staffs.

Among these are: Theatre Art Corpus, Le Corbusier lecture tour, African Art Corpus, moving the whole Museum and planning new quarters twice, the Fund Raising Report of 1932, exhibitions in high schools (1932), the ambitious radio program, Art in America (1934-35), Packard's survey, the World's Fair project, the new building, the American Exhibition in Paris (1937-38), etc., etc.

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III

THE DIRECTOR'S ROLE IN THE MUSEUM

It is not easy even in these casual notes to analyze my own part and position in the Museum. I have been obviously inadequate in many ways and apparently adequate in a few.

1. ROUTINE.

Except for weeks or months of concentrated effort on large shows, most of my time is taken up with routine, which I analyze as follows:

A. Staff. Conferences or other work with staff members.
   1. Executive Director.
   2. Exhibitions.
   3. Lending and borrowing.
   4. Cataloguing.
   5. Installation.
   6. Publicity (editing and often rewriting).
      a. Catalogues.
      b. Bulletins.
      c. Invitations.
      d. Books.
      e. Color reproductions.
   7. Publications (editing and advising).
   8. Education (school and docent).
   9. Circulating shows (catalogues, letters).

B. Visitors.
   1. Trustees, advisory committee, members, etc.
   2. Artists (usually asked to leave photographs).
   3. Collectors asking advice or, more often, trying to push an artist or exhibition idea.
   4. Visiting museum people.
   5. Visiting foreigners, dealers, museum people, artists, officials, editors, many of whom have helped or can help the Museum abroad, and most of whom want something here.

C. Museum Committee meetings.
   1. Board (8 or 9 a year).
   2. Executive Committee (8 or 9).
   3. Advisory (4 or 5).
   4. Architecture Committee (4 or 5).
   5. Staff.
   6. Exhibition Committee (2 or 3).
   7. Film Library (2 or 3)

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D. Correspondence.

1. Memoranda to Staff.
2. Exhibitions: (a) general arrangements, (b) borrowing.
3. Loans to others often involving consultation with the President.
4. People selling works of art.
5. Artists asking advice or help.
6. People pushing artists.
7. People preparing exhibitions.
8. Job-hunters and people recommending them.
9. Miscellaneous requests for advice or information.

E. Outside Engagements.

Committee meetings outside Museum (10 or 12 a year). These have been much reduced in recent years.

I have avoided many outside engagements, some of which I should have accepted. These include:

1. Speaking and lecturing. I refuse about 40 invitations a year.
2. Committee work. I refuse about 20 a year.
3. Judging and jury work for competitions or exhibitions. I refuse about 10 a year.

F. Special Projects.

These are temporary or not yet absorbed into the routine. Some take a great deal of time. I have listed some of the more important on page 2, following the "Brief Review of Museum's Growth". At present, the new building, the American show in Paris, D'Amico's program, the Industrial Art report, would come under this heading.

G. Curatorial Work - painting and sculpture.

1. Supervising care of permanent collection.
2. Handling gifts and purchases.
3. Interesting possible donors and placating would-be donors.

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2. SETTING AND MAINTAINING STANDARDS FOR THE MUSEUM.

This should involve, on my part, alert study and constant revision of judgements in many fields so that I may be of some use in guiding the various departments and helping them maintain standards of quality both of material and work. It also involves protecting standards against internal and external pressures of various kinds.

3. EXHIBITIONS AND CATALOGUES.

I am under the impression that the Trustees, including the Reorganization Committee, believe that my chief value to the Museum has been in preparing exhibitions and catalogues. This is natural since the exhibitions have been the most conspicuous activity of the Museum and the catalogues the most permanent. But the exhibitions and catalogues have been, in large part, the work of devoted colleagues, and while I have tried to set high standards in them, these standards have been equalled or surpassed by other members of the staff, by "guest directors" and, most certainly, by other museums, notably by Chicago, Philadelphia and Buffalo. (Note: Buffalo takes two years to do an important exhibition).

In any case, it seems to me that I have been possibly of more value to the Museum as a planner than as a scholar or manufacturer of exhibitions. And it is the plan of the Museum as well as its administration which concerns me in studying reorganization.

4. PLANNING THE MUSEUM

Unless I am mistaken, the founders of the Museum originally intended it to be a kind of Luxembourg or purgatory for non-academic painting and sculpture, which in 1929 could rarely be seen in New York save at dealers' galleries.

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In the summer of 1929, shortly after my appointment, Mr. Goodyear asked me to prepare a brief plan in connection with the preliminary announcement.

The plan which I submitted can be summarized as follows:

A. The Museum was to divide its work about equally between temporary exhibitions and the formation of a gradually shifting permanent collection.

B. The Museum's material was to be divided into the following fields or departments:
1. Painting and sculpture.
2. Graphic arts.
3. Architecture, Industrial Design and Commercial Art.
4. Movies.
5. Photography.
6. Theatre art.
7. Library.

Origins of this Plan.

a. The balance between temporary exhibitions and a "permanent" collection was a combination of the German Kunstverein exhibition gallery and the Luxembourg-Tate museums of contemporary art.

b. The departmental divisions were derived directly from the program of a course in modern art given at Wellesley College in 1927. This course involved such activities as organizing exhibitions of modern painting, posters, typography; analyzing the influence of cubism on commercial art; visits to factories as the best examples of modern architecture in New England; collections by the students of well designed objects from ten cent stores; models of Constructivist stage sets; lectures on the Bauhaus, Surrealism, Abstract Art, American movies, etc., etc.

The department plan for the Museum was also influenced by the Bauhaus and conversations with Gropius in 1927.

I mention these details in order to clarify the character of this plan for the new institution. It was, in short, a project for the comprehensive study of contemporary culture in the visual arts.

It should be noted that this original plan did not anticipate such important developments as circulating exhibitions or formation of branches in other cities.

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Realization of the plan.

The trustees who were, I believe, primarily interested in painting and sculpture decided, perhaps wisely, to emphasize only the first of these departments in the preliminary announcement of the Museum in 1929.

Gradually, however, the plan has been realized. Step by step new fields have been staked out, and already about half the departments are formed and others are on the horizon.

There has never been any formal approval of this plan as a whole, and there have at times been indifference and even opposition to its realization in detail. Nevertheless it is very greatly to the credit of the Trustees that they should have supported the plan so generously and that now they should be interested in its further development by organizing new departments (which already exist as part of an active department or as a report inspired perhaps by the memory of a temporary exhibition).

Development of the plan in the past (only successive new steps are listed)

1929 Painting and sculpture with incidental graphic art.

1931 work on architecture exhibition begun.

1932 Department of Architecture founded.
Industrial Art Exhibition planned (Machine Art).

1933 "Objects - 1900 and today" exhibition.
First typography competition
First poster competition.

1934 "Machine Art" exhibition.
"Theatre Art" exhibition.
First photographs acquired for permanent collection.
Department of Architecture and Industrial Art includes city planning and housing, architecture, furniture and "useful objects", posters, typography, etc.
Film department outlined in report.
First typography exhibition.

1935 Housing exhibition (including city planning)
Film Library founded.
First poster exhibition (Cassandre).
First theatre designs acquired for permanent collection.

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1936 First architecture competition planned (abandoned 1937. Connecticut College)

1937 First furniture competition (chair for gallery).
Separate department Industrial Art proposed (Wheeler)
Photography 1839-1937, comprehensive exhibition (Newhall)
Department of Photography proposed.
Department of Theatre Art proposed (Kirstein).

1938 Wheaton College architecture competition announced.

Future Development of the Plan.

a) Department of Industrial Art. Already active as part of Architecture Department. If a separate department is set up it should be with the greatest care to insure (1) Authoritative leadership. (2) A broad program with severe standards. (3) Financial support without compromising independence.

b) Department of Photography. Already very active as part of the librarian's work. Urgently needed as a department to engage the interest of photographers, of whom there are millions. Support from Industry possible.

c) Department of Prints. Prints have previously been a rather casual concern of the Department of Painting and Sculpture. Should be organized as separate department or at least with a responsible and able curator.

d) Department to include typography, posters, layout, packaging, window display, perhaps under the Museum's designer of typography and display. Might be called Department of Commercial Art.

e) Theatre Art. Kirstein's report makes specific the need for a centralized collection of designs for the theatre, production photographs, etc.

f) American Art. Although such a department would cut across other departments, it might help solve the problem of the Museum's responsibility in this field which, I believe, is more national than it is local. Possibly the appointment of an individual solely concerned with the study and advancement of American art would be a better solution than the formation of a separate department.

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IV

THE PROBLEM OF REORGANIZATION

a) General diagnosis of chronic administrative difficulties:

I believe that the administrative diffidulties are and have been primarily the result of the disparity between the rapidly growing complexity and bulk of the Museum's program and the inadequate size and training of the Museum's staff.

Factors contributing to this situation are inadequate time, space, money, and physical facilities, and the failure to clarify administrative routine.

These inadequacies are partly the result of economies made during the depression, partly of the persistent failure to adjust "production" to "capacity".

This is a perfectly natural state of affairs in a young insitution which happens to have prodigious capacity for expansion. But it has resulted inevitably in a good deal of inefficiency, confusion, and delay, a great deal of strain upon the staff, a lowering at times of standards of quality both in program and execution, and a sense of uncertainty on the part of the Trustees. There has even been considerable sense of frustration and dissatisfaction on the part of those who would like to see even more activity and even faster growth.

b) The Reorganization of 1933.

In 1933 the position of Executive Director was created in order to relieve the Director.

The Executive Director was made independently responsible for:

1. Business and finance.
2. Committee work.
3. Building.
4. Staff.
5. Membership and promotion.
6. Publicity.

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I wish to consider this theoretically at first.

Like tht

The Director continued to be responsible for exhibitions, catalogues, curatorial work and editing of all publications, including publicity releases.

The Director and the Executive Director worked together as "consuls" with fairly well defined fields of responsibility.

This division relieved the situation somewhat, but so great was the increase in the variety and quantity of work in subsequent years that both the Director and the Executive Director have been continuously overwhelmed with the resulting confusion and exhaustion referred to above in the paragraph "General diagnosis". They have also failed to clarify their routine responsibilities - a clarification which is possible and urgent, but which would take time and thought.

c) The present reorganization program.

I wish to consider this theoretically at first.

Like that of 1933, the present program aims in part at relieving the director still further, presumably so that he may have more time for work concerned directly with art. He would be called "art director" or some such title and would be subordinated, along with all other staff members, to an "Executive Vice President" (formerly Executive Director) who in turn would be subordinate to a paid President.

The Executive Vice President would be responsible for the "correlation and direction" of all members of the staff.

The Art Director would be responsible for the "correlation" of the artistic work of the Museum and would act in an "advisory capacity" to the various departments.

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Questions. The title of the "Art Director" implies directing, giving direction to, but his powers would be limited to "correlation" and "advisory" work, while "direction" would be vested in the Executive Vice President.

Theoretically this creation of a single executive head would make for efficiency within the organization.

But should the artistic direction be subordinate to executive management even in the name of internal efficiency? And what about the external front?

I ask the Committee these questions though I am not sure of the answers.

Practically: It seems to me that the present division of responsibilities between Mabry and myself is a more logical and probably a more practical solution, providing time is taken to clarify what those responsibilities should be.

I do not believe that the present confusion and strain in the Museum is caused to any serious extent by this division of power but rather by the conditions which I have mentioned under "general diagnosis". If these conditions could be corrected, I believe that many of the major administrative difficulties would be solved.

I do not believe that the proposed reorganization plan as it stands would really solve these difficulties.

Personally: While I appreciate the good will and thoughtfulness of the Reorganization Committee, I do not yet understand how my administrative work can be reduced to any extent by this plan. My administrative work is already almost entirely concerned with the art activities of the Museum. Much

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of this could be delegated to additional trained staff but it cannot be relinquished to an administrator who has not been trained for it even if he should have the time.

I would welcome Mabry's coordinating and supervising the work of the Museum, keeping his eye on the schedule, on the staff, simplifying routine, eliminating duplications and ambiguities, even more than in the past. But I would hesitate to accept responsibility for the further direction of the Museum's artistic policies and the execution of its artistic work, if my power is to be made less than my responsibility. I would be glad to place myself under his direction in this purely administrative sense so that the staff and Trustees and public would have a single person as the focus or channel of administration. In other words, I feel that, in an art Museum, direction and administration are not necessarily the same thing, that one should not be subordinate to the other, and that differences that may arise should be referred to a President or Executive committee.

V

CONCLUSION

My recommendations are, pending the appointment of a President, that

1. Effort be made to adjust the size and quality of the staff to the complexity, quantity, and difficulty of the Museum's present program.

This implies adding more members to the staff, some of them of high calibre, and paying some of the present members more in proportion to their responsibility or the quality and amount of their work.

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2. That no new activities be undertaken without adequate and carefully considered staff, and sufficient time, space, and funds.

3. That Mabry be made administrative (executive) chief of the Museum, but subordinate to Barr in questions of artistic policy and direction.

4. That Barr be retained, for the time being, as director of the artistic policies and work, subordinate to Mabry in an administrative sense, but not in a directional sense.

(I am inclined to think that this relationship between Mabry and Barr could continue to be a kind of equal consulship, providing duties and responsibilities are clarified in detail.)

(Who is to be the "head" of the Museum, under the President, so far as the outside world is concerned, is a problem about which I feel uncertain. It is not, however, purely an administrative problem.)

5. That, pending this reorganization, the work of the Museum be adjusted so that it may be done properly and so that time may be taken for the study and execution of the proposed changes. The present schedule does not permit this.

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THE MUSEUM OF MODERN ART
NEW YORK 19

not sent

POSTSCRIPT

In paragraph 4 of the above is the phrase "for the time being". This is not rhetorical. For I am afraid that I do not have the strength to continue in my position as "art director". My heart and energy have been consumed in the Museum for nine years. And I am still unable to find the time and energy not only for administrative duties but also for the work of a curatorial, scholarly, or educational nature for which I am, I believe, best suited; also I am unable to enjoy a normal social and domestic life.

This reorganization may make it possible to postpone for a short time my retiring, but I am not sure of this.

I wish to make this clear:

This brief report has an egotistic or self-centered ring to it, but the egotism is one of position and function, not of personal ambition. I believe that the power in an art museum should be centered in a person of sufficient knowledge, vision, passion, skill, strength, courage, and integrity to guard the institution against hurry, compromise, and mediocrity.

I believe that the last nine years have proved that I am not that person; and I am willing <u>now</u> to withdraw to a curatorship of, say, painting and sculpture, providing this were a real and not a nominal withdrawal.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.27

THE MUSEUM OF MODERN ART
NEW YORK 19

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

ALFRED H. BARR, JR.
ADVISORY DIRECTOR

Shall we grow collection
1. ~~Limit to color~~ minor as well as major media.
2. Shall ~~we~~ maintain a single standard for all countries or ~~have~~ ~~standard for~~ ~~of~~ the U.S. and foreign countries.
3. Shall we continue ~~to~~ to be a special interest in young Americans
4. What about the "established" American artist already represented in Whitney and Metropolitan
5. Are we to continue buying ~~limited~~ ~~paintings~~ drawings for the collection (150 ~~paintings~~ and drawings are now on the loan and
6. Shall we maintain a study collection?
7. Shall we abandon the idea of separate galleries even in a new building?

8 Questions that should be considered and discussed by the whole committee before [illegible] Description of functions and responsibilities of curators

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1. ~~Split the~~ Omit drawings and sculpture which may be examined separately at a later date (Permits a smaller gallery to show more) (We'd save time, space, and Trustee energy)

2. Divide ~~balance (paintings~~, watercolors, paintings (oils, watercolors, into ~~half that~~ two groups, equal in ~~number~~, the latter ~~group~~ to be shown ~~in~~ 3rd floor museum from ~~Wednesday to~~ Friday 9am × to Thursday — (closing Wednesday for ×× — Guernica room to close earlier for setting purposes)

The ~~oil~~ paintings to be shown in Lincoln — watercolors will have to be shown in racks in shell (side and in corridor)

? ~~Drastic equality~~ This would mean splitting ^ individuals would be

3. The staff will not ~~any~~ make recommendations for elimination until ~~future~~ policies are clarified ?

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Points

1. ~~What is going on~~ ~~[illegible]~~ ~~[illegible]~~ ~~[illegible]

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1. Number of sculptures

2. How many WPA drew wood
" " " did Elodie add

? 100

21
11

6
19

25
54
50

125

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December 2, 1939

Mr. Abbott

From: Mr. Barr

Dear Dick:

I have had Mr. Pearson's letter on my desk for some time. Because of our exhibition schedule I am afraid I haven't time to give this any consideration except to say that we should not commit ourselves to a course of fifteen lectures without studying the lecturer and what he has to say very carefully - and there is no time for this so far as I am concerned.

Pearson is a successful teacher but his approach is rather narrowly confined to formal design.

Incidentally this is another question we should be able to submit to an expert head of our education, who would also spend time on the radio program, on supervising our docents, on taking care of all our lectures and building up that very important side of our Museum's work which has hitherto been neglected.

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THE MUSEUM OF MODERN ART

Bulletin of The Museum of Modern Art, "American Art and the Museum." [AHBp.] Vol. 8 (1): 3-4 Nov. 1940

Date October 10, 1940

To: MR. ABBOTT

From: MR. BARR

Re: Bulletin on what the Museum has done in field of American Art.

As you know, we are planning a Bulletin on what the Museum has done in the field of American art. The occasion of this Bulletin will be American Art Week, November 25th to December 2nd, but some such statement as we hope to make has been long overdue.

This is the background of our problem:

The Museum was founded for the presentation and study of the modern arts without any nationalistic bias or prejudices. It was an implicit part of our policy to choose the best from all over the world. This did not mean, of course, that our own product was unimportant. I think that statistics will show that we have been more concerned with the American art than with the art of all foreign countries combined. In spite of this fact there has certainly been some feeling, especially on the part of certain American artists and dealers, that the Museum was primarily concerned with "foreign art". This impression has been caused in part by the character and reputation of the Trustees' collections, partly by the success of certain foreign exhibitions, and partly by the fact that in New York of the three principal museums concerned with modern art only the Museum of Modern Art deals with foreign art, whereas the Whitney and Metropolitan confine themselves in the 20th century exclusively to American art.

Still another important factor is the tendency on the part of the public to identify art with painting and sculpture - two fields in which

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THE MUSEUM OF MODERN ART

Date October 10, 1940

To:

From:

Re: Bulletin on what the Museum has done in field of American art.

America is not yet, I am afraid, quite the equal of France; but in other fields-the film, architecture and photography for instance, the United States would seem to be the equal or superior of any other country.

If, then, we can in this Bulletin assemble our record in American art in all fields I am convinced that we will have a very strong case for no other Museum in the country has done as much to further the interest of American photography, American films, American architecture and American industrial design - nor when the facts are in do I think that painting and sculpture will be far behind.

With this background in mind will you prepare as quickly as you can material on what your department has done in the American field so that Miss Chamberlain and I can assemble it for the Bulletin, to appear about the middle of November? We will need to have comparative statistics, too, for we want to give an honest statement of the ratio between our American and foreign activities. Miss Chamberlain would like to have this material on Monday, October 14th. She would also like to have any ideas, anecdotes or points of view which you think might be of interest. We plan to arrange the Bulletin by departments so it should be of particular use to each department head.

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ROOSEVELT'S ADDRESS ON MUSEUM OF MODERN ART, May 11, 1939 (Herald Tribune)

cc: Virginia Reson 3/15/82

75 WEST STREET, NEW YORK

TELEPHONE WHITEHALL 4-9000

New York Post

FOUNDED 1801

OFFICE OF THE PRESIDENT

February 23, 1940

Mr. Alfred H. Barr, Jr.
11 West 53 Street
New York City

Dear Mr. Barr:

Thank you very much for your letter of the 19th, concerning the new Post.

While we have received a great many favorable comments concerning the Bel Geddes changes, it is good to get definite friendly criticism such as yours.

I am sending your letter on to our Managing Editor, Mr. Harry B. Nason, Jr., and I want you to know I appreciate your writing me as you did.

Sincerely,

George Backer

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cc: Virginia Reson 3/15/82

TRUSTEES DINNER
THE MUSUEM OF MODERN ART

Menu

STUFFED ALLIGATOR PEAR HAVANAISE

GREEN TURTLE SOUP
PAILLETTES AU PARMESAN

BREAST OF GUINEA HEN ON VIRGINIA HAM PASCAL
GREEN PEAS
ANNA POTATOES

BOMBE UNION CLUB
CAKES

DEMI TASSE

VOLNAY, 1929
G.H.MUMM,GORDON ROUGE 1928
CORDIALS

MAY 8,1939

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ROOSEVELT'S ADDRESS ON MUSEUM OF MODERN ART, May 11, 1939 (Herald Tribune)

President Rockefeller, friends of the Museum of Modern Art:

When men dedicate a new edifice for a common enterprise they are at once celebrating an achievement and announcing a purpose. They cannot refrain nor could they properly be excused from making clear what that purpose is.

From all that has been said by the speakers to whom we have been listening tonight, the mission of this museum is plain. We are dedicating this building to the cause of peace and to the pursuits of peace. The arts that ennoble and refine life flourish only in the atmosphere of peace. And in this hour of dedication we are glad again to bear witness before all the world to our faith in the sanctity of free institutions. For we know that only where men are free can the arts flourish and the civilization of national culture reach full flower.

The arts cannot thrive except where men are free to be themselves and to be in charge of the discipline of their own energies and ardors. The conditions for democracy and for art are one and the same. What we call liberty in politics results in freedom in the arts. There can be no vitality in the works gathered in a museum unless there exists the right of spontaneous life in the society in which the arts are nourished.

A world turned into a stereotype, a society converted into a regiment, a life translated into a routine, make it difficult for either art or artists to survive. Crush individuality in society and you crush art as well. Nourish the conditions of a free life and you nourish the arts, too.

In encouraging the creation and enjoyment of beautiful things we are furthering democracy itself. That is why this museum is a citadel of civilization.

As the Museum of Modern Art is a living museum, not a collection of curios and interesting objects, it can, therefore, become an integral part of our democratic institutions - it can be woven into the very warp and woof of our democracy. Because it has been conceived as a national institution, the museum can enrich and invigorate our cultural life by bringing the best of modern art to all of the American people. This, I am gratified to learn, will be done through the traveling exhibitions of the museum.

It is most important that the museum make these traveling exhibits an essential part of its work. By this means the gap between the artists and American industry, and the great American public, can be bridged. And most important of all, the standards of American taste will inevitably be raised by thus bringing into far-flung communities results of the latest and finest achievements in all the arts.

These traveling exhibits will extend the perspective of the general public, which too often has been accustomed to think of the fine arts as painting and possibly sculpture. But the proposed traveling exhibitions and nationwide shows will make all of our people increasingly aware of the enormous importance of contemporary industrial design, architecture, including the great social art - housing - which by its very nature is one of the most formidable challenges to a democracy, as well as photography, the printed book, the illustration, the advertisement, the poster, the theater and the moving picture. Thus, a nation-wide public will receive a demonstration of the force and scope of all these branches of the visual arts.

Art in America has always belonged to the people and has never been the property of an academy or a class. The great Treasury projects, through which our public buildings are being decorated, are an excellent example of the continuity of this tradition. The Federal Art Project of the Works Progress Administration is a practical relief project which also emphasizes the best tradition of the democratic spirit. The W. P. A. artist,

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In the future we must seek more widespread popular understanding and appreciation of the arts. Many of our great cities provide the facilities for such appreciation. But we all know that because of their lack of size and riches the smaller communities are in most cases denied this opportunity. That is why I give special emphasis to the need of giving these smaller communities the visual chance to get to know modern art.

As in our democracy we enjoy the right to believe in different religious creeds or in none, so can American artists express themselves with complete freedom from the strictures of dead artistic tradition or political ideology. While American artists have discovered a new obligation to the society in which they live, they have no compulsion to be limited in method or manner of expression.

The opportunity before the Museum of Modern Art is as broad as the whole United States. I trust that the fine example which this institution is affording will be widely copied and that the good work will continue until the influence of the best and the noblest in the fine arts permeates every community in the land.

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Jere Abbott

THE SMITH COLLEGE MUSEUM OF ART

NORTHAMPTON
MASSACHUSETTS

THE DIRECTOR

August 23, 1939

Dear Alfred,

Some time ago we contracted to show the exhibition which was held in England and is now being routed in this country by Blanche Byerly, of German deposed art. I felt fairly safe in doing it because it seemed to be booked in this country with museums of repute. I am now, because of what I have subsequently heard, getting a little cold feet about the exhibition, not by any political consideration but because I hear that the works in it are really not representative of the men. If this is the case, the show would do more harm than good because it would give people the opportunity to say, quite rightly, that the pictures were not worth hanging in museums.

It probably serves me right because outside of the exhibitions which you circulate, we accept very few ready-made shows here. I naturally feel I can trust your judgment! Do you happen to know definitely about this exhibition, and whether it is worth showing in your opinion? If it isn't, I should be almost willing to pay for it and not show it if I cannot break the contract, rather than jeopardize the standing which we have on our loan exhibitions.

Mary Best, my assistant, is in Germany and writes enthusiastically of an evening with Philip, Mrs. Read, and the Director of the Kaiser Frederich Museum. How well she withstood that rather strong barrage of propaganda, I cannot say. Apparently she made quite an impression on the Director who promptly followed up the onslaught with a luncheon engagement.

I hope you are getting a little rest. Do give my love to Marga.

Always,

Jere.

Carbon copy to Museum of Modern Art,
original to Greensboro, Vermont

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~~Edwards~~
J. Abbott

September 6, 1939

Mr. Alfred H. Barr, Jr.
Greensboro,
Vermont

Dear Alfred,

Thank you for your letter of August 26.

I think what I shall do about th e German Show is to be rather ruthless in eliminating all the things that I don't especially like, and, in that way, make a small exhibit out of it instead of a larger one. I think your idea of circulating your German things is excellent.

I presume that the Picasso show is out. What a pity! You must be relieved that Marga got home safely. One of my assistants, Mary Best, is marooned in Holland, but I presume she will get back the last of this month.

Love to you both,

Jere

JA~RF

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AMERICAN ARTISTS' CONGRESS INC.

FOR PEACE • FOR DEMOCRACY • FOR CULTURAL PROGRESS

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NATIONAL CHAIRMAN
ARTHUR EMPTAGE
NAT'L. EXEC. SECRETARY
LINCOLN ROTHSCHILD
TREASURER

HONORARY NAT'L. CHAIRMAN
MAX WEBER
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FREDERIC KNIGHT
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RALPH PEARSON
GEORGE PICKEN
RUTH REEVES
ANTON REFREGIER
KATHERINE SCHMIDT
NILES SPENCER
RAPHAEL SOYER
ALEXANDER STAVENITZ
N. TSCHACBASOV
LYND WARD
WILLIAM ZORACH

WALTER BOHANAN
BALTIMORE, MD.
ROBERT F. WHITE
CEDAR RAPIDS, IOWA
AARON BOHROD
MITCHELL SIPORIN
MORRIS TOPCHEVSKY
CHICAGO, ILL.
MILTON FOX
CLEVELAND, OHIO
WALT SPECK
DETROIT, MICH.
GRACE CLEMENTS
FLETCHER MARTIN
LOS ANGELES, CAL.
ALFRED SESSLER
MILWAUKEE, WIS.
MYRON LECHAY
NEW ORLEANS, LA.
HERBERT JENNINGS
PHILADELPHIA, PA.
KARL KNATHS
PROVINCETOWN, MASS.
JAMES B. TURNBULL
ST. LOUIS, MO.
MABEL FRAZER
SALT LAKE CITY, UTAH
BENIAMINO BUFANO
JOHN L. HOWARD
SAN FRANCISCO, CAL.
GILBERT WILSON
TERRE HAUTE, IND.
NICOLAI CIKOVSKY
WASHINGTON, D. C.

100 WEST 13th STREET, NEW YORK CITY
Telephone: GRamercy 5-9647

December 11th, 1939

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

Dear Mr. Barr:

We have just received a communication from the Artists' International Association, London, England, on whose Advisory Council the following artists are listed: James Bateman, Vanessa Bell, Misha Black, Sir Muirhead Bone, Eric Gill, Duncan Grant, Augustus John, E.McKnight Kauffer, David Low, Henry Moor, Paul Nash, Lucien Pissarro.

They inform us that Max Ernst, Hans Bellmer and Hans Shiefer have been interned in concentration camps as enemy aliens. The following quotation is the information they give us on these men:

> "Max Ernst has lived in France since 1920. Before the Nazi regime, his pictures were bought by many collectors and museums in Germany. Since then, he was one of the painters to be pilloried in Hitler's exhibition of Degenerate Art. He was arrested at the outbreak of war at his house in the Ardeche. He spent about six weeks in a concentration camp for enemy aliens at Lagentiere, where he was given work such as cutting brambles, making paper office folders and cleaning out the rubbish from the Spanish concentration camp nearby. He has now been moved to Camp de Rassemblement, Les Milles near Aix on Provence.
>
> "Hans Bellmer, a german surrealist painter of great talent who fled from Berlin and has been living in France for the last two or three years, is in the same camp.
>
> "Hans Shiefer is a German painter interned at Carre Fort, Centre Concentration, Antibes. He has lived in France for the past eight years and has never had any interest in politics apart from a hatred of the Nazi regime.
>
> "In spite of vigorous efforts on the part of their numerous friends among intellectuals in France, nothing has yet been done by the authorities to improve the situation in which these three painters find themselves through no fault of their own."

