(George) Nathan Horwitt
Bean Hill Road
Stockbridge, Mass
01262

--IAN

~~Mr Garrigan~~

dern Art

cord for him)

orge Nathan
Lenox, Mass.
01240

413-637-3474

Frances Keech who received the telephone call for you reports the following:

The gentleman who was telephoning is a Mr. Holwitt (she thought that was the name) and he was calling from Lenox, Mass. What he was planning to send you was apples. I reported to Frances that you would be in Stockbridge over Thanksgiving and the gentleman said that was much nearer and he would send the apples to you there. So, I guess you can expect a delivery in Stockbridge for Thanksgiving.

From a legal point of view it appears very doubtful that your findings could be so verified as to be unassailable if a libel suit were directed against The Solomon R. Guggenheim Foundation. Verification of your charge would be beyond our capacity while, on the other hand, unchecked acceptance of your allegations could have consequences that we are not prepared to risk.

Considered from the vantage point of the Museum's purpose and function, a muckraking venture under the auspices of The Solomon R. Guggenheim Foundation also raises serious questions. We have held consistently that under our Charter we are pursuing esthetic and educational objectives that are self-sufficient and without ulterior motive. On those grounds, the trustees have established policies that exclude active engagement toward social and political ends. It is well understood, in this connection, that art may have social and political consequences but these, we believe, are furthered by indirection and by the generalized, exemplary force that works of art may exert upon the environment, not, as you propose, by using political means to achieve political ends, no matter how desirable these may appear to be in themselves. We maintain, in other words, that while art cannot be arbitrarily

EGYPT --IAN ~~Mr Garrigan~~

The Museum of Modern Art

To Alfred (make card for him)

From Monawee

George Nathan
Lenox, Mass.
01240
413-637-3474

Date November 21, 1972

Re Telephone call

Frances Keech who received the telephone call for you reports the following:

The gentleman who was telephoning is a Mr. Holwitt (she thought that was the name) and he was calling from Lenox, Mass. What he was planning to send you was apples. I reported to Frances that you would be in Stockbridge over Thanksgiving and the gentleman said that was much nearer and he would send the apples to you there. So, I guess you can expect a delivery in Stockbridge for Thanksgiving.

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HAACKE

The Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York City 10028

March 19, 1971

Mr. Hans Haacke
95 East Houston Street
New York, New York

Dear Hans Haacke:

You asked me to write to you about my misgivings concerning your implementation of the planned Haacke show at the Guggenheim Museum. Let me therefore review the whole matter:

When we began our joint exhibition project, you outlined a threefold investigation and proposed to devote separate exhibits to physical, biological, and social systems. From subsequent detailed outlines, it appeared that the social category would include a real-estate survey pointing through word and picture to alleged social malpractices. You would name, and thereby publicly expose, individuals and companies whom you consider to be at fault. After consultation with the Foundation's president and with advice from our legal counsel, I must inform you that we cannot go along with such an exhibition outline.

From a legal point of view it appears very doubtful that your findings could be so verified as to be unassailable if a libel suit were directed against The Solomon R. Guggenheim Foundation. Verification of your charge would be beyond our capacity while, on the other hand, unchecked acceptance of your allegations could have consequences that we are not prepared to risk.

Considered from the vantage point of the Museum's purpose and function, a muckraking venture under the auspices of The Solomon R. Guggenheim Foundation also raises serious questions. We have held consistently that under our Charter we are pursuing esthetic and educational objectives that are self-sufficient and without ulterior motive. On those grounds, the trustees have established policies that exclude active engagement toward social and political ends. It is well understood, in this connection, that art may have social and political consequences but these, we believe, are furthered by indirection and by the generalized, exemplary force that works of art may exert upon the environment, not, as you propose, by using political means to achieve political ends, no matter how desirable these may appear to be in themselves. We maintain, in other words, that while art cannot be arbitrarily

confined, our institutional role is limited. Consequently, we function within such limits, leaving to others, areas which we consider outside of our professional competence.

From earlier conversations we had on this subject, it was my understanding that our premise would be acceptable to you and I still hope it is. In itself, the presentation of systems, whether physical, biological, or social, poses no problem and your capacity as an artist to imbue such orders with symbolic significance renders each of them esthetically susceptible and thereby a fit subject matter for a museum. By contrast, the implied charge that you propose to inject would render the same displays inappropriate for presentation in this museum though not necessarily elsewhere since it would hopelessly confuse assumptions under which we now function.

Please let me know as soon as possible what your intentions are. I hope very much that we can proceed with the Haacke show without diluting your creative intentions but also without prejudice to our institutional role.

Yours very sincerely,

Thomas M. Messer
Director

TMM:slh

cc: Mr. Peter Lawson-Johnston, President
The Solomon R. Guggenheim Foundation

Rec'd 4/9/71

From: Hans Haacke

To: All interested parties

Re: Cancellation of Haacke one-man exhibition at Guggenheim Museum

Date: New York, April 3, 1971

On April 1, 1971, I was informed by Thomas Messer, Director of the Solomon R. Guggenheim Museum, that he had cancelled the exhibition of my work scheduled to open on April 30, 1971, because three major works for the show dealt with specific social situations. In his opinion, such subjects do not belong in museums unless they come in a generalized or symbolic form.

Despite my offer to modify two of the works in ways that would not affect their integrity, but which eliminated all grounds for Mr. Messer's charge of "muckraking", he persisted in his position.

Mr. Messer is wrong on two counts: First, in his confusion of the political stand which an artist's work may assert with a political stand taken by the museum that shows this work; secondly, in his assumption that my pieces advocate any political cause. They do not.

Two of the three works are presentations of large Manhattan real estate holdings(photographs of the facades of the properties and documentary information collected from the public records of the County Clerk's office). The works contain no evaluative comment. One set of holdings are mainly slum-located properties owned by a group of people related by family and business ties. The other system is the extensive real estate interests, largely in commercial properties, held by two partners.

On March 25, I met Mr. Messer's objections of possible libel and

"muckraking" by substituting fictitious names for the principals and generalizing their addresses.

The third work is a poll of the Guggenheim Museum's visitors, consisting of ten demographic questions(age, sex, education etc.) and ten opinion questions on current socio-political issues ranging from "Do you sympathize with Women's Lib?" to "In your opinion, should the general orientation of the country be more conservative or less conservative?" The answers to the questions are to be tabulated and posted daily as part of the piece. Following standard polling practices, I tried to frame the questions so that they do not assert a political stance, are not inflammatory and do not prejudge the answers. I have conducted polls of the art public previously at the Howard Wise Gallery, at the Museum of Modern Art and the Jewish Museum.

The three pieces in question are examples of the "real-time systems" which have constituted my work for many years. A brief explanatory statement about my work was contained in the announcement for my last New York show at the Howard Wise Gallery in 1969:

> "The working premise is to think in terms of systems; the production of systems, the interference with and the exposure of existing systems.
> Such an approach is concerned with the operational structure of organizations, in which transfer of information, energy and/or material occurs. Systems can be physical, biological or social, they can be man-made, naturally existing or a combination of any of the above. In all cases verifiable processes are referred to."

Since the Guggenheim invitation resulted from that show, Mr. Messer could have had no doubts about the nature of my work. In turn, I had no reason to suspect that any of my work was unacceptable to the Museum. Reference to our social and political environment by many different artists and in many different forms are a frequent feature at exhibitions

in New York Museums.

It was only during this past January that I learned, for the first time and after working on the show for more than 6 months, that Mr. Messer had any qualms about my work with social systems, and it was not until mid-March, that he told me specifically that the Guggenheim Museum had a strict policy of barring work that referred to the social environment in other than symbolic, indirect or generalized ways.

After accepting the Guggenheim inviation a year ago, I deferred invitations to three other museum shows in Paris, Krefeld and Buenos Aires, so that I could concentrate my energies upon this project.

If I wanted to remain true to my philosphical premises, I could not comply with Mr. Messer's insistent demands to essentially modify or eliminate the three works. Verifiability is a major ingredient of the social, biological and physical systems which I consider as mutually complementary parts of an encompassing whole.

Whatever one's esthetic opinion may be, it would seem to be obvious that the Museum has no right to ban or censor the work of an invited artist just because it may deal with political or social issues. By doing so, Mr. Messer is guilty of censorship and infringes on the artist's right to free expression within the walls of the Guggenheim Museum.

Mr. Messer has taken a stand which puts him completely at variance with the professed attitudes of all of the world's major museums, except for those located in countries under totalitarian domination and must put him in potential conflict with every artist who accepts an invitation to show his work at the Guggenheim Museum.

HAAG

Haag

Personal

SUSANNE HAAG
KRANKENGYMNASTIN

STUTTGART
REINSBURGSTRASSE 35 A
TELEFON 64419
POSTSCH. STUTTGART 54092

February 14th 68

Dear Mr. Barr!

It was very kind of you to answer my letter and to send me the courtesy pass for the museum. Thank you very much. A pity that it was not possible to meet you or Mrs. Barr. I enjoyed my visit to the museum very much specially the court with the sculptures in which I am very interestet. I think it is a Marvellous idea to put the sculptures in the open air between trees and fountains in front of the skyscrapers. But of course the galery is magnificant, I wish, I could see it once more. The room with the pictures of our "friend Cezanne" is lovely, I felt a little prowd, that my grandfather had known this genius. Though I was staying only nine days in New York, I fell in love with that fascinating city, I wish Icould see it again. Please give my warm greetings to Mrs. Barr as well as my best wishes for this year to you both!

Yours truly

Susanne Haag

HAAG

cc: AHB, Greensboro

Counselor to the Board of Trustees

July 28, 1967

Dear Suse Haag:

My wife and I were delighted to hear from you after all these years, but alas we shall be out of town until the end of September.

However, I'm sending you a courtesy pass admitting you to the Museum as often as you wish while you are here. I do hope that you will have a very good time while you are in New York as well as in Canada. EXPO is a remarkable experiment -- perhaps the greatest of all world expositions.

Marga joins me in sending you our warm greetings.

Sincerely,

Alfred H. Barr, Jr.

Suse Haag
c/o Cardarelli
64 Northoverstreet
Downsview
Toronto, Ontario
Canada

AHB:jsw

Stuttgart, 23d July 67

Dear Mrs. Barr!

You will be surprised to get a letter from me, but of course there is a special reason. Next month I will spend a visit in Ca rk for lo an who wi ing up at 4-7284 I go by ad family. In ist 67 Canada. I ay in th work ar years ar miss he I see the Mu

BY AIR MAIL
PAR AVION

DEUTSCHE BUNDESPOST
70 STUTTGART 7
SOEST WESTFALEN

Mrs. Margaret Barr
49 E a s t, 96th Street
N e w - Y o r k 28
USA

Yours most truly

Stuttgart, 23d July 67

Dear Mrs. Barr!

You will be surprised to get a letter from me, but of course there is a special reason. Next month I will spend a visit in Canada in the house of my niece and after-wards I come to New York for 10 Days. I will stay with a friend of mineewho is married to a man who works at Daimler Benz in N.Y. If you like to meet me some day, ring up at Mrs. Gerth, I Horizon Road, Fort Lee, N.J. 07024 . Tel.201-224-7284 I will be there from August 29th - Sept. 7th. August 6th I will go by aeroplane to Toronto to see my niece and stay with her and her family. In case, you will be so kind to write me a postcard, my adress ist c/o Cardarelli, 64 Northoverstreet, Downsview- Toronto- Ontario, Canada. I hope you and Mr. Barr are well and you can spend a nice holliday in these summerdays. Even here it is very hot, and you dont like to work any more. It was so nice to get such a kind letter from you five years ago when my mother died, I am still living alone and of course I miss her often.