We intend asking the French Consul in New York that he use his good offices in attempting to secure the release by the French Government of these artists from the concentration camps. To this end, we feel that our request would carry added weight if you would let us have a statement to the effect that you join in it.

We know that you agree that it is important, even in time of war, that culture be not destroyed and that artists who produce their work for all mankind, be permitted to paint.

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To: Mr. Alfred H. Barr, Jr. December 11th, 1939

We should like to state our case to the French Consul as soon as possible and therefore would appreciate a reply at your early convenience.

Sincerely,

Arthur Emptage

Arthur Emptage,
National Executive Secretary

AE:LS
UCPWA
No.18

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Personal

American

October 26, 1939

Dear Miss Murnan:

In reply to your letter of October 19th, Mr. Barr has never completed the work for a doctor's degree.

Sincerely yours,

LB:k

Secretary to Mr. Barr

Miss Margaret K. Murnan
The American Association of Museums
Smithsonian Institution
Washington, D.C.

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THE AMERICAN ASSOCIATION OF MUSEUMS
HEADQUARTERS AT THE SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

October 19, 1939

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

Dear Dr. Barr:

Will your secretary please tell me whether you have a doctor's degree. This is just for our records.

Sincerely yours,

Margaret K. Thurman

For the Association

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April 7, 1939

Dear Mrs. Heinemann:

Here is a sketchy and unclassified list of some of the German, Austrian and Czechoslovakian refugees and would-be refugees who have come to our attention. If you want further information about any of them, please phone me or drop me a line. In some cases I have rather full histories, and in others I haven't even their addresses.

Yours very truly,

Secretary to Mr. Barr

Mrs. Maria Heinemann
American Guild for German Cultural Freedom
20 Vesey Street
New York, N.Y.

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LIST SENT TO AMERICAN GUILD FOR GERMAN CULTURAL FREEDOM

Edward Bargheer. Painter. Still in Germany in Feb. 1939. May be reached through Dr. Erwin Panofsky, 97 Battle Road, Princeton, N.J.

Dr. Emanuel Winternitz. Austrian lawyer, lecturer and art historian. Harvard University, Eliot House L 12, Cambridge, Mass.

G. H. Clussmann (also known as Henghes) Sculptor, wishes to come to U.S. 3 Cavaye Studios, Cavaye Place, London, S W 10

Will Grohmann. (May be reached through Professor Josef Albers,
- Stuckenschmidt (Black Mountain College, Black Mountain, N.C.,
(who is trying to help these two.

Walter Cohn. Sculptor. 27 Greenwich Avenue, N.Y.C.

Professor Waldemar Raemisch. Sculptor. Former teacher at Academy of Fine Arts Berlin. Came to the Museum in April 1938 with an introduction from Professor Paul Sachs, Fogg Art Museum, Cambridge, Mass.

Heinz Rox (Rosenberg). Sculptor. 20 West 72nd Street, New York (Trafalgar 7-3800)

MOPP (Max Oppenheimer). Distinguished Viennese painter. 1 West 67th St., New York (Susquehanna 7-6600)

Wilhelm Dessault. Teacher. 839 West End Avenue. Apt. 7 E

Dr. Anny Fried. Journalist. 700 De Graw Avenue, Newark, N.J.

Dr. Heinrich Schwarz. Schubertring, Vienna. Writer and former curator of Belvedere Museum. In serious trouble in July 1938; hasn't been heard from since.

April 7, 1939

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Walter Cohn. Sculptor. 27 Greenwich Avenue, N.Y.C.

Professor Waldemar Raemisch. Sculptor. Former teacher at Academy of Fine Arts Berlin. Came to the Museum in April 1938 with an introduction from Professor Paul Sachs, Fogg Art Museum, Cambridge, Mass.

Heinz Rox (Rosenberg). Sculptor. 20 West 72nd Street, New York (Trafalgar 7-3800)

MOPP (Max Oppenheimer). Distinguished Viennese painter. 1 West 67th St., New York (Susquehanna 7-6600)

Wilhelm Dessault. Teacher. 839 West End Avenue. Apt. 7 E

Dr. Anny Fried. Journalist. 700 De Graw Avenue, Newark, N.J.

Dr. Heinrich Schwarz. Schubertring, Vienna. Writer and former curator of Belvedere Museum. In serious trouble in July 1938; hasn't been heard from since.

April 7, 1939

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73 Washington Place.

Gramercy 5-9829.

Monday.

File: Roquet

Dear Mrs Barr,

I am having with you several of Adja Yunkers' paintings as you so kindly requested I should do when we met at the various galleries.

I should be most grateful for your opinion of them, since Adja is a close friend of mine and I was with him in Sweden in the two hectic last months of last year when he did this work, and am therefore quite incapable of judging the work for myself from a detatched point of view.

From my knowledge of the man, his history and his character I am, however, certain that his work could not be

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frank, and that I will therefore not be wasting your time.

If you are at all interested in him I should be grateful for enough of your time to discuss briefly my plans for his future, as he is in a terribly awkward position in Europe. I ~~also~~ shall collect them on Wednesday afternoon, and will please your secretary in the morning to arrange an appointment for any time convenient to you.

Yours sincerely.

Would not be the first.

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SUMMARY REPORT OF THE DEPARTMENT OF ARCHITECTURE - JUNE 1939

An article on the Museum in the December 1938 Fortune pointed out that The Department of Architecture has had, perhaps, more creative influence on American culture than any other department of the Museum. There is no other effective channel for public education in modern architecture. Already the Department's exhibitions and publications have made themselves felt, for commissions have been awarded to architects by clients who became interested in modern architecture through the Museum, and interested in particular architects through seeing their work in the Museum's exhibitions. But still today, the general public lacks education in architecture even more than education in painting or sculpture.

It is the hope of the Department to be able to increase its efforts and to participate more actively than ever in the field of architecture.

Planned in 1929, the Department was not actually set up until 1932. In 1933 its scope was widened to include industrial art, a field omitted from this report. (1)

The activities of the Department of Architecture have been chiefly in the following fields:

I. EXHIBITIONS

a. Regular exhibitions prepared by the Department and shown in the Museum.

Twenty-four exhibitions dealing with architecture have been prepared since 1932:

1932

International Exhibition of Modern Architecture

1933

Early Modern Architecture - Chicago 1870-1910
Work of Young Architects of the Middle West
Project for Home in North Carolina - William T. Priestley
Richard C. Wood - Model and Photographs

(1) Activity in this field has not lapsed. A new exhibition of "Useful Objects" is planned for November. Two other travelling exhibitions are being planned.

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1934

Philadelphia Savings Fund Society Building by Howe & Lescaze
Model, Furniture and Photographs
Early Museum Architecture
Housing

1935

Modern Architecture in California
Recent Work of LeCorbusier

1936

Work of H. H. Richardson
Architecture in Government Housing
Modern Exposition Architecture

1937

Modern Architecture in England
Summer exhibition - Domestic Architecture & Models for a Community Center
Town of Tomorrow

1938

A New House by Frank Lloyd Wright
Architecture & Furniture by Aino and Alvar Aalto
American Architecture (Paris)
Prize Designs from Competition to Select an Architect for an
Art Center for Wheaton College
Bauhaus 1919-1928

1939

Prize winning Designs for the Williamsburg Competition
(American National Theatre and Academy)
Three Centuries of American Architecture
Houses and Housing

b. Circulating Exhibitions. Fourteen of the architecture exhibitions have been circulated after showing at the Museum. These were made suitable for travelling, edited and often condensed by the Department in collaboration with the Department of Circulating Exhibitions. For two of the largest and most popular exhibitions, the Department of Circulating Exhibitions has also prepared a smaller exhibition of the same material.

c. Special Circulating Exhibitions made up expressly for travelling, usually not shown at the Museum. With the increased space of the new building, it is hoped that these exhibitions can be shown here. "What is Modern Architecture"

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has been the most successful of these shows. Originally prepared for the Educational Project, at the end of 1937 a revised version was made for circulation during the season of 1938-1939. This has proved so popular that duplicate copies are being prepared for exhibition next year, and for sale.

d. Special Loan Exhibitions arranged by the Department for an institution or individual, usually made up of material from the permanent collection.

II. PERMANENT COLLECTION

a. Size. The Permanent Collection has almost doubled in size in the last year. Effort is now regularly made to have models and photographs, similar in scale, finish, etc., so that there will be enough uniformity in the Permanent Collection to make possible greater re-use and re-assembling of material in new combinations for future exhibitions.

b. It is hoped that a good Exhibition Collection may be built up to form the nucleus of a quasi-permanent exhibition in the new building, where fine models of masterpieces of modern architecture can be displayed on the same footing as masterpieces of painting and sculpture in the permanent collection. (The Department now has only five such models.)

c. Study Collection in accessible storage. This could be invaluable in connection with educational work, primarily with architectural schools in the nearby universities, high schools and other groups. Great interest has already been shown by the faculties of several institutions.

III. PHOTOGRAPH FILES, ARCHIVES, LANTERN SLIDES

Daily requests for photographs for information of all kinds (technical, historical, etc., etc.) have often to be refused because of the neglected condition of this important branch of the Department. There has not been time to mount, label and file the present valuable but pitifully incomplete collection, and there has not been money to fill it out, nor to add photographs of current work.

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No reasonably complete file of modern architecture exists in America. The Museum is the logical place for one to be; already many inquirers have expected to find one here. With such an archive and the information service it would make possible, a really valuable service could be performed. The little that has been done so far has been gratefully appreciated by many - by magazines, architects, writers, lecturers and by those about to build.

IV. SPECIAL PUBLICATIONS

In addition to the regular series of exhibition catalogues, the Department would like to publish:

a. Monographs, to continue the series so successfully begun with works on Richardson, Sullivan and Gropius.

b. Studies on particular architectural problems, such as schools, libraries, inexpensive houses, with many illustrations and with practical recommendations.

c. Guides. Succinct illustrated guides to modern architecture with historical and critical notes and with directions, to be published, one city or region at a time, at minimum cost. (New York, Chicago, the West Coast, London, Paris and Rotterdam are the most urgent). A loose leaf system would facilitate keeping information up to date.

d. Two publishers have already approached the Department with a view of making a pictorial history of American architecture from material in the Paris exhibition, "Three Centuries of American Architecture". If there is time to do the necessary research and editorial work, this might be a valuable publication, for no good handbook is available on this subject. Other pictorial handbooks could also be considered, such as a survey of the best modern building of the 1930's.

V. LECTURES

The Curator gave a series of three lectures for Museum members during the winter, seven lectures on modern architecture out of town, and a series at

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Vassar College. The Department would like to try to arrange more out of town lectures in direct connection with travelling exhibitions, and to cooperate with colleges in presenting modern architecture. Series of lectures for students might be given in the Museum classroom. Tours to important modern buildings in and near New York might be arranged.

VI. FILMS

The Department has prepared two 16 mm films, "New Architecture and the London Zoo", and "The Evolution of the Skyscraper", to show at the Museum and to circulate. It would like to continue in this vivid and dramatic medium for public education in architecture and produce at least one film each year. It would like to collaborate with the Department of Education in producing an architectural film for children.

VII. COMPETITIONS

The Department has conducted two competitions, one for a portable chair, and one for a building for Wheaton College. It has assisted in two other important public architectural competitions, and has made itself known and respected in the profession as sponsor of competitions. There are possibilities, still uncertain, for other important ventures in this field. A competition for a modern garden is probable for the coming winter, in collaboration with the Garden Clubs of America.

The fundamental aim of the Department of Architecture is to foster good building in this country and to collect and preserve records of good modern architecture throughout the world. Its future depends on its ability to improve and extend the services already offered and to undertake new ones when necessary. It must be flexible and constantly active, without relaxing the high standards

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which it has already set, standards of aesthetic quality, accurate scholarship and clarity in presenting its important and sometimes difficult art to the public.

Exhibitions Now Under Consideration:*

Frank Lloyd Wright (spring-summer 1940)

Architecture in Wood

Regional Styles in American Architecture, or Folk Architecture in America

Modern Architecture in the United States

A Combination of the last three - "Modern Architecture & The American Tradition"

Modern Architecture in Latin America

The Modern School

Useful Objects (annually)

Plastics

Louis Sullivan (in collaboration with the Chicago Art Institute)

Modern Furniture

Modern Landscape and Garden Design

* Several of these overlap in the material covered. Choice of one might eliminate one or two others.

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THE MUSEUM OF MODERN ART

Date December 13, 1939

To: Mr. Abbott

From: Mr. Barr

Re: Exhibition documentation

Dear Dick:

I have a copy of Beaumont's memorandum on photographic equipment for exhibition documentation. I do hope we can supply him with everything that he really needs for this work.

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THE MUSEUM OF MODERN ART

Date Dec. 11, 1939

To: THE STAFF

Re:

From: J. E. ABBOTT

Effective immediately Mr. Douglas L. Baxter assumes the position of Assistant to the Executive Vice-President and as such, he is directly responsible to me for the physical operation of the Museum.

Will you please direct all communications in this connection to him and furnish him as far in advance as possible with all information pertaining to the activities of your department.

It will help Mr. Baxter and your department if you will give him your fullest cooperation.

J. E. ABBOTT

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Dec. 11, 1939

Mr. Abbott
cc: Miss Dudley
Miss Browning

Italian Masterpieces exhib.

Mr. Barr asked me to call your attention to the fact that the three largest of the 86 boxes in which we will receive the works for the Italian Masterpieces show are of positively alarming sizes:

140 inches x 85 inches x 72 inches
120 " x 84 " x 68 "
120 " x 64 " x 70 "

Cases should be brought to the second floor for unpacking. There may be cases within cases, in which case the outer case could be removed in the basement.

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December 9, 1939

Mr. Abbott

Mr. Barr

Will you have Mr. Jamieson make one copy each of the attached twelve photographs of Italian masterpieces? The photographs should be handled with extreme care as they are the only ones we have. We will need the photographs by Thursday, Dec. 14th.

Photos attached:

- Bernini
- Pollaiuolo
- Laurana
- Angelico
- Botticelli
- Bronzino
- Correggio
- Luini
- Andrea della Robbia Virgin
- " " " Angel
- Sebastiano del Piombo
- Tintoretto

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Nov. 22, 1939

Mr. Abbott
Mr. Barr

Dear Dick:

There has been a newspaper lying in the garden for about five days. Could you direct with the proper insults that this be removed - or do we still have someone who is caring for the appearance of the garden?

AHB:LB

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THE MUSEUM OF MODERN ART

November 10, 1939

To: Mr. Abbott
Mr. Barr

Re:

From:

Dear Dick:

Here is a letter from Jerome Klein writing on behalf of the Executive Board of the American Artists Congress. I think the subjects of the four symposia which he proposes are very interesting and I believe that the Congress would put on some very worthwhile evenings. In other words I am for Klein's proposal, realizing that points of view may be expressed which are not those of the Museum or of its Trustees. But I like the idea of the Museum being a forum.

Of course, this will bring us up against the very heavy rental charge for the auditorium but if 25 cents admission is charged this will probably be met.

Can you take this up with Nelson or, if you disapprove of the idea, could we talk it over?

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THE MUSEUM OF MODERN ART

Date Nov.2,1939

To: Alfred H.Barr **Re:** Documenting Shows

From: John E. Abbott

I have discussed with Newhall the possibility of documenting the installation of the PICASSO show.

As you know, there is no provision in the budget for this work and as a consequence, I suggested getting Barclay Hudson to do it at Hudson's expense under the direct supervision of Newhall. Newhall decided this morning that he did not think this is the proper procedure.

He has also reported that you had changed your mind about having Sunami document the third floor of ART IN OUR TIME.

Newhall has also discussed with Sunami the use of the dark room as a photography room. Sunami is pleased to use the room and reported to Newhall that all but the larger pictures couldbe done there. This means that with your crowded storage conditions, it would seem wise to use the present storage room for pictures and make arrangements to photograph any unusually large pictures in the open hall.

I really feel that the storage problem is a vital one and any additional below stairs space that can be used certainly should be.

JEA

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THE MUSEUM OF MODERN ART

Date October 23, 1939

Fuller Bathroom

for earlier corresp.
see folders
Film Library

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we make arrangements to

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THE MUSEUM OF MODERN ART

Date October 23, 1939

To: Mr. Abbott
cc Mr. Barr
From: J. Henrich

Re: Fuller Bathroom

After speaking to you on Saturday, I tried again to figure out a place where we could install the bathroom unit. The only place I could find in the building is the alcove off the kitchen (!) which is used for packing and unpacking by caterers. This is directly over a water main.

However I have spoken to Mr. Jeager this morning and he tells me that even installing the unit there would involve a good deal of expense, not to mention mess. They would have to cut through the ceiling (into the mens washroom on the 5th floor) and also through the two walls on the 6th floor, as well as the ceiling above.

That place is not an ideal place for the bathroom, I should think. Since the unit that we have is a model and not as finished as production examples would be, it would seem hardly worth the expense and inconvenience. And if the space were not available for caterers, congestion in the kitchen would be increased when there are parties going on.

Can you think of any other possibilities, or shall we make arrangements to have Mr. Fuller take the unit away?

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THE MUSEUM OF MODERN ART

copy Mr. Barr

Date Oct. 10, 1939

To: Miss Henrich

From: Mr. Abbott

Re: Your memo Oct. 9
Fuller bathroom

I spoke with Buckminster Fuller the other afternoon with no definite idea in mind concerning the permanent installation of his bathroom unit. He stated that this bathroom was his personal property and that he would be glad to allow it to remain permanently in the Museum.

Providing a place can be found, it might prove quite useful. I want to take this up with Mr. Barr but will be unable to do so until later, so can the matter wait until I return from Washington?

I think we should be careful not to schedule any [illegible]

for that time.

AHB:LB

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Oct. 20, 1939

Mr. Abbott
Mr. Street
Mr. Barr

Mrs. Sullivan's auction

Mrs. Cornelius Sullivan, charter member of our Board of Trustees and one of the three "founders" of the Museum, has recently suffered a grave illness and is forced to sell a large part of her collection. The auction will be held on the evenings of Wednesday and Thursday, December 6 and 7th.

I think we should be careful not to schedule any important events for that time.

AHB:LB

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Oct. 13, 1939

Mr. Abbott

Mr. Barr

Dear Dick:

I don't know to whom I should send such very minor suggestions as this: a woman slipped in the elevator today because of the cork floor which apparently had been dressed without being sufficiently rubbed down - or too much oil, or whatever it is, had been put on it.

AHB:LB

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THE MUSEUM OF MODERN ART

Oct. 13, 1939

To: Mr. Abbott

From: Mr. Barr

Dear Dick:

I think we should have heavy curtains to run behind the grill which shuts off the ground floor gallery from the elevator lobby. The curtains should be heavy enough to have sound insulating as well as sight insulating effect. Both are very badly needed. I should think some kind of heavy lined monks' cloth would do the trick.

AHB:LB

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THE MUSEUM OF MODERN ART

Date October 3,1939

To: JULIAN STREET JR.

Re: ~~DISPLAY & POSTERS~~

From: JOHN E.ABBOTT

After discussing this matter with the various people involved, I think we should try the following:

Your department will be responsible for organizing at least 3 weeks in advance display cards and posters that will be needed. You will prepare the text which will be checked by Mr.Barr and myself in the same fashion as a publicity release.

Following this Mr. Wheeler will be in charge and responsible for the creation of the actual posters. He will consult with Mr.McAndrew on design and placement. Miss Olsen will actually prepare the material under Mr. Wheeler's supervision. The cost will be charged to Public Relations Budget.

I cannot over-emphasize the importance of scheduling this work as far in advance as possible. Miss Olsen has a heavy schedule with the gallery talks and it will be necessary for her to work on the posters during periods between her gallery talks.

The posters should be ready at the time the preceding show is being dismantled.

J.E.A.

copies to:
Mr.Barr
Mr.Wheeler
Mr.McAndrew
Miss Olsen

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THE MUSEUM OF MODERN ART FILM LIBRARY

M E M O

From Mr. Abbott

To Mr. Street
cc Mr. Barr ✓

Date Sept. 25, 1939

FREE ADMISSIONS

I agree with the policy of free admissions to all people on relief on presentation of their cards up to noon every day.

I can see no objections to extending the same privileges to all settlement houses.

Family Membership with catalogue, with no distinctions for bachelors, and wholly drop the $5.00 Out-of-town without catalogue, and raising In Town without catalogue to $10.00.

AB

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THE MUSEUM OF MODERN ART FILM LIBRARY

M E M O

From Abbott
To Mr. Barr
Date Sept. 21, 1939

re: PROPOSED MEMBERSHIP BASIS

$1.00 - Artists Membership
5.00 - Out-of-town - without catalogue
7.50 - In town without catalogue
10.00 - Out-of-town with catalogue
12.50 - In town with catalogue
10.00 - Family membership without catalogue
15.00 - Family membership with catalogue

It is possible to shuffle these in many ways, specifically to eliminate the $12.50 In town with Catalogue, making $15.00 Family Membership with catalogue, with no distinctions for bachelors, and wholly drop the $5.00 Out-of-town without catalogue, and raising In Town without catalogue to $10.00.

AP

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THE MUSEUM OF MODERN ART FILM LIBRARY

M E M O

From **Abbott**

To **Street**

Date **Sept.16,1939**

Re: Reserved seats in auditorium for members.

Your memorandum of September 13th concerning reserved seats for members in the auditorium received.

I believe the procedure of having the members call the Museum desk before noon of the day of the program, having their names and the number of guests recorded, and this list given to the head usher, is the most feasible system to be adopted.

The bulletin is the best means of acquainting the membership of this procedure providing the first bulletin reaches the membership previous to September 30th. I would like to know the date of the issuance of this first bulletin.

I also agree that this bulletin should carry privileges an announcement of the plans for special membership ~~fees~~, including film shows, lectures, etc. but I am afraid that this has not been definitely enough set up to the present time. It may be possible to arrange this schedule during the coming week.

All of this depends on the issuance of the bulletin previous to September 30th. Otherwise, it will be necessary to inform the members by mail.

Please let me know about this on Monday or Tuesday.

A

cc. Mr. Barr ✓
Mr. Wheeler

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August 8, 1939

Mr. Abbott

Mr. Barr

Dear Dick:

In answer to your memorandum of August 7th about a snack bar in the membership rooms. This is a business proposition primarily. However, I think we should avoid the smell and noise of food.

ahb:vs

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THE MUSEUM OF MODERN ART FILM LIBRARY

M E M O

From Mr.Abbott
To Mr. A.Barr
Date August 7,1939

Ed Stone has suggested the possibility of serving a snack-bar lunch in the membership rooms. Would you have any feeling one way or another about this?

I must leave further arrangements with Mr. Pettis to you, together with any approval which must be obtained from the Trustees.

ahb:vs
Enclosure

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August 8, 1939

Mr. Abbott

Mr. Barr

Dear Dick:

Here is Ashley Pettis' letter about having fortnightly chamber music concerts in our auditorium, the Museum to act as co-sponsor of the Composers' Forum-Laboratory under the Federal Music Project.

I approve of this project for the coming year, during which I think we shall not need the auditorium every night for film shows or lectures.

I must leave further arrangements with Mr. Pettis to you, together with any approval which must be obtained from the Trustees.

ahb:vs

Enclosure

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August 2, 1939

Mr. Abbott

Mr. Barr

Dear Dick:

The principal gallery job during the next few months will be equipping the first floor with standard screens and reflector lights. Ekstrom and I are working on this.

AHB:LB

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Memorandum Report regarding

FIRE PROTECTION

in connection with

MUSEUM of MODERN ART

Piped carbon dioxide is undoubtedly out of the question for a building as far advanced in construction as the Museum of Modern Art, and because of the budget increase that would be necessary to provide this ideal system at this late date.

In place of this we should recommend portable extinguishers of the carbonic acid gas "snow" type in a hand truck on each floor and in hand-size units at several points on each floor. A trade name for this type is "Pyre-Freez".

This snow type of extinguisher is used at the following museums: (there are probably many others) -

Lyman Allyn Gallery of Art, New London
Worcester Art Museum
Pennsylvania Museum of Art
Chicago Art Institute
Toledo Museum of Art

The common type of soda-and-acid extinguisher (also carbon dioxide) also used at the Chicago Art Institute is not to be recommended for use in areas holding art objects since, according to Mr. McLean, Curator of Toledo Museum of Art, there is a possibility of scattering acid. The use should be limited to work areas.

Pyrene extinguishers produce a choking gas, and therefore should not be used in confined spaces.

Sprinklers in museums should be restricted to basement work areas (but not to receiving rooms or other rooms in which art objects may be at any time), and in storage rooms for lumber, paint, boxes and waste. They should never be on upper floors. Branches should be independently valved to permit local shut-off in case of accidental opening or jamming.

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Worcester uses fire-detecting devices in the ceiling of storage rooms for art objects.

Providence has an automatic fire alarm relay to the city Fire Department. In this connection the practice at the Chicago Art Institute should be considered. At this large museum the monthly fire drill routine now assigns definite equipment to the members of two squads:

(1) Fire squad, to fight fires.

(2) Protecting squad, to protect and move objects away from fire areas, then to assist fire squad.

Provisions are made for reinforcement by a second alarm, for variations in routine on Sundays and holidays and at night, and for alarm to city fire department only if fire gets out of control. This avoids damage by firemen unacquainted with museum material. We do not know what the legal requirements are in this connection in New York City.

Prepared by Clarence S. Stein

August 31, 1938

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CSS 3 II 38 Barr

Bldg

MUSEUM OF MODERN ART

REQUIREMENTS OF SERVICE SECTION HAVING TO DO WITH OBJECTS FOR DISPLAY.

Display objects may be divided into four classifications:

I. LOAN EXHIBITIONS

II. CIRCULATING EXHIBITS.

III. LOANS OF INDIVIDUAL OBJECTS BY THE MUSEUM TO OUTSIDERS.

IV. GIFTS AND PURCHASES FROM OUTSIDE SOURCES.

- - - - - -

I. LOAN EXHIBITIONS.

A. Sources.

1. From owners outside the Museum.

a. In the United States.
b. Foreign.

2. From the Museum.

a. Study-storage collection.
b. Display collection.

B. Assembling of exhibits.

1. All material from outside the Museum must pass through Receiving Room under the eye of the Superintendent.

a. Boxes from American points should be opened as soon as possible in the presence of the Superintendent and the Registrar who should note condition of container and objects. Objects then go into the Recording Room.

b. Objects from abroad must be kept in boxes in the Receiving Room until examined by Custom House. This usually takes place within a couple of days. They then should go through the process described above for American objects.

2. Recording Room shall contain a desk and file for Registrar or assistant.

a. Space for the examination of objects. Should be possible to place a painting so that there can be a light behind it, so as to discover defects.

b. Space for keeping objects. In the case of paintings this will probably be on screens. In the case of other objects, in bins or on shelves.

c. If possible space for hanging small portion of the exhibit so as to determine on arrangement, ~~if possible~~, thus saving time in hanging exhibit.

no

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I. Loan Exhibitions (Continued)

B. Assembling of exhibits (Continued).

3. Connected with the Recording Room should be a temporary Storage space in which to keep material during the fairly lenthy period in which it is collected. Also, to be used for material that is to go ~~used~~ ~~going~~ out.

a. Judging by past experience there may be as many as 1600 objects. Fantastic Art Exhibit had 800 and there might be two other collections of 400 objects each either being arranged or in process of being sent out. This does not include material held after exhibit or on approval for another exhibition. To be certain of adequate space, we should plan for the care of 2,000 objects.

II. CIRCULATING EXHIBITS.

A. Material for Circulating Exhibits is under the charge of Secretary of Circulating Exhibitions. However, all material must be recorded, therefore, it must either pass through the Recording Room or records must be made immediately after it has been taken out of boxes or brought from some other portion of the Museum. It is desirable that the Recording Room and Assembly Room for Circulating Exhibits be connected. It is essential that both have direct connection with the Receiving Room.

No

B. The process of receiving these objects is similar to that of the Loan Exhibitions. - They come mostly from within museum

C. Exhibits are assembled for circulating in the Assembly Room or Circulating Room. Here all material, no matter from what source, ~~xxxxx~~ is prepared for exhibition.

D. The Circulating Room should have racks and bins or shelves for the storage of objects, similar to those in the Recording Room. Tables are required for framing, mounting, etc. There should be a space large enough to hang up a portion of the exhibit so that it can be viewed before it is sent out. Circulating Room will require approximately 800 sq. ft.

not essential

E. Connected with the Circulating Room should be a Storage Room for circulating exhibits. In this will be held circulating exhibits temporarily returned if not to be examined and repaired at once in the Assembly Room. Also, circulating exhibits ready to be sent out. Space required 400 sq. ft.

III. and IV. LOANS OF INDIVIDUAL OBJECTS AND GIFTS AND PURCHASES.

A. These will all pass through the Receiving Room and then into the Recording Room.

B. Their requirements for space are ~~xxxxxx~~ smaller compared with the Loan Exhibits and Circulating Exhibits.

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BOXES

For the Circulating Exhibitions there may be as many as 40 to 50 boxes in the summer. For Loan Exhibitions, based on past experience at the Time of the Fantastic Art Exhibit, as well as all or part of two other exhibits, 30 to 40 boxes were used. There are likely to be additional boxes which are waiting to be cut down or made into lumber.

[25 boxes] = total 9.

There should be space for at least 100 boxes of the size used in Circulating Exhibitions - approximately 57" x 39" x 17".

1,000 sq. ft. would be the ~~minimum~~ needed for this.

SHOPS

They will probably require at least 2,500 sq. ft.

PHOTOGRAPHY

Roughly estimated, this will take 1,500 sq. ft.

SUPERINTENDENT'S OFFICE

This should be at least the size of the one At Cleveland - approximately 350 sq. ft. Near it there should be space for cleaning supplies, etc. - say 60 to 70 sq. ft.

Clarence S. Stein

February 3, 1938

Note: all space dimensions are tentative and require additional study.

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THE MUSEUM OF MODERN ART

Date December 2, 1939

To: Mr. Abbott

From: Mr. Barr

Re:

Dear Dick:

Beaumont is I think discussing with you the possibility of documenting the Picasso installation as it is on the walls. I do think this is extremely important for this is the most comprehensive show up to date of the work of the greatest living artist and would be I think of great interest historically not only for the pictures included but for the method of presentation. I do hope that we can do this.

We can.

A

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Nov. 2, 1939

Mr. Abbott
Mr. Barr

Minutes of Exhibitions Committee, Oct. 26

Dear Dick:

I have your Minutes of the Exhibitions Committee of October 31 and have two notations to make, though they cannot be called corrections. (1) We have forgotten to mention the Sharaku prints show which opens April 1st. Possibly we can advance this date, but we are under definite obligation to have the show. This has some bearing on (2) my feeling that we should not give the whole building to the Mexican art exhibition but should reserve at least half a floor if for no other purpose than to give the public some brief and visible confirmation of the fact that we are not simply an exhibition gallery which devotes all its space to one show covering a comparatively narrow field.

I am sending a copy of this note to the members of the Committee.

AHB:LB

c.c. Mr. Goodyear
Mr. Clark
Mr. Goodwin
Mr. Harrison
Mr. Rockefeller
Mr. Warburg

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THE MUSEUM OF MODERN ART

October 6, 1939

Mr. Abbott
CC: Mr. Newhall
Mr. Barr

Installation photographs

Dear Dick:

I think it very important that each of our exhibitions should be fully documented by photographs of the installation - photographs which would include each work of art shown.

We failed to do this systematically for the 19th century section of Art in Our Time, which has already been dismantled. Luckily we have photographs of most of the walls.

However I think we should systematically photograph all of the other walls and the installation of the architecture section.

Who can do this? Beaumont could supervise, though eventually he may not have time to do this for every exhibition.

The value of these photographs is partly documentary but it is also important in a good many cases such as the Melies and architectural sections in helping people to approach in other museums the same kind of installation when the shows go on tour.

I think installation photographs could also be used in publicity more than has been done in the past, especially if people are placed in them.

AHB:LB

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THE MUSEUM OF MODERN ART

To: ✓ MR.BARR
MISS BARRY
MISS COURTER
MR. MC ANDREW
MISS MILLER
MISS NEWMEYER
MR.STREET
MISS ULRICH
MISS WEST
MR.WHEELER
Newhall

Date october 4,1939

Re: PLANNING COMMITTEE

From: John E.Abbott

I would like to have a meeting of this group on the sixth floor at 4:30 ~~Thursday~~ Friday afternoon, October 5th, to discuss the operation of a Planning Committee.

Please prepare any matters that you wish to bring up for discussion.

Also please let me know if this time is convenient for you.

JA

jea.h

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August 15, 1939

Mr. Abbott

Mr. Barr

Department of Architecture

I want to be sure that you understand my point about the Department of Architecture. From what you said to me and to Philip Goodwin, you are under the impression that the Department's work for next year is indicated by the Frank Lloyd Wright exhibition. This is the most important exhibition, but there are other minor and touring shows which the Department has to do. You point out quite rightly that Iris has only one assistant but there must be some fifteen or twenty other people in the Film Library and there are no others in the Department of Architecture. No department work can be indicated by the exhibitions here in New York. Like an iceberg, a great deal of organization goes on beneath the surface. This requires personnel.

You are right in pointing out that the Department of Painting and Sculpture also needs help.

AHB:b

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The Museum of Modern Art

July 7, 1939

Dear Mr. Barr:

Mr. Soby has consented to lend Seated Woman, though he would prefer not to lend it to Chicago again as you will see from the enclosed copy of his letter.

Enclosed, too, is a copy of a letter I wrote Mr. Dorner in an effort to get an answer about La Vie before the October meeting of his trustees.

Are you borrowing prints, now, too? Not on your list of Picassos in the United States are five prints belonging to Abraham Kamberg of Springfield: "La Table Devant la Fenetre", "La Source", "L'Homme", and an illustration for Lysistrata, and "another abstract colored print". Mr. Kamberg offered to lend some or all of them to the exhibition, last April.

Sincerely,

P.S. Miss Dudley has your cable: "Thirty-three Picassos collected from Picasso today for shipment Ile de France 15th. Insure usual risks $166,000. All packages arrived." That's a relief.

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copies on this paper went American clipper

The Museum of Modern Art

11 West 53rd Street, New York, N. Y. *Telephone:* CIrcle 5-8900 *Cable Address:* Modernart

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Executive Director:
Thomas Dabney Mabry, Jr.

Secretary:
Julian Street, Jr.

Director of Film Library:
John E. Abbott

July 19, 1939 - Paris

Dear Miss Browning,

I now expect to sail the 26th on the Normandie which should get to New York about the 31st. I am wiring you today to tell you this and to ask whether you can possibly ~~xxxxxx~~ begin your vacation 5 or 6 days later taking more time at the end. I had hoped to be back about the 25th but can't make it.

Meanwhile I think we can get started on the American lenders' letters.

The problem is a little complicated because I had expected to see Rich here before sailing to go over the ~~howle~~ whole show with him.

I am sending you four lists the first of which I think we should act on as soon as we can. I am sending copies to Rich asking him to write you just as soon as possible a) Whether he wants any special changes made in the letters or whther he seriously disapproves some of the loans.

I enclose two sample borrowing letters and have indicated on list one which you should use as a model. I have also done three alternate paragraphs indicating in the list which should be used. There are two or three lenders ~~xxxxxx~~ for whom you should not try to write a letter. I have marked these. I am writing Chrysler myself.

While I have tried to anticipate most of the variations you must use your own judgement for we can revise the letters if necessary.

Do not send any of the letters until I return for I want to read them over and sign them. I am asking Rich to let you know as soon as possible if he has serious objections. In fact by wire.

This is a complicated job and I would not ask you to do it if I did not think you would be good at it.

Sincerely

AB

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.27

July 19, 1939 - Paris

Dear Miss Browning,

I now expect to sail the 26th on the Normandie which should get to New York about the 31st. I am wiring you today to tell you this and to ask whether you can possibly xxrxng begin your vacation 5 or 6 days later taking more time at the end. I had hoped to be back about the 25th but can't make it2.

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Do not send any of the letters until I return for I want to read them over and sign them. I am asking Rich to letx you know as soon as possible if he has serious objections. In fact by wire.

This is a complicated job and I would not ask you to do it if I did not think you would be good at it.

Sincerely

We are sending you another copy of all this Via Europa for safety. MB.

Dan Rich's letter is going by clipper too

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K94 NEWYORK 8
17 1909 =

№ 29875 CHASEBANK 81
~~The Chase Bk of New York~~
~~39 Rue Cambon (1er)~~
LC ALFRED BARR CHASEBANK
PARIS =

Timbre à date.

Le port est gratuit. — Le facteur doit donner un récépissé à souche lorsqu'il est chargé de recevoir

O-FRANCE

RICH UNABLE COME +

T. 17. 1937

it here."

Please let me know where to forward mail from now on and when to stop forwarding it. I believe you are going to London soon.

Enclosed is the score of the American loans to the Picasso show.

Sincerely,

via Atlantic Clipper

Alfred H. Barr, Jr., Esq.
c/o The Chase Bank
41 rue Cambon
Paris

P.S. Mr. Robert Buechner asks for an account of the Congress of the History of Art in London for the Princeton alumni news. He doesn't need it until late August or early September.

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The Museum of Modern Art
July 18, 1939

Dear Mr. Barr:

On receipt of your cable "Date Rich's arrival Paris", I wired Mr. Rich, who replied "As stated my letter March 23 to Alfred Barr, unable to visit Paris this summer". I then cabled you "Rich unable come".

Here is a copy of a letter from Mr. Goodyear to Mr. Mabry. We have no record of an Acquisitions Committee vote on the works listed.

A letter from Mr. Roland McKinney, Director in Charge of the Los Angeles Museum of History and Science, says: "Are you planning to circuit the Picasso Exhibition after the New York and Chicago showings? If so we would be very much interested in receiving it here."

Please let me know where to forward mail from now on and when to stop forwarding it. I believe you are going to London soon.

Enclosed is the score of the American loans to the Picasso show.

Sincerely,

via Atlantic Clipper

Alfred H. Barr, Jr., Esq.
c/o The Chase Bank
41 rue Cambon
Paris

P.S. Mr. Robert Buechner asks for an account of the Congress of the History of Art in London for the Princeton alumni news. He doesn't need it until late August or early September.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Paris, July 1, 1939

Rec'd July 10

Dear Miss Browning,

I remember Gabo's speaking to me about a possible exhibition but I have had no letter from him and gave him no assurances. Perhaps you could get a copy of one of his letters from one of the Directors. .

Anyway write the Directors that I know nothing specific about the exhibition but may see Gabo in London shortly. Cleveland & St Louis written

We must have the Guernica material not later than October 25rd. This means that it must be delivered to the Museum on that date.

I return a letter from Gieger. I don't know anything about the Piccirilli head. Cannot Miss Dudley or Miss Miller answer this question.

Please send Paul Nelson a catalog of Art in Our Time. He rates one as an artist. (Paul Nelson, Varengeville-sur-Mer, Seine Inférieure).

Please also send two catalogs of Art in Our Time to Thannhauser and charge to the Picasso exhibition.

Sincerely

Alfred Barr

Chicago Oct 1, To 10 in Chicago Art Club

25

P.S. Let me know if Mrs Charles H Russell and Mrs Sue T. 20E84 Russell are the same

(Miss Miller) Send photos of all Chagalls Picassos!

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July 14, 1939

Dear Mr. Barr:

We have your letter about the new (July 1st) plan for the Picasso catalog. The prospectus which I enclosed in my letter of July 10, advertising our publications for next year, will not be sent out. Please overlook it.

The San Francisco show at the World's Fair there won't close till December 2nd. Do we need Guitar and Fruit? If so, we must arrange a withdrawal with, perhaps, Mr. Heil. The Providence painting hasn't been promised yet, so there is no use arranging its withdrawal. Perhpps Toledo will arrange to have Woman with a Crow withdrawn early, though Mr. Gosline said nothing about it in his letter.

Please note that an insurance premium of yours ~~in~~ will be due on July 28th. There is a period of grace until August 28th. The sum due is $126.45. Shall I keep the notice here?

Sincerely,

Alfred H. Barr, Jr., Esq.
c/o Chase Bank
41 rue Cambon
Paris

Via SS Aquitania, July 15

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 10, 1939

Dear Mr. Barr:

No, Mrs. Charles H. Russell, Jr., (Ethel King), of our Advisory Committee is not Mrs. Sue P. Russell.

Catalogs are on their way to Messrs. Nelson and Thannhauser.

I don't know who forwarded that letter from Mr. Gieger to you. Miss Dudley knows about the Picirilli head - it is here on extended loan - and she will talk with Mr. Gieger.

There have been no more replies from Picasso lenders-elect.

Sincerely,

Alfred H. Barr, Esq.
c/o Chase Bank
41 rue Cambon
Paris

VIA SS Normandie

P.S. The New York Times published December 2 as the closing date for the Contemporary Art exhibition in San Francisco. The show includes our Guitar and Fruit as well as La Vie and the Toledo Woman with Crow. We will have to arrange to withdraw the paintings you intend to use before the closing date. The exhibition was originally scheduled to close in September. It is possible that the Times is wrong about Dec. 2. I'll have to write San Francisco to verify it.

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July 7, 1939

Dear Mr. Barr:

Mr. Wheeler says to tell you that he will arrive in Paris about the 7th of August. He is going first to Italy. His address in Paris: Guaranty Trust, 4 Place de la Concorde.

Enclosed is a Sheffield Farms bill for Mrs. Barr.

Sincerely,

VIA SS EUROPA

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 5, 1939

Dear Mr. Barr:

Here is a letter from Mr. Paul Bromberg, suggesting an exhibition of Dutch artists. Mr. Bromberg called on you in May, and saw Miss Newmeyer about publicity material.

Also enclosed is a note from Mr. Henghes; and a "personal" letter.

Sincerely,

Alfred H. Barr, Jr., Esq.
c/o Chase Bank
41 rue Cambon
Paris

* I hope it's "personal". If it turns out to be an application for a job I shall feel pretty foolish.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 5, 1939

Dear Mr. Barr:

Both Woman with a Crow and La Vie are in the San Francisco show, which doesn't close until November 1st. Mr. Gosline consents to lending Toledo's painting, but Dr. Dorner says he will have to refer the matter of lending La Vie to his committee, which doesn't meet until October! It all sounds very gloomy. Miss Dudley is wondering if we could get Woman with a Crow by air, after November 1st. This would be just as expensive, certainly, as bringing a painting from Europe.

Perhaps you can fix up the loan of "La Toilette" with Mr. Washburn.

We have your cables about Mrs. Callery's paintings and the loan to Australia. Miss Dudley is getting estimates on the transportation to Australia. She will send all three paintings.

I want to rush this letter over to the Queen Mary. We will forward bills to Mrs. Barr on the Ile de France, later today.

Oh, Mr. Janis promised his Picassos for the New York showing, but is holding his decision about Chicago. I wrote him the enclosed letter and think he will come around.

Sincerely,

Mr. Alfred H. Barr, Jr.
c/o The Chase Bank
41 rue Cambon
Paris

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Mr. Mabry:

Mr. Barr's cable of July 7 says "All packages received", so there is nothing en route to worry about at present.

The packages that he had such an exasperating time waiting for - Picasso show material, some works of art for loan, photos, catalogs and stationery, were mailed to him on June 12th, marked for shipment on the Champlain, June 13th. (Bill says everything went out and was mailed at the P.O. definitely June 12th.) Mr. Barr didn't get them till June 28 (ten days after his arrival). I just phoned the French Line and they say Parcel Post always takes that long to Paris - that things are held up in the Post Office there - that everything has to be inspected by Customs - and it is usual for such packages to take about two weeks or even more. ~~The~~

L.B.

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instance,
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uncertainty

translator, whoever it was. Also releases in French should have been oriented toward France - and not have been merely bad quasi-literal translations - please pass on to publicity dept.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Paris, July 1, 1939

Dear Tom,

Can anything be done at your end to expedite mailing material to me here in Paris. It may possibly be the fault of the French postoffice but the fact is that material which was ready to be shipped and mailed before I left New York did not arrive in Paris until ten days after I did. The releases*, for instance, which arrived only three days ago and which could not have been held up by the French Customs.

It is not merely the delay, but also the uncertainty which is exasperating.

Sincerely

Virgil

* The French translation of the releases is so bad as to be almost useless - better abandon this translator, whoever it is! Also releases in French should have been oriented toward France - and not have been merely bad quasi-literal translations - please pass on to publicity dept.

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Charge to the account of The Museum of Modern Art, New York $

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

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

WESTERN UNION

1206-B

CHECK

ACCOUNTING INFORMATION

TIME FILED

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

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

JUNE 30, 1939

ALFRED BARR

CHASEBANK, PARIS (France)

AGREEMENT COMING MAURETANIA

~~Sincerely~~

in your letter to Mr. Mabry the day before you sailed, so don't give them another thought (moving the Léger, lighting Mondrian, etc.).

Sincerely,

VIA SS MAURETANIA

Mr. Alfred H. Barr, Jr.
Chase Bank
41 rue Cambon
Paris

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 30, 1939

Dear Mr. Barr:

Your cable is here: "RUSH COPIES OF ROSENBERG AGREEMENT".

I believe you have copies of the exchange of letters and final agreement about the exhibition, so this must mean agreement about the proposed loan of M. Rosenberg's collection. I enclose that correspondence herewith. I am sending you the original letters from Rosenberg, keeping copies in our file, because the original letters look much more authoritative than the copies, and you may need that.

For safety, I am also enclosing a copy of your letter to M. Rosenberg about the exhibition and his reply - i.e. the agreement.

Miss Miller says to tell you she took care of the instructions in your letter to Mr. Mabry the day before you sailed, so don't give them another thought (moving the Léger, lighting Mondrian, etc.).

Sincerely,

VIA SS MAURETANIA

Mr. Alfred H. Barr, Jr.
Chase Bank
41 rue Cambon
Paris

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE 1280

CLASS OF SERVICE

This is a full-rate Cablegram unless its deferred character is indicated by a suitable symbol preceding the address.

WESTERN UNION CABLEGRAM (18)

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

SYMBOLS	
LC	Deferred Cablegram
NLT	Cable Night Letter
	Ship Radiogram

30 M

Received at

NAB10 CABLE=PARIS 8 30/1325

LC BROWNING MODERNART (BROWNING, CARE MUSEUM OF MODERN ART)=

NEWYORK (11 WEST 53 ST)=

RUSH COPIES ROSENBERG AGREEMENT.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Paul Eluard has sent you and Mrs. Barr an inscribed copy of his volume Donner à Voir, which we will hold here for your return.

Sincerely,

Mr. Alfred H. Barr, Jr.
c/o Chase Bank
41 rue Cambon, Paris

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CC: Mr. Mabry

June 29, 1939

Dear Mr. Barr:

Here is a day letter from Mr. Heil asking for the Picasso show for the California Palace of the Legion of Honor. I replied, asking him to cable you in Paris. The cable address of the California Palace of the Legion of Honor is, as you may know, Paleghon San Francisco.

Mrs. Resor was in, yesterday, to see the recommended acquisitions from this exhibition. She liked the Prendergast Acadia, the Beckmann (but not for her apartment), the Chagall (ever so much), the Gabo Column, Modigliani stone head and the Portinari. She said she had offered to buy something from the show to hold for the Museum until the Museum could reimburse her, but she didn't make any definite statement to me as to what she would take except the Portinari, which of course has to go back to Brazil before we can buy it. She said the Conquest of the Air is a beautiful painting but (whistle here) $20,000! No doubt she will write you or Mr. Mabry direct.

Paul Eluard has sent you and Mrs. Barr an inscribed copy of his volume Donner à Voir, which we will hold here for your return.

Sincerely,

Mr. Alfred H. Barr, Jr.
c/o Chase Bank
41 rue Cambon, Paris

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.27

CC: Mr. Mabry

June 26, 1939

Dear Mr. Barr:

We have just cabled you:

"Clark's absence, Nelson approves loan. Courter may need Matisse School Paris show."

This cable, we hope, indicates the following facts:

Mr. Clark is out of town and will not return until Wednesday, so we got Mr. Rockefeller to approve the loan of the Gauguin, Matisse and Soutine to Australia, instead.

According to our contract with Miss De Groot, we are free to lend her paintings to other museums at our discretion. They must, however, bear some acknowledgment as follows "Lent by Miss Adelaide M. de Groot." They may also bear acknowledgment "Through the courtesy of The Museum of Modern Art".

Mrs. Schwartz wired Miss Courter to see if she were planning to use any of the three paintings in the Circulating Exhibitions next year. Miss Courter (who is in California) replied, "May need Matisse for School of Paris show".

Have you received the Malevich drawings, Picasso books, six copies of "Art in Our Time" and the stationery yet? Mr. Newhall sent you some more photographs last week.

Sincerely,

Via SS Normandie

Mr. Alfred H. Barr, Jr.
c/o Chase Bank
41 rue Cambon
Paris

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June 23, 1939

Dear Mr. Barr:

Your cable has just come. It reads:

"Melbourne Adelaide Sidney want Gauguin Hinatefatu, Matisse Green Girl, Soutine Woman, until Christmas. Please cable. Clark's o.k. and De Groot's, if necessary. stop. Picasso catalog delicate. Can make no decision yet. stop. Where are Malevich drawings, building releases, Picasso books, six catalogs, stationery? Only plans have arrived."

We believe the Gauguin, Matisse and Soutine are available for "Melbourne Adelaide Sidney", but Miss Courter has left for California with the only copy of the list of paintings to be circulated next year, and she cannot be reached until Sunday - June 25th. We will cable you as soon as Mr. Mabry can get Mr. Clark's o.k. Miss Dudley and Miss Miller say it is not necessary to get Miss De Groot's permission to lend the Soutine. The paintings are valued at $13,000, $7,000 and $5,200, respectively.

All the material you ask for (with the possible exception of building releases) was mailed to you on June 12 marked for the Champlain, sailing June 13th. I cannot understand why you haven't received it yet. Is trans-Atlantic parcel post as slow as all that? I would like to know when you receive it and whether it really went on the Champlain. We are mailing building releases today, via this boat.

I enclose eight unopened letters, and a memorandum from Mr. Mabry. The memorandum was sent to every member of the staff at the request of Mr. Jones, the efficiency expert. ~~To save all planning some~~

Via SS Britannic
sailing June 24

LB

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CC: Mr. Mabry

June 27, 1939

Dear Mr. Barr:

We will write at once to the persons on your list asking for their Picassos. Attached is a copy of the letter which has just gone to Dr. Dorner. Miss Miller thought the letter all right, so I will use it as a form for the other letters.

Mr. Newhall says La Vie is not listed in the San Francisco catalog of the Contemporary Art show.

Enclosed are a letter from the Galleria del Milione ~~about~~ and five other letters or notices which went to your apartment.

With best wishes,

Sincerely,

Via SS Normandie

Mr. Alfred H. Barr, Jr.
c/o The Chase Bank
41 rue Cambon
Paris

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JUNE 26, 1939

ALFRED BARR
CHASEBANK, PARIS

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New York, N.Y.

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1939 JUN 23 PM 12 24

LC MODERNART (THE MUSEUM OF MODERN ART)=

:NYK (11 WEST 53 ST)=

:MELBOURNE ADELAIDE SIDNEY WANT GAUGUIN HINATEFATU, MATISSE GREEN GIRL, SOUTINE WOMAN, UNTIL CHRISTMAS PLEASE CABLE CLARKS OK AND DEGROOTS IF NECESSARY STOP PICASSO CATALOG DELICATE CAN MAKE NO DECISION YET STOP WHERE ARE MALEVICH DRAWINGS BUILDING RELEASES PICASSO BOOKS SIX CATALOGS STATIONERY ONLY PLANS HAVE ARRIVED.

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(nephew of Pierre Bonnard.)
Came to extend personal invitation to opening of exhib.
Please come to luncheon
if for only one hour.
R.S.V.P.

LOUIS BONNARD
DIRECTOR
DANISH RECIPROCAL EXHIBITION IN THE U. S. A.

LEXINGTON 2-3533

220 FIFTH AVENUE
NEW YORK, N. Y.

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SHELTON HOTEL
NEW YORK

November 3, 1939

Dear Mr. Bragdon:

In reply to your letter of October 25th, Mr. Barr will be glad to see you some time after the opening of our Picasso exhibition on November 15th. Will you please telephone at that time to make a definite appointment.

Yours very truly,

LB:k

Secretary to Mr. Barr

Mr. Claude Bragdon
Shelton Hotel
Lexington Avenue at 49th St.
New York, N.Y.

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PLAN TO VISIT NEW YORK WORLD'S FAIR

SHELTON HOTEL
NEW YORK

October 25
1939

My dear Mr. Barr:

I should like the privilege of a brief interview some time at your convenience about a matter of (I think) mutual interest.

Yours sincerely

Claude Bragdon

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October 24, 1939

Dear Mr. Borne:

I have your letters of October 6th and 21st.

Unfortunately, I can not make any appointments between now and the middle of November. If the matter which you wish to discuss can not wait until that time, will you write or phone Miss Dorothy Miller, Assistant Curator of Painting and Sculpture.

Sincerely yours,

Mr. Mortimer Borne, Chairman
Committee for the Interchange of
Artists between the Americas
112 West 48th Street
New York, N.Y.

c.c. Miss Miller

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CALIFORNIA PALACE OF THE LEGION OF HONOR
Lincoln Park
San Francisco, California

OFFICE OF THE DIRECTOR

November 15, 1939.

Dear Alfred:

Just a line to thank you for the interest you have taken in my friend, Mrs. Whedon.

Walter Heil has just returned and gave a glowing account of the new museum.

I am hoping to get East after the first of the year and will look forward to seeing you.

Sincerely yours,

Tom Howe, Jr.
Thomas C. Howe, Jr.
Director.

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 7, 1939

Dear Tom:

Mrs. Whedon came in Saturday afternoon while I was out of the building but I hope to see her again. We have sent her an invitation to the Picasso opening.

Thank you for your kind words about Miss Newmeyer. I am taking the liberty of showing them to her and also to Nelson Rockefeller.

When are you coming east again?

Sincerely,

Mr. Thomas C. Howe, Jr.
California Palace of the Legion of Honor
Lincoln Park
San Francisco, California

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The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.27

CALIFORNIA PALACE OF THE LEGION OF HONOR
Lincoln Park
San Francisco, California

OFFICE OF THE DIRECTOR

October 26, 1939

Dear Alfred:

I am taking the liberty of sending a letter in your care for Mrs. Harriet Whedon, one of our San Francisco painters who is going to be in New York within the next few weeks. As she had no permanent address, she asked if I would write her in care of your museum.

I should like to take this opportunity of introducing Mrs. Whedon to you. She is one of our very able artists and an extremely nice person. For a number of years, in addition to her own artistic activities, she had charge of a small but progressive little gallery here known as The Art Center. The group of artists who exhibited there was not a large one but it included all of our best local painters. She is now leaving San Francisco to live in Chicago where her son is to be head of the Lord and Thomas office. She will, I know, want to call on you while in New York. Mrs. Whedon has no axe to grind, so I have no hesitation in commending her to your attention.

By the way, your enterprising Miss Newmeyer brightened the Museum Association meetings here early this summer and we had a very pleasant visit with her. In fact, I arranged for her to do a broadcast with me in which we spread the gospel of the Museum of Modern Art across the western airlanes. Ever since I first met her in New Orleans about three years ago, I have had great respect for her ability. I only wish that we had someone as talented as she to supervise our relations with the press.

With kindest regards, I am

Sincerely yours,

Thos Howe, Jr.

Thomas C. Howe, Jr.

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

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Columbia Broadcasting System, Inc.

- 1 -

To: Messrs W. B. Lewis, Sterling Fisher
Julian Street, Jr., Mark Smith.

MUSEUM OF MODERN ART PROGRAMS

From: Davidson Taylor

It seems the Museum of Modern Art programs are coming along excellently. The week before they begin, Mr. Fisher is arranging an Americans at Work program dealing either with the artist at work or the museum staff at work. There are certain arguments in favor of the latter, but it will be up to Mr. Brewster Morgan and Mr. Mark Smith to see which topic they can get the better show out of.

We haven't picked a title for the series yet. However, the title will mean "modern art and you." That is, we are all determined that the program shall be related to modern art in the life of the average man. We are going to try to reach people who probably never can see even a traveling exhibit of modern art. The first program will have to do with modern art making the industrial world we live in more beautiful.

We want to use one personality as permanent m. c. for the series, possibly Frank Crowninshield. We shall not approach him, however, or anybody else, until Mr. Barr, the Museum director, returns on Monday and Mr. Street assures Mr. Smith that Mr. Crowninshield is acceptable to the Museum director.

On the first program, there will be 10 minutes of combined commentary and dramatization followed by a 5-minute interview with Charles Sheeler, who will be having a one-man show at the Museum at that time. It will be tied in with the first part of the broadcast and with the broadcast to come. Something like this:

> Here is an artist who started out being interested in the commonplace industrial and domestic objects which we see every day. He has gone through a lot of different phases as a painter. He has been through the mill as an artist; was a successful commercial man; has painted the River Rouge plant for the Fords--etc. Besides, he is a successful photographer. Next week the program will be about modern art and photography.

Then, we are going to offer the portfolios for sale at $1.00 each. Mr. Street is obtaining for us detailed assurance that they will be offered at cost. It is his understanding, as well as mine, that $1.00 per portfolio is cost.

We hope the rest of the programs will all come pretty close home to where the people live.

There will be one about modern art in the kitchen--the effect of modern art on the design of common, household objects.