If you like to see me, please let me know. In any case, I will see the Museum of Modern Arts, I am looking forward to see New York.

With kindest Regards to you and Mr. Barr

Yours Lise Haas

Haas

cc: Sara Mazo
Bernard Karpel

15 December 1969

Dear Mr. Haas:

I've just received your letter, however I will not be in New York until after the first of the new year, about January 10th.

Miss Sara Mazo will I'm sure be of help to you in reviewing whatever data we may have in the archives of the Department of Painting and Sculpture. She will guide you to the Study Center where photographs are available.

I think also that the Museum's extremely able Librarian, Bernard Karpel, may be of help to you. He will show you the catalog of the Museum's exhibition, Murals by American Painters and Photographers, May 3 to May 31, in which was shown a mural by Shahn. Although it was I believe his first mural and only 7 feet by 4 feet, it was I think one of his best.

1932

We have only one painting of the Sacco and Vanzetti series, portraits of the two men. It was bought in the exhibition at the Downtown Gallery, 1932, by Abby Aldrich Rockefeller.* She gave the picture to our Museum in 1935. Don't overlook the Museum's Bulletin of summer 1947.

Sincerely,

Alfred H. Barr, Jr.

David Mellor Haas

Mr. David M. Haas
1070 Grant Place
Boulder, Colorado

AHB:jsw

* She was the first wife of John D. Rockefeller, Jr.

1070 Grant Place
Boulder, Colorado
December 9, 1969

Mr. Alfred H. Barr
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Bar:

I am a graduate student in art history at the Univerity of Colorado and for my thesis topic I have selected to do a complete investigation of the series "The Passion of Sacco and Vanzetti" by Ben Shahn. Mrs. Bernarda Shahn suggested that I write to you to see if you could help me with some particular problems I am having.

First of all I have not been able to locate a list of the 23 gouaches and secondly I have not been able to locate photographs of them. It has been suggested that the Museum of Modern Art had photographs of the series and I am wondering if you know anything about that?

I also wonder if you could tell me the reaction of the public and the art world to the paintings as you saw it? To me this is a very important part of the story of the series.

I will be in New York from January 3 until January 17 to do primary research on the topic. If you have any suggestions of people who might be helpful I would appreciate it very much.

Thank you for any time that you may give me.

Very truly yours,

David Mathew Haas

David Mathew Haas

Haftmann

May 3, 1968

Dear Werner:

Thank you ever so much for sending me your excellent catalog on Hans Uhlmann. It's good to hear from you.

sent on to Betsy and then I assume on to the Library.

Sincerely,

Dr. Werner Haftmann
Stiftung Preussischer Kulturbesitz
Staatliche Museen
Natinnalgalerie
1 Berlin 12 - Charlottenburg

AHB:jsw

P.S. My secretary reminds me of your letter of February 10, 1967. Unfortunately I never saw Dr. Krieger who I understand tried to get me several times. I'm sorry to have missed him -- especially as he came "as a sort of 'living letter'" from you. As we did not get a telephone number for him or his hotel, I tried phoning the German Consulate to ask if he had been in touch with them. He had not and so we could not return his initial calls.

Guggenheim

cc: D. Miller

8 October 1957

Dear Nelson:

Signing the enclosed letter to Mrs. Guggenheim reminds me that Dorothy told me after a recent visit that Mrs. Guggenheim had said, with her usual modest indirection, how much she was interested in you and your career. I think she would greatly enjoy seeing you. Dorothy has probably passed this on to you already and I know that I scarcely need express my hope that you ~~will~~ be may able to call on Mrs. Guggenheim. The enclosed letter is just to remind you of three of her more recent gifts to the Museum. If you haven't seen them on the 2nd floor, take a look because I think they are very handsome indeed.

Sincerely,

Alfred H. Barr, Jr.

Mr. Nelson A. Rockefeller
30 Rockefeller Plaza
New York 20, New York

AHB:ma

CHAMPLAIN COLLEGE
P.O. Box 670 Burlington, Vermont 05401
Office of Communications and Publicity

August 4, 1975

Mr. Stephen L. Harris, Director
Office of Communications and Publicity
Champlain College
Burlington, Vermont 05401

Dear Mr. Harris:

Your letter of August 1st to Mr. Alfred Barr has come to me for reply.

Mr. Barr is ill and cannot reply to your letter. He has been away from the Museum for several months and I do not expect him back at the Museum for some time to come.

I will give your letter to him on his return to the Museum, but I very much doubt that he will be able to help you in finding material on the artists you mention.

Sincerely,

Monawee A. Richards

(Mrs.) Monawee A. Richards
Assistant

mar

CHAMPLAIN COLLEGE
P.O. Box 670 Burlington, Vermont 05401
Office of Communications and Publicity

August 1, 1975

Alfred Barr, Jr.
11 West 53rd Street
New York, NY 10019

Dear Mr. Barr:

I am writing a book on the early days of the Kansas City Star newspaper. Perhaps you can help me.

The Star had a tremendous art staff back just after the turn of the century. You may have known some of the artists there who later came to New York. Men like Ralph Barton, Jefferson Machamer, Lauren Stout, Albert Reid, Daniel MacMorris, Raeburn Van Buren, Herb (Steve) Grout, Zack Haig, Tony Balcom, Robert Lambdin, and C.B. Cahpin.

If you have any ideas about tracking down material on these men I would be most grateful. Or if you knew them and have anecdotes about them you would be willing to share I would be in your debt.

Thank you very much.

Sincerely,

Stephen L. Harris

Stephen L. Harris

Stephen L. Harris
Director
658-0800 (office)
862-2780 (home)

HAFTMANN

STAATLICHE MUSEEN DER STIFTUNG PREUSSISCHER KULTURBESITZ

NATIONALGALERIE

1 BERLIN 12 - CHARLOTTENBURG
JEBENSSTRASSE 2
TELEFON 31 01 16

10. II. 1967

Still no word from Krieger 3.9.67

To File - KRIEGER

Date 3/1/67 Time 4:30 A.M. P.M.

WHILE YOU WERE OUT

M Mrs Lehmann

of German Consulate

Phone MU 8-3523
AREA CODE NUMBER EXTENSION

	Telephoned		Please Call Him
	Called to See You		Will Call Again
	Wants to See You		Returned Your Call

Message I called the German Consulate to ask if they had heard from Dr. Krieger (who has not called AHB back after his initial attempts). They had not, nor did they know of any New York address for him. Will call back if they learn of anything. Dr. Krieger did not

Operator

ALPHA OFFICE SUPPLY CO., INC. MU 2-6666

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staff. As far as I am concerned, you may use him as a sort of "living letter".

With all good wishes and best greetings

Yours

Werner.

HAFTMANN

STAATLICHE MUSEEN DER STIFTUNG PREUSSISCHER KULTURBESITZ

NATIONALGALERIE

1 BERLIN 12 - CHARLOTTENBURG
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10. II. 1967

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staff. As far as I am concerned, you may use him as a sort of "living letter".

With all good wishes and best greetings

Yours

Werner.

HAFTMANN

STAATLICHE MUSEEN DER STIFTUNG PREUSSISCHER KULTURBESITZ

NATIONALGALERIE

1 BERLIN 12 - CHARLOTTENBURG
JEBENSSTRASSE 2
TELEFON 31 01 16

10. II. 1967

Dear Alfred,

this is my first letter on official paper, just to show you, that I finally made up my mind to become a "Museumsdiener". With it I would like to present to you Dr. Krieger, a member of Nat. Gall.-staff. He is on a trip to Chicago to bring back our Manet and stops for some days – and for the first time – in New York. I would be so thankful, if you would be so kind to help him to get in contact with the friends of the Museum of modern Art – staff. As far as I am concerned, you may use him as a sort of "living letter".

With all good wishes and best greetings

Yours

Werner.

Haletsky

November 30, 1973

Herrn
Direktor Alfred H. Barr, Jr.
Museum of Modern Art

11 West 53rd Street
New York 19, N.Y.

Sterling and Francine Clark Institute
Williamstown, Massachusetts 01267

Haletsky

November 30, 1973

Dear Mr. Haletsky:

I am sorry but I am not able to help you out. I have been involved in several other projects recently and cannot possibly take anything else on at this time. Actually, I have not done serious research on Matisse since 1951 when my book was published.

Good luck to you.

With kind regards,

Sincerely,

Alfred H. Barr, Jr.

Mr. John T. Haletsky
The Library
Sterling and Francine Clark Institute
Williamstown, Massachusetts 01267

Williamstown, Mass.
October 29, 1973

Dear Mr. Barr,

Please Allow me to introduce myself. I am a student in the Williams College-Clark Art Institute Graduate Program in Art History and have been compiling data, for the past several months, on the chasubles which Henri Matisse designed for the Vence Chapel. Accordingly, I would like to ask you a few specific questions, if I may, concerning the acquisition of the Vence Chasubles by the Museum of Modern Art, and also a few more general questions concerning the actual period during which the chasubles were designed and the possible sequence of execution of the maquettes by Matisse.

Having read, in the Matisse file at the Museum of Modern Art, the correspondence between yourself and M. Matisse, I have received the impression that the first discussions concerning the matter of acquisition of the completed chasubles took place in the summer of 1952 during your visit to Vence. Can you recall whether it was you yourself or M. Matisse who first broached the subject of a possible acquisition of the chasubles by the Museum of Modern Art? Furthermore, was the acquisition of the complete set of vestments discussed during the preliminary negotiations regarding the white chasuble? And finally, although I have acquainted myself with the circumstances surrounding the acquisition of the rose vestment, I am nevertheless curious as to why the museum did not seek to acquire the completed version of the rose vestment. Could you shed any light on this and the previous two questions?

Part of my research has dealt with the identification of the period in time during which Matisse designed the maquettes for the Chapel, and with the establishment of a putative sequence for the composition of the various maquettes. In seeking to identify the period of execution I have mostly relied on two pieces of external evidence and one deduction of my own. I would now like to present them to you and ask your opinion concerning their accuracy and plausibility.

I have set mid-1950 as the terminus ante quem for the execution of the maquettes for the following two reasons: first, none of the articles written about the chapel in 1948 and 1949 mention the existence of the chasuble designs, and second, none of the maquettes were included in the Matisse exhibition at the Maison de la Pensée Française of July to September 1950. I have set June 1951 as the terminus post quem on the basis of the statement which Matisse made to Mgr. Rémond at the time of the dedication of the chapel. As you will recall, Matisse said in that statement that the work on the chapel had occupied him for four years, 1948-1951. That would seem to indicate that he had completed his involvement with the chapel by the time of its dedication in June of 1951. If you have any information which would either confirm or dispute the viability

of the dates which I have suggested I would be most grateful.

In attempting to create a chronology for the maquettes I have developed the theory that Matisse's concept of how to deal with the design problem presented by the semicircular format evolved in the period during which he executed the maquettes. The progression which I perceive in the nature of the compositions begins with the white chasuble and ends with the black chasuble.