There will be one about modern art and money-- just why do people pay so much money for these pictures; what do they see in them; and why are they worth it.

There will be a program about modern art and the pictures on your walls. We will ask people to consider whether they know who painted the pictures in their houses, and where they got the pictures; how long since they have really looked at the pictures;

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whether the pictures actually mean anything to them any more. Then, we will point out that modern pictures have a meaning for the people who like them; and, if they find the pictures they now have no longer mean anything to them, how about giving modern art a try on their walls. In any case, however, we will urge them to look and make up their minds for themselves, admitting frankly that modern art is not everybody's meat.

There have been a great number of other program suggestions. However, we are not in the least concerned about a dearth of material. We are only concerned that every broadcast shall be a show, shall command as big an audience as possible, and excite people to tune in again.

And on each program we think we will interview some pretty wellknown artist, collector, dealer or critic who really has something to say to a nice audience.

Mr. Smith will carry on with actual preparation of the broadcasts while I am away.

DAVIDSON TAYLOR

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September 14, 1939

Dear René:

Miss Wheelwright "of the Navajos" has recommended Miss Maria Chabot to us to do a Navajo exhibition here at the Museum - possibly leading to other Indian tribal shows. Can you let me know confidentially what you think of Miss Chabot and such a project? We want to work with you or with your knowledge, anyway - but we must have a prompt answer, for Mrs. Rockefeller is interested. I'll use any word from you with utmost discretion.

My best to Sarah. I hope soon we can have a talk.

Sincerely,

Mr. René d'Harnoncourt
Hotel Algonquin
59 West 44th Street
New York, N.Y.

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CC: Miss Dudley

September 20, 1939

Dear Madame van Doesburg:

We have not yet received the Rodchenko and Malevich drawings which we lent to your exhibition. Needless to say we are very much concerned about these since they comprise unique material so far as America is concerned. It is now several months since the close of your exhibition and we do not see why you have not returned them as you promised to do.

Sincerely,

AHB:LB

Mme. Pétro van Doesburg
41 rue Charles Infroit
Meudon, S. et O.

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Meudon, 6/VIII, '39.

Mr. Alfred Barr, Directeur "Museum of Modern Art". N.Y.

Dear Mr. Barr,

You told me when you visited our exposition, that you had the intention to write to Mr. Sides in order to expres your admiration for what he is doing. As the Galerie closed already for two months, I give you herewith the private address of Mr. Frèdo Sidès.

1 rue Gît-le-Coeur.

P a r i s . VIme.

I was very happy to meet you and your wife again, and that you were so kind to lend us Malevich and Rodchenko, which I will return in due time.

With Kindest regard for you both,

yours,

Pétrovan Dantzig

ARCH.4684.1-2

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Mar. 31

Dear Alfred I have been making a few new objects, and I hope you will let me know as soon as you get back, so that you can come & see them before I ~~close~~ give up the shop (about apr. 8) (we go to the country soon)

Abraham & Straus seems to have wished to buy (or "get") the "objet volant" (on the flag pole) for their own purposes — but I prefer to have it go about with the show. I don't know whether or not you

and make them something else

ARCH.4684.1-2

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2/ have made any mention of this object in the catalogue, but when the show travels I think it would be very nice to call it a "flying object" (for a flag flies) and list it somehow

Mr. I had a note from Goodyear the other day thanking me for making it, and saying that it had been quite a success, until the 5th Ave. ASS. had intervened in behalf of the Speakeasies — because everybody was going to the museum, and none to the Speaks.

ARCH.4684.3-4

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3/ I dont like to do any nasty urging but you once said something about hoping the ~~Attic~~ object I was about to make might be suitable for purchase by the museum. If you dont like that one perhaps something else might be more to your liking. might

As this creates a delicate situation between us, which would be decidedly disagreeable to me, and would make Daisy wish to kick my pants — we will now drop this subject, and pass to funnier things.

— Mother said she saw

ARCH.4684.3-4

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4/ in yesterday's Times that Gallatin had bought another Morris (Geo. K.L.)

This is very funny, when added to a note I had from Morris, after I had gotten very much annoyed with him, and then later asked that they indicate the ownership of the 2 things by me in the Concrete Mixers show.

....." Abmt placing signs on the objects denoting ownership, it was decided to omit those owning & the fact that it might make the show look like the cliquy group that you feared. For instance, I own two of the Ferrens and one of the Shaws, and

ARCH.4684.5-6

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his (G's) painting - (in the manners of Picasso Braque Matisse + du Bois)

Perhaps I'm just an old gossip — at any rate, it's a good subject.

Cordially yours,
Signor e Signorina
Sandy

By the way, might I have a catalogue when they appear.

I have decided that you must have one of my objects, even if I have to lend, give or force it, to, or on, you

Sandy

ARCH.4684.5-6

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5/ "... Gallatin owns one of mine and one of Shaws

- - - - - - - - - - -
- - - - - - - - -

In regard to yours, of course, no such arrangement was made, — it was just thing anyway, — and, to be sure, where would one put the mark of ownership?

as ever
George

I offered to put them on, but no response

I guess you were at that party of Gallatins where he showed

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November 10, 1939

Dear Miss Drew:

Mr. Barr has asked me to acknowledge your letter of yesterday. He regrets very much that pressure of work on the Picasso exhibition which is to open Tuesday prevents his giving this matter the attention it deserves. He has referred your letter to Mr. Street, Secretary of the Museum, who is in charge of membership. Mr. Street will write you as soon as possible.

Yours sincerely,

Secretary to Mr. Barr

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rec'd Nov 9.

THE WAYNE - 25 7 B. 6 Oct 9'39.
309 West 86th Street New York City

Museum of Modern Art,
53 St, West, N.Y.C.

My dear Mr Barr,

Regarding the change of membership classification, I feel this should have preceded the asking for names for sponsoring new memberships. I am placed in the awkward position of friends joining that I have recommended, who thought I would continue to have the same privileges, therefor joined. You can see as a matter of etiquette this places me in the position of wishing my friends, who can afford a different classification than I can, of having them join to use my friends.

me last Saturday, I had a note
him that the pictures were already

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II

THE WAYNE
309 West 86th Street New York City

As this was unfortunately not anticipated by the membership committee, would it be possible when any of my friends apply for membership, to call their attention of the change of status of Student to Active membership instead of omitting the changing priveleges? The modern art museum never appeared smooth before. Also, that unfortunately the list of names presented precedes the change of my classification of membership. It would relieve me of an embarassing explanation. If I had been given some alternative of slight increase of dues to accommodate people of my classification and continue the same priveleges,

me last Saturday, I had a note
him that the pictures were already

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111

THE WAYNE
309 West 86th Street New York City

as I had been asked for names for membership it might have tempered the situation.

I have enjoyed the privileges of the Modern Art Museum since the beginning and taken advantage of all it had to present to the fullest. But I did not loose track of wishing to use the privileges to interest people who would appreciate and support the Museum. This is the first thing I could ever criticize and I regret the error exceedingly.

Referred as the desk to Miss Peterson in apparent haste and youthful lack of appreciation of the

me last Saturday, I had a note
him that the pictures were already

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10

THE WAYNE
309 West 86th Street New York City

fitness of the situation this morning, I decided to write to you direct, as I know my friend Miss Florence Johnston is joining immediately and sending in the application.

You have always kept the Museum so free of anything of this nature, I hope it will not becoming too large.

Cordially yours,

(Mrs) Winifred Howe

me last Saturday, I had a note
from that the pictures were already

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Geier

2301 Grandview Avenue
Cincinnati, Ohio

Oct 9 - 1939

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

Dear Mr. Barr,

In the absence of my son, Paul E. Geier, who is in South America I shall reply to your inquiry about the loan of his pictures.

Before the pictures were hung in our home, Richard Freeman asked my son to lend them to the Cincinnati Art Museum for the month of November, to be shown in connection with a series of lectures on modern art for which they were in dire need of pictures. Therefore when Mr. Plant's telegram reached me last Saturday, I had to write him that the pictures were already

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570 LEXINGTON AVENUE
SUITE 2211

promised for the very time they most wanted in Boston. We realize that the Boston exhibition is more important than the one here, but a promise is a promise.

As to your request for January, can we let that wait until my son's return? He will reach home November the twenty-ninth. - We recall that the Museum of Modern Art was the very first to show Franz Marc's Red Horses in this country. - Very sincerely

Juliet Rosebourn Geich.

(Mrs. Fred. A. Geich.)

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October 21, 1939

Dear Mrs. Geier:

Thank you for your very kind letter. We would be much interested in having these paintings in January, in fact we hope to open an exhibition, of which these loans would be an important part, in the second week of January.

Yours very sincerely,

Mrs. Frederick Geier
2301 Grandview Avenue
Cincinnati, Ohio

Copy to Miss Mongan

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1954 OCT 6 PM 12 53

ALFRED BARR JR=

MUSEUM OF MODERN ART 11 WEST 53 ST:

=PAUL E GEIER 2301 GRANDVIEW AVE CINCINNATI OHIO=

:AGNES MONGAN:

Sent address as Museum member Mrs Fred'k Geier

.GEIER 2301:

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Geier, Paul

Correspondence with Mr. Geier about lending his pictures for an exhibition of "Degenerate A rt" given to Miss Courter 3/14/40

L.B.

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Charge to the account of The Museum of Modern Art, New York

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

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ACCOUNTING INFORMATION

TIME FILED

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

OCTOBER 5, 1939

MISS AGNES MONGAN

FOGG ART MUSEUM

HARVARD UNIVERSITY

CAMBRIDGE, MASSACHUSETTS

PLEASE WIRE FULL NAME AND ADDRESS OF GEIER WHO OWNS GERMAN PICTURES

ALFRED BARR

La Compagnie ... cas ... The Co...

Name and address of sender

Barr. Hot. Mattgnon

Des carnets de formules sont envoyés gratuitement sur demande.

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pour les télégrammes à prix réduit

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Signature :

A. Conger Goodyear

A. Conger Goodyear

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The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.27

Dudley

CABLOGRAMME

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570 LEXINGTON AVENUE
SUITE 2211
NEW YORK. N. Y.

November 1, 1939

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

Dear Alfred,

Replying to yours of the 17th, as I told you at the meeting of the Executive Committee, I think your letter to Seligmann is excellent and think that it should be sent as is.

Yours very truly,

A. Conger Goodyear

A. Conger Goodyear

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570 LEXINGTON AVENUE
SUITE 2211
NEW YORK, N. Y.

October 25, 1939

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

Dear Alfred,

Have yours of the 24th regarding Eilshemius.

I went to see him about a year ago, I think, and found him in apparently very bad circumstances, so I bought a picture from him, but did not see any others that I felt were up to his standard.

I will drop in at the Kleeman Gallery sometime in the near future and try to find out what is going on. I think that Boyer is too tough a proposition to try to handle. I can also see to Dudensing when he comes back.

Sincerely yours,

A. Conger Goodyear

A. Conger Goodyear

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October 24, 1939

Dear Mr. Goodyear:

I am overwhelmed with work on a Picasso catalog and find it increasingly difficult to do any exhibition work with the rapidly growing number of other responsibilities and problems which pour in every day.

Could you help me in this problem: as you will see from the enclosed letters of William Shack, Eilshemius's biographer, Eilshemius is in very difficult circumstances. His dealers are having three exhibitions and have apparently taken advantage of Eilshemius's lack of business sense so that we have the classic situation of the artist having sold cheaply and now reduced to poverty in his old age while his work makes others rich - at least so I gather from Mr. Shack's letters.

Have you time possibly to look into this? I do not know whether you would care to speak to any of the dealers, but possibly you would be willing to see if any first rate Eilshemius would be available to the Museum without our having to pay a huge dealer's profit.

I wouldn't think of asking you to trouble if I were not so beset.

Sincerely,

Encl.

c.c Mr. Clark

A. Conger Goodyear, Esq.
570 Lexington Avenue
New York, N.Y.

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August 25, 1939

Dear Mr. Goodyear:

Mr. Barr asked me over the telephone from Greensboro today to send you the attached copy of a letter which he wrote to Mrs. Rockefeller on August 8th. Mr. Barr intended to have a copy sent to you at that time but because of the great pressure under which he was working forgot to do so.

Sincerely yours,

Secretary to Mr. Barr

A. Conger Goodyear, Esq.
570 Lexington Avenue
New York, N. Y.

Enclosure

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GRAND CENTRAL ART GALLERIES
INCORPORATED
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK

MURRAY HILL 6-4737
CABLE GRANDART

February 28, 1940

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

Dear Mr. Barr:

On my return from a golf trip in North Carolina I find carbon copy of your letter of February 20th to Mr. Thomas J. Watson.

Many times before our visit to your office he has discussed with me the advisability of giving art scholarships and I feel quite sure that he will go ahead with this idea when he gets around to it.

As you undoubtedly concluded during our visit the other day, Mr. Watson is a very sincere man and very much interested in American Art and, especially, in helping young people. I was very glad that you two met as you did.

Sincerely,

Erwin S. Barrie

Manager and Director.

ESB:KMM

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GRAND CENTRAL ART GALLERIES
INCORPORATED
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK

MURRAY HILL 6-4737
CABLE GRANDART

February 10, 1940

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

My dear Mr. Barr:

Mr. Thomas J. Watson, President, International Business Machines Corporation, has asked me to get in touch with you to arrange an appointment to see Mr. Watson and myself sometime Tuesday, if possible.

Mr. Watson would like to ask your advice regarding a collection of American Art that he is making and also about the advisability of spending quite a sum of money for scholarships for young American Artists or art students.

Mr. Watson would like very much to have you take lunch with us on Tuesday, if convenient, but if that does not work in with your schedule he and I will be glad to come to your office at whatever time you designate. I will appreciate it very much indeed if you or your secretary will give me a ring, Murray Hill 6-4737, either Monday or Tuesday morning.

With my congratulations on the success of your Picasso and Old Masters exhibition, I am,

Yours truly,
Erwin D. Barrie
Director and Manager.

ESB:RMM

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November 17, 1939

Dear Mr. Hamlin:

Forgive me for not answering your letter of November 2nd before this. As you know, we have had a terrific Picasso siege during the past fortnight.

I am asking Beaumont Newhall, who is our acting curator of photographs to give me an opinion about the value of the collection from the Estate of James Johnson which you list.

I am not quite sure whether the collection is being offered for sale. If so, could you let us know what the price would be and whether the collection would be sold item by item or only as a lot.

I was delighted to see you at the Picasso opening.

With best wishes, I am

Sincerely yours,

Mr. Chauncey J. Hamlin
Buffalo Museum of Science
Humboldt Park
Buffalo, New York

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I'm keeping the huge hand written original *

* (MRS. Carr. 3/83) 2 pgs sheet

Dor microfilmed

Hitchcock

[illegible] rather the artificialness of [illegible] wall space of the whole [illegible] windows, is solid marble.

[illegible] South Main Street
[illegible] Middletown, Conn.
31/1/38

[illegible] at the design may have the [illegible] site, the opening up of the [illegible] windows and possibly, as a overall-

[illegible] in New York, I was sorry not [illegible]m. Indeed, I had also very little time to talk to Philip, and as the model was not there at the time, a lot of time got wasted in details, when I had one major point very much on my mind.

As I told you it was extremely interesting, after not having seen the drawings for so long, to see the elevations in the newspapers ten days ago. It was so objective and plausible that it was almost as if the building had been all built and photographed during the several months I had not been following things in New York. My first impression was surprise at how far the two façades had crystallized. But as I read the text and compared the front with the rear, I was shocked to realize that the situation seemed to repeat that old familiar New York pattern: the rear was so much better than the front. And as I read scale into the front façade and saw in my mind's eye the materials which the text of the release mentioned I was rather horrified. The aluminum is but a detail and Philip in conversation the other day seemed to believe that some darker and handsomer metal would undoubtedly be substituted (that was, indeed, one of the details on which we spent quite too much time). But that cold white marble, which might not be ineffective in the relatively narrow bands of the upper part of the façade, rising like a cliff for two and a half stories over most of the façade! Such a warehouselike effect makes one shiver, even if it runs along a narrow street. I suppose no one knows definitely whether there will be a plaza opposite. But, if there is any chance of a plaza, the site of the museum will be about the most conspicuous and noble in New York and the timid barrenness of this design will be worse than a wasted opportunity, it will be a positive blemish on New York.

You know that I am wholly in accord with you about the functional arguments for more windows in this façade. But I am not stressing those arguments now and did not in my conversation with Philip the other day. You are the museum expert and your word must be more impressive than my opinion on that point, for you know in detail what the building is to be used for.

I am concerned now about the question of design, the question which has always worried me ever since Philip, who is doing so admirably with the job as a whole, became irrevocably the architect of the building. To be worthy of its position at the head of a plaza, or even to be in a narrow street, as satisfactory a design as the rear façade the front needs to be lighter and more interesting. For the sake of getting two or even one more line of windows into that façade I would be willing to see given up many other things which have, at one point or another of the story, seemed desirable. For instance, when it seemed probable that the building would be in a narrow street and the public largely approaching it from Fifth Avenue, the asymmetrical arrangement of the ground floor with the entrance on the [illegible] seemed practical and attractive. But as the entrance motive has developed it has gradually lost all its straight forward and elegant character and now, with the symmetry of the curving inset and the metal plaques, looks more suitable for a cafeteria. It has lost its point and even more the two windows over it have lost theirs. For they stress not the real vertical axis of the

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Hitchcock

C

O

P

Y

HENRY-RUSSELL HITCHCOCK, JR.

96 South Main Street
Middletown, Conn.

31/1/38

Dear Alfred,

It was such a long time since I had been in New York, I was sorry not to have more time to talk to you about the Museum. Indeed, I had also very little time to talk to Philip, and as the model was not there at the time, a lot of time got wasted in details, when I had one major point very much on my mind.

As I told you it was extremely interesting, after not having seen the drawings for so long, to see the elevations in the newspapers ten days ago. It was so objective and plausible that it was almost as if the building had been all built and photographed during the several months I had not been following things in New York. My first impression was surprise at how far the two façades had crystallized. But as I read the text and compared the front with the rear, I was shocked to realize that the situation seemed to repeat that old familiar New York pattern: the rear was so much better than the front. And as I read scale into the front façade and saw in my mind's eye the materials which the text of the release mentioned I was rather horrified. The aluminum is but a detail and Philip in conversation the other day seemed to believe that some darker and handsomer metal would undoubtedly be substituted (that was, indeed, one of the details on which we spent quite too much time). But that cold white marble, which might not be ineffective in the relatively narrow bands of the upper part of the façade, rising like a cliff for two and a half stories over most of the façade! Such a warehouselike effect makes one shiver, even if it runs along a narrow street. I suppose no one knows definitely whether there will be a plaza opposite. But, if there is any chance of a plaza, the site of the museum will be about the most conspicuous and noble in New York and the timid barrenness of this design will be worse than a wasted opportunity, it will be a positive blemish on New York.

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tions tower (which is at the other end) but emphasize rather the arbitrariness of the asymmetrical scheme and ironically recall that the wall space of two whole floors, the best in the building, that might have been windows, is solid marble.

So I would say in order that a reconsideration of the façade may really start afresh (it need not in any way modify the structure or the planning of anything but the front half of the ground floor) that the presumptive position of the Museum at the head of a plaza demands, in order that the design may have the interest and gracious expression suitable to such a site, the opening up of the façade with one or preferably two more bands of windows and possibly, as a corollary, the placing of the entrance in the center. This would not necessitate total symmetry. To the left the walls of the ground floor opening into the lobby could still, I suppose, be of glass, but to the right they might well be solid (metal or something) with show windows inset.

The early asymmetrical design with the visible communications tower to the left and the entrance to the right was interesting and rather well adapted to a narrow street. But as the façade has been regularized no attempt has been made to give a new type of interest (except in the very ingenious and attractive pierced roof brought forward over the penthouse terrace).

There are many details which can be developed I am sure to increase the interest of a regular façade with entrance in the center and four bands of windows (not necessarily all the same width and possibly in part filled with Thermolux instead of window glass). Some indication in the continuous bands of windows of the vertical lines of the supports show behind the great glass wall of the ground floor and again in front of the penthouse might help to break up the extreme horizontality of the four bands. A more deeply inset ground floor wall with the supports outside rather than inside the line of glass might repeat the happy three dimensional feeling of the penthouse treatment. Inset balconies on one or more floors in the center might similarly enrich and enliven the basically even banded pattern. But I am run off prematurely into details.

The important thing is to break up that cliff of white marble. I know Philip is nervous about changes at this stage in the game. I know that some have felt that that much marble alone would give the façade dignity. But I am sure this is crucial and that it is never too late to change a really vital matter, particularly when it does not effect structure or essential planning. Also I am sure that anyone will agree on the basis of the two façades published that that of the rear with its windows is not only more expressive of a museum to which light is all important, but is intrinsically richer and more attractive. An unimaginative use of windows doubtless would lead to a factory appearance, but an unimaginative use of solid wall (and wall of cold white marble at that - though the actual material is something of a detail) certainly leads even more surely to a warehouse appearance.

Forgive my longwindedness; but you know I feel this intensely, and even feel a certain personal responsibility having elected not to resign from the architecture committee as George Howe did, but to stay aboard and hope, as in so many aspects of the museum it is already evident I was justified in hoping, that Philip and you could work out, if not a great masterpiece of modern architecture, at least a building which the museum could worthily call its own. There is, of course, nothing here that I have not said to Philip, but it keeps to essentials better than I was able to do in our brief conversation the other day when he was inclined to consider all

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major problems as settled and bring up only details. So if you think it worthwhile to show this letter to him or to anyone else concerned, please feel free to do so.

Give my regards to Marga. It was tantalizing to see you both only for so short a time the other day.

Yours,

(signed: Russell)

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[late 1940 MSB]

Sunday

49 EAST 96TH STREET

Dear John

Now that some of the tumult is subsiding I want to add my postscript to the chorus of congratulations you've had over the really remarkable

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job you did on
the Mexican show.
Jim is in a position
to know better
than anyone else
the handicaps,
exasperations, and
difficulties which
you had to face
— not to mention
the fact — which
no one seems to have

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thought of - that
you had never
designed installation
for a show of this
kind or on this scale
before.

You did a
magnificent job and
I feel very proud
of you and grateful
to you

Alfred

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MacAndrew

Cunard White Star
"Georgic"

early Summer
1929

Dear John

Thank you for
forwarding the report
- I know what a
bore it must have
been at the finish
of a voyage and
to have it on hand in
case of emergency

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but I think all will be quiet till fall. Then we shall have to have a more elaborate job with more circumstantial evidence, quotes, etcetera.

You did such a marvelous job this year - or rather jobs* - and under the most

(*probably referring to Gardens th. MacDonald designed)

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difficult circumstances.
I feel very proud
of all you've accomplished
– and I hope you'll
recover in time to
enjoy your vacation.
God knows you deserve
a good one

love from us both

W

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Not Mildred Read Yet

cc Irving Sandler

THE MUSEUM OF MODERN ART

Date October 10, 1940

To: MISS MILLER

From: MR. BARR

Re: Bulletin on what the Museum has done in field of American Art.

As you know, we are planning a Bulletin on what the Museum has done in the field of American art. The occasion of this Bulletin will be American Art Week, November 25th to December 2nd, but some such statement as we hope to make has been long overdue.

This is the background of our problem:

The Museum was founded for the presentation and study of the modern arts without any nationalistic bias or prejudices. It was an implicit part of our policy to choose the best from all over the world. This did not mean, of course, that our own product was unimportant. I think that statistics will show that we have been more concerned with the American art than with the art of all foreign countries combined. In spite of this fact there has certainly been some feeling, especially on the part of certain American artists and dealers, that the Museum was primarily concerned with "foreign art". This impression has been caused in part by the character and reputation of the Trustees' collections, partly by the success of certain foreign exhibitions, and partly by the fact that in New York of the three principal museums concerned with modern art only the Museum of Modern Art deals with foreign art, whereas the Whitney and Metropolitan confine themselves in the 20th century exclusively to American art.

Still another important factor is the tendency on the part of the public to identify art with painting and sculpture - two fields in which

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THE MUSEUM OF MODERN ART

Date October 10, 1940

To:

From:

Re: Bulletin on what the Museum has done in field of American art.

America is not yet, I am afraid, quite the equal of France; but in other fields-the film, architecture and photography, for instance, the United States would seem to be the equal or superior of any other country.

If, then, we can in this Bulletin assemble our record in American art in all fields I am convinced that we will have a very strong case for no other Museum in the country has done as much to further the interest of American photography, American films, American architecture and American industrial design - nor when the facts are in do I think that painting and sculpture will be far behind.

With this background in mind will you prepare as quickly as you can material on what your department has done in the American field so that Miss Chamberlain and I can assemble it for the Bulletin, to appear about the middle of November? We will need to have comparative statistics, too, for we want to give an honest statement of the ratio between our American and foreign activities. Miss Chamberlain would like to have this material on Monday, October 14th. She would also like to have any ideas, anecdotes or points of view which you think might be of interest. We plan to arrange the Bulletin by departments so it should be of particular use to each department head.

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November 17, 1939

Dear Jim:

Thank you very much for your wire. I was very happy to have it. What a shame you couldn't come to the opening for in spite of the number of people it was one of the few openings I have seen in which the crowd disappeared before the pictures - visually if not tactually.

I want to tell you how pleased I was to go through your catalog of the German show. It was a shock to me to read a paragraph of our German catalog of years ago. "O tempora!"

Yours sincerely,

James S. Plaut, Director
The Institute of Modern Art
270 Dartmouth Street
Boston, Massachusetts

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Social Message

BY WESTERN UNION

NAB318 13 SC=BOSTON MASS
ALFRED H BARR JR=
:MUSEUM OF MODERN ART 11 WEST 53 ST=

BEST WISHES FOR A BRILLIANT SUCCESS TERRIBLY SORRY
TO MISS OPENING WARM REGARDS=
JIM PLAUT=

Boston, Massachusetts

ADVISORY COMMITTEE

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
18 East 49th Street
New York, New York

MSlet

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THE INSTITUTE OF MODERN ART

270 DARTMOUTH ST. BOSTON MASSACHUSETTS

November 6, 1939

Dear Nat:

Thank you for your letter. I am very happy indeed to continue as a Trustee of the Institute of Modern Art.

Sincerely,

Nathaniel Saltonstall, Esq.
The Institute of Modern Art
270 Dartmouth Street
Boston, Massachusetts

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THE INSTITUTE OF MODERN ART

270 DARTMOUTH ST. BOSTON MASSACHUSETTS KENmore 5688

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KARL ZERBE

October 24
1 9 3 9

Dear Alfred:

It gives me great pleasure to tell you that at the last meeting of the Corporation you were re-elected a Trustee of the Institute of Modern Art for the year 1939-40.

Let me tell you personally how grateful I am to you for your past support and cooperation.

Thanking you on behalf of the Institute, I remain

sincerely yours,

Nathaniel Saltonstall

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
19 West 49th Street
New York, New York

NS:st

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Barry - see page 6 and return to Browning's. JB

Pursuant to notice duly given, the regular meeting of The Institute of Modern Art was duly held on Tuesday, October 17, 1939, at four o'clock P.M., at the offices of the Institute.

A quorum of the Board was present as follows:- Mr. Saltonstall, Mr. Allen, Mr. Williams, Mr. Abbott, Mr. Aldrich, Miss Bartlett, Mr. Bonner, Mr. Cunningham, Mrs. Hillyer, Mrs. MacVeagh, Mr. Metcalf, Mrs. Metcalf, Miss Mongen, Mrs. Peter, Mrs. Saltonstall, Mr. Sawyer, Mr. Smith, Mrs. Starr, Mr. Thacher and Mr. Montgomery. Mr. Plaut, the Director, was also present.

The President presided and the Secretary kept the minutes of the meeting.

Upon motion duly made and seconded, it was duly and unanimously

VOTED: To proceed to the election by ballot of a President.

A ballot was had and upon the ballots being counted it appeared that all were in favor of Nathaniel Saltonstall who was thereupon declared duly elected President of the Corporation.

Upon motion made and seconded, it was duly and unanimously

VOTED: To proceed to the election by ballot of a Vice-President.

A ballot was had and upon the ballots being counted it appeared that all were in favor of William G. Russell Allen who was thereupon declared duly elected Vice-President of the

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Corporation.

Upon motion duly made and seconded, it was duly and unanimously

VOTED: To proceed to the election by ballot of one Trustee to serve on the Executive Committee.

A ballot was had and upon the ballots being counted it appeared that all were in favor of Thomas N. Metcalf, who was thereupon declared duly elected Trustee to serve on the Executive Committee.

Upon motion duly made and seconded, it was duly and unanimously

VOTED: That for the ensuing year the Executive Committee be and it hereby is duly authorized and empowered to direct the activities of the Institute and to carry on its business and affairs in such manner and upon such terms as it may consider for the best interests of the Corporation, attending to or performing all of the details and incidents of such business as it may see fit.

Upon motion duly made and seconded it was duly and unanimously

VOTED: To proceed to the election by ballot of a Chairman of the Advisory Committee, and to authorize and direct the Executive Committee to appoint the members of the Advisory Committee.