In the design for the white chasuble Matisse relied on the conventional practice of concentrating the principal elements of the design within the central area of the chasuble and therefore placed only small and obviously secondary elements of the composition in the lateral areas of the chasuble. However by the time he composed the final design for the black chasuble he had abandoned the concept of a centrally positioned design in favor of a composition which would be integrated and unified over the entire surface of the chasuble. In between the two poles of design and composition represented by the white and black chasubles I have placed the other four chasubles in the following order: green, red, violet, and rose. This ordering reflects what I believe may be a conceivable sequence in the evolution away from the centrally orientated design and toward an overall design. (Since this letter is already quite long I will spare you the task of reading a longer explanation of my theory as I have applied it to the green, red, violet, and rose chasubles.)

Now, if I may, I would like to ask your opinion with regard to a few other questions which have arisen during the course of my correspondence on the matter of the chasubles. I recently received a letter from the Atelier d'Arts Appliqués in which it was stated that "les dernieres maquettes de chasubles nous ont été confiées par H. Matisse a la fin de 1952." Since you visited M. Matisse during the summer of 1952 can you recall if he had in fact already finished the execution of the last maquette by that time? My interpretation of the statement is that M. Matisse did not deliver all the maquettes to the Atelier as soon as he had completed them; rather it is very possible that he only entrusted to the Atelier those maquettes on which they would be working at any given time. Would you care to comment on this specific question?

Two other questions which deal with the number of vestments and their relationship to the number of maquettes have just occurred to me and I would very much like to have your opinion concerning them. First, if the vestments executed for the Chapel and the Museum are identical, with the exception of the rose chasuble, then, are the remaining thirteen maquettes simply rejected designs for the six which were finally selected? Second, if not all of the thirteen other designs are rejected versions of the final designs, are they then alternate designs which for one reason or another were never executed in silk? (In the second question I am specifically referring to the maquette for the white chasuble which has an appliqué design of a large yellow butterfly on it.)

I apologize for the length of this letter and suggest that if it would be easier for you to answer these questions in the course of an informal discussion, I would be most willing to come to New York whenever it would be convenient for you. Please be assured of my profound gratitude for any assistance which you may be able to give me.

Respectfully,

John T. Haletsky

John T. Haletsky

cc: AHB; Greensboro
Barr files, Halford

HALFORD

Mr Drexler or Mrs Constantine
Please, will one of you take care of this? I'd appreciate it — CWB

Jane — I sent each a copy of this letter

T&M DESIGN CONSULTANTS

TANDY HALFORD & MILLS LIMITED 48 DOVER STREET LONDON W1 TELEPHONE 01-629 8865

PACKAGE DESIGN GRAPHIC DESIGN
ARCHITECTURE & INTERIOR DESIGN

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

22nd August 1967

rec 8.25.67

Dear Mr. Barr,

I was having lunch with Jane Drew and Maxwell Fry the other day and discussing with them the possibility of giving lectures in the States on British attitudes to design.

Jane suggested that I should get in contact with you firstly in order to meet you and to introduce my American husband whom she thought you would like, and secondly to discuss my proposed lectures. To give you some idea of my activities, John Tandy and I, together with Derek Mills, started this industrial design organisation over 15 years ago and we are now the second largest design unit in the United Kingdom and have worked for many of the most significant companies and organisations in this country. Naturally during the course of this period I have both lectured and written a fair amount about design both here and abroad.

Rather than bore you with a long letter may I ring you when I get to New York where I shall be from September 30th until 11th October. We shall be staying at 1 Mitchell Place, Beekman Tower 22a, New York 10017. I look forward to hearing from you and I hope I shall have the pleasure of meeting you.

Yours sincerely,

Lucy Halford

Lucy Halford

cc: AHB; Greensboro
Barr files, Halford

DESIGN CONSULTANTS

TANDY HALFORD & MILLS LIMITED 48 DOVER STREET LONDON W1 TELEPHONE 01-629 8865

PACKAGE DESIGN GRAPHIC DESIGN
ARCHITECTURE & INTERIOR DESIGN

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

22nd August 1967

rec 8.25.67

Dear Mr. Barr,

I was having lunch with Jane Drew and Maxwell Fry the other day and discussing with them the possibility of giving lectures in the States on British attitudes to design.

Jane suggested that I should get in contact with you firstly in order to meet you and to introduce my American husband whom she thought you would like, and secondly to discuss my proposed lectures. To give you some idea of my activities, John Tandy and I, together with Derek Mills, started this industrial design organisation over 15 years ago and we are now the second largest design unit in the United Kingdom and have worked for many of the most significant companies and organisations in this country. Naturally during the course of this period I have both lectured and written a fair amount about design both here and abroad.

Rather than bore you with a long letter may I ring you when I get to New York where I shall be from September 30th until 11th October. We shall be staying at 1 Mitchell Place, Beekman Tower 22a, New York 10017. I look forward to hearing from you and I hope I shall have the pleasure of meeting you.

Yours sincerely,

Lucy Halford

Lucy Halford

cc: AHB, Greensboro
Barr files, H alford
Arthur Drexler
Mildred Constantine

I asked A.D. or M.C. to take care of this
A.H.B.
Greensboro
10 Sept 67

Counselor to the Board of Trustees

August 31, 1967

Miss Jane S. Welles,
The Museum of Modern Art.,
New York 19.

Dear Miss Halford:

Your letter to Mr. Barr, dated August 25, arrived in his absence from New York for the summer and I would like now to acknowledge it on his behalf. The exact date of his return is really quite uncertain and although I fear he may miss your visit he will of course see your letter on his return. I should add, in any case, that Mr. Barr retired from his position as Director of the Museum Collections on the first of July. By all means telephone the Museum when you are in New York -- perhaps we could suggest someone else here with whom you could talk.

Sincerely,

Jane S. Welles
Secretary to Alfred H. Barr, Jr.

Miss Lucy Halford
Tandy Halford & Mills Limited
48 Dover Street
London W. 1
England

DESIGN CONSULTANTS

TANDY HALFORD & MILLS LIMITED 48 DOVER STREET LONDON W1 TELEPHONE 01-629 8865

PACKAGE DESIGN GRAPHIC DESIGN
ARCHITECTURE & INTERIOR DESIGN

Miss Jane S. Welles,
The Museum of Modern Art.,
New York 19.

5th September 1967

Dear Miss Welles,

Thank you very much for your letter of August 31st. I will telephone you soon after I arrive in New York on 29th September and hope that it will be possible for my husband and I to meet Mr. Barr. I saw Jane Drew only yesterday and she has asked me to deliver a lot of messages to him and I should be very pleased to do this in person.

Yours sincerely,

Lucy Halford

Lucy Halford

cc: AHB, Greensboro
Barr files, Halford
Arthur Drexler
Mildred Constantine

Counselor to the Board of Trustees

August 31, 1967

Dear Miss Halford:

Your letter to Mr. Barr, dated August 25, arrived in his absence from New York for the summer and I would like now to acknowledge it on his behalf. The exact date of his return is really quite uncertain and although I fear he may miss your visit he will of course see your letter on his return. I should add, in any case, that Mr. Barr retired from his position as Director of the Museum Collections on the first of July. By all means telephone the Museum when you are in New York -- perhaps we could suggest someone else here with whom you could talk.

Sincerely,

Jane S. Welles
Secretary to Alfred H. Barr, Jr.

Miss Lucy Halford
Tandy Halford & Mills Limited
48 Dover Street
London W. 1
England

Harris

June 7, 1968

Dear Mrs. Harris:

What a very nice letter you have sent me. I'm very pleased to know you recovered happily from Art 101.

Yes, indeed, the piece of silk designed by Matisse is on view in the Architecture and Design Gallery on the 2nd Floor. You must come see it there. It is really very beautiful and I often think of our correspondence with Mrs. Bagenal.

My best to you,

Sincerely,

Alfred H. Barr, Jr.

Mrs. Jessica Harris
Lyons Plains Road
Weston, Connecticut 06880

AHB:jsw

JESSICA HARRIS

May 29, '68

Dear Mr. Barr:

It is with pleasure that I remember your keen wit (Art 101, Wellesley 1927 ??) and your having sent me an announcement of your wedding.

I trust you remember me (nee Fielding) as the student most responsive to that wit!

Do you also remember Mrs. Barbara Bagenal whom you met at the Louvre many years ago and from whom you purchased a piece of silk designed by Matisse for $1000

AHB:jsw

Alfred H. Barr, Jr.

Mr. William E. Hartmann
30 West Monroe
Chicago, Illinois 60603

AHB:jsw

which she says took care of her well for a very long time?

This dear little lady is my reason for this note. We met on a cobble stoned street in the village of Rye, Sussex and she promptly invited us to tea!

Because she's now 73 and because it would give her so much pleasure, would it be possible for me to know what's happened to that silk — or better yet — if I could see it — I could then write & tell her about it. We're Museum members and get into town often —

Sincerely,

(Mrs. George J.) Jessica Harris

AHB:jsw

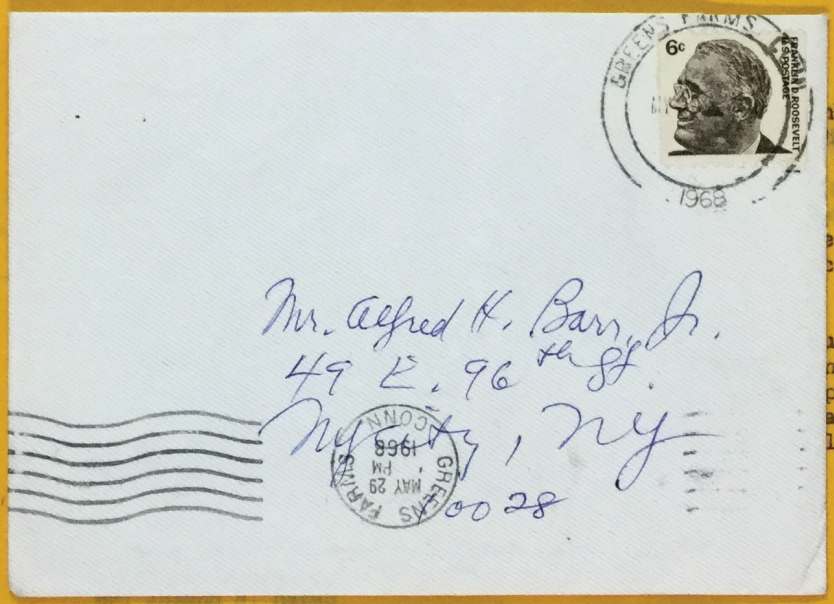
Alfred H. Barr, Jr.

Mr. William E. Hartmann
30 West Monroe
Chicago, Illinois 60603

AHB:jsw

HARTMAN

18 February 1969



Picasso Sculpture Exhibition MoMA 1968

Sincerely,

Alfred H. Barr, Jr.

Mr. William E. Hartmann
30 West Monroe
Chicago, Illinois 60603

AHB:jsw

HARTMAN

18 February 1969

Dear Bill:

My deep apologies for not having written you, and my thanks for your sending the catalog of the Picasso etching show. It's the only one I've seen and probably it was the first to enter the Museum.

It must be an extraordinary show which I suspect may have provoked a good many letters to the Art Institute and the Chicago Tribune. It would be fun to have them published.