A ballot was had and upon the ballots being counted it appeared that all were in favor of Mr. Nelson Aldrich who was thereupon declared duly elected Chairman of the Advisory Committee.

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Upon motion duly made and seconded it was duly and unanimously

VOTED: To authorize and empower the Assistant-Treasurer, Elliott R. Hedge, in the absence or incapacity of the Treasurer, or at his direction, to deposit funds in the corporation checking account at the New England Trust Company of Boston and to draw cheques against said account.

At the President's invitation, Mr. Plaut reported on plans for the ensuing year as follows:-

Finances: Of the fifty associate memberships required to ensure the estimate of $12,500. needed to balance the budget for 1939-1940, thirty-eight have been pledged and the remaining twelve are being approached and should be obtained within two weeks. Of those already secured, twenty-three are under forty, an encouraging sign for the financial future of the Institute. The revenue from other memberships is expected to be in a minimum of three thousand dollars.

The revised $18,000. budget for 1939-1940 was reported to be as follows:-

Rent	$1600.
Office Expense	500.
Gallery Maintenance	300.
Telephone	500.
Electric Light	500.
Purchase of Books for Library	200.
Misc. Publications and Memberships	400.
Exhibitions	4000.
Salaries and Wages	8700.
	$16,700.

leaving $1300. from this source available to be applied in reduction of corporate indebtedness.

Exhibitions: The first exhibition, opening November 1

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and continuing until December 9, will show Contemporary German Painting and Sculpture. Over one-half of the material was originally in German Museums, and the exhibition will be of a higher quality than the similar exhibition in London last year.

From January 27 to March 1, there will be an exhibition of the work of Frank Lloyd Wright, laying emphasis on the social significance of his work. The Institute suggested this exhibition to Mr. Wright last Spring before the New York Museum of Modern Art had proposed their plan of a large, comprehensive, chronological show; and the two exhibitions will not conflict. Mr. Barr and Mr. MacAndrew are cooperating with us in connection with our exhibition and expect to use much of our material. Mr. Wright will lecture and will hold general conferences for discussion of his work; but he will charge no fee outside of his travelling expenses.

There is still a possibility that the large exhibition to be held at the Museum of Fine Arts in the Spring may be devoted to the work of Rovault. The exhibition would be divided into several groups, with the oil paintings occupying the large galleries upstairs in the Museum and the tapestries, stained glass, drawings, prints and book illustrations occupying the smaller rooms downstairs.

Rovault is one of the really big artists of our time, but he has been neglected and few people have seen his work because for twenty years he has been under contract to Mr. Vollard. Of his work prior to 1916, there are more examples available,

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particularly in Switzerland where there is at least one large individual collection of Rovault's work.

Since Mr. Vollard's death last summer, with the cooperation of Professor Venturi, we have been trying to secure the Rovaults in the Vollard collection, but so far without success. We are, however, continuing our efforts, as the Buffalo Museum, the Cleveland Museum, the San Francisco Museum and the Museum of Modern Art in New York have all indicated that they would contribute towards the expense of such an exhibition, provided they could also show it in their galleries.

The alternative to the Rovault show might be a sequel to the "Sources" exhibition of last spring, an educational and chronological showing of modern painting from the 19th century to the present time. There is a wealth of material in the United States from which to draw.

After a general discussion, it was the sense of the meeting that the Institute could safely wait until December 1 before abandoning the proposed Rovault exhibition.

Stradivarius Concerts: Mr. Plaut further stated that another plan for the year is a series of concerts of modern music to be given by the Stradivarius Quartet on the evenings of December 10, February 11, and March 10. These are to be benefit concerts for the purpose of raising additional funds to apply against the corporate indebtedness; and the admission fee is to be two dollars per concert or five dollars for the series. The Quartet is charging us special rate of six hundred dollars for the series of three concerts; and the gallery will hold about two hundred and fifty people.

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Upon motion duly made and seconded, it was then duly and unanimously

VOTED: To approve the series of benefit concerts by the Stradivarius Quartet, and to delegate the whole matter to the discretion of the Executive Committee.

"Film Olympia": Mr. Plaut then outlined his efforts towards sponsoring the first showing of this great outstanding film, and regretted that so far, at least, the alleged owner had been unable to offer proof that none of the net proceeds from the production would be returned to Germany. Even admitting the artistic pre-eminence of this film, it was the sense of the Meeting that we could have nothing to do with its showing unless there was incontrovertible evidence that such was the fact, and that the film was free of Nazi influence or control.

The Treasurer then discussed his annual financial report and the President stated that during the year it was incumbent on the Institute to reduce its outstanding $4,000. indebtedness by at least the sum of $2,000., so that any net proceeds from benefits or sponsored entertainments must be applied to this purpose.

The President also stated that his annual report would be published in the Institute Bulletin.

Upon motion duly made and seconded, it was then duly and unanimously

VOTED: To adjourn.

Adjourned.

A true record. Attest: Stuart Montgomery
Secretary

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THE INSTITUTE OF MODERN ART

formerly THE BOSTON MUSEUM OF MODERN ART

270 DARTMOUTH ST. BOSTON MASSACHUSETTS KENmore 5688

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JESSIE G. SHERMAN

Gallery Manager
DOROTHEA HELT

April 11, 1939

Mr. Alfred H. Barr, Jr., Director
The Museum of Modern Art
14 West 49 Street
New York City

Dear Alfred:

"The Sources of Modern Painting" exhibition has just closed at the Museum of Fine Arts. Most of it will be taken to Wildenstein & Co. in New York where it will be shown from April 25th through May 20th. The exhibition has been very well received and has been seen by almost sixty thousand people in the five weeks of its duration here.

I should like to thank you most warmly on behalf of the Trustees of The Institute of Modern Art, and for myself, for your generosity in lending your Roy "Daylight Saving" and the four Muybridge photogravures to the exhibition. They have been indispensable to the success of the project.

Very sincerely yours,

Director

JSP PHH

P. S. Many thanks also for the Cezanne "Still Life" which will, from now on, have the status of a loan to the Museum of Fine Arts' Paintings Department.

JSP

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April 4, 1939

Dear Jim:

Here is a letter which should have gone to you.

In haste,

Encl.

James S. Plaut, Director
The Institute of Modern Art
270 Dartmouth Street
Boston, Massachusetts

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Minutes of Meeting of Board of Trustees of
The Institute of Modern Art
Held Monday, March 28, 1939

Pursuant to written notice duly given a meeting of the Board of Trustees of The Institute of Modern Art was duly held Tuesday, March 28, 1939, at 4 o'clock P.M. in the library of the Institute at 270 Dartmouth Street, Boston, Massachusetts.

A quorum of the Board was present as follows: Mr. Saltonstall, Mr. Allen, Mr. Williams, Mr. Abbott, Mr. Aldrich, Mr. Cunningham, Mrs. Hillyer, Mrs. McVeagh, Mr. Metcalf, Mrs. Metcalf, Miss Mongan, Mr. Paine, Mr. Sachs, Mrs. Starr, Mrs. Saltonstall, Mr. Thacher and Mr. Montgomery.

The President presided and the Secretary kept the records of the meeting.

The minutes of the last Trustees meeting were read and approved.

The Treasurer's report was read and after discussion was approved.

Mr. Allen, Chairman of the Executive Committee read and discussed the Minutes of the Executive Committee meeting held March 27, with special reference to the Eighteen Thousand ($18,000.) dollar budget recommended for the ensuing year and to the program for exhibitions recommended for the ensuing year.

The President then outlined the budget for the year 1939/1940 which he had submitted to the Executive Committee and which the Executive Committee have approved as follows:

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Salary of Full Time Director		$5,000.
Salary of Assistant Director		1,200.
Salary of Secretary		1,200.
Wages of Elevator Man and Charwoman		1,000.
Cost of Exhibitions		5,000.
Purchase of Books for Library		1,000.
Rent		1,600.
Gallery Expense		500.
Office Expense	$500.	
Light	500.	
Telephone	500.	1,500.
Total:		$18.000.

and pointed out that the Expenses and Income for the current year were estimated to be approximately as follows:

Current Expenses:		
Salaries	$4,900.	
Cost of Exhibitions	4,479.	
Rent	1,600.	
Gallery Maintenance and Miscellaneous expense	1,990.	12,969.
Current Income:		
Special Gifts	$5,550.	
Membership Dues	3,000.	
Income from Ballet	1,200.	
Estimated Income from Ball	720.	10,470.
Deficit:		$2,499.

The President further stated that it was obviously impossible to run the Institute from funds received from membership dues, and that in his opinion it was essential to raise in advance the funds required for the Budget of the following year.

Mrs. Saltonstall stated that though in her opinion the budget proposed for the following year did not seem excessive, still she thought it was unwise for the Institute to rely for its existence upon large contributions from only a small group; that whereas she might possibly be willing for another year to continue her contribution of last year, she felt it to be much sounder and better from the point of

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view of the Institute to raise the necessary funds in smaller amounts of $250. or more from a larger group, and she believed that it was incumbent upon everyone interested in the welfare of the Institute to contribute substantially to its support.

A general discussion then ensued during which Mr. Sachs said that he believed that the Trustees were fully justified in planning to go ahead for the following year on the basis of an $18,000 Budget and stated that in his opinion it was one of the duties of a Full Time Director to raise the funds required for the Budget. He then suggested the advisability of gathering a body of fifty associates of the Institute, each of whom would agree to subscribe $250. per year for at least the next two years, thereby raising an initial fund of $12,500. per year. Such associates should receive no special privileges but should perhaps be given a dinner or a meeting once a year at which reports of the progress of the Institute could be laid before them.

Thereupon upon motion duly made and seconded, it was duly and unanimously

VOTED: To accept the Budget for the following year as submitted by the President and recommended by the Executive Committee and to approve all Plans and Expenses therein outlined including the appointment of a full time Director.

Upon motion duly made and seconded, it was duly and unanimously

VOTED: To request the Director to submit a Plan for raising funds required for the Budget for the ensuing year.

Upon motion duly made and seconded, it was duly and unanimously

VOTED: To authorize the President to approach Mr. Edgell of The Museum of Fine Arts with the suggestion that he advance the dates

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of Mr. Plaut's absence, so as not to interfere with the raising of funds for the Institute.

The President stated that there was still one vacancy on the Board of Trustees, and after discussion, upon motion duly made and seconded, it was duly and unanimously

VOTED: To proceed to the election of a Trustee to fill the vacancy.

A ballot was had and upon the ballots being counted, it appeared that all were in favour of Joseph Pulitzer, Jr., of St. Louis, who was thereupon declared duly elected trustee of the Institute.

Upon motion duly made and seconded, it was duly and unanimously

VOTED: To request the President to convey to Mr. Plaut the gratitude and appreciation of the Trustees for his successful work in arranging the excellent exhibition on the "Sources of Modern Painting".

There being no further business to come before the meeting, upon motion duly made and seconded, it was duly and unanimously

VOTED: To adjourn.

Adjourned.

A true copy. Attest:

(Signed)_____
Secretary.

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There being no further business to come before the meeting, upon motion duly made and seconded, it was duly and unanimously

VOTED: To adjourn.

Adjourned.

A true copy. Attest:

(Signed)_____
Secretary.

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Gallery Manager
DOROTHEA HELT

April 18, 1939

Alfred H. Barr, Jr. Esq.
The Museum of Modern Art
14 West 49th Street
New York City, N. Y.

Dear Mr. Barr,

A meeting of the Board of Trustees will be held on Tuesday, May 2, 1939, at 4 o'clock p.m., at the offices of the Institute, 270 Dartmouth Street, Boston.

I hope very much that you will be able to be present.

Very sincerely yours,

Stuart Montgomery
Secretary

Enc.

SMH

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THE INSTITUTE OF MODERN ART

270 DARTMOUTH STREET, BOSTON, MASSACHUSETTS

JAMES S. PLAUT, Director

11.3.39

Dear Alfred,

Couldn't you arrange a flying visit to Boston next Tuesday to see the exhibition and attend what I believe will be a most important Trustees meeting? Please try!

With best regards,

Sincerely, Jim

AHB:LB

Stuart Montgomery, Esq.
The Institute of Modern Art
270 Dartmouth Street
Boston, Massachusetts

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ARTHUR MORGAN
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Executive Chef
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Gallery Manager
DOROTHEA HELT

March 15, 1939

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
14 West 49th Street
New York

Dear Mr. Barr:

A meeting of the Board of Trustees will be held on Tuesday, March 28, at 4 o'clock p.m., in the library of the Institute at 270 Dartmouth Street, Boston.

I hope very much that you will be able to be present.

Very sincerely yours,

Stuart Montgomery

Secretary

SM:FCW

Enc.

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Gallery Manager
DOROTHEA HELT

March 12, 1939

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
14 West 49th Street
New York City, N. Y.

Dear Mr. Barr,

I want to thank you on behalf of the Trustees of The Institute of Modern Art for your great kindness in lending the Maillol sculpture, "Torso of a Woman" and "Crouching Figure", for our recent Despiau - Maillol exhibition.

Needless to say, they were considered by almost everyone the most remarkable pieces in the exhibition and both held central places in our galleries. We appreciate having them tremendously.

The exhibition was very well received by the press and the public and altogether was one of our most successful demonstrations. We are deeply grateful to you for your friendly cooperation.

Very sincerely yours,

Nathaniel Saltonstall.
President

NS H

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JESSIE G. SHERMAN

Gallery Manager
DOROTHEA HELT

March 8, 1939

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
14 West 49th Street
New York City, N. Y.

Dear Mr. Barr,

I want to thank you very much for your kind letter of March 7th. I am very pleased that you thought that the Bulletin was an "interesting and stimulating job".

I do hope that you will be able to come on to a Trustees' meeting before the season is over as we always need your advise and cooperation.

Very sincerely yours,

Nathaniel Saltonstall
President

NS H

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KAUFMANN DEPARTMENT STORES
INCORPORATED
PITTSBURGH, PENNSYLVANIA

November 17, 1939

Dear Mrs. Kaltenborn:

I have your kind invitation to luncheon with the Brooklyn Civitas Club in the Museum on Tuesday, November 21st. I shall be happy to come if I am in town though it may be necessary for me to be in Washington on that day.

Very sincerely yours,

Mrs. O.V. Kaltenborn
9 Garden Place
Brooklyn, New York

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our guest at the luncheon
in your lovely Print House
Lounge. They are correct
on you 2.
With all good wishes
& congratulations on the
splendid work you are doing
Aza L. Hallenbrook.

9 GARDEN PLACE
BROOKLYN, NEW YORK

Oct 19 39

My dear Mr. Barr:
Mrs. William L. Garrison 3m
& I have arranged what we
think will prove a most
interesting & stimulating

Edgar Montgomery Jr.

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OFFICE OF

meeting of the Brooklyn Citizens
Club at your Museum
on Tuesday morning Dec. 21.
Mr. Julian Street has been
most helpful in arranging
details & even a luncheon
to follow at 1 p.m.
Many of our members
are already members of
your Museum & a great
many more are potential
members.
We would deem it an
honor if you would be

Edgar [illegible]

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KAUFMANN DEPARTMENT STORES
INCORPORATED
PITTSBURGH, PENNSYLVANIA

OFFICE OF THE SECRETARY

August 22nd, 1939

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

Dear Mr. Barr:

Last Friday I was in New York and had a talk with Mr. Harrison of Harrison and Fouillhoux about a department of industrial design for the Museum. From his conversation I gathered that he had also been talking to you. He asked me to express my views about the workings of such a department, and also for suggestions about some people in the large mail order houses, whose work might have interested them in such a project.

I am taking the liberty of forwarding a copy of my letter to him to you. If you have a few moments to run through it, and feel that any reaction to it is worth expressing, I would be very happy to hear from you. Or if you would rather speak to me sometime about it, that would be equally fine.

You understand that I am really interested in what you think I am neglecting in my views on the department. I hope that this isn't asking too big a favor of you, but your own opinion on the topic is one that I value very highly.

With kind regards,

Edgar Kaufmann jr.

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The general public is acutely sensitive to design without the slightest understanding of how or by what it is being moved. (This lack of analysis is quite general, also, among those who use design to influence the public).

However, the response can be divided into two types, direct and interprative.

Space, color, line, texture, and mass arouse direct response. In these things, the United States has time and again proclaimed that its tastes are of the crudest. Why? Because for nearly a century now the utmost brutality in using these affective means, has meant wide and quick acceptance of a style or product.

Interpretive response is aroused by grouping direct stimuli into styles that are interpreted as habitual or novel. Habitual and novel, each, are further interpreted as desirable or not. Here again the American tradition has been that of brutal exploitation of human psychology - even to the degree that habit is often camouflaged as novelty, and novelty often borrows the settled but spurious airs of tradition.

This long abuse of public taste has usually used as lever the desire for social respectability or social leadership. Its vehicles are the advertisement and the style magazine. These media, under responsible leadership, are perfectly capable of the most constructive results.

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To the public, there is no basic difference between hand and machine products, they are purchased and used indiscriminately according to price. However, they have responded differently to the American climate of design as outlined above.

Imported handcrafts have played an important role in American trade because of natural human interest in strange objects or a strange approach to familiar objects, but more largely because wages abroad permitted handcrafts of every quality to be imported cheaper than they could be made here. Thus a majority of such imports were made specially for American taste. Legislation, war, prejudice, have cut deeply into this trade.

A quarter of a million dollar program is being formulated to encourage native handcrafts to use this opportunity. If advisable, some cooperation between this program and that of the Museum's new department, might be beneficial, and feasible, since both are yet at inception.

Traditional native handcrafts are nearly limited to the southeastern Appalachian and southwestern desert regions, and with government and other encouragement have shown excellent growth in quality and style.

The more conscious arts-and-crafters can be found scattered everywhere, especially in universities and schools, but they reach their greatest density in California, and often enough, their highest achievement, too.

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If such an analysis of existing design seem unkind, compare design in our everyday world to design in the world of our artists or scientists, and make the same comparison at any acknowledged period of culture. Was ever the gap so wide?

Entering this picture, the Museum can become a tremendous force for good - good beyond the design field. It can help the advent of a "form" in American life which would command public confidence. I believe that here lies the key to a real recovery. A new confidence, gradually built up, in what people buy and why they should buy it, can be created to offset the artificial stimuli which are conventional today. While the thought may seem somewhat "Crusaderish" there is no reason why the process should be so.

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BEAUX ARTS GALLERY
1 BRUTON PLACE NEW BOND STREET W.1 LONDON

CC: Miss Dudley

November 21, 1939

Dear Major Lessore:

Thank you for your letter of November 4th. I understand that the Sickert is to go on a tour of Canadian cities, after which it will be sent to our Museum as an indefinite loan with the possibility that it may find a purchaser.

Let me point out again however the last paragraph in my letter of October 3 in which I agreed to your proposal that our Museum sshould exhibit the picture - the paragraph which makes a condition that our Museum should be put to no expense. Your letter of November 4 makes no reference to insurance, nor does it answer my question of October 3 as to whether you wish to maintain your own insurance or whether we should bill you for the premium under our own policy, which would be approximately 36 cents per hundred dollars of valuation per year.

Yours very sincerely,

Major Frederick Lessore
Beaux Arts Gallery
1 Bruton Place
New Bond Street
London W.1

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BEAUX ARTS GALLERY

1 BRUTON PLACE, NEW BOND STREET, W.1, LONDON
Telephone: Mayfair 2573
Proprietor: F. Lessore

November 4th 1939

Dear Mr. Barr,

I thank you for your letter of 3rd October, I am sorry that there has been some delay in answering it.

The British Exhibition at the World's Fair was sponsored and organized by the British Council and they are very anxious that the Exhibition, in its entirety, should proceed on a Canadian tour to Ottawa, Montreal, Toronto and other Canadian cities; it is not expected that this tour will take more than ten months. The British Council have agreed, however, that at the end of the tour my painting "The Raising of Lazarus" will be sent to you. I hope that this arrangement will meet with your approval as I am anxious to accept your invitation to exhibit it in the Museum of Modern Art.

I was sorry not to lend the picture for the opening of your new building, but at the moment you asked me I had several clients keenly interested in it in London. Since then the political situation has steadily deteriorated and there has been less and less likelihood of my finding a buyer for the painting here.

I feel inclined to agree with you that it would not be a good moment to bring my pictures to New York now but I might bring them later.

Yours sincerely,

Frederick Lessore

Alfred H. Barr, Esq.
11 West 53rd Street,
New York.

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CC: Miss Dudley

October 3, 1939

Dear Mr. Lessore:

I am interested in having your letter about the "Raising of Lazarus". As you may remember, I asked you whether you would lend this picture to the important exhibition held at the opening of our new building. This was about fourteen months ago. At that time you said you would not lend the picture. As this was the only Sickert that I wanted for the exhibition, he was not represented although John and Stanley Spencer were. Naturally I was surprised to see it at the exhibition of the World's Fair.

However we would be interested in having the picture here at the Museum, where we could keep it indefinitely for you providing you would pay the insurance. If you wish to maintain insurance under our policy, the cost would be approximately 36 cents per $100 of valuation per year.

I would be glad to bring the question of purchase before the Trustees after they have had a chance to see the picture. Although there is very little interest in this country in Sickert, I myself admire his work greatly and this picture in particular.

As to the other paintings mentioned in your letter, I think there is very little market for them in America. You could get an opinion from such dealers as Colin Agnew who have tried to sell contemporary British pictures in New York.

Let me assure you again that we would be happy to exhibit the "Raising of Lazarus" providing our Museum is put to no expense.

Sincerely yours,

F. Lessore, Esq.
1 Bruton Place
London, W.1

AHB:LB

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BEAUX ARTS GALLERY

1 BRUTON PLACE, NEW BOND STREET, LONDON, W.1

Telephone: Mayfair 2573 Proprietor: F. Lessore

Mr. A. J. Barr
Museum of modern art
11 West 53rd St. N.Y. City

14 Sept 1939

Dear Mr. Barr,

I have lent my large painting "the Raising of Lazarus" by Sickert to the Exhibition at the New York International Fair, you may have seen it there: as present conditions make it undesirable for the picture to be returned to London, I am writing to ask if you would consider acquiring it for your museum: the price is £700 and the fall of the pound provides you with an excellent opportunity, at the present rate of exchange it would only cost you $ 2800.

It is impossible to sell pictures in London, just

all, in William Beckford. He has seen a great deal of material of the period in England, where he spent the last year, has visited the principal cites and is most eager to come to see you to see some of your things and to ask your advice about collecting and about study.

Though you may be surprised that I should ask you to take time for a student of his age, I am convinced that you would find him a most interesting personality of extraordinary maturity and enthusiasm.

Won't you let me know if I may give him the letter and whether you would be in Farmington say in September?

With very kind regards, I am

Very sincerely yours,

AHB:LB

W. S. Lewes, Esq.
Farmington, Connecticut

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now, and I am wondering if it would be any good to bring some of my best over to New York. I have about 50 paintings by Sickert, of all periods but mostly recent work, about as many by Sir William Nicholson, also works by other distinguished English painters and draughtsmen together with a certain number of modern French paintings by E.O. Friesz, P.E. Gernez, J. Marchand, E. Céria and others. Do you think I should succeed in selling them in America?

I should like to know your opinion, and if you can give me any advice or assistance I should be much obliged.

Yours sincerely,
F. Lessore

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August 2, 1939

Dear Mr. Lewes:

I recall with great excitement and pleasure my visit to your house with its extraordinary collections, together with a group of museum directors some years ago.

With your permission I should like to give a letter of introduction to you to Ray Murphy, the son of Mrs. Ray Slater Murphy, one of the benefactors of our Museum. Ray Murphy, though still of preparatory school age, is prodigiously advanced in his interest in English literature and in particular the Gothic Revival and, above all, in William Beckford. He has seen a great deal of material of the period in England, where he spent the last year, has visited the principal cites and is most eager to come to see you to see some of your things and to ask your advice about collecting and about study.

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August 11, 1939

Dear Margaret:

I dislike to trouble you during such weather, to consider the question of how we may secure for the Museum Chagall's Moi et la Village. You of course know the picture, having seen it hung in a place of honor in our present show. It belongs to René Gaffé of Belgium, who would be willing to sell it for about $2,500. Possibly he would let it go for less.

It is, I think, one of the finest and most famous paintings of the period just before the war. I saw several other paintings of the same time in Chagall's studio. They were definitely inferior to Moi et la Village, but he asked between 120,000 francs and 180,000 francs apiece - that is, between $3,000 and $4,500. Although a good many of his best paintings have come out of Germany, he has a fairly good market in Holland, Paris and Switzerland, so that altogether I consider $2,500 a very reasonable price for his best work.

Perhaps it is a mean thing to say, but I asked Eddie Warburg for advice about who might give us this picture and he suggested you as the victim. Maybe neither you nor Sam like the picture, but if there is anything you can do about it or if there is anyone else you think I may approach, please let me know as I should be very unhappy if this really magnificent painting were to be sent back to Europe.

My best to you both, and I renew the apologies for disturbing you,

Mrs. Samuel A. Lewisohn
Barlow Lane
Harrison, N. Y.

AHB:b

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The Museum of Modern Art

11 West 53rd Street, New York, N. Y. *Telephone:* CIrcle 5-8900 *Cable Address:* Modernart

July 10, 1939

Dear Mr. Barr:

Mrs. Lewisohn has asked you to have the paintings from the Lewisohn collection in the exhibition returned by September 20 or 24th. The paintings are the Grande Jatte, L'Arlesienne, Ia Orana Maria, the Rouault Three Judges, and the Sterne.

Miss Miller wants the paintings here through the 27th (Wednesday), after which she plans to close the second floor galleries to prepare for the Sheeler show, which opens October 3rd. It is her understanding that we will then return the 19th century part of the exhibition to owners, keeping the 20th century works up until the Picasso show. Therefore, I have written Mrs. Lewisohn the letter of which I enclose a copy.

Here too is a copy of the latest Museum questionnaire, which was prepared in time to catch visitors over the 4th of July weekend, and is still being presented to every one who comes. The usual procedure is: visitor reads questionnaire on way to elevator, enters elevator and asks operator "Say, would you mind telling me what this means?". Operator explains and, then, some visitors fill it in. I don't know what visitors who don't get into the elevator do. Members and regular visitors to the Museum are, I think, Miscellaneous. Mrs. Collins missed a trick when she didn't get Catalogs on, but she didn't know about it ahead of time. The results of the Survey are not yet known.

Mrs. Nash at the Walker Galleries tells me that they sold the Homer Dunes at Marshfield to someone out of town right out of the catalog - she thinks he hadn't seen the show.

Sincerely,

Lenore Browning

via SS Normandie

Trustees

Chairman of Board: Stephen C. Clark

President: Nelson A. Rockefeller

1st Vice-President: John Hay Whitney

2nd Vice-President: Samuel A. Lewisohn

Treasurer: Mrs. John S. Sheppard

Cornelius N. Bliss
Mrs. Robert Woods Bliss
Mrs. W. Murray Crane
Marshall Field
Edsel B. Ford
Philip Goodwin
A. Conger Goodyear
Wallace K. Harrison
William S. Paley
Mrs. Charles S. Payson
Mrs. Stanley Resor
Mrs. John D. Rockefeller, Jr.
Beardsley Ruml
Edward M. M. Warburg

Director: Alfred H. Barr, Jr.

Executive Director: Thomas Dabney Mabry, Jr.

Secretary: Julian Street, Jr.

Director of Film Library: John E. Abbott

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November 17, 1939

Dear Mrs. Lothrop:

Many thanks for your letter asking about someone to speak about the Museum at The Women's City Club of Detroit. I am afraid that I cannot myself come up to Detroit for the lecture but I shall ask Mr. Julian Street, Jr., the Museum's Secretary, whether a lecture can be arranged.

Let me say how much I appreciate the invitation of your Club.

Yours sincerely,

Mrs. G.V.N.Lothrop
Chairman Activities Committee
The Women's City Club of Detroit
2110 Park Avenue
Detroit, Michigan

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Malraux

July 1, 1939

Dear Tom,

I have sent you some amusing material about the theft of the Watteau from the Louvre to supplement my radiogram from the boat about triple-wiring the small pictures. Actually, wiring would discourage only an inexperienced thief. The only protection I can really believe in is conscientious and well-trained guards in adequate numbers.

I am sorry I cannot give you a more definite answer about the Picasso catalogue. I think that we should not have Shapiro and Sweeney especially as the former is disapproved of by Rich for good reasons and the latter does not write very clearly. I think it would be better to reprint two or three conversations with Picasso and let that suffice for the expository and critical text. I would prepare a fairly full chronology but I do not think such a catalogue can be adverstised as "by Picasso" or anything of the sort. Much of the material has already been published in English in The Arts and Creative Art.

Mrs. Resor's draft arrived yesterday in Paris just two hours before the auction started in Lucerne. In any case I am just as glad not to have the Museum's name or my own associated with the auction which has aroused a great deal of hostility here in Paris among dealers, artists and the newspapers - and not for anti-semitic reasons primarily. In this connection I think it very important that our releases on our own German acquisitions should state that they have been purchased from the Buchholz Gallery, New York.