I want to thank you again, and perhaps ought to thank you every year, for your samaritanic behavior in bringing Marga and me from the airport to Mougins and back again. Without your help we might well never have been able to persuade Picasso; at the same time, if he had not agreed so quickly and graciously, the whole show might have gone to Chicago.

Picasso Sculpture Exhibition, MoMA 1968

You were indeed most gracious (as well as a remarkable chauffer). Marga joins me in wishing you a happy new year -- that is what's left!

Sincerely,

Alfred H. Barr, Jr.

Mr. William E. Hartmann
30 West Monroe
Chicago, Illinois 60603

AHB:jsw

Hazen

7 November 1969

Dear Joe:

I want to thank you for your suggestions in the direction of Senators Long and Ribicoff. What you did was, I think, very helpful, especially to Long. Ribicoff was a little exasperated by too many letters, chiefly because he did not want anyone to think him a Philistine. The reason he didn't vote against the bill as we expected was simply because he was chairman of another meeting at the same time.

tax bill affecting gifts to Museums.

My thanks to you.

Sincerely,

Mr. Joseph H. Hazen
1501 Broadway
New York, New York 10036

AHB:jsw

HECKSCHER

MEMORANDUM
DEPARTMENT OF PARKS
CITY OF NEW YORK

March 1, 1968

Dear Augie:

Thank you very much indeed for sending me the passage from Adlai Stevenson's last speech.

I think the typography is very satisfactory. I can't remember having seen Hammer Uncial before.

He was a classmate of mine and editor-in-chief of the "Daily Princetonian." I wonder if he ever thought about the paper's typography -- an idle speculation on my part.

Thank you again,

Sincerely,

Mr. August Heckscher
154 East 94 Street
New York, New York 10028

AHB:jsw

1-1-8-20M-102040(62) 114

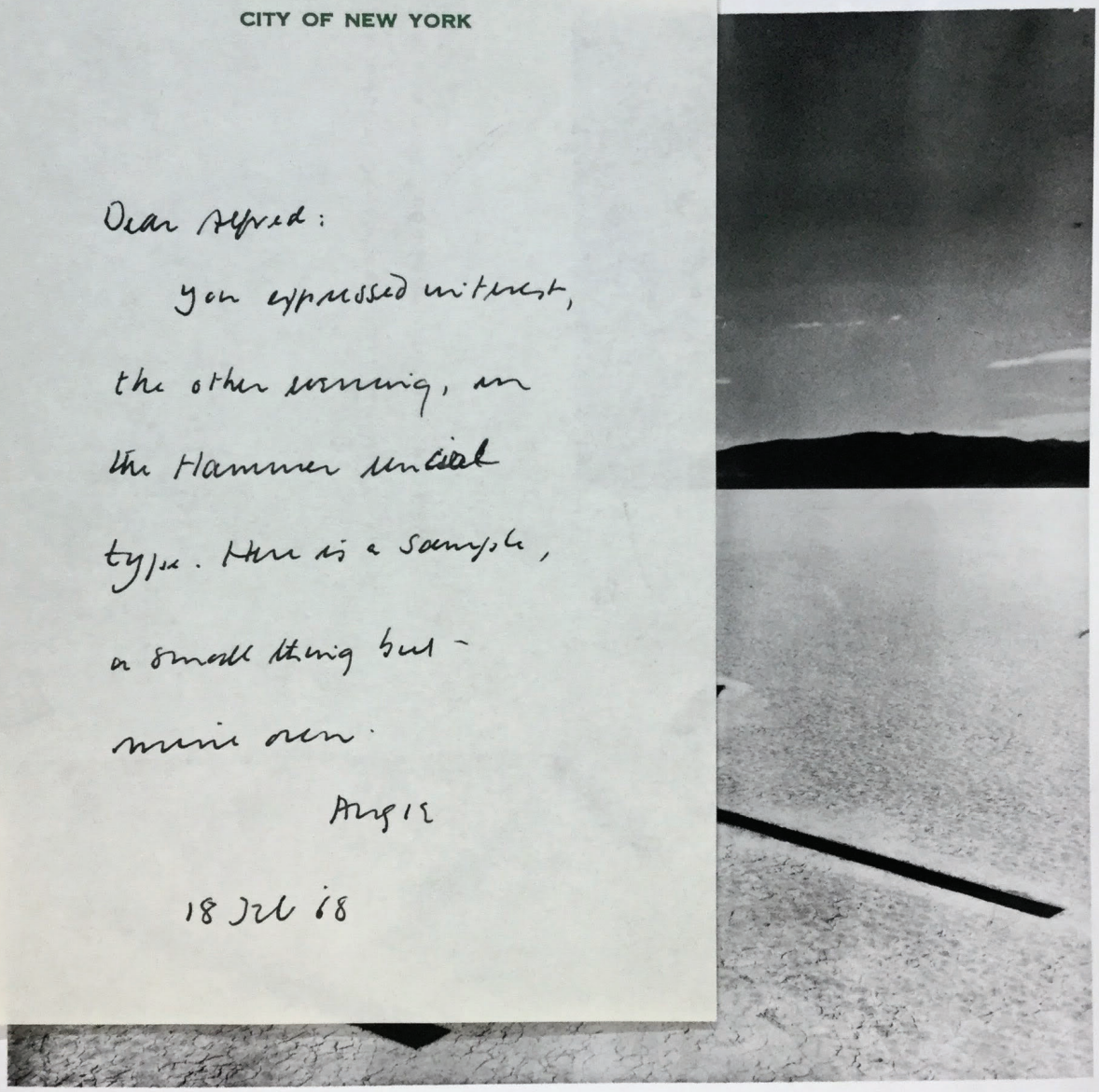
MEMORANDUM
DEPARTMENT OF PARKS
CITY OF NEW YORK

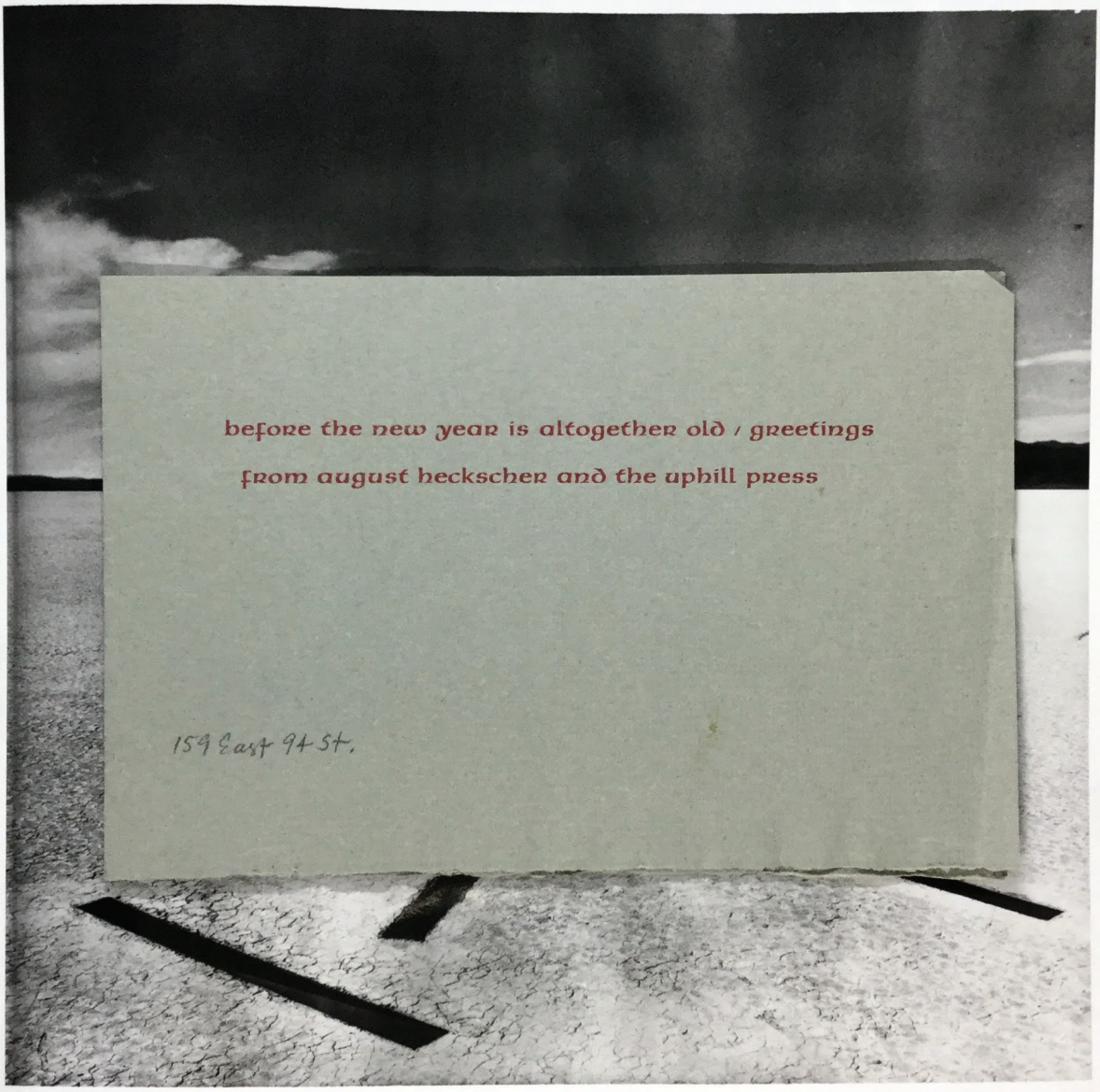
Dear Alfred:

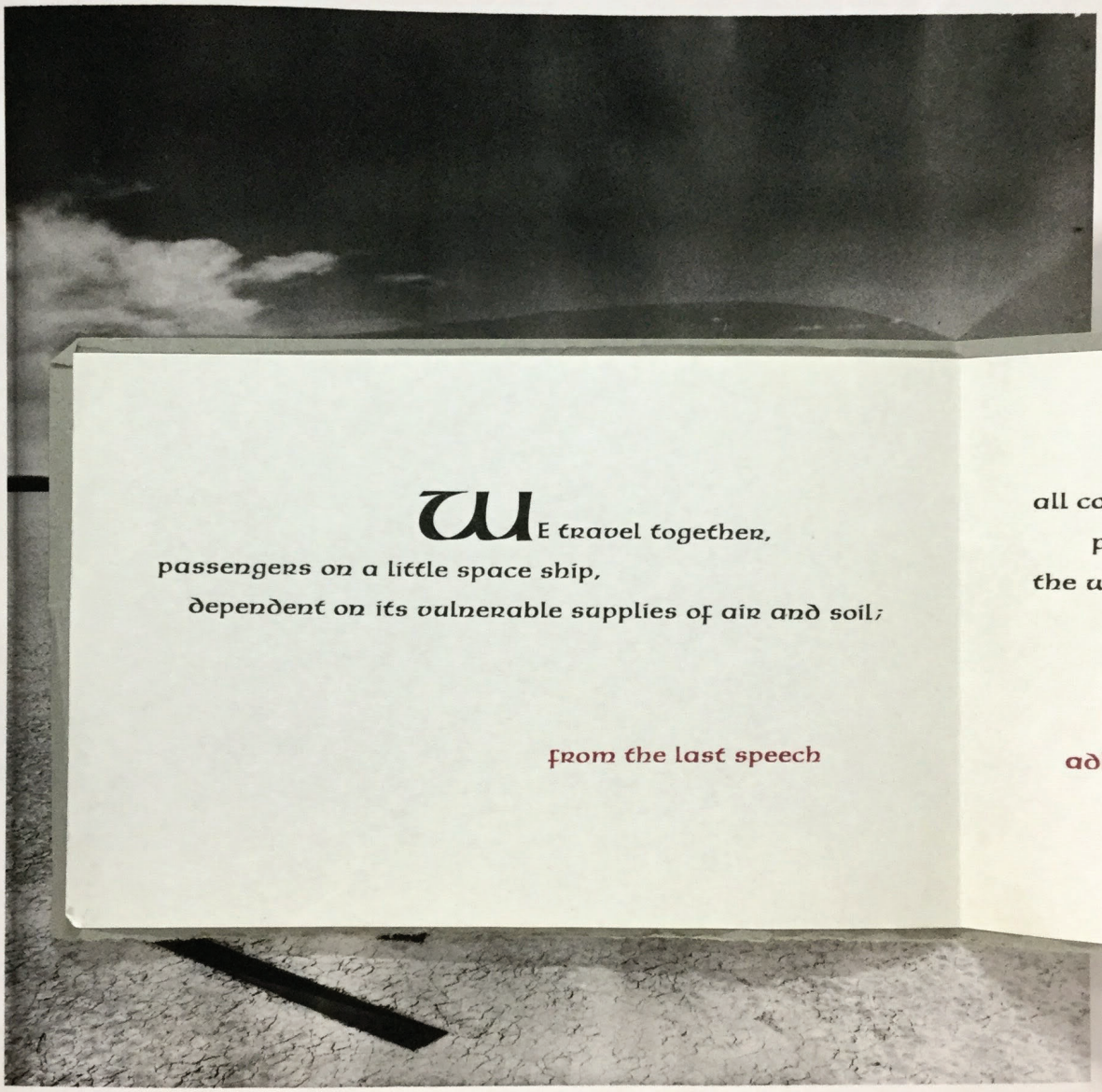
You expressed interest, the other morning, on the Hammer sundial type. Here is a sample, a small thing but - mine own.

Angie

18 Jul 68





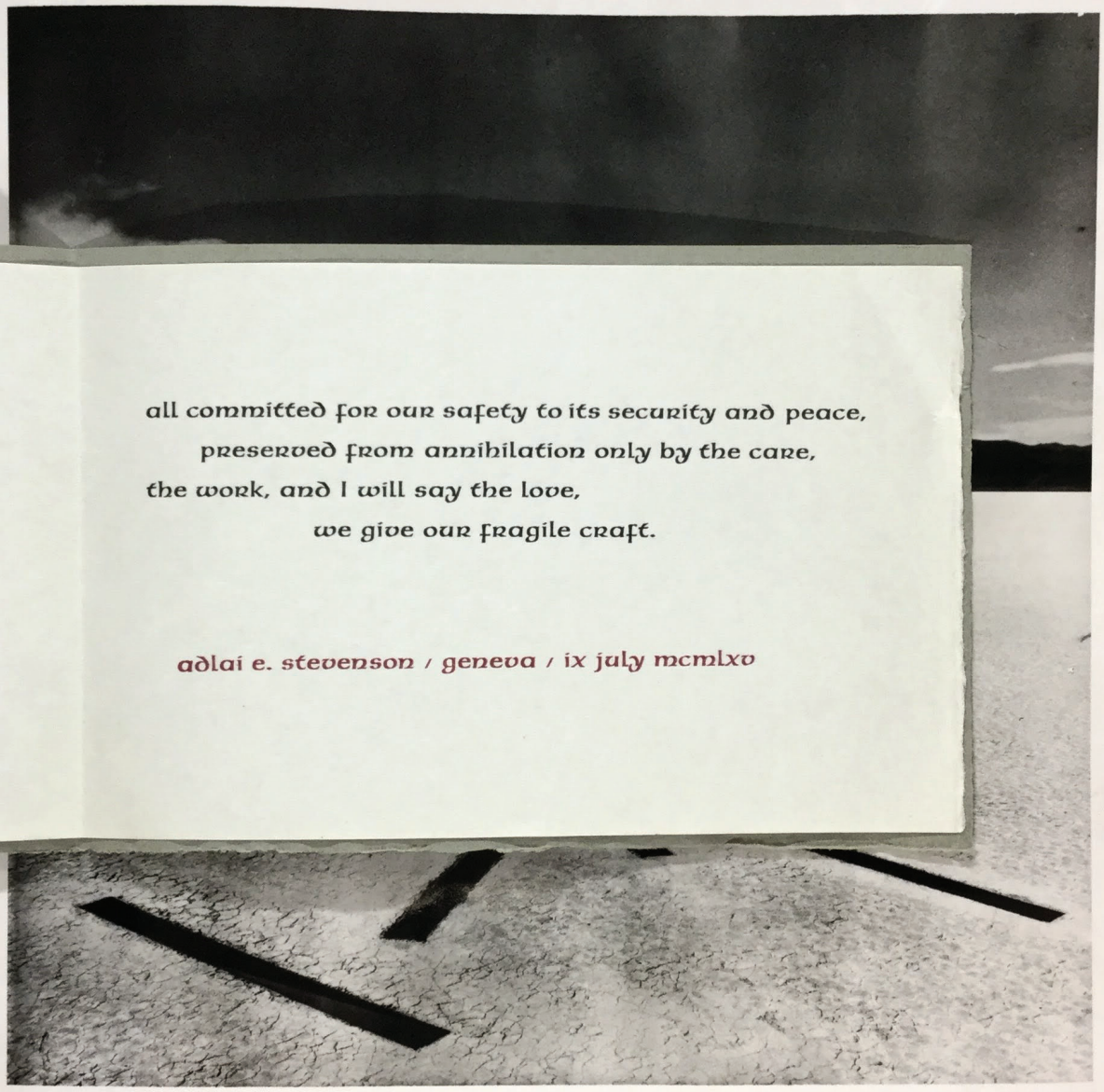


WE travel together,
passengers on a little space ship,
dependent on its vulnerable supplies of air and soil;

from the last speech

all committed for
preserved fro
the work, and I wi
we gi

adlai e. stevens



er,

ir and soil;

speech

all committed for our safety to its security and peace,
preserved from annihilation only by the care,
the work, and I will say the love,
we give our fragile craft.

adlai e. stevenson / geneva / ix july mcmlxv

HENDRICKS

HENDRICKS

DWAN GALLERY
29 WEST 57th STREET
NEW YORK, N.Y. 10019

MICHAEL HEIZER
ABSTRACTION OF DISSIPATE #2
1968
photo blow up transparency
6' x 6' x 6-1/2"

9123

HENDRICKS

November 18, 1968

Dear Mr. Hendricks:

I've just come back to town and have your letter of the 6th about the Lautrec. I have no expert knowledge at all of Toulouse-Lautrec so that I would suggest that you look up a monograph or two on the artist. The note in the catalogue of the Chrysler Collection seems entirely plausible. The artist's early work is quite different from the style which gave him renown some years later.

Sincerely,

Alfred H. Barr, Jr.

Mr. Gordon Hendricks
344 West 72 Street
New York, New York 10023

Dictated by Mr. Barr but signed in his absence.
cdr

GORDON HENDRICKS

11/6/68

rec'd 11-7-68

Dear Mr. Barr:

Could you tell me — or let me know whom else could tell me — if the Lautrec work titled *The Smiling Lady* or *Return from the Chase** or something similar, is now considered genuine? It has looked bad to me from the beginning, & I do not want to go on using it in my lectures if it is not, indeed, a Lautrec.

* In the Chrysler Collection.

I would very much appreciate any help you might have time to give me.

Sincerely,

Gudrun Sewell

344W72
NY, NY 10023

November 7, 1968

Dear Mr. Hendricks:

I want to acknowledge the receipt of your letter to Mr. Barr in which you inquire about the Toulouse-Lautrec painting The Hunting Party (or Return from the Chase). Mr. Barr is currently out of town, but I will bring your letter to his attention as soon as he returns.

Yours sincerely,

Cora Rosevear

Mr. Gordon Hendricks
344 West 72 Street
New York, New York 10023

HENDRICKS

cc: MC files, Bacon (Dog)

GORDON HENDRICKS

3/28/68

April 1, 1968

rec 4.1.68

Dear Mr. Barr:

Thank you ever so much for sending me the two prints of Muybridge's unforgettable dog. I'm turning one over to our file with Bacon's Dog; the other print I'm sending on to Jim Soby who is our leading Baconnist.

sent to Sara Mazo

Thank you again.

Sincerely,

Alfred H. Barr, Jr.

Mr. Gordon Hendricks
344 West 72 Street
New York, New York 10023

AHB:jsw

Dear Mr. Barr:

I have had my secretary send you a photo of the Muybridge dog plate. I hope you find them useful.

Sincerely,

Gordon Hendricks

344 W 72

344 W 72
NY NY 10023

GORDON HENDRICKS

3/28/68

rec 4.1.68

Dear Mr. Barr:

I have asked my laboratory to send you 2 prints of the Murybridge dog photo. I hope you find them useful.

Sincerely,

Gordon Hendricks

HENDRICKS

AHB This is a lecture scheduled for Thursday, March 14. Would it interest you? Would you like me to get tickets? (It falls on the evening of the Trustee Meeting.)

GORDON HENDRICKS

February 1, 1968

Mr. William Rubin
The Museum of Modern Art
21 West 53rd Street
New York, New York 10019

Dear Mr. Rubin:

The lecture I will give on March 14 has a "working title" of: The Effect of the Invention of the Motion Pictures on ~~Art.~~ Painting.

I will make a brief survey of how animals in motion were depicted before the turning point - the Muybridge 187778 series in California, discuss the Muybridge work, and continue and close the talk with a discussion of how those artists who continued to be Realists were affected by Muybridge's work in motion photography. I will plan to relate my material as closely as possible to artists whose work is in your museum, as well as older, more classical painting and sculpture. My specialty is, of course, 19th century American painting and motion pictures. But I expect to discuss European and other Western and Eastern art which I believe will illuminate the matter. Although error persisted among the Realists after Muybridge's work, his work, I believe, dealt a virtual death-blow to last hold-out: their exclusive ability, even after the invention of photography, to depict motion.

I would like to make my talk an hour long, and end promptly after that time. I will want a split screen, and opportunity to rehearse with a projectionist as much as is necessary to make sure things will go right.

Sincerely,

Gordon Hendricks

344 West 72nd Street
New York, New York 10023

HERBERT

cc: Herbert
AHB, Picasso file

May 8, 1967

The Museum of Modern Art invites you to an illustrated lecture by Gordon Hendricks

The Effect of the Invention of the Motion Pictures on Painting

Sponsored by the Museum's Departments of Painting and Sculpture, Photography, and Film on Thursday March 14, 1968 at 8:30 p.m. in the Trustee's Room of The Museum of Modern Art, 11 West 53 Street RSVP 245-3200, extension 411 Tickets required; seating limited

Sincerely,

Alfred H. Barr, Jr.