The Picasso campaign proceeds slowly but amicably. Picasso is friendly but easily bored by the details of the show and too lazy to look among his things in order to find much of the material that we want. I think we shall have no trouble with him but Rosenberg may well cause trouble in choosing the pcitures - but so far so good - if only we could move faster.

Are there any reverberations about my critique of the broadcast? How is Nelson facing the colossal budget? How is the attendance? In other words send me ~~xxxx~~ some news.

I hope your health is holding out under the strain of the new building and concomitant difficulties.

Sincerely

P.S. I have just had a cable from Heil in Washington asking for

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the Picasso exhibition. I think this is the fourth museum that has asked about it. I think it might be possible, depending on the European situation, to keep together a good part of the exhibition for a tour but it would not be possible to announce this since we are already greeted with groans by some of the possible lenders when they learns that their pictures would not come back until the end of March.

So far as I can make out almost nothing has appeared in European publications about the Museum. I could have done something about this during the first week of our Paris stay if I had had the releases but now both Marga and myself are overwhelmed with Picasso.

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MILWAUKEE ART INSTITUTE
772 NORTH JEFFERSON STREET
MILWAUKEE, WIS.

ALFRED G. PELIKAN

August 25, 1939

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

Dear Mr. Barr:

For some time I have been subjected to criticism by a growing group of local "Sanity in Art" members who have been successful in getting one of the local newspapers to sponsor a campaign against modern art. The latest move is to try to condemn the inclusion of works of art by such men as Gaugain, Cezanne, and Van Gogh for study purposes in the schools.

It may be necessary for me to defend my position in ways other than through the unsatisfactory means of newspaper replies, and with this in mind I am writing to a number of prominent art authorities and art educators for an expression regarding the inclusion of good reproductions of works of modern masters for study purposes in the public schools.

If at your convenience you feel that you can come to my aid in defending my stand in the matter, it will prove very helpful to me.

Sincerely yours,

A. G. PELIKAN,
Director

agp;lj

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September 21, 1939

Dear Mr. Pelikan:

Here is a letter which you can use. If it isn't what you want, please let me know and I will write another. I have not attacked Miss Oehlenschlaeger directly, nor have I tried to answer the many points of prejudice which she expresses.

Good luck to you in your fight! I had a similar one twelve years ago in Boston.

Sincerely,

AHB:LB

Mr. A. G. Pelikan, Director
Milwaukee Art Institute
772 North Jefferson Street
Milwaukee, Wisconsin

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September 21, 1939

Dear Mr. Pelikan:

I have seen recently an article in the Milwaukee News-Sentinel attacking the use of reproductions of 19th century paintings by van Gogh, Cézanne and Gauguin in the Milwaukee schools on the grounds that they were too modern or too extreme for school children.

I am really shocked at this attack, coming as it does some fifty years after the artists had died - artists who are now generally considered among the greatest of modern times. One of them, van Gogh, was not only a great artist and a great spirit but his paintings are today in America possibly more popular than those of any other artist.

It would be indeed an extraordinary educational error, in my opinion, to deprive students in our schools of the opportunity to enjoy the work of artists who are so important to the culture of our time.

Sincerely yours,

AHB:LB

A. G. Pelikan, Director
Milwaukee Art Institute
772 North Jefferson Street
Milwaukee, Wisconsin

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phs. sent Oct. 23.

October 20, 1939

Dear Mrs. Murphy:

I have been so overwhelmed with the Picasso exhibition that I have been unable to go through the reserve of our permanent collection to try to pick out something that we could offer in trade for the Picasso drawing until now - when I am afraid it is too late since your housekeeper tells me you are in Boston. However I have found four things any one of which I think would make a handsome present: a watercolor of a Moroccan Landscape by the well known and quite fashionable French painter Vergé-Sarrat (size 16 1/4 x 13 1/4 inches); a fine drawing of a Pueblo Indian (14 1/2 x 6 1/2 inches) and one of a Girl Bowing (14 1/4 x 11 3/4 inches) by Maurice Sterne; and a Head By Bellows (8 3/4 x 7 3/4 in.). All of these are from Mrs. Rockefeller's collection. She paid (this is confidential) $85 for the Sarrat watercolor and $500 for the Bellows drawing. The Sterne drawings were $115 for the Pueblo Indian and $140 for the Girl Bowing. We are sending you photographs under separate cover.

I have spoken to Mrs. Rockefeller about these pictures and she would be very pleased to trade any one of them for the Picasso, realizing of course that the Picasso is much more valuable to the Museum.

I do not recall when the wedding is. If it is not too late we could send the picturesif you would send us your card to enclose with it. Or we can send it directly to you on approval in Cambridge.

We were much upset over our having mislaid Ray's paintings. You probably have heard what happened to our staff during the summer. It was terribly upset by reorganization so that the routine was badly inter-

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rupted for a good many weeks as a result.

I had hoped to come to your house to see Ray's paintings after you took them back, but Picasso has kept me from all pleasant diversions. I am sorry.

Sincerely,

Mrs. Ray Slater Murphy
63 Garden Street
Cambridge, Mass.

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October 3, 1939

Dear Mrs. Murphy:

Here is a receipt for the Gris "Nature Morte" gouache which was sent to the Museum from Bar Harbor. We would be very glad to keep it here. Would you be willing to maintain your insurance on it?

In any case, I have sent Douglas Cooper the details about it which he wanted for his catalogue raisonné of Gris' work.

I had a delightful time at luncheon yesterday. I wish I had the time to take Ray around the galleries.

Sincerely,

AHB:LB

Mrs. Ray Slater Murphy
603 Park Avenue
New York, N.Y.

P.S. I think that the mildew on the surface of the gouache needs attention. May we have Pichetto, our picture expert, come in to see it? We will let you know if anything costly has to be done to it.

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Murphy

Art in Our Time

Saunderstown R.I.
August 30, 39

Dear Mr. Barr -

Thank you so much for writing Ray with regard to Prof. Lewis & the Beckfordiana Jours sec. very kindly forwarded me a copy of Jours letter.

With regard to the Picasso sketch. He spoke of it as if it were an idea for a possible drop curtain - but never enlarged upon for any particular ballet.

I have now heard from Jours sec. that Robin has sent you the Juan Gris to the Mus. of M. A.

I shall wait to see what political changes come about before sending for the Riviera plates - It hardly seems wise

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to send money to Germany for the present.

I do hope you are not anxious about your wife and child & that they are assuring shortly in this country.

I shall be coming to N.Y. in about a weeks time and will hope to see you before we go either to Europe or somewhere in this country. I don't look forward to Europe with a child unless things get more settled.

With very best wishes to you

Sincerely yours

Ray Eaton Mackley

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August 25, 1939

Dear Mrs. Murphy:

Mr. Barr has asked me to send you the attached copy of a letter which he sent to Mr. Ray Murphy on August 10th, concerning his interest in meeting Mr. W. S. Lewis.

Mr. Barr also said to tell you that he would write to you direct from Greensboro, Vermont, where he is vacationing.

Sincerely yours,

Secretary to Mr. Barr

Mrs. Ray Slater Murphy
c/o Mrs. William Osborn
Saunderstown, Rhode Island

Enclosure

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August 10, 1939

Dear Ray:

Here is a very nice note from W. S. Lewis who, as I feared, turns out to be a Walpole man. You will notice he speaks of a Beckford man, which I am sure will interest you.

Let me know how your visit to him comes out - good luck to you this summer - and a stout heart!

Sincerely,

Ray Murphy, Esq.
c/o Dr. James B. Murphy
Seal Harbor
Maine

ahb:vs
Enclosure

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October 31, 1939

Dear Mrs. Murphy:

Mr. Barr has asked me to thank you for your letter and for returning the photographs.

Sincerely,

Secretary to Mr. Barr

Mrs. Ray Slater Murphy
63 Garden Street
Cambridge, Massachusetts

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Wm L. Brewster
604 Mead Bldg
Portland, Oregon

c. 5 to 10,000
European and American contemp. sculptors & pts -
including a few younger hopefuls

energetic and has had a good deal of experience. He knows more about American art, both past and present, than he does about European.

Sincerely,

AHB:LB

William L. Brewster, Esq.
604 Mead Building
Portland, Oregon

Pos

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Hofer - Early Summer
Maillol - Bronze 18"
Braque - Cubist still life
Courbet - ? Arnans cliffs
Mantegna - 2
Eakins - Sculling on the Bridge
Hassam - 2 or 3

16, 1939

Dear

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AHB:LB

William L. Brewster, Esq.
604 Mead Building
Portland, Oregon

Very truly yours,

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January 16, 1939

Dear Mr. Brewster:

In reply to your letter of January 11, I don't know Mr. Pope but think Mr. McKinney might be satisfactory. He is energetic and has had a good deal of experience. He knows more about American art, both past and present, than he does about European.

Sincerely,

AHB:LB

William L. Brewster, Esq.
604 Mead Building
Portland, Oregon

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WILLIAM L. BREWSTER
ATTORNEY-AT-LAW
604 MEAD BUILDING
PORTLAND, OREGON

January 11, 1939

Mr. Alfred H. Barr, Jr.
c/o The Museum of Modern Art
14 East Forty-ninth Street
New York, New York

Dear Mr. Barr:

Mr. Sweet leaves Portland March 1, 1939, to become the assistant to Mr. Rich at the Chicago Art Institute. The change involved will probably hold up the question of appointing an advisor as well as other problems on which the new director should be consulted.

Among those who are under consideration as Mr. Sweet's successor are Mr. John Pope and Mr. McKenney. I do not know Mr. Pope's present position, but he seems to be chiefly an Orientalist. Mr. McKenney has been in Baltimore but now is engaged by the San Francisco Fair in the selection and installation of paintings for the Fair. Do you know either of these men well enough to express an opinion? It may be that since you wrote last you have thought of some one else whom we should consider. While you think that $4,000.00 may not be sufficient to obtain the right man, it should be pointed out that the living expenses in Portland are so much less than in many Eastern cities that a man could afford to take that salary while he could not in the East.

I have been reading the Bauhaus catelogue with great interest and wish I could have seen the exhibition.

Very truly yours,

WILLIAM L. BREWSTER

WLB-ef

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WILLIAM L. BREWSTER
ATTORNEY-AT-LAW
604 MEAD BUILDING
PORTLAND, OREGON

December 16, 1938

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
14 West Forty-ninth Street
New York, New York

Dear Mr. Barr:

Thank you for your letters of the third.

I hope the Portland Art Association will be able to take up with you the question of advisors not long after the first of the year when we can estimate our income.

I still believe we are on the right track for a plan in the selection of modern paintings.

Very truly yours,

WILLIAM L. BREWSTER

WLB-ef

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Portland Art Assn.

December 3, 1938

Dear Mr. Brewster:

Many thanks for your letter with its list of paintings owned by the Portland Art Association.

You ask for the name of a restorer to work on the copy of the Piero della Francesca. If you wish to send the painting East, I would suggest either David Rosen, at 112 East 10th Street, or Stephen Pichetto, 745 Fifth Avenue, New York City. These two men are, I believe, the best restorers in the East. Unfortunately I do not know whom to suggest on the West Coast but think you might ask the advice of Director Heil of the Palace of the Legion of Honor, San Francisco.

Here are brief accounts of the people who might serve as advisors to the Portland Art Association in making purchases of modern painting. I do not know of any one person who seems to me ideally equipped to give you advice on both American and European works. It seems to me that, if you intend to buy European works, you should certainly make your purchases abroad where you can often make a price at about half of what you would have to pay in New York. This would mean that you would have to pay a part of the expenses of someone going abroad. I believe you would save money in the end. The disadvantage of this is that you might have to pass on photographs rather than on the originals.

<u>For American Purchases</u>

Lloyd Goodrich, Research Curator, Whitney Museum of American Art, 10 West 8th Street, New York. Author of the standard works on Winslow Homer and Thomas Eakins and numerous articles in "The Arts", the New York Times, and other publications. Goodrich was advisor to the Metropolitan on its purchases of American art but was very

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much restricted by the conservative policies of the Metropolitan Board. I think that Goodrich is one of the leading authorities and one of the soundest judges of American painting.

Dorothy Miller, Assistant Curator of the Museum of Modern Art. Miss Miller has been my right hand man in all exhibitions of American art at the Museum during the past five years. She knows a great deal about contemporary American painting both in New York and throughout the country. She has been a director of several of our most important exhibitions, including the John Marin one-man show and the two W.P.A. exhibitions.

For European Art

James Johnson Sweeney, author of several books and many articles on modern art; to my mind the best American authority on European painting of the vanguard. He sees a great many paintings and knows most of the important artists of Paris. He goes to Europe almost every year and might be willing to arrange purchases directly from artists, which would often be more advantageous than through dealers. His judgement in the field which interests him would, I think, be better than that of any one I can think of.

George L. K. Morris is a collector and painter who is very familiar with the kind of art represented by the Gallery of Living Art, that is, the Cubist Abstract kind of thing. He too goes to Europe practically every year. I think his judgement can be trusted in the field with which he is especially concerned.

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I hope these suggestions may be of some value.

Sincerely,

AHB:LB

Mr. William L. Brewster
604 Mead Building
Portland, Oregon

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December 3, 1938

Dear Mr. Brewster:

Thank you for your letter of November 22 about your problem of finding a director for the Portland Art Association.

The position which you wish to fill is certainly no easy one. I am not at all sure you can get a satisfactory man for $4,000 a year. I know of no one whom I could think of recommending at that salary.

Very sincerely yours,

AHB:LB

Mr. William L. Brewster
604 Mead Building
Portland, Oregon

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WILLIAM L. BREWSTER
ATTORNEY-AT-LAW
604 MEAD BUILDING
PORTLAND, OREGON

November 22, 1938

Mr. Alfred H. Barr, Jr.
c/o Museum of Modern Art
Fourteen East Forty-ninth Street
New York, New York

Dear Mr. Barr:

Enclosed is a list of paintings owned by the Portland Art Association. The Hofer is the only one which we have purchased from Association funds. The rest either have been given by individual donors or have been purchased from subscriptions made by a few people.

Incidently can you give me the name of someone who can restore the copy of the Piero della Francesca, which is, I am sure, painted on wood and which has a bad crack vertically through the middle. $4,000 was paid for this copy and, therefore, it seems worth putting into shape.

I still think that the scheme I suggested for having advisors on the purchase of contemporary paintings and sculpture, both American and European, is well worth carrying out even though there will be only a few thousand dollars each year for such purchases. While it may not be advisable to act immediately in choosing such advisors, we should know the possibilities, and if you will suggest names of those you believe will be of use to us, I will be obliged.

Very truly yours,

WILLIAM L. BREWSTER

WLB-ef
encl/1

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WILLIAM L. BREWSTER
ATTORNEY-AT-LAW
604 MEAD BUILDING
PORTLAND, OREGON

November 22, 1938

Mr. Alfred H. Barr, Jr.
c/o Museum of Modern Art
Fourteen East Forty-ninth Street
New York, New York

Dear Mr. Barr:

The Association will make a change in directors in the near future. Mr. Frederick A. Sweet, the present director , will leave on three months notice on either side. Nothing has been done by the Board to find a successor, but it is apparent the change should be made fairly soon.

Mr. Sweet has tact in dealing with people whether or not it is in declining unacceptable loans and gifts, and a pleasing personality in dealing with members of the Board and the public. He is a good administration officer in the sense of handling the staff and in his work as secretary of the Board, where he meets not only the Board but the committees. He keeps excellent records and he may be described as an excellent Fogg product with a considerable technical knowledge of works of art and of museum practice. He will make a good curator or second in command; however, he lacks the following qualities which we wish to find in a new director:

Esthetic sense including ability to hang a collection harmoniously and effectivly. An interest in the Art School and an ability to act as its administrative head and to take one of the courses as instructor. The school is of great importance to us and the small staff of five is satisfactory, although the drawing teacher will be replaced when we have the necessary funds to let out a lady who has passed her usefullness but needs the money. Mr. Wentz we admire and like immensely. He is, however, tempermental and will do no more administrative work than is absolutely forced on him. He worked well with the former head but is unhappy over Mr. Sweet's lack of esthetic sense. The new man must maintain the confidence of the public in the standards of the Museum and School and increase its interest in both. The standards in both cases were maintained by the former curator from 1909 to 1936 when she retired. This was at the expense of public interest because unfortunately she had little tact. Above all, the new director should show leadership in dealing both with the Museum and the School, have a policy and great imagination as to the purposes of both School and Museum. Too often during the past two years of Mr. Sweet's administration, the committees have felt it necessary to assert their opinions simply because Mr. Sweet showed none. Not only theoretically but practically, it is wrong to have that situation.

The policy of buying Chinese sculpture and contemporary art rather to the exclusion of other fields was my suggestion and I still do not know whether it was the best, and probably other members of the Board are still more doubtful.

There is the question of collections versus educational work. For example,

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in the School, we have a strong disposition to add to the fundamentals some course in commercial art. Money has prevented us so far, but at the first opportunity we probably will expand in that direction. Also and connected with that is the problem of making this Museum and School take leadership in fields where we can expect to excel. Perhaps in building up some inspiration in architecture and design in harmony with the natural beauty and industry of the Pacific Northwest.

All of this may seem very vague, but are there not many reasons for avoiding just another art museum with a small and mediocre collection of works of art.

The present salary is $4,000.00 a year but I believe the Trustees would be willing to pay more to the right person.

Do you know anything about Mr. Pollek, who is in San Francisco at present with Mr. Landon Warner of whom he appears to be a protege. He has done some instruction work, I believe, at Fogg and in his early days lived in San Francisco and worked at Gumps in San Francisco.

I hope you will be willing to help us in this matter.

Very truly yours,

WILLIAM L. BREWSTER

WLB- ef

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WILLIAM L. BREWSTER
ATTORNEY-AT-LAW
604 MEAD BUILDING
PORTLAND, OREGON

Dear Mr Barr

Miss Ruth Bastin writes that she met Mrs Barr and yourself in Prague through her nephew. I hope you saw enough of her to appreciate her intelligence and charm. She is an old friend with whom I have worked in her school here in Portland. After leaving Prague she went to Hungary and escaped (?) thence to Paris but

AHB:LB

Mr. Paul Nelson
340 East 72nd Street
New York, N.Y.

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later went to Zurich where she had to go to Sanitariums in Arosa. She is a most courageous woman who avoids mention of her physical disabilities so completely that her closest friends do not know of her suffering.

She is very proud of her nephew.

AHB

AHB:LB

Mr. Paul Nelson
340 East 72nd Street
New York, N.Y.

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November 23, 1938

Dear Nelson:

I have had a note from Paley, who says, "I have already written to one of the officials at the World's Fair, whose cooperation I think might be effective, indicating my interest in Paul Nelson's "suspended house" and urging that the World's Fair consider its erection. I shall be more than glad to let you know just what reaction I receive."

So far as I can make out there is now land and even interior space available at the Fair, providing one has the capital either to build or to install.

We hope to hear from you about the estimate of your model maker. I hope something will come of this.

Sincerely,

AHB:LB

Mr. Paul Nelson
340 East 72nd Street
New York, N.Y.

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December 16, 1938

Dear Mr. Pawley:

Many thanks for your letter and the enclosed material. We are going to give your qualifications careful consideration. I am especially grateful for the interesting and I think just analysis of the Bauhaus installation.

Sincerely,

AHB:LB

Mr. Frederic Arden Pawley
306 Hunter Street
Mamaroneck, New York

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Rock. Foundation

(not sent)

November 16, 1938

Dear Mr. Stevens:

Mr. Mabry is bringing you the general report on the Museum's departments, both active and potential. I should like unoficially to add one or two points which might be lost in the formal report.

During the first years of the Museum the Department of Painting and Sculpture and the Museum as a whole were practically the same thing.

During the depth of the depression '32-'33, a second department, that of Architecture, was formed with comparatively little expense to the Museum. It was carried on for several years by a volunteer curator, who paid his own assistant's salary. Following the resignation of this curator in 1934 the work of the department was carried on with great difficulty for want of funds with which to pay salaries. Exhibitions were put on but a great amount of accumulated material could not even be catalogued for want of personnel.

The situation is now improved. A year and a half ago the Museum budget was increased to include the salaries of a curator with an assistant. Within the past month a second assistant has been added.

The department is, however, still seriously understaffed, even though three volunteers are at the moment contributing their services. The accumulated material, photographs and other documents mentioned above are still uncatalogued and practically useless. A large part of the possible work of the Department as indicated in Mr. Mabry's report cannot be done.

The Film Library was made possible by the large grant from the Rockefeller Foundation which almost over night established it, so far as its budget is concerned, as the most important department of the Museum. This large grant was partially the result of an elaborate report prepared over the course of several months by two full time workers. An equally elaborate report on a proposed Department of Industrial Art accompanies the general report prepared by Mr. Mabry.

The Department of Architecture however had been too understaffed and too busy to prepare a report approaching those mentioned above in thoroughness. For, during the past year, the Department of Architecture has born the brunt of preparing most of the Museum's travelling exhibitions and a large proportion of the New York exhibitions; and its curator has been continually involved in work on the new building.

Departments of Prints, of Photography, andindependent Department of Industrial Art are all valuable projects. But the Department of Architecture is already a going concern with six years of experience behind it. In my opinion it has exerted a more active, tangible and salutary influence in its field than has any other department of the Museum - and this in spite of serious lack of funds.

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As it will not be possible for the Department of Architecture to prepare a report in any way equivalent to those on the film or industrial art during the next six months, I write this note as a most inadequate substitute, in the hope that in your study of the Museum you will give the Museum's work in architecture and town planning the consideration which I believe it deserves.

Sincerely,

AHB:LB

Mr. David Stevens
Rockefeller Foundation
30 Rockefeller Plaza
New York, N.Y.

P.S. The Department of Architecture has just been asked by the United States Housing Authority to prepare and send on tour an exhibition on housing from an architectural point-of-view.

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Prague, July 28, 1938

His Excellency
Dr. Kamil Krofta
Minister of Foreign Affairs
Cèrnínský Palaè
Praha

Dear Sir,

I have had during the last few days the privilege of visiting Prague and of seeing its many riches in the art of the gothic, baroque and modern periods.

Naturally it is the modern Czechoslovakian work which has interested me the most as a result of the brief studies I have just made. I write now to tell you how much I hope that Czechoslovakian modern art will be well represented in the Czechoslovakian Pavillion at our World's Fair in New York.

In this connection I hope that you will not think it officious of me as an American, to indicate that I have been especially interested in the work of Filla, Coubine (Kubin), Kokoschka, Spala, Sima, Fulla, Sychra, Styrsky, Toyen, Bauch and in the work of the sculptors Gutfreund and Makowsky.

I understand that you are planning a large exhibition of Czechoslovakian art for the World's Fair. It is my belief that the above artists would be more effective in America if kept together in a group within the larger exhibition.

I need hardly say that there are many Americans who would be interested in seeing these vigorous and distinctive Czechoslovakian artists.

Respectfully yours

Hoffmeister

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I.A.III

January 17, 1938

Dear John:

I am glad to know that you are interested in the list of portrait painters. I hope that it may prove of some real use.

In answer to your postscript, it would be best to have your secretary phone to the galleries in question to say that you would like to see characteristic portraits by the artists named. In some cases you may find portraits already there, but ordinarily portraits are in the artists' studios in the process of being painted or on the walls of those who have commissioned them.

If you are willing to give your name and say why you are interested, I am sure that each one of these dealers would be willing to assemble in his gallery, or even to bring to your office, several portraits. As a preliminary you might ask to have photographs sent you.

May I add a word about Edward Murray, whose portraits of Mr. and Mrs. Marshall Field I saw at their apartment? As I recall, the portrait of Mrs. Field is rather better than that of Mr. Field, which seemed a trifle weak.

I am still inclined to think Brackman would be the best for your father. For your daughter it is hard to narrow the field more than I have already done in my letter of December 28th.

Robert Brackman's work is handled by the Macbeth Gallery, 11 East 57th Street.

Let me know if I can be of any help.

Sincerely,

John D. Rockefeller III
30 Rockefeller Plaza
New York, N.Y.

AHB:lb

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Rockefeller Center
New York

Room 5600
30 Rockefeller Plaza

JANUARY 12
1938

Dear Alfred,

Many thanks for your letters concerning possible artists to do a portrait of Sandra and of Father. I appreciate very much the thought which you have given to the matter.

As you suggest, it would seem to me that the next step is for Blanchette and me to see some paintings of the various people whom you have mentioned. If we need any help in this connection we certainly will let you know. In any event before we come to a decision in the matter we will get in touch with you.

Again with thanks,

Sincerely,

John Rockefeller

Mr. Alfred Barr
Museum of Modern Art
9 Rockefeller Plaza
New York City

P.S. As a result of rereading your first letter I wonder if works of the people you mentioned would be currently available at the galleries indicated. If they are not and special showings are necessary would you let me know.

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January 8, 1938

Dear John:

May I add a postscript to my letter of December 28 about portrait painters?

I am beginning to doubt whether Anne Goldthwaite would really be satisfactory for your father's portrait. She is a good painter, indeed I think better than Albert Sterner, but I doubt if your father would like her work.

I would like to suggest that you consider Edward Murray. I saw two of his portraits at Marshall Field's and thought them very sensitively painted and excellent likenesses. I am sure that the Fields would be happy to show them to you if you care to see them at their apartment. Of course Murray would, I am sure, be glad to send you photographs or show you his work. His address is 80 West 40th Street, and the telephone number Longacre 5-7233. I do not, however, think he is any better than Robert Brackman, whom I have already listed.

Sincerely,

John D. Rockefeller III
30 Rockefeller Plaza
New York, N.Y.

AHB:lb

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December 28, 1937

Dear John:

I have had your questions about portrait painters very much in mind and have been looking into the matter.

For the informal portrait of your daughter Sandra I would recommend these four painters:

Alexander Brook, 30 East 14th St., or Rehn Galleries, N.Y.
Robert Philipp, 54 West 74th St., or Grand Central Art Galleries.
Bernard Karfiol, 136 West 77th St., or Downtown Gallery.
Pavel Tchelitchew, 235 East 73rd St., or Julien Levy Gallery.

Of these, Tchelitchew would be best for a portrait in pencil or silver point; Philipp and Tchelitchew for pastel; Brook, Karfiol, Philipp and Tchelitchew for oil sketch (I understand that you do not want a formal oil portrait so far as Sandra is concerned).

I think you and Blanchette should try to see some work by each of these men before deciding. This can easily be arranged through their galleries. We would be glad to do it for you.

The question of your father's portrait is more difficult. I would consider these three painters:

Robert Brackman, 200 West 57th St., N.Y. Macbeth gallery
Albert Sterner, 145 East 19th St., N.Y.
Anne Goldthwaite, 112 East 10th St., or Downtown Gallery.

Of these I am inclined to think Brackman would be the best.

Let us know if we can help you further in the selection which, I assure you, is not an easy one.

Happy New Year!

Sincerely,

John D. Rockefeller III
30 Rockefeller Plaza
New York, N.Y.

AHB:lb

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September 30, 1937

Dear John:

I phoned several times today but couldn't reach you. I wanted to ask you, in reply to your letter, for details of the portrait, before making any recommendations. Could you tell me whether you want a head, half-length or full-length; whether it is a man or woman?

Sincerely,

John D. Rockefeller III
30 Rockefeller Plaza
New York, N.Y.

Room 5600

AHB:lb

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Room 5600
30 Rockefeller Plaza
New York

SEPTEMBER 23
1937

Dear Alfred,

Many thanks for your letter of September 15. I appreciate very much indeed all you have done to obtain information concerning E. Hodgson Smart, the portrait painter. From the reports which you have received Mr. Smart certainly would not appear to be outstanding in his field.

At the close of your letter you ask if I have thought of the possibility of of an American portrait painter. I would be very glad if you could advise me concerning a portrait painter of any nationality, American or otherwise. Knowing little enough about the matter any suggestions which you might have would be very welcome.

Thanking you for your kind help,

I am

Sincerely,

John Rockefeller

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
14 West 49th Street
New York, N.Y.

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Mr. John D. Rockefeller III
30 Rockefeller Plaza
New York City

AHB:LB

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September 15, 1937

Dear John:

Here are some more replies to my inquiries about the portrait painter E. Hodgson Smart.

An able and very intelligent young American dealer, who has offices in London and who gets around a great deal, writes, "I have put off answering your letter enquiring about E. Hodgson Smart hoping that I could find out something about him for you. Unfortunately I have been quite unsuccessful. Various people seem to have heard of him but no one really can give me any definite information about his ability. I am sorry I cannot be more helpful."

The Curator of Prints in one of the big London museums writes that he is not acquainted with the work of the painter and is unable to give any helpful reply to my inquiry. He adds that in the museum files he finds only one reproduction, namely, that of a painting of President Harding, which "gives the impression that the original painting is probably a quite competent example of the 'official portrait', but you will understand that the extremely slender nature of this evidence makes it difficult to express a useful opinion."

Another able and rather fashionable American, a partner in an Anglo-American firm of picture dealers, and a man who knows contemporary English portraiture, writes, "I really don't know Mr. Smart's work well enough to give you an opinion on it."