Mr. Robert L. Herbert, Chairman
Department of the History of Art
Yale University
Box 2009, 56 High Street
New Haven, Connecticut 06520

AHB:jsw

HERBERT

cc: Herbert
AHB, Picasso file

May 8, 1967

The Museum of Modern Art
11 West 53 Street, New York, N.Y. 10019

Sincerely,

Alfred H. Barr, Jr.

Mr. Robert L. Herbert, Chairman
Department of the History of Art
Yale University
Box 2009, 56 High Street
New Haven, Connecticut 06520

AHB:jsw

HERBERT

cc: Herbert
AHB, Picasso file

May 8, 1967

Dear Bob:

I've looked up the Picasso in Life magazine (June 27th, not June 25th) and also in the Zervos catalogs -- neither indicates where the picture is now. It may be in the hands of one of the two nephews or possibly the niece of Picasso. It may also be in one of the Barcelona museums. As you can see, I cannot give you definite information since I've not been working on Picasso for years. I did see the picture in the house of Picasso's sister in 1956.

I suggest that you write to Daniel-Henry Kahnweiler (Galerie Louise Leiris, 47 rue de Monceau, Paris 8, France) for information or at least for someone who would be able to report the whereabouts of the painting.

Sincerely,

Alfred H. Barr, Jr.

Mr. Robert L. Herbert, Chairman
Department of the History of Art
Yale University
Box 2009, 56 High Street
New Haven, Connecticut 06520

AHB:jsw

Yale University *New Haven, Connecticut 06520*

DEPARTMENT OF THE HISTORY OF ART

Box 2009, 56 High Street

3 May 1967

rec. 5.5.67.

Mr. Alfred H. Barr, Jr.
Director of Museum Collections
Museum of Modern Art
11 West 53rd St.
New York 10019

Dear Alfred Barr:

Do you by any chance know the actual location of an unfinished oil by Picasso, published in color by LIFE Magazine on page 125, vol. 38, June 25, 1955? June 27
It was there entitled "Spanish Dancer," and is of special interest to me because of the Neo-Impressionist exhibition I am organizing for the Guggenheim Museum. You will probably recall that it represents a young woman seated, half length, facing the observer; she wears a mantilla, and about half the surface is covered in blue and red or red-brown strokes like the tesserae of mosaic.

Inge Morath photographed the picture for LIFE in Barcelona, 1954, in the home of Picasso's sister S. de Vilato.

I have been unable to trace the picture by the normal means at my disposal, or else I wouldn't trouble you. If you could put me in touch with the present owner, I would be much in your debt.

With my thanks,

Sincerely yours,

Bob Herbert

Robert L. Herbert
Chairman

The Museum of Modern Art

To Picasso file

From AHB

Date May 9, 1967

Re Picasso article

Life magazine, June 27, 1955, page 124-130

A Family Cache of Picassos: Early work is found at Sisters in Spain.

also, color reproduction "Spanish Dancer", 1917 -- executed in pointillist manner.

HERBERT

Yale University *New Haven, Connecticut 06520*

Department of the History of Art

Box 2009, 56 High Street

27 December 1965
(Rec'd Dec. 30)

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

Dear Mr. Barr:

Would you be able to grant me half an hour or so on Monday, the 10th January, when I shall come to New York? I arrive at 9:30 and remain until about 4:30, and would come at any hour you might wish to name. Harvard overseers

I am anxious to seek your advice about modern art at Yale, at a moment when numerous changes in the University and in the Department will in any case lead to a new pattern of study. I feel much in need of a view outside the university fold, and have learned to respect you as much as any man alive, even though I do not know you personally. I will also be the bearer of an invitation to you to come to Yale as a visitor, without the faintest notion whether such a prospect is palatable, let alone possible!

If the 10th is not convenient, would you be able to ring me to choose an alternative date? I am regularly in my office in the morning (area code 203, 787-3131, extension 2206). Mon. 17th Jan 1:30 Luncheon

Sincerely yours,

Robert L. Herbert
Acting Chairman

HERZONGENRATH

CC: ~~Dorothy Miller~~
~~Bill Rubin~~
M.C. files, Schlemmer
Barr files, H

July 26, 1967

Dear Mr. Herzogenrath:

Philip Johnson has passed on to me your letter of June 22. Both he and I have been out of town or we would have answered your questions sooner.

I do not recall any watercolor of Schlemmer's Bauhaus Stairway. I would much appreciate having a photograph if you could send me one. I agree that the figures on the stairs are not clearly distinguished as men or women. However, most of them do seem to be men although somewhat ambiguous in character. One figure, the one climbing up the stairs in the distance, seems to be a girl. In general Schlemmer's figures have a kind of sexless style; in our picture they are people and students, but not clearly men and women.

The story of how we came to buy the Bauhaus Stairway is published the October 1945 issue of the Magazine of Art. I am sending you a copy of the relevant columns. I can add nothing of what happened in Stuttgart except that Philip Johnson responded immediately to my telegram that he might buy the Bauhaus Stairway with a view to giving it to the Museum eventually. I think it probable the actual purchase was made through the Flechtheim Gallery in Berlin. As I recall, the price was around $500.00. Both Mr. Johnson and I were very much interested in the Bauhaus and its history so that this picture had a certain sentimental association. Mr. Johnson permitted the Museum to exhibit the picture for most of a decade, then, in 1942, he gave it outright to us. We have kept it on view almost continuously since then.

I hope I have answered your questions. I'm sending a copy of this letter to Mr. Johnson.

Sincerely,

Alfred H. Barr, Jr.

Mr. Wulf Herzongenrath
Bismarckstrasse 16a
Bielefeld, Germany

AHB:jsw
cc: Philip Johnson
ENCLOSURE

Philip Johnson

375 PARK AVENUE NEW YORK N Y 10022 PLAZA 1-7440

copy

July 6, 1967

Mr. Wulf Herzogenrath
Bismarckstrasse 16a
Bielefeld, Germany

Dear Mr. Herzogenrath:

I am delighted that you are going ahead with the dissertation on Oskar Schlemmer. I am only sorry I cannot help you more about the picture of Bauhaustreppe. Alfred Barr found the picture in an exhibition in Stuttgart in 1933 of Entartete Kunst. He cabled me for permission to buy it in my name, which I gave him. It hangs to this day, as you know, in the main hall of The Museum of Modern Art here in New York.

Mr. Barr is, of course, our expert on art of this period, and I am sure he would be fascinated to know of your work. I am taking the liberty of referring your letter on to him for answering. He has a particular interest in German history of the 20's and hope he can find time to answer you.

I remember very well discussing this with you at Dr. von Moltke's and only hope we will have an opportunity to meet again in Bielefeld the next time I come.

Good luck with your work.

Sincerely yours,

Philip Johnson

cc: Mr. Alfred Barr

JUN 27 1967

Herrn
Philip Johnson
375 Park Avenue
New York/ N.Y. 10022

Wulf Herzogenrath
Bielefeld, Bismarckstr.16a

z.Z. 61 Darmstadt
Pallaswiesenstr.152

den 22.6.1967

Sehr geehrter Herr Johnson,

Sie werden sich wohl wundern, daß ich an Sie schreibe, und sich kaum noch an mich erinnern. Bei einem kleinen Empfang bei Herrn Dr. von Moltke in seiner Wohnung nach der Grundsteinlegung unseres Museums erzählte ich von meinen Plänen, eine Dissertation über Oskar Schlemmer zu schreiben. Diesen Plan hat mein Professor von Einem in Bonn angenommen. Im Augenblick allerdings bearbeite ich bis Mai nächsten Jahres den Katalog der großen Bauhaus-Ausstellung, die wohl Frühjahr 1969 nach New York gehen wird, und in der Ihre 'Bauhaustreppe' einen Ehrenplatz einnimmt, weil Professor Grote - er ist sozusagen der Chefplaner - dies Bild für eine symbolische Zusammenfassung der Bauhaus-Ideen hält.
Meine Fragen beziehen sich auch auf dieses Bild, wenn auch in anderem Zusammenhang. Bei meiner Arbeit hier im Bauhaus-Archiv in Darmstadt fand ich den Hinweis auf ein Foto, das mehrere Bauhaus-Weberinnen auf der Treppe darstellt, in sehr ähnlicher Ansicht der Treppe wie Schlemmer sie auf seinem ersten Aquarell wiedergegeben hat. Das scheint mir sehr interessant und ich möchte vielleicht über dieses Bild, seine Entstehung und seine Bedeutung einen Aufsatz später einmal verfassen. Dazu wäre mir Ihre Hilfe sehr wichtig. Ich las eine Notiz, daß das Bild in der Ausstellung bei Flechtheim 1932 verkauft worden sei. Stimmt das? Gab es damals weitere Aquarelle oder Zeichnungen dazu. Können Sie sich noch an irgendwelche besonderen Worte Flechtheims dazu erinnern. Meine andere Frage bezieht sich auf das Museum of Modern Art. Wann haben Sie das Bild dem Museum überlassen, an wen muß ich mich dort wenden, um Auskunft über den Zustand, und die anderen technischen Beschreibungen zu erhalten?
Sehr geehrter Herr Johnson, bitte entschuldigen Sie, daß ich Sie mit diesen Fragen überfalle, aber für mich wären diese Angaben doch ein wichtiges Glied in der Kette genauer Angaben, die für die richtige Beurteilung des Bildes aufschlußreich sein können. Zum Schluß möchte ich Sie fragen, ob Sie überhaupt mit einer Veröffentlichung - frühestens nächstes Jahr - des Bildes mit der 'persönlichen Geschichte' einverstanden sind.
Ich wäre Ihnen sehr dankbar, wenn Sie mir dabei helfen können. Ganz kurz möchte ich noch sagen, wie gut doch die Lage städtebaulich in Bielefeld von Ihnen gelöst ist, der Block fügt sich ein, ohne unterzugehen, und umgekehrt. Er bildet einen klaren Körper für sich, der hoffentlich bald im Grün des Parks stehen kann.

Mit herzlichen Grüßen

Wulf Herzogenrath

T. HESS

November 22, 1966

Dear Tom:

(taken home, 11/19/66)

I've just now had a chance to look through The Grand Eccentrics which arrived just after I left for South America. This is a subject which has interested me recurrently for over four decades since I saw an exhibition of Heinrich Füssli in Paris in 1924.

Most of your eccentrics are familiar but Lequeu is new to me. If only I'd known, he'd have been in the preliminary section of the Museum's fantastic show of 1936.

I'm looking forward to reading what you have written and assembled.

Many thanks to you.

Sincerely,

Mr. Thomas B. Hess
Executive Editor
Art News
4 East 53 Street
New York, New York 10022

AHB:jsw

HESS

cc: Mrs. Barr

March 31, 1966

Dear Audrey:

Marga has been in Europe and I was away when your invitation to dinner on April 6 reached us. I am going away in a few hours for further convalescence and shan't be able to come. Marga gets back on Monday, but that's too late for your convenience if you need a spare lady for dinner.

I wish I could join you. You give the most interesting dinners in New York.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Thomas B. Hess
19 Beekman Place
New York, N. Y.

AHB:mf
(Dictated by Mr. Barr, signed in his absence)

Hess

November 1, 1972

Dear Tom,

How very kind of you to send us an advance Christmas present. You have put together the most amusing and scholarly anthology of the once fair sex. I found "Icon and Pin-up" both fun and enlightening.

I am sure we are not alone in wondering where next you will address your many talents and learning, both of which must not be allowed to lie fallow in the present dearth.

Marga returned in the postage-free envelope the first of the Art News renewal requests with an emphatic no stating that the publication does not hold our interest since you are no longer editor. However, IBM pursues its fateful course bombarding us, even this morning, with advantageous inducements.

Many thanks again. Our best to you and Audrey.

Sincerely,

Mr. Thomas B. Hess
19 Beekman Place
New York City 10022

AHB:rkr

xerox file

HESS

(Typed at home by Marga)

Mr. Thomas B. Hess
19 Beekman Pl.
New Y rk NY 10022

Dear Tom,

How very kind of you to send us an advance Christmas present. You have put together the most amusing ~~[illegible]~~ and scholarly anthology of the once fair sex. ~~[illegible]~~ I found "Icon and Pin-up" both fun and enlightening.

I am sure we are not alone in wondering where next you will address your many talents and learning, both of which must not be allowed to lie fallow in the present dearth.

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Many thanks again. Our best to you and Audrey

Sincerely

Sept.

Hillman

HILLMAN

895 PARK AVENUE
NEW YORK CITY

November 20 1968

Dear Alfred:-

Joe Hagen has told me of your moving tribute to Alex.
He took great pleasure in his participation in the
Visiting Committee. It is as if you knew that - as you know and
feel so much and so deeply. I am grateful for all of us

CC:

1272 1C (9-60) Send the above message, subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

HILLMAN

for your warmth and the beauty of your expression of it.

My love to you, both,

Peter Hillman

Hillman

CC

1272 1

Telegraph
hmission.

NOT FOLD

HILLMAN

Telefax

WESTERN UNION
INTERNATIONAL COMMUNICATIONS
To get fast, dependable service, write in "Via W. U. CABLES here"

CALL LETTERS DLS CHARGE TO MUSEUM OF MODERN ART

To MR. AND MRS. ALEX HILLMAN
895 PARK AVENUE
NEW YORK, NEW YORK

Via OCTOBER 14, 1966

IN ALFRED BARR'S ABSENCE IN SOUTH AMERICA, MAY I EXPRESS DEEPEST SYMPATHY ON HIS BEHALF AND MY OWN FOR YOUR TRAGIC LOSS.

SINCERELY,

cc: Alfred Barr
Betsy Jones

DOROTHY MILLER

Son killed in auto accident

MUSEUM COLLECTIONS

1272 1C (9-60)

Send the above message, subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

HIRSHHORN

Hirshhorn

AVENIDA ANSELMO
LA QUINTA, CALIFORNIA

April 8, 1968

rec 4.15.68

Dear Alfred:

Needless to say, I was delighted with the photograph you sent to Olga for me. I was deeply moved when I saw this wonderful collection of friends she had assembled for Christmas.

We have been here in our Desert home since January. Upon our return mid-May we would very much enjoy having you and your wife join us for lunch in Greenwich.

Olga will call you.

I do hope you and your wife have had a good winter.

With affection,

Joe

Joseph H. Hirshhorn

HIRSHHORN

er seen be-
Public Rela-
e amusing

Mrs. Joseph H. Hirshhorn
John Street
Greenwich, Connecticut

December 21, 1967

rec. 12.26.67

Dear Mr. Barr,

Thank you very much for sending on the photograph in time for Christmas. I am sure Joe will be very surprised and pleased when he sees it.

I hope you and Mrs. Barr have a very good Christmas.

Sincerely,

Olga Hirshhorn

Mrs. Joseph H. Hirshhorn

OH:hh

Mr. A. H. Barr, Jr.
Museum of Modern Art
New York, N. Y.

Mrs. Joseph Hirshhorn
John Street
Greenwich, Connecticut

HIRSHHORN

never seen be-
our Public Rela-
quite amusing

Mrs. Joseph H. Hirshhorn
John Street
Greenwich, Connecticut

December 12, 1967
rec 12/14/67

Dear Mr. Barr,

This Christmas I am planning a surprise for my husband.

I would like to give him a collection of autographed pictures of artists and people he admires. Would you please send me a picture of yourself autographed to Joe? I know it will make him very happy.

Please do not mention this to Joe should you be talking to him.

Sincerely,

Olga Hirshhorn

Mrs. Joseph H. Hirshhorn

OH:hh

Mrs. Joseph Hirshhorn
John Street
Greenwich, Connecticut

December 15, 1967

Dear Mrs. Hirshhorn:

Here's a picture which I've never seen before but which was furnished by our Public Relations Department. I think it's quite amusing and hope that Joe will like it.

My very best to you both.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Joseph Hirshhorn
John Street
Greenwich, Connecticut

HIRSHHORN

Hirsh Lowe Dine

SMITHSONIAN INSTITUTION
JOSEPH H. HIRSHHORN MUSEUM AND SCULPTURE GARDEN

December 15, 1967

Dear Mrs. Hirshhorn:

Here's a picture which I've never seen before but which was furnished by our Public Relations Department. I think it's quite amusing and hope that Joe will like it.

My very best to you both.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Joseph Hirshhorn
John Street
Greenwich, Connecticut

HIRSHHORN

Affectionately,
Inez Garson

Hirsh Lerner Dear

SMITHSONIAN INSTITUTION
JOSEPH H. HIRSHHORN MUSEUM AND SCULPTURE GARDEN
[illegible] NEW YORK, N. Y. 10021 (212) TRAFALGAR [illegible]

March 20, 1972

SMITHSONIAN INSTITUTION
JOSEPH H. HIRSHHORN MUSEUM AND SCULPTURE GARDEN
[illegible] EAST SIXTY-FIFTH STREET NEW YORK, N. Y. 10021 (212) TRAFALGAR [illegible]

March 24, 1972

Mr. Abram Lerner
Director
Joseph H. Hirshhorn Museum
135 East Sixty-fifth Street
New York, New York 10021

March 20, 1972

Dear Mr. Lerner:

Thank you for your invitation to write an essay for the inaugural exhibition catalogue. Unfortunately, I cannot take it on, as I am finishing up a quite difficult project, after which I plan to begin work on another book.

With best wishes for the success of your undertaking,

Sincerely,

Alfred H. Barr, Jr.

P.S. Please give my regards to Inez Garson.

Dear Alfred,
[illegible] to Mr. Lerner's - Because you were my first mentor and inspiration in this field and are partially responsible for my present position here, your contribution to the catalogue on which I am working, would be especially meaningful.
Affectionately,
Inez Garson

SMITHSONIAN INSTITUTION
JOSEPH H. HIRSHHORN MUSEUM AND SCULPTURE GARDEN
135 EAST SIXTY-FIFTH STREET NEW YORK, N. Y. 10021 (212) TRAFALGAR 9-7186

March 20, 1972

Dear Alfred,

May I add my personal plea to Al Lerner's - Because you were my first mentor and inspiration in this field and are partially responsible for my present position here, your contribution to the catalogue on which I am working, would be especially meaningful.

Affectionately,

Inez Garson

TURE GARDEN
(212) TRAFALGAR 9-7186

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exhibition which will include paintings (chiefly American) and sculpture (international) from this epoch. Our exhibition plan is to show the Collections historically and to allow those artists whom we have in depth to appear and reappear in the periods we have designated. We are ready to furnish you with a list of the works and with photographs.

SMITHSONIAN INSTITUTION

JOSEPH H. HIRSHHORN MUSEUM AND SCULPTURE GARDEN

135 EAST SIXTY-FIFTH STREET NEW YORK, N. Y. 10021 (212) TRAFALGAR 9-7186

March 20, 1972

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York, New York 10028

Dear Mr. Barr:

As part of the Smithsonian Institution, the Hirshhorn Museum and Sculpture Garden will open in Washington, D.C. in the Fall of 1973.

In preparation for our inaugural exhibition we are at work on a book/catalogue which will be published by Harry N. Abrams, Inc. and will include 1000 illustrations, many in color. The text will consist of six essays, each dealing with a particular epoch corresponding to the format of the exhibition.

We are anxious to have these essays written by the most eminent scholars so that we may produce a book which will remain significant and valuable beyond the dates of the exhibition.

Each essay will be followed by an illustrated section and it is hoped that the essays will deal with the period in general and with whatever historical or aesthetic perspective the essayist sees fit to delineate. We are chiefly interested in the scholar's analysis of the epoch, the light he throws on it, rather than limited reference to the reproduced works. Indeed, while we would naturally like to see some direct references to the illustrations, we realize that the collections are not encyclopedic and cannot possibly contain every example in a given period.

I am hoping that you will consider writing the essay on the period 1900-1913. This would consist of between three and five thousand words and relate to the material in the opening exhibition which will include paintings (chiefly American) and sculpture (international) from this epoch. Our exhibition plan is to show the Collections historically and to allow those artists whom we have in depth to appear and reappear in the periods we have designated. We are ready to furnish you with a list of the works and with photographs.

SMITHSONIAN INSTITUTION

JOSEPH H. HIRSHHORN MUSEUM AND SCULPTURE GARDEN

135 EAST SIXTY-FIFTH STREET NEW YORK, N. Y. 10021 (212) TRAFALGAR 9-7186

There are so many reasons why we are most anxious to have your participation I would not know where to begin without sounding embarrassingly rhapsodic. It is sufficient to say that if your response is favorable, we will be honored and delighted.

With kindest regards to you and Mrs. Barr, I am

Sincerely yours,

Abram Lerner
Director

AL/ls

1488

council for the Arts in Westchester, inc.
p.o. box 76, Gedney sta., White Plains, N.Y. 10605 . . . tel. 914 946-9010

May 23, 1967
rec. 5.25.67

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Mr. Barr:

Thank you for your letter of May 15, 1967. There is still time, and we would be very interested to hear what you think of Mr. Hiss.

Sincerely yours,

George Newlin

G. C. Newlin
President

GCN:mq

HISS

May 15, 1967

Dear Mr. Newlin:

I owe you an apology and even more my friend Philip Hiss. I'm sorry to say that I overlooked your letter to me of March 13. Indeed, I was quite unaware of it when Mr. Hiss asked me if I had heard from you.

It is now so long after you wrote me that I am afraid my letter would be useless. In fact, you may have already made your appointment. Please let me know, and I would be glad to write you about Philip Hiss whom I greatly admire.

Sincerely,

Alfred H. Barr, Jr.

Mr. G. C. Newlin, President
Council for the Arts in Westchester, Inc.
P.O. Box 76, Gedney Station
White Plains, New York 10605

AHB:jsw
(Dictated by Mr. Barr and signed
in his absence)

RECOMENDATIONS
Westchester, N.Y.
(Exec Dir. for
Council for Arts)

council for the Arts in Westchester, inc.
p.o. box 76, Gedney sta., White Plains, N.Y. 10605 . . . tel. 914 946-9010

March 13, 1967
rec. 3.14.67

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

Dear Dr. Barr:

Philip Hiss has given me your name as one who knows him and might be willing to express to us any thoughts which occur to you in the context of our current hunt for an Executive Director. If you would take the trouble to drop me a line, it would be deeply appreciated.

Very truly yours,

G C Newlin

G. C. Newlin
President

GCN:mq

more 2cc HITCHCOCK

A H Barr

Hofmann

THE MUSEUM OF MODERN ART, NEW YORK

May 17, 1973

Dear Russell:

I am very sorry indeed to miss the festivities for your seventieth birthday; it would have given me both pleasure and satisfaction to congratulate you on your truly prodigious activity both as a teacher but far more as the most authoritative architectural critic of our generation.