So, with the two replies already forwarded to you, we now have a consensus, which I hope may be of some use to you in forming a judgment of Mr. Smart.

Please let me know if I can make inquiries along any other channels.

Have you thought of the possibility of an American portrait painter?

Sincerely,

Mr. John D. Rockefeller III
30 Rockefeller Plaza
New York City

AHB:LB

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July 21, 1937

Dear John:

I have written to four people in England for opinions on the work of E. Hodgson Smart. We should have answers within the next two or three weeks.

Sincerely,

Mr. John D. Rockefeller III
30 Rockefeller Plaza
New York City

AHB:kk

Wrote: James Laver, V & A. Museum - answered
J.B. Manson, Tate Museum - "
Percy Horton - "
Kirk Askew "
Carroll Carstairs - "

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August 11, 1939

Dear Nelson:

It was a great relief to talk with you on the 'phone, but I would like to put in writing certain impressions and suggestions resulting from the recent changes in the Museum. I shall be as succinct as possible, but I think it important that you should have in some detail a knowledge of the situation as I see it. I want to be able at all times to speak with you on a basis of frankness and confidence.

BRIEF RETROSPECT:

When I left the Museum in May I thought that things were going fairly smoothly - that certain misunderstandings had been cleared up and that everyone was determined to get along together for the good of the Museum.

My first intimation of trouble came from a cable sent me by Mrs.Collins saying don't worry, I'll get another job. This was sent not to alarm me, but rather to reassure me for she had thought that Tom had already let me know. I cabled Tom not to do anything until I was informed. A day or so later I had a very upsetting cablegram signed by three of the department heads whom I most respect and trust, giving a fairly accurate account of what was occurring and expressing grave fears for the future of the Museum so far as morale and policy were concerned. As a result of this I cabled you stating my belief that Tom and Mrs. Collins had on the whole done good jobs. I had in reply your cable stating that you felt their dismissal was for the best. I cabled the three staff members, trying to reassure them and telling them to take no overt action.

I waited for several days without having had any official report and then, feeling that the situation was very serious and the morale of the staff criti-

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cal, I cabled your mother, asking her for some reassurance and moral support. I have always regarded her as the spiritual head of the Museum, but only on one previous occasion have I ever appealed to her for reassurance. I then had two encouraging cablegrams - one from her and one from you, which gave me some peace of mind, although I determined to cut short my stay in Europe so that I might come back and try to straighten matters out so far as I could.

I was met at the boat by Dick Abbott and spent the rest of the day and the next morning going over the changes and budget with him. Before seeing any other members of the staff I had luncheon with Stephen Clark. We touched briefly on the staff situation but spoke mostly of other things. In passing, I may say that I have never seen him so much interested in the Museum and so genuinely excited about its possibilities.

STAFF MORALE:

I spent the next two days talking with members of the staff, trying to find out how each felt. I had hoped to find the staff somewhat calmed down and reconciled and was disturbed to find that there still existed a good deal of soreness, bewilderment and uncertainty, especially on the part of the "production" or "curatorial" people. I shall analyze this feeling as objectively as possible, giving you my own opinion in another paragraph. The staff had, of course, been informed I think by you personally, of the unexpectedly heavy budget and were certainly not indifferent to the heavy burden which the Trustees and especially the President faced. They realized that the committee felt that for reasons of economy and organization certain changes had to be made. Of course these changes were disturbing but what upset them the most - and I speak again primarily of the curatorial side of the Museum - were the following factors:

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1. The attitude and manner of Mr. Jones. They seemed to feel that he had not understood the Museum spirit or its problems; that he had made radical recommendations on brief and superficial study; that he had been uncomprehending, unsympathetic and offensive in manner. (I suppose Mr. Jones has often been made the scapegoat for the feelings of the staffs on which he has operated, just as he has been made the stalking-horse for Boards of Trustees or Directors).

2. The feeling that some of the changes have been unwise - particularly as regards the shifting of Newmeyer and Wheeler. (I'd like to take this up in some detail later).

3. Cutting down the number of people, especially in the curatorial side of the staff, without adjusting the amount of work. This brought on a feeling of real desperation in certain cases where people working in departments had pushed themselves to the very limit of endurance in the past years and felt that they were faced with another year equally difficult but with less help. (I think this can be readjusted in two obvious ways, either by increasing the staff or by cutting down the amount of work - or a compromise between these).

4. Dissatisfaction with salaries brought about partially by the illusion that certain salaries might at least be raised on entering the new building with its greater responsibilities, etc.; partly by the feeling that certain salaries had been raised in rather a haphazard way, without careful attention to the advisability of raising others. (I'll take this up later).

5. The feeling that some of the changes have been made for personal reasons rather than for the good of the Museum, seen objectively.

6. The feeling that the new regime was bringing about a real revolution not only in the personnel but in the ideals and standards and purposes of the Museum. The initial broadcast and particularly the remarks of Mr. Jones were taken as evidence of this revolution. (Evidence to the contrary, I have tried to reassure them, quoting you and Mr. Clark, that the essential purposes of the Museum are unchanged, that standards of achievement will not be lowered or vulgarized. I am taking you absolutely at your word in this essential matter and am passing on my convictions to the staff).

7. The fact that all this was going on while I was away. (I have tried to explain the reasons, as I understand them, why I was not consulted).

8. Various rumors, some absurd, some plausible, which arose because the staff was not adequately informed.

As you can see, we have to face a serious problem and, as I remarked to Pete Street, we have a real fight on our hands to restore the esprit-de-corps of

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the staff, which I am afraid has been pretty seriously damaged. As one of the best members of the staff (not on the curatorial side) bitterly remarked: "I used to believe in what we were doing here but now it's just a job."

I want to emphasize the fact that what I have reported in the above paragraphs does not express my own opinion, but it does describe a situation which you and I have to face together.

STAFF CHANGES:

1. Mabry. I have learned a great deal more than I knew before about Tom Mabry with relation to his position in the Museum. He seems to have woven about himself a web of intrigue. I would rather not write about it. I liked him very much, though he puzzled me.

2. Abbott. Dick has done an able job in the Film Library and although he has had a great deal of support in money and in personnel I think he has had to face very difficult problems and has often solved them brilliantly. I felt at times that he lost sight of the real purpose of the Film Library, but only temporarily.

As Executive Vice President of the Museum I think he may do a wonderful job. I believe that we can get on very well together providing that we are absolutely frank with each other and that no intrigue develops, such as seems to have been the case with Tom. I am not easy to work with, partly because I am so rushed and have so many preoccupations that my memory is very bad and it is difficult for me to work in a routine manner. I am determined to overcome this with Dick's help. In addition to myself Dick will have several internal problems. I think he does not yet realize how complicated his job is. I hope too that he has overcome a tendency to be dictatorial in manner which at times has offended the members of his staff, though not, I think, recently.

A general criticism made of him that he is more interested in his career than in his job can surely be answered by his achievement.

I am trying to build him up with our staff, which is on the whole friendly toward him though still somewhat skeptical. His manner with them will count, as much as his ability, in establishing good will.

3. Collins. I do not understand as yet exactly for what reasons she was dismissed. There may be several reasons. I think we should realize in trying to replace her that she did the editorial and production work of her department

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excellently; she was absolutely devoted to what she believed to be the best interests of the Museum, however mistakenly she may have expressed her devotion; that she worked with tremendous self-sacrifice and energy under serious handicaps. Under her direction two of our books made the "50 best books of the year" list. The "Art In Our Time" catalog was a real feat of editorship and bookmaking with scarcely a typographical error in almost 400 pages done under extreme pressure of time and confusion. She is the daughter of an editor of the "New York Times" and inherited her father's capacity for writing and editing.

4. Wheeler. I doubt if Monroe will be able to replace Frances Collins in several important ways. He writes awkwardly and is unproven as an editor, his capacity for work under pressure has not been tested, nor am I sure that he would be willing to meet the long strain of pushing through an exhibition catalog.

I think he will be able to handle the business end of the department better but only if the schedules of the people who write the catalogs are so arranged that they can do them far enough ahead of time to make possible a maximum of efficiency in production and sale. Since his appointment has been made without my having any opportunity to give an opinion, I have written him that I accept the situation and that I will work with him.

As you know, I have to work more directly and continuously with the Publications Department than with any other and I can look on his appointment only as tentative until I have had a chance to see how it works. If you do not agree to this please let me know.

5. Newmeyer. I was disturbed when I heard that she had been shifted from Publicity to Membership, for it seemed to me that Wheeler was an admirable membership secretary and that Newmeyer was widely acknowledged to be one of the best museum publicity people in the country. Now I find that there is still some confusion. She thinks that she is still Publicity Director and that you and Pete Street have confirmed this. Dick thinks she is not. She will certainly have ideas about membership promotion but I do not think she has the manner or personality to interest members directly. There seems to be some friction between her and Dick which I don't quite understand. I hope this can be ironed out.

6. Miss West. From what I hear she is a very able, dependable woman, but if she is supposed to be responsible for the management of the building I think she is being placed in a very difficult position, for she does not have the many sided technical knowledge and experience which a museum superintendent should have. I'd like to speak of the superintendent problem under a special heading.

Cuts in Staff. So far as I can make out most of the cuts in the staff, except for the downstairs forces, have been on the curatorial side. The Registrar lost an assistant instead of gaining one, which she badly needed. The Department of Architecture and Industrial Art was cut in half.

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There seems to have been a suggestion about cutting the guards to one to a floor and omitting the garden guard. I am afraid that this could not be done without seriously risking both the safety of the pictures and an increase in our insurance rates. The absolute minimum so far as I can see would be two guards to a floor and one in the garden. While the garden guard was removed we suffered serious damage to one of the stone sculptures through vandalism.

I have not had time to look carefully into the workshop staff. It may be possible by adding extra men during peak loads to get on with our reduced staff, but we run of course a certain risk of union interference and from inefficiency and inexperience in the handling of valuable objects.

I will take up the dismissal of the docents under the heading Education Director.

POSITIONS NOT YET FILLED OR CLARIFIED:

1. Superintendent. All the other museums in the country have found it necessary to have a person in general charge of the museum building and the physical servicing and services of the museum, including building upkeep, receiving, packing and shipping, installation, entrance management and guards. He often has under him an engineer, a head guard and a foreman in the packing and carpentry shops.

Such a man is usually fairly well educated, intelligent, able to act both as an executive and as a technician. Museum superintendents such as the two McCabe brothers, one in Cleveland one in Chicago, are first-rate men.

We may be able to get on without such a man for the time being but I think eventually we must have one.

2. Secretary. Possibly the Committee has clearly in mind who shall take care of the functions of Secretary to the Board and to the Museum's committees. Tom Mabry I think handled this very well. It took a good deal of time, intelligence, tact and ability to write up minutes and coordinate the work of the various committees. If Dick Abbott can take the time to do this he would perhaps be the best persons, since he of all people I think should know what is going on among the various committees. Pete, however, is called Secretary following my rather hasty suggestion at a time when we were trying to avoid a conflict in titles between Pete and Newmeyer (a suggestion which I did not realize at the time conflicted with Tom's official position as Secretary to the Board). But Pete now seems to handle "public relations" rather than secretarial work.

3. Education Director. This may not be an immediate necessity, but in order to make full use of the rest of our work we should have someone who has

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constantly in mind the educational uses of what we do in terms of lectures, labels, catalogs, docent talks, radio talks, television, etc. I am not referring to publicity on the one hand or curatorial services on the other - both of which are, in their ways, educational.

At present I understand that after October 1st we shall have no educational work in the Museum except that of D'Amico's project for "young people". I would be very sorry to see the faithful, hard-working and competent group of three young docents dismissed, which would mean of course a considerable waste of training.

Mr. Clark's idea of having victrola record-loudspeaker docent talks in the galleries is ingenious, but has three serious faults, I am afraid. One is annoying people who don't want to hear the talks; another would be the necessity of putting a loudspeaker in at least half the galleries; the third would be the fact that the ordinary uninstructed visitor wants to have a friendly human being who knows somewhat more than he does take him through.

4. Assistant to the Director?

SALARY ADJUSTMENTS:

I mentioned a certain unhappiness about salaries. So far as I can make out there have been several salary raises - particularly Miss Courter, Miss Ulrich, Mr. Wheeler, Miss Newmeyer. These salary raises are primarily on the business, distributing, or promotional side of the Museum rather than on the curatorial side of the staff. I do not question the desirability of raising these salaries. I think that at least three of the people deserved the raises, but even if there had been no raises I think that we would be justified in raising certain salaries of the curatorial staff.

The curatorial staff is, after all, the very heart of the Museum. Their work in large part distinguishes the Museum from any other institution and I am only echoing outside opinion in saying that they have both worked to the point of exhaustion and have done a most distinguished job. I can vouch for their extremely

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selfless devotion. They are professional people. They do not ask for raises. It is not difficult to impose on them for a certain period because they are devoted to the work which they do. But I do not think we should maintain the reputation of the Museum which is now quite general - I mean its reputation for paying low salaries while getting the maximum amount of work out of the staff.

This is, of course, a difficult subject to speak about but I am encouraged by what you said on the 'phone to make certain recommendations which I think are important for the health and the esprit-de-corps of the staff.

RECOMMENDATIONS FOR IMMEDIATE CONSIDERATION:

These recommendations have to do with certain salary raises and with the restoration of a couple of positions in the "curatorial" staff.

1. Department of Painting and Sculpture: Dorothy Miller has been my right hand in preparing exhibitions and catalogs for about six years. Shortly after coming to the Museum and while we were paying her $2,400 she refused a position as Director of the Montclair Museum at $3,600. She is not only an invaluable assistant to me in my exhibitions and catalogs, but has directed, herself, a half dozen exhibitions of importance. She is the most tireless, exact and efficient worker on the professional staff. When others tire she stays and takes it - as she's doing now - seeing the Sheeler book through the press without the help of a publications department.

We now plan to give her even greater responsibility in the field of American art, to which she is devoted.

Her responsibilities are as great as those of an Associate Curator at the Metropolitan and she works under far greater pressure. Associate Curators at the Metropolitan are paid between $5,000 and $6,000. I would like to recommend that her salary be increased from $3,500 to $4,000.

2. Registrar's Department: The Registrar's work might seem to be merely keeping records or archives, but actually Miss Dudley is responsible not merely for elaborate records which must be absolutely exact, but also for keeping track of all works of art in the Museum and passing through the Museum - through the loan and travelling exhibitions, school exhibitions, etc. - for handling of shipping and packing instructions here and abroad, all Customs instructions and the listing of all insurance.

I have found her work to be of remarkable excellence. She is absolutely dependable, unflustered and conscientious, in a position which

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requires these qualities to the utmost degree. If one cipher goes wrong in insuring a $50,000 picture during an exhibition rush it may place the Museum in serious trouble. If she omits the name of the lender in shipping instructions sent to Paris, Stockholm or San Francisco we may miss some objects essential to an exhibition.

Her department is the clearing house for the Museum's work. It seems to me that her position is as responsible and exacting as that of the Comptroller's, who has recently been raised to $4,000. I don't know what the Registrar at the Metropolitan receives. My impression is that it is $4,500. Miss Dudley, after some twelve years of Museum experience (four with us) is now paid $2,800. Couldn't she be raised to $3,600?

Miss Dudley's second assistant, just at the moment when Miss Dudley was about to ask for another, was dismissed. Unless we are going to have a serious "bottle necking" of records which may result in delays, confusions and even losses of works of art, I am afraid we will have to restore at least one assistant at around $1,500 - which would mean an inexperienced person.

It is really doubtful whether the Museum's schedule can be maintained unless she has a third assistant.

5. Department of Architecture: This department carried the brunt of the Museum's exhibitions last year, both in the Museum and on tour. This was possible because it had around six people on the staff, of which for most of the year only three were paid, the others being volunteers or occasionally part-time assistants. At the same time John McAndrew had heavy responsibilities for the building, over and above which he gave three brilliant lectures to members.

We had looked forward this year to having for the first time the department on its feet with four paid staff members, but for some reasons which I don't quite understand, it received the most radical cut of all departments losing half its members.

Elizabeth Mock was taken on the staff at a salary of $1,560. After doing excellent work on the Architecture Section of the Paris Exhibition, on the Bauhaus Exhibition and especially on travelling and school exhibitions, she was dismissed in the recent reorganization. She is a Vassar girl with several years technical training as an architect, both under Frank Lloyd Wright and in Zurich and has shown remarkable capacity for work. She is a sister of Catherine Bauer the leading American expert on housing. She is a really exceptional person whom we can scarcely replace without great difficulty. It was planned that she should work under McAndrew's supervision in preparing exhibitions for Miss Courter and Mr. D'Amico's project. Some of these exhibitions will have to be abandoned unless she can be kept on the staff. I do hope that this can be done and that she can be re-hired at a salary of at least $1,700, which is surely not extravagant.

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John McAndrew took the curatorship of architecture at the Museum although his salary and designer's fees in the past were larger than his salary of $4,500 here. I think all of us agree that he has done excellent work as Curator. He is full of ideas, a good scholar with great capacity for work and one of the best lecturers on architecture in the country. In addition to modern architecture he is an authority on Mexican baroque. In working on the building he invented the ingenious diagonal plan of the entrance and the exciting pierced slab of the penthouse, two of the elements which most distinguish the facade. I mention this merely to indicate his capacities as a designer, as well as a Museum man. He is responsible for carrying out two of the most important architecture competitions of recent years.

In view of his qualities and work I think his salary should be raised from $4,500 to at least $5,000. I mention for comparison the Curator of the Film Library's salary of $6,000 and the salaries of the curators at the Metropolitan, which range I believe from $8,500 to $12,000.

McAndrew is the brilliant chief of the department of Architecture, Janet Henrich is the stabilizing factor which keeps the work of the department in order and acts as secretary. Twice last year she nearly broke down from working at night and over weekends to maintain the schedule. I think she should be raised from $1,820 to $2,080.

4. Library: Beaumont Newhall is no mere librarian, although I think he does his job very well. In addition to his library work he has almost single handed established the Museum as the center of serious interest in photography as an art throughout America. His position is recognized as well in England and France. He has written one of the best of the Museum's books, "Photography: 1839-1937"; he has been elected Chairman of the Special Libraries Association here in New York. He recently refused to go on the editorial board of the most successful American photography magazine. I wish his salary could be raised from $3,200 to $3,600.

CONCLUSION:

I am afraid I have bored you pretty thoroughly with these details, but I promised you when you took the job as President that I would tell you frankly what the problems were as I saw them. Recent events have solved some of these problems, but have made some of the others more acute.

Although in writing these notes I have tried to keep a fairly objective attitude I realize that in any institution the staff is likely to take a rather myopic point of view. Actually, I want at all times to try to see things as you

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see them, more or less from outside in relation to your other interests and to your view of the Museum over a period of years; what you have in mind as a long term policy. It is about this that I am uncertain for I have heard a good many conflicting opinions. About this important matter we must talk whenever you have time.

I want in closing to tell you that I understand in part something of the difficulties of your position and that I have the greatest sympathy for them. I appreciate too what you have done and are doing for the Museum, the great responsibilities which you have assumed and the really remarkable achievements which you have already to your credit. You must always remember that even when I bring to your attention certain difficulties such as the above, or even when I differ with you directly as I have at some times in the past, I at all times have in mind the essential importance of your interest in the Museum. I am no courtier and am paying no compliments when I write you that I am convinced that with you wholeheartedly with us we have one of the greatest opportunities for valuable work in this country.

I came back this year from abroad with serious misgivings - but I must tell you that when I saw the building and walked through the show and saw all the people I felt my faith restored. I could hardly believe what I saw; it seemed like a dream - a dream which you and your mother more than any others have made come true. Nelson, we must keep this dream bright. We must not let it fade.

Sincerely,

Nelson A. Rockefeller, Esq.
50 Rockefeller Plaza
New York, N. Y.

ahb:vs

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SUMMARY OF SUGGESTIONS ON SALARY RAISES AND STAFF REPLACEMENTS

Suggested Raises:

Dorothy Miller, Associate Curator	$3,500. plus	$500.	$ 4,000.00
John McAndrew	4,500. plus	$500.	5,000.00
Janet Henrich	1,820. plus	$260.	2,080.00
Dorothy H. Dudley	2,800. plus	$800.	3,600.00
Beaumont Newhall	3,200. plus	$400.	3,600.00
Elsie van Hoorbeke	1300 plus	260	1560.00

Suggested Replacements:

Miss Dudley's Assistant	$1300.
Elizabeth Mock (Re-hire)	$1700.
	~~$3460.~~
	3720

Newmeyer - raised to	$ 3,600.00
Ulrich - raised to	4,000.00
Wheeler - raised to (Collins was $2,800.)	4,200.00
Courter - raised to	3,200.00
Baxter - raised to	3,200.00
Barry - raised (a year ago) to	6,000.00

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VICTORIA & ALBERT MUSEUM,
S. KENSINGTON, LONDON, S.W.7.

Telephone No.: KENSINGTON 6371.

3 August 1937

Dear Sir,

In reply to your letter of 21 July addressed to Mr. James Laver I beg to inform you that Mr. Laver is at present absent on sick leave.

He has accordingly asked me to reply to your letter and to express his regret that, as he is not acquainted with the work of the painter you mention, he is unable to give a helpful reply to your enquiry.

We have in our Departmental Collections only one reproduction of a photograph of a portrait

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by this painter of "President Harding", which gives the impression that the original painting is probably a quite competent example of the "official portrait", but you will understand that the extremely slender nature of this evidence makes it difficult to express a useful opinion.

Yours faithfully

Carl Winter.

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

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Hold

COPY OF ORIGINAL SENT TO MR. HAND AT GREENSBORO, VERMONT

TATE GALLERY
MILLBANK, S.W.1.
LONDON

July 21, 1937

Dear Mr. Laver:

May I ask you a confidential question? One of our trustees has asked for an opinion on the work of the English portrait painter, E. Hodgson Smart.

All that we know about Mr. Smart is that he works in Bermuda during the winter. I know of no one more able than yourself to give an appraisal of Mr. Smart's abilities. Any opinion you may send us will, of course, be used with complete discretion.

With kindest regards, I am

Very sincerely,

Mr. James Laver
Victoria and Albert Museum
London, England

AHB:kk

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COPY OF ORIGINAL SENT TO MR. BARR AT GREENSBORO, VERMONT

TATE GALLERY
MILLBANK, S.W.1.
LONDON

August 4th, 1937

Dear Mr. Barr:

Manson has asked me to reply to your letter.

He does not know the work of painter E. Hodgson Smart, nor do I. He exhibits here, of course, but I am afraid I can tell you nothing about him.

Yours very truly,

DAN. C FINCHAM. (signed)

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COPY OF ORIGINAL SENT TO MR. BARR AT GREENSBORO, VERMONT

Pump Farm
Assington
Near Colchester, Essex
England

July 21, 1937
August 2nd, 1937

Dear Mr. Manson:

May I ask you a confidential question? One of our trustees has asked for an opinion on the work of the English portrait painter, E. Hodgson Smart.

All that we know about Mr. Smart is that he works in Bermuda during the winter. I know of no one more able than yourself to give an appraisal of Mr. Smart's abilities. Any opinion you may send us will, of course, be used with complete discretion.

With kindest regards, I am

Very sincerely,

Mr. J. B. Manson
Director and Keeper of Tate Gallery
Millbank
London SW1, England

AHB:kk

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COPY OF ORIGINAL SENT TO MR. BARR AT GREENSBORO, VERMONT

Pump Farm
Assington
Near Colchester, Essex
England

August 2nd, 1937

Dear Alfred:

Your letter has been following me around and has at last reached me here - rather late in the day I fear! I am very sorry at the delay in replying - also because I cannot help you about E. Hodgson Smart. I'M ashamed to say I have never heard of him and have never heard his name mentioned by any of the artists I know. Also I've never read anything about him. All this I'm afraid is not very helpful.

I am painting around here - between Sudbury and Colchester. When you visited the Gainsborough show at Ipswich you may have seen something of the country. (Constable's Dedham is about 10 miles from here.)

My nearest neighbor is John Nash - a very charming man as well as good artist. Do you know his work? He is perhaps a little overshadowed by his brother Paul. John's work is not so powerful as Paul's - but has qualities of its own - particularly a quiet lyrical charm which is essentially English.

I was very glad to meet the college graduate who was interested in art instruction for working men, and hope I was able to give him what he wanted.

We enjoyed immensely seeing you and your wife at Dulwich last year. I do hope you will look us up again when next you come to England.

Meanwhile, our very best love and good wishes,

Yours ever,

PERCY HORTON (signed)

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July 21, 1937

Dear Percy:

One of our trustees has asked for an opinion on the work of the English portrait painter, E. Hodgson Smart.

All that we know about Mr. Smart is that he works in Bermuda during the winter, and asks around two thousand quid. Probably you have an opinion yourself about him. If not, maybe you could ask around a bit for us, as we would greatly appreciate some frank appraisal of his talent? Of course, any opinion you might send us would be kept confidential.

With cordial greetings, I am

Sincerely,

Mr. Percy Horton
11 Pond Cottages
Dulwich Village
London S.E.21, England

AHB:kk

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Telegraphic Address:-
"AMICABLY, WESDO, LONDON.
Telephone No
"MAYFAIR 2791."

142, New Bond Street.
London, W.1.

DURLACHER BROS.
G. L. Durlacher
~~A. P. Durlacher~~
11 EAST 57TH STREET
~~670, FIFTH AVENUE,~~
NEW YORK.

28 August 1937

Dear Alfred,

I have put off answering your letter enquiring about E. Hodgson Smart hoping that I could find out something about him for you. Unfortunately I have been quite unsuccessful. Various people seem to have heard of him but no one really can give me any definite information about his ability, I am sorry I cannot be more helpful.

I hear that the old building has all been torn down and that you are all very busy about the new one.

We are all very pleased about the news that John has joined you.

We are sailing on the 5th Sept. and shall be back in New York on the 13th.

With best regards to you and Marga,

Sincerely yours,

Alfred Barr Esq
The Museum of Modern Art
New York

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CARROLL CARSTAIRS
11 EAST 57TH STREET

July 21, 1937

Dear Kirk:

One of our trustees has asked me for an opinion on the work of an English portrait painternamed E. Hodgson Smart.

All that we know about Mr. Smart is that he plies his trade in Bermuda during the winter, and asks about two thousand guineas. Perhaps you know his work yourself. If not, possibly you could ask around a bit? We would very much appreciate a frank appraisal of his talent. Of course, any opinion you might give us would be kept confidential.

Howeare things going in London? I have had a card from Russell, who seems to be flourishing.

Marga sends her best regards with mine.

Sincerely,

Mr. R. Kirk Askew, jr.
c/o Durlacher Bros.
Bond Street
London, England

AHB:kk

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TEL PLAZA 3-4480
CABLE ADDRESS
CAROLLA NEW YORK

CARROLL CARSTAIRS
11 EAST 57TH STREET

August 24, 1937

Alfred H. Barr, Jr., Esq.
The Museum of Modern Art
14 West 49th Street
New York City

Dear Mr. Barr:

Your letter of July 28 was forwarded to me while I was en voyage. I returned to New York last week and hasten to answer it now.

I really don't know Mr. Smart's work well enough to give you an opinion on it. Unfortunately, I was not in England when your letter reached me or I would have been glad to have asked the proper people about it and to try and see some of it myself. I am sorry I can't be of any help to you in this matter, but should be glad if you will call me at any time you think I could be of any assistance to you.

Yours sincerely,

Carroll Carstairs

CC:MW

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July 28, 1937

Dear Mr. Carstairs:

May I ask you a confidential question? One of our trustees has asked for an opinion on the work of the English portrait painter, E. Hodgson Smart.

All that we know about Mr. Smart is that he works in Bermuda during the winter. We would appreciate any information you could give us on him. Probably you have an opinion yourself about him. If not, I am wondering if, when you are in England, you would be good enough to ask around a bit for us, as we would greatly appreciate some frank appraisal of Mr. Smart's talent? Of course, any opinion you gave us would be kept with complete discretion.

With very kind regards, I am

Sincerely yours,

Mr. Carroll Carstairs
c/o Hotel Plaza-Athénée
Rue Montaigne
Paris, France

AHB:kk

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Royal Academy (1939)

MINUTES OF MEETING OF THE AMERICAN COMMITTEE
FOR AN EXHIBITION OF AMERICAN ART AT ROYAL ACADEMY IN LONDON, 1941

A meeting of a Committee for the proposed American Art Exhibition at the Royal Academy in London in 1941 was held at the Hotel Gotham in New York, New York, on Friday, February 24, 1939, at 3:00 P. M.
PRESENT: Royal Cortissoz, George H. Edgell, David E. Finley, Edward W. Forbes, Fiske Kimball (representing Henri Marceau), Jonas Lie, Everett V. Meeks, William M. Milliken, Duncan Phillips, Homer Saint-Gaudens, J. Stogdell Stokes, Forbes Watson (representing Edward Bruce), and Charles H. Worcester.
ABSENT: Robert Woods Bliss, Edward Bruce, Henri Marceau, Chauncey McCormick, and C. Powell Minnigerode.

Mr. Saint-Gaudens read to the Committee a brief of the proposal concerning an American Art Exhibition at the Royal Academy in London to be presented from January 1 to March 15, 1941, outlining a general organization for an American Committee, its possible functions, the size of the exhibition as suggested by the Royal Academy, and the tentative financial arrangements.

Upon motion of Mr. Cortissoz, seconded by Mr. Stokes, it was voted that Mr. Saint-Gaudens be made permanent Chairman of the present Committee and an ex-officio member of all committees connected with the organization of the Exhibition.

The convened Committee decided that its membership should be enlarged to include a broader representation, that Mr. A. Conger Goodyear, and Mr. Herbert L. Pratt, whose replies to the original invitation had been indefinite, be requested to accept definitely, and that Mrs. Juliana Force be again asked to join the Committee. After discussion ballots were cast on names suggested before the meeting and on additional names suggested at the meeting. It was voted that the following museum officials be invited to serve with the present members of the Committee:

Alfred H. Barr, Jr., Director of the Museum of Modern Art, New York
Walter Heil, Director of the California Palace of the Legion of Honor, San Francisco, California
Daniel C. Rich, Director of Fine Arts, Art Institute of Chicago
Meyric R. Rogers, Director, City Art Museum, St. Louis, Missouri
Charles H. Sawyer, Curator, Addison Gallery of American Art, Andover, Mass.
Francis H. Taylor, Director, Worcester Art Museum, Worcester, Mass.
Gordon B. Washburn, Director, Albright Art Gallery, Buffalo, New York
Harry B. Wehle, Curator of Paintings, Metropolitan Museum of Art, New York

Mr. Walter Heil, Director of the California Palace of the Legion of Honor was to be invited to serve if he is an American citizen.

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It was voted that Mr. Forbes Watson, hitherto acting for Mr. Bruce, be made a permanent member as well.

The Chairman appointed a Nominating Committee consisting of Mr. Cortissoz, Mr. Forbes, and Mr. Stokes to suggest nominations for Vice-Chairman, Secretary, and Treasurer of the Committee. The following nominations were submitted.

Vice-Chairman	Robert Woods Bliss
Secretary	Henri Marceau
Treasurer	David E. Finley

Upon motion of Mr. Meeks, seconded by Mr. Watson, it was voted that the nominations be closed.

After a discussion of candidates for the proposed position of paid Executive Secretary for the exhibition, it was voted, upon motion of Mr. Stokes, seconded by Mr. Kimball, that the Chairman approach Mr. Roland J. McKinney in this connection and report back to the Committee.

Upon motion of Mr. Cortissoz, seconded by Mr. Kimball, it was voted that the Committee be called "The American Committee."

Upon motion of Mr. Kimball, seconded by Mr. Stokes, it was voted that the officers of the American Committee be chosen as the basis of an Executive Committee and be empowered to select three more members of the American Committee to serve with them.

Upon motion of Mr. Cortissoz, seconded by Mr. Edgell, it was voted that the Chairman of the American Committee be empowered to approach an interested Foundation with a view to obtaining from it funds needed for the organization and presentation of this Exhibition.

It was the sense of the American Committee that further details of the scope of the exhibition be determined after the Executive Committee has had opportunity to submit suggestions to the American Committee.

It was voted that the Executive Committee be requested to meet on or about March 7 and to report to the American Committee on or about April 15, at a meeting to be held in New York.

Adjourned.

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Sweeney

120 East End Avenue
New York City

November 13, 1939

Dear Alfred,

Forgive me for not acknowledging your letter of November 7th with regard to the Ferargil Easter Island figure. I had hoped to be able to stop at the Ferargil Galleries but have not had the chance. I will look in today or tomorrow if I get the chance.

Sincerely,

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

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Catalog Number	Artist	Picture	Owner	
85	Munch	Landscape	-	Yes
177	Balla	"Dog on Leash"	-	Ask
184	Chagall	"I and the Village"	-	*Note
187	Ernst	"Woman, Old Man and Flower"	-	**Note
192	Tanguy	"Mama, Papa is Wounded"	-	Yes
191	Roy	"Daylight Saving"	-	No - Promised
200	Blume	"Parade"	-	No
172	Gris	"Sherry Bottle"	-	Ask Chrysler. Think this now on exhibition in Chicago.
	Kokoschka	"Double Portrait"	-	No
	Marin	-	-	Ask Stieglitz
	Dix	"Dr. Meyer-Hermann"		No
	Cezanne	Portrait	Bliss Collection	No
	Daumier	"Laundress"	-	Opens at Impressionist exhibition at Los Angeles Museum, Jan.15th
	Davies	Either landscape or portrait "The Wine Press"	-	Yes
	Derain	Landscape	Bliss Collection	Not available.
	Gauguin		" "	Neither "
	Kane	"Homestead"		Yes
	Bombois	"Before Entering the Ring"	-	No

*NOTE: Do not have permission to lend other exhibitors. Will cable for permission if you wish or if you prefer to cable direct address is Rene Gaffe, 116 Terre Neuve, Brussels.

**NOTE: Has been promised to Toronto exhibition opening November 17th. Do not know yet whether it would be returned in time for your opening.

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	La Fresnaye	"Conquest of the Air"		Cable Gaffe (See Chagall)
2	Pickett	"Manchester Valley"		No
6	Hicks	"Peaceable Kingdom"		Yes
111	Karfiol			Ask Downtown Gallery, 113 W. 13th St.
113	Brook	"A Number of Things"	Boston Museum of Fine Arts	Ask
118	Watkins	"Self Portrait"		Yes
129	Matson	"Moonlit Still Life"	Frank K. M. Rehn Gall.	Ask
134	Spencer	"Christ Bearing Cross"	Tate Gallery	Call Rothenstein at Pennsylvania 6-1600
137	Bellows	"42 Kids"	Corcoran Gallery	Ask
96	Matisse	"Girl in Yellow Dress"	Cone Collection, Balt.	Ask
95	Matisse	"White Plumes"		Ask
94	Matisse	"Gold Fish"	Doucet	No
99	Derain	"Portrait of the Artist"	Pierre Matisse Gall.	Ask
87	Vuillard	"Portrait of Lugne Poe"	Mrs. Mabel Choate 770 Park Avenue	Ask. Probably won't lend.
104	Utrillo	"Chartres Cathedral"	Mrs. Lloyd Bruce Westcott, Clinton, N.J.	May possibly lend although is anxious for picture now. Has relatives in San Francisco and might be disposed favorably toward your exh.
105	Soutine		Same as above.	
103	Modigliani	"Blaise Cendrars"	Alfred Poyet	Have no answer from Poyet Gall. Understand he has been mobilized.

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100	Derain	"Nude with Cat"	Renou et Colle, Paris	Yes
176	Duchamp	"Young Man in a Train"	Pach	Has already lent to other exhibition. Might be free for your opening.
168	Braque	"Painter and Model"	Chrysler	At Braque Exhibition, Chicago now.
169	Leger	"Under the Trees"	Chrysler	Ask
167	Braque	"Still Life"	Frank Crowninshield, 333 E. 68th St., N.Y.	Ask
185	Klee	"A Gay Repast"	Mrs. Stanley Resor, Round Hill Road, Greenwich, Conn.	Has just purchased so may not wish to lend.
179	Stella	"American Landscape"		Now at Newark Museum. Ask Arthur F. Egner, Pres. of Newark Museum
197	Miro	"Dialogue of Insects"	Pierre Loeb	Yes
182	Klee	"Around the Fish"	Museum of Modern Art	No
190	Dali	"Portrait of Gala"	" " " "	"
201	Guglielmi	"Mental Geography"	Downtown Gallery, 113 W. 13th, N.Y.	Ask
186	deChirico	"Nostalgia of the Infinite"	Museum of Modern Art	No
152	Berard	"Portrait of Man in Blue"		No
145	Marsh	"High Yaller"	Mrs. John S.Sheppard, 969 Park Av.,N.Y.	Ask
144	Wood	"Daughters of the Revolution"	Edward G. Robinson, Hollywood	Ask

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138	Sloan	"Pigeons"	Boston Museum of Fine Arts.	Ask
130	Kantor	"Provincetown Boat"	John L. Sexton, 2000 Woodlawn Av. Pittsburgh	Ask
139	Hopper	"House by the Railroad"	Museum of Modern Art	Yes
152	Siqueiros	"Echo of a Scream"	Edward M.M.Warburg, 30 Rockefeller Plaza, N.Y.	Ask
150	Orozco	"Zapatistas"	Museum of Modern Art	No

(Let me know if impossible for you to secure another Orozco. Possibly we could substitute one of ours if others not available)

145	Fiene	"Toward Evening, Pittsburgh"	Mrs. Edgar Kaufmann, Pasadena Drive, Pittsburgh	Ask
155	Braque	"The Table"	Chrysler	Ask
	LaFresnaye	"Still Life"		No

SHEELER CATALOG

127	Photograph	Will write you - not sure yet whether this belongs to us or Sheeler.	?
107	Lithograph	Downtown Gallery	Ask
41		Cincinnati has already lent to other exh.	
28 & 26		Downtown Gallery. Already lent to another exhibition	
59		John D. Rockefeller, Jr. Possibly. Ask	
24		Boston Museum. Ask. Doubt if they will lend.	
~~xxx~~			

In regard to the following pictures assembled by our Advisory Committee for private exhibition at the Museum suggest you telephone or write to Sidney Janis, 1 West 85th St., New York City toward the end of this week. Mr. Janis is going to find out whether the artists would be willing to lend and if the pictures which have been requested for purchase would be available.

"Farm Life" Negro housewife.
"Lonely Man on Lonely Road" - Bernard Frauchtben
"Angora Cat" M. Hirschfield
"Winter Harvest" Patsy Santo
"Sun After Rain" Oregon" Byron Randall

"The Mountain Stream" which you admired by Knapp

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LOANS FOR MR. HEIL SAN FRANCISCO :

DEC. 15 to JAN 30

— dentes pictures promised for his show.

...pt

...ur

book, painting and brushwork. We will bring both the letter and the book to Mr. Barr's attention when he returns to the Museum.

Yours very sincerely,

Secretary to Mr. Barr

Dr. V. Volavka
Moderni Galerie
Protektorat Čechy-Morava
Prague VII

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July 5, 1939

Dear Dr. Volavka:

In Mr. Barr's absence, I wish to acknowledge receipt of your letter and to thank you for sending a copy of your book, Painting and Brushwork. We will bring both the letter and the book to Mr. Barr's attention when he returns to the Museum.

Yours very sincerely,

Secretary to Mr. Barr

Dr. V. Volavka
Moderni Galerie
Protektorat Cechy-Morava
Prague VII

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Prague, June 22nd.,1939

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

Dear Sir,

I beg to thank you most sincerely for your kind letter as well as for your promise to look for a job for me.- This kind promise of yours is so much the more estimated, as I know that you dispose of a little spare time, only.- I consider your Tenth Anniversary Exhibition not less successfull than your other enterprises.- I should be very glad to see your new museal building as well as the new installation !

Finally, I happened to have an idea how to enable that. By same mail I take the liberty of sending you one of the first copies of my book " Painting and the brush-work " which has been just issued - it is my swan s song - and I trust, it will interest you.- I know that Mr. John D.Rockefeller,Jr., too, who is member of the committee of your Museium, is also interested in this kind of research-work.- Would it be possible that I get an exhibition from the Rockefeller-fond which would enable me to finish this research-work in a laboratory in America, which work, as I hope, would have a certain influence to science.- I think, if in a position to work during a year, or during some months, at least, in the laboratory of Mr. A.Borroughs in the Fogg Museum of Art at Cambridge, I could make the most of the material I dispose here, of, which was not possible, here, unfortunately, having been compelled to hasten with my work and to issue the book as quickly as possible, in any case before passing into law of the antisemitic prescriptions.-

Perheps, your will remember that my wife is not an aryan / Simultaneously, I send another copy of my book to Mr. Borroughs who issued a book dealing on a similar theme, last year.

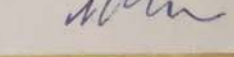
I should be very thankful to you would you take necessary steps in my favour at the Rockefeller-Fond or a similar institution.- In this case, I should send another copy to the address you will kindly indicate to me.-

I hope, Dear Mr. Director that you will be kind enough to excuse my having troubled you and I beg to thank you most heartily and beforehand for all you will kindly do for me.--

With kindest regards, also from my wife, I am,

Dear Sir,

Very Respectfully Yours



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E. NEUMANN MARIAN WILLARD

LIVING ART

15 MADISON AVENUE • NEW YORK CITY • TELEPHONE PLAZA 3-9208

May 22, 1939

Dear Dr. Volavka:

Forgive my not having answered your letter before this. We have been swamped with work during the past two months moving our Museum into its new building and installing our Tenth Anniversary Exhibition, or I would have replied to it more promptly.

Please do not feel that your letter is "unpleasant". It is true that we have had many similar letters in the past five years, but I am going to do what I can and shall write you if I have anything to suggest.

Believe me with the greatest sympathy, I am

Yours very sincerely,

Dr. Vojtěch Volavka
c/o Herrn Bŏch
Praha-Smichov 1349
Prague, Germany

b:vs

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J. B. NEUMANN — MARIAN WILLARD

LIVING ART

543 MADISON AVENUE • NEW YORK CITY • TELEPHONE: PLAZA 3-8205

October 6, 1939.

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

Dear Alfred:

I took the liberty of giving your name as a reference to the Guggenheim Foundation. I would like to change the New Art Circle from a private organization into a public instistution and shall try to get funds for this purpose by applying to th[illegible] as the Guggenhe[illegible] ry thankful for

[illegible] m.

Prague
~~Protectorate of Bohemia and Moravia~~
Dr Vojtech Volavka
c/o Herrn Bloch
Praha-Smichov 1349
Prague, Germany

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J. B. NEUMANN — MARIAN WILLARD

LIVING ART

543 MADISON AVENUE • NEW YORK CITY • TELEPHONE: PLAZA 3-8205

October 6, 1939.

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

Dear Alfred:

I took the liberty of giving your name as a reference to the Guggenheim Foundation. I would like to change the New Art Circle from a private organization into a public institution and shall try to get funds for this purpose by applying to the Rockefeller Foundation and the Carnegie, as well as the Guggenheim.

I neednt emphasize that I shall be very thankful for any assistance you can give me.

Sincerely yours,

J. B. Neumann.

JBN:ML

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November 28, 1939

Dear Miss Whitehill:

Thank you for your letter of November 24th. I think that Mrs. Newhall would be the ideal person to write an article on television forthe field of art for PARNASSUS.

Sincerely,

Miss Virginia N. Whitehill
Managing Editor
College Art Association
137 East 57th Street
New York, N.Y.

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COLLEGE ART ASSOCIATION

137 East 57th Street, New York, N. Y. • Phone: Wickersham 2-0537 • Cable Address: "Artsociate"

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John Shapley

ART BULLETIN
PARNASSUS
INDEX OF TWENTIETH CENTURY ARTISTS

Lecture Secretary
Caroline F. Bergh

Business Manager
David H. P. Magill

November 24, 1939

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

Dear Mr. Barr:

As we have not heard from you in reply to our letter regarding an article on television which we hoped you might be able to write for us, we fear that you are too busy to undertake it. If this is the case, do you think that Mrs. Nancy Newhall might be able to handle it and if not, whom would you suggest?

We are most anxious to have an article on the future of television in the field of art in the January issue of PARNASSUS, which means, of course, that it must be ordered at once.

Thanking you for any suggestions you can give us, I am

Very sincerely yours,

Virginia N Whitehill

Virginia N. Whitehill
Managing Editor

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KRÖLLER-MÜLLER STICHTING

Rotterdam, 8th July 1938.
Westerkade 11.

POSTREKENING 254811
BANK:
ROTTERDAMSCHE BANKVEREENIGING
AMSTERDAM

Alfred H.Barr, Esq.,
c/o Chase Bank,
rue Cambon,
PARIS.

Dear Mr.Barr,

Just a few lines to express my regret that we missed each other this year. I was en route when you came through and talked with Bernhard. When I heard about it I tried immediately to ring you up in Amsterdam, however you had already left.

Your assumption that we are extremely busy is correct which you will easily understand when I tell you that we open on July 13th, consequently next week Wednesday. As from the 14th of July the provisional museum will be open for the public.

I donot know whether you can make it possible to attend to this official opening, if so you are welcome. The opening takes place at 3,15 in the afternoon on Wedsnesday the 13th July.
The best way to come there is to travel to Arnhem and take from there a taxi and drive to the National Park de Hoge Veluwe, which is halfway Hoenderloo-Otterlo. When you arrive there and you ask for me I will attend to the rest.

I am afraid you will not be able to come. That you would be heartily welcome that is certain.

Mr. and Mrs.Kröller thank you very much for your kind regards.

I wrote to-day a few lines to Mrs.Rockefeller and invited them likewise to attend to the official opening.

With kindest regards,
Yours very sincerely,

S.van Deventer

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The Museum of Modern Art

To: The Files

From: Rachel Garbade

Date: October 27, 2023

Re: Correspondence

This correspondence was added to this file in 2023.

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HAMLIN

TELEPHONE, GRANT 4100

CABLE ADDRESS BUFSCI

BUFFALO MUSEUM OF SCIENCE
HUMBOLDT PARK
BUFFALO, NEW YORK

OFFICE OF THE PRESIDENT

February 27, 1939

(

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

My dear Mr. Barr

It has occurred to me that you might be interested in glancing through a little book, which we have recently published, giving the history of the Buffalo Society of Natural Sciences during the last seventy-five years. We are sending you a copy, with our compliments, under separate cover. It contains some illustrations of some of the Museum's exhibits as well as some articles describing the actual work which we are attempting to carry on here.

I shall be interested in receiving your comments.

Very sincerely yours

Chauncey J. Hamlin

CJH/fb

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Buffalo Museum of Science February 15, 1939

One of the primary functions of a Museum is to inculcate in the museum visitor ideas or emotions through the use of objects.

The first thing to be determined in approaching the problem of arranging an exhibit should be a decision on the part of the museum authorities as to what idea or ideas or reactions it is desired to inculcate in the minds of the museum visitor.

It is assumed that the idea that is to be presented or the reaction desired will be of value to the museum visitor, either in relation to his aesthetic enjoyment, entertainment, the enlargement of his cultural horizon, or in aiding him in the development of his personal philosophy, and will contribute to the general plan or program which is the fundamental objective of the particular museum.

The ideas which a museum may desire to inculcate may be either ideas that are familiar to the museum visitor or may be ideas new to his experience. The objects displayed in the museum likewise may either be familiar to the museum visitor or new to his experience. There are only four possible combinations: one can display a familiar object to demonstrate a familiar idea--a familiar object to demonstrate a new idea--an unfamiliar object to display a familiar idea--an unfamiliar object to display a new idea.

The principal function of the arrangement or placing of a museum exhibit and its proper labeling must be to carry the mind of the visitor from an examination of the object to a conception and understanding of the idea which constitutes

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the purpose of placing the object on exhibit.

In order to further emphasize the importance of the idea over the extrinsic importance of the object it is quite possible to utilize duplicates of the same object in different sections of the museum to illustrate entirely different ideas.

The most important problem in the technic of modern displays in a museum is determining upon the ways and means of best relating the objects placed on display to the idea which one desires the museum visitor to grasp.

It is to be assumed that the main purpose of the various exhibitors at the World's Fairs is to get across their story, whatever it may be, to the visiting public. In other words, the fundamental purpose of most of the exhibits at these Fairs is the same, in the last analysis, as that of the exhibits in the modern museum. The purpose of the survey of the exhibits to be made by the staff of the Buffalo Museum of Science at the World's Fairs is to study them with the object in view of finding out what, if anything, they may have to offer in new methods and new technics in the arrangement of their displays that might be adapted to the problems of museum display.

As a preliminary step in stimulating the awareness of the group which will be assigned to make this survey we have prepared the attached tentative analysis of points that perhaps should be considered in the making of this survey. We would deeply appreciate the careful consideration of the attached memorandum by the members of the Council of the American Association of Museums or their staff associates and would be pleased to receive from them any further suggestions or criticisms of the factors that should be considered in the survey of exhibits that is to be made.

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Buffalo Museum of Science February 15, 1939

ANALYSIS OF EXHIBIT

Date _____

Exhibitor _____

Location at Fair _____

General Size and Character _____

_____

Approximate time spent _____

Investigator _____

1. ENTERTAINMENT VALUE "Stop and look!"

General appeal: temporary or sustained?

Based on curiosity--beauty--sentiment--horror--comedy--mystery--fantasy--unusual character?

For children--adults--both?

To what mental class does it mostly appeal?

Suspense value--"What happens next?"

Romantic, historical, legendary, personal appeal?

Timeliness: anniversaries--centennaries--etc.

2. THE STORY "Do you get it?"

How is visitor's attention centered on story? Directly, or through the aid of some foreign thought or object?

Are there any ideas not necessarily inherent in the theme?

Are these ideas interwoven in main thought behind exhibit?

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Does the story lack simplicity or effectiveness?

Are there confusing elements?

Is it complete--a paragraph--a chapter?

Is it continuous or broken? Is it evident or puzzling?

Is emphasis on a general truth or a particular fact?

3. DEMONSTRATIONS "Does it work?"

To what extent is the exhibit mechanized?

How much of the time is it in working order?

How much does it depend on attendant demonstration?

Are the attendants men or women--old or young--educated?

Character and extent of demonstration--is it continuous--at regular intervals? How long does it take--how long intervals between?

Is there an accompanying lecture? Is it spontaneous or canned?

Mechanical devices directed toward saving exhibit space.

Use of magnifiers--stereoscopes--microscopes--balopticans--or other devices.

4. TIE-UP WITH VISITOR'S OWN LIFE AND EXPERIENCE "What does it get me?"

Appeal to the ego--food--health--comfort

Is it based on something the visitor knows about?

Is it something the visitor needs to meet his own problems?

Is it something the visitor can use?

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Tests of ingenuity--puzzle element--"how many can you see?"

Possibility of personal gain.

5. PARTICIPATION OF THE VISITOR "Let me help!"

To what extent does the visitor take part: answer or ask questions--push buttons--turn cranks--other mechanized devices--speak or sing--solo or for benefit of group?

Group participation?

6. GENERAL CHARACTER OF ITEMS "Aren't these interesting!"

Are the objects wisely selected?

Do one or more objects dominate the whole--"O My!" factor

Are there too many items--too few? Is arrangement based on importance of units? Is the quality high--low?

What could you replace to advantage? What factors make it desirable to replace an object?

7. SOUVENIRS OR REMINDERS "Take me home"

Guides--folders--cards--kept or thrown away--quality of printing, text, and illustrations--free or for sale?

Slot machine venders? Direct sales, or souvenirs accompanying sales?

Does visitor have to sign register? (names for mailing list)

Is any effort required of the visitor to get souvenir?

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Does souvenir form nucleus for collection visitor might assemble?

Are souvenirs distributed in series, requiring return visits?

8. ATTENDANTS AND DOCENTS "Come in please"

Extent of contact with visitor; pass out literature--answer questions--lecture--act as hostesses?

Number of attendants--accessibility to visitors--personality--knowledge of exhibit--stand or sit--aggressive or placid--uniforms--badges.

9. LABELS AND PRINTED EXPLANATION "Help yourself"

New forms of printing and lettering. Signs--labels--printed panels. Literary character and quality of material. Accuracy and freedom from exaggeration.

Photographs--phonograph records--canned lectures.

Special types and lettering devices.

Miniature figures and groups. Murals--moving pictures--projected transparencies.

10. ORIGINALITY OF CONCEPTION "What's new?"

New ideas in installation

Case materials--walls--floors--draperies--ceiling--supports--style--arrangement

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11. USE OF LIGHT "Can you see it?"

Is the general lighting good--too weak--too strong--spotty--glary--unusual?

Is light used to attract attention?

Transparencies--spot lighting--colored lights--continuous, interrupted, or changing--ultra-violet--fluorescence--mirrors--illuminated signs.

Room lighting as compared with case lighting.

Bad reflections? Polaroid used? Tubular lighting? reflectors?

12. COLOR "Isn't it beautiful?"

Kind--bright--pastel--subdued--startling.

Cases--walls--ceiling--objects--backgrounds--panels--draperies.

Use of color: classifying--indicating boundaries--grouping--keying

13. TRAFFIC FLOW "Don't crowd, please"

Arrangements for expediting and controlling movements of visitors past exhibit. Traffic habits. Emergency provisions. Facilities for policing.

Average time spent by each visitor. Total number of visitors per hour. Proportion of men and women.

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Position in relation to other exhibits.

Admission charge? If so, effect on attendance.

14. COMFORT OF VISITOR "Let's sit down!"

Can visitor relax during observation--read printed matter or signs without strain of eyes--proper lighting from visitor's view--no glare or reflections--attempt to avoid crowding--temperature control.

Seating facilities.

15. MUSIC OR OTHER SOUND EFFECTS "Wait a moment"

Orchestra--phonograph--radio--canary birds, etc.

16. GENERAL IMPRESSIONS "Shall we come back?"

Are you especially pleased with all, or any part?

Are you especially displeased with all, or any part?

Survey of public reaction--"rated by public"

Encouragement of further study or action.

17. EFFECTIVENESS AND ACCOMPLISHMENT "Let's buy it"

New ideas

Educational value

Any chance of misinformation or mistaken identification?

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18. DESIRABILITY "Can we get it?"

Possibility of duplication--size

Problems of transportation--suitable for loan

Type of museum which would be interested--in whole exhibit or in part?

Names and addresses of sponsors--fabricators.

General Comment

Wherever possible to secure or prepare, a sketch of the exhibit covering floor plans and arrangement would be desirable as this study is intended to be preliminary to publication.

Observations should be recorded as fully as possible. Discrimination can be accomplished on later editing but all matter should be based on complete field notes.

The architectural form in general with reference to main rooms, buildings, and displays as a whole should not be neglected.

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Hill

February 23, 1940

Dear Mr. Hill:

I feel very badly about not having answered your letter of February 2 before this, but we are suddenly overwhelmed by the exhibition of Italian Masters so that so that I am only now catching up in my correspondence.

Unfortunately I can not give you a real authoritative opinion about the work of George Innis since his paintings belong to a period considerably earlier than that with which the Museum is ordinarily concerned. I would suggest that you write to Mr. Harry B. Wehle, Curator of Paintings at the Metropolitan Museum, or to Mrs. Julianna Force, Director of the Whitney Museum of American Art.

Very Sincerely,

Mr. Walter C. Hill, President
Atlanta Art Association
1262 Peachtree Street, N. E.
Atlanta
Georgia

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THE ATLANTA ART ASSOCIATION
AND HIGH MUSEUM OF ART

1262 PEACHTREE STREET, N. E., ATLANTA, GEORGIA

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February 2, 1940.

Mr. Alfred H. Barr, Jr., Director
Museum of Modern Art
14 West 49th Street
New York, New York.

Dear Mr. Barr:

Our Museum is being offered a picture by George Innis, about 25 x 38, painted in 1877. It has been in the family of a Mrs. Burgess of New York probably since it was first painted, and is now in the market.

I should like to have your comment as to the relative desirability of a picture of the earlier and more distinct period, as contrasted with the later phases of Innis' work. At present we do not own an Innis at the High Museum and since we would probably not purchase more than one we should like to feel that it is representative of the period most suitable for museum acquisition.

Any comment you can make to me along these lines will be very helpful. Mr. Meinhard of the Howard Young Galleries is offering this particular picture at $3800, which he claims is quite a price concession for the Museum. Your cooperation in the matter will be very much appreciated.

Yours cordially,

Walter C. Hill

WCH:LW

President.

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THE BUFFALO FINE ARTS ACADEMY . ALBRIGHT ART GALLERY
BUFFALO, NEW YORK . GORDON WASHBURN, *Director*

February 3, 1939.

Mr. FitzRoy Carrington
M. Knoedler & Co.
14 East 57th Street
New York City.

Dear Mr. Carrington:

I wonder whether you can tell me if Vincent Van Gogh owned a book-plate? In a book which has recently been given us we find a plate with an etched picture of horsemen and etched lettering which is initialed "M B". The lettering reads "Vincent VanGogh", and the picture reflects the infouence of Delacroix. Can this be Vincent's plate? Or is it his nephew, the son of Theo?

As you know, I always come to you for print information, but in this case I may be asking a question which is too esoteric even for your vast storehouse of knowledge.

Trusting that I may have the pleasure of hearing from you, I remain

Cordially yours,

Gordon Washburn
Director.

GW:WB

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WASHBURN

February 8, 1939

Dear Gordon:

FitzRoy Carrington of Knoedler's has sent me a copy of your letter of February 5, asking about van Gogh's book-plate. I cannot recall that he used a book-plate, but I know that you could find out simply by writing to the Ing. V. W. van Gogh, Laren, The Netherlands. Mr. van Gogh is the heir of his uncle's estate and I am certain would be able to tell you, if anyone could, about a possible book-plate.

Sincerely,

Mr. Gordon Washburn, Director
The Buffalo Fine Arts Academy
Albright Art Gallery
Buffalo, New York

c.c. Mr. FitzRoy Carrington