I remember well your first lecture when I invited you to speak at Wellesley. We already knew we were preaching the same gospel and had the same battle to fight. Your Modern Architecture came out in the first formative moments of the Museum in 1929. It was a bible.

Next, with Philip Johnson, The International Style which proved seminal as we gradually witnessed the change of city-scapes

May 6, 1969

May 6, 1969

to Mr. Barr, I wish
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Mr. Rameder but
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yours,

lund)
Librarian

Hofmann

all over the country. This first proclamation you did in 1932. And your Richardson is grand.

Fraternellement,

Professor Henry Russell Hitchcock
152 East 62nd Street
New York, New York 10021

(AHB)

May 6, 1969

May 6, 1969

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written to Mr.
you.

yours,

slund)
Librarian

cc Barr

cc Barr

Hofmann

THE LIBRARY

May 6, 1969

Dr. Werner Hofmann
Director
Museum des 20. Jahrhunderts
1030 Schweizergarten
Vienna
Austria

Dear Dr. Hofmann,

Mr. Barr has referred to the Library the enclosed letter from Mr. Rudolph Rameder, asking for a copy of our catalogue "Assemblage". Since we can not send our publications free of charge to all the individuals who ask for them (we receive this kind of requests every day) we have sent a copy to you, for the Library of your Museum. This way the book can be made available not only to Mr. Rameder but also to other art students in Vienna. I have also written to Mr. Rameder and told him that a copy has been sent to you.

Sincerely yours,

(Inga Forslund)
Associate Librarian

cc Barr

To the
Museum of Modern Art
11 West 53th Street
NEW YORK, N.Y.10019
z.Hd.Herr BARR jun.

THE LIBRARY

May 6, 1969

Mr. Rudolph Rameder
Peter Jordan Strasse 65
A-1180 Vienna
Austria

Dear Mr. Rameder,

In reply to your letter of March 8, addressed to Mr. Barr, I wish to inform you that we have sent a copy of our publication "The art of Assemblage" to Dr. Werner Hofmann for the Library of the Museum des 20. Jahrhunderts, where you should be able to consult it (in about a month).

The other publication you asked for has not been published by us.

Sincerely yours,

(Inga Forslund)
Associate Librarian

Sehr geehrter Herr Barr,

ich erlaube mir, Sie um Zusendung eines Exemplares der Kataloge zu den Ausstellungen "Assemblage" und "Abrahams, Hollein und Pichler" zu bitten.

Die Publikationen wären für meine erst junge Tätigkeit als Kunstkritiker von größtem Wert und ich hoffe, daß Sie mir die Kataloge ausnahmsweise zugänglich machen können.

Herr Dr.Werner Hoffmann vom Museum des 20.Jahrhunderts in Wien hat mir empfohlen, mich mit meiner Bitte direkt an Sie zu wenden und ich hoffe, daß dieser Weg den Erfolg auch zeitigen wird.

Mit besten Dank im voraus und herzlichen Grüßen aus Wien zeichnet

Ihr sehr ergebener

Rameder Rudolph

Rudolph RAMEDER, A-1180 WIEN
Peter Jordan-Str.65, Austria

To the
Museum of Modern Art

11 West 53th Street
NEW YORK, N.Y.10019

z.Hd.Herr BARR jun.

Wien, 8.März 1969

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Mit besten Dank im voraus und herzlichen Grüßen aus Wien zeichnet

Ihr sehr ergebener

Rudolph Rameder

Rudolph RAMEDER, A-1180 WIEN
Peter Jordan-Str.65, Austria

MEMORANDUM

To: Mrs Borden

From: ALFRED H. BARR, JR.

Date:

Subject:

Cultural —
she
may be good
AHB

Holland
(Inst. of Intern'l Ed)

Institute of International Education
809 UNITED NATIONS PLAZA, NEW YORK, N.Y. 10017

office of the president

23 May 1969

May 9, 1969
rec'd 5-12-69

Mr. Alfred Hamilton Barr, Jr.
11 West 53rd Street
New York, New York

Dear Mr. Holland:

Thank you for your letter of May 9th. I feel honored by your invitation to serve on the Arts Conference Advisory Committee at the Institute of International Education but I regret I am unable to accept. I am already too much involved in various projects here at the Museum and elsewhere and am simply not in a position to participate in your undertaking. I do indeed appreciate your invitation and wish I could take part.

With best wishes for your conference,

Sincerely,

Alfred H. Barr, Jr.

Mr. Kenneth Holland
Institute of International Education
809 United Nations Plaza
New York, New York 10017

AHB:jsw

Advisory Committee at the Institute of International Education. The IIE is a non-profit organization with a long and distinguished academic and cultural history. In the planning of this conference concerning format and content, we need your advice and counsel as a member of the Advisory Committee. The next meeting will be held Monday, June 9th at 3:30 p.m. here at the Institute.

Our reasons for deciding to hold the conference at this time are two-fold: it is our hope that by bringing national and international attention to the field of the arts, a renewed interest and expansion of exchange programs in this field can be encouraged and initiated. The conference will also be a special event in IIE's Fiftieth Anniversary year.

As you know, the Institute administers art exchange programs for the Ford and Rockefeller Foundations. The "International Exchanges" section of the Institute, recently established by the Institute, reflects the growth of exchange programs available, and the sever cutback in Fulbright program funds emphasizes the fact that many talented and worthy artists are being deprived of the unique educational and professional opportunity to study abroad. This dissipation of interest in the funding of such programs confirmed our decision as to the importance of calling attention to the problems in this field. Your expert guidance, along with that from others of our country's foremost authorities, will help us to make this a stimulating and relevant occasion which will, we hope, galvanize and mobilize support for international exchanges in the arts.

Preliminary suggestions include a three-day conference in New York City at which representatives of the arts, academic community, foundations, and other private organizations with international art exchange programs

TELEPHONE: NEW YORK CABLE: INSTEDUC CHICAGO: U. S. REGIONAL OFFICES: ATLANTA, CHICAGO, DENVER, HOUSTON, SAN FRANCISCO, WASHINGTON, D. C.
FOREIGN OFFICES: BANGKOK, ATHENS, LIMA, PERU, HONG KONG, PARIS, TEHRAN

Institute of International Education
809 UNITED NATIONS PLAZA, NEW YORK, N.Y. 10017

office of the president

May 9, 1969
rec'd 5-12-69

Mr. Alfred Hamilton Barr, Jr.
11 West 53rd Street
New York, New York

Dear Mr. Barr:

I am pleased to invite you to serve on the Arts Conference Advisory Committee at the Institute of International Education. The IIE is planning a conference on the arts during the 1969-70 academic year in New York City. Prior to making final decisions concerning format and content, we need your advice and counsel as a member of the Advisory Committee. The first meeting will be held Monday, June 9th at 3:30 p.m. here at the Institute.

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TELEPHONE: 867-0400; CABLE ADDRESS: "INTERED"; U. S. REGIONAL OFFICES: ATLANTA, CHICAGO, DENVER, HOUSTON, SAN FRANCISCO, WASHINGTON, D. C.
OVERSEAS OFFICES: NAIROBI, KENYA; LIMA, PERU; HONG KONG; PARIS, FRANCE

would meet in small groups for in-depth discussions covering such fields as dance, letters, visual arts, music, film, theatre, architecture, and industrial design. Others have suggested the possibility of holding seven or eight consecutive seminars throughout the year, each concentrating on one field of the arts.

Meetings of the Advisory Committee will be kept to a minimum although IIE staff may consult individually with committee members in the planning process. If you have any questions conerning the conference or your possible participation on the Committee, please contact Mrs. Pearl G. Purcell who is the conference director.

Please let me know at your earliest convenience whether we may count on your participation in the work of this Committee and whether we may look forward to having you with us at the June 9th meeting.

Sincerely yours,

Kenneth Holland

Kenneth Holland.

Holtman

cc: Dorothy Miller
Betsy Jones
Barr files, Holtman ✓

LAW OFFICES OF
WHITEMAN, OSTERMAN & HANNA
60 WALL STREET, NEW YORK 5, N.Y.
WHITEHALL 3-6700

November 18, 1952.

The University of the State of New York
The State Education Department
Albany, New York

Gentlemen:

We represent the Museum of Modern Art, which was incorporated a number of years ago under the Education Law. The Museum [illegible] in New York City. With [illegible] the activities [illegible] influence in its own field, - not only in this country, but also in many foreign countries. It is generally referred to by the public as the Modern Museum or Modern Art Museum.

An article appeared in the New York Herald Tribune of November 5, 1952 recording an interview with Huntington Hartford, in which it was stated that ground would be broken in six months to a year for his "Gallery of Modern Art" at 2 Columbus Circle. This quoted name may simply be the newspaper's capti[illegible] a descriptive phrase given to them by Mr. Hartford or he may intend to create by incorporation or oth[illegible] organization under that name.

Apparently Mr. Hartford has had this project in mind for some time. About a year ago, representatives of The Museum of Modern Art had correspondence with Mr. Hartford and some discussions with his attorneys about the use of

June 30, 1967

Dear Miss Holtman:

I am pleased to acknowledge your letter of June 14, however I regret there is little I can do for you now other than putting you in touch with our Director of Personnel, Mrs. Althea Borden. Better than I, she would be able to inform you of possible openings in our staff. Perhaps it would be best for you to write her; I shall be happy to alert her.

I am sorry not to be of more help.

With my best wishes,

Sincerely,

Alfred H. Barr, Jr.

Miss Alice Holtman
601 137 Street
New York 10031

AHB:jsw
CC: Mrs. A. Borden

LAW OFFICES OF
WINTHROP, STIMSON, PUTNAM & ROBERTS
40 WALL STREET, NEW YORK 5, N.Y.
WHITEHALL 3-0700

November 18, 1957.

The University of the State of New York
The State Education Department
Albany, New York

Gentlemen:

We represent The Museum of Modern Art, which was incorporated a number of years ago under the Education Law. The Museum building is at 11 West 53rd Street in New York City. With the passage of time and the increase in the activities of the Museum, it has become a most potent influence in its own field, - not only in this country, but also in many foreign countries. It is generally referred to by the public as the Modern Museum or Modern Art Museum.

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Apparently Mr. Hartford has had this project in mind for some time. About a year ago, representatives of The Museum of Modern Art had correspondence with Mr. Hartford and some discussions with his attorneys about the use of

The University of the State of New York

such name.

Our client is very concerned about the possibility that another corporation may be organized or qualified to do business in New York with any title which includes the words "Modern Art". If such a corporation were organized and became active, there would necessarily be great confusion between its name and the name of our client. On behalf of our client, we request that you refuse to permit the incorporation under the Education Law of any corporation the name of which includes the words "Modern Art", and, if your approval of such an incorporation is requested under any other law of New York State, that you refuse to grant such approval. If there is any question about this, we would like to be heard before you grant such permission or approval.

Very truly yours,

WINTHROP STIMSON PUTNAM & ROBERTS

WH:AA

LAW OFFICES OF
WINTHROP STIMSON, PUTNAM & ROBERTS
40 WALL STREET, NEW YORK 5, N.Y.
WHITEHALL 3-0700

November 18, 1957.

Secretary of State
Department of Corporations
Albany, New York

Dear Sir:

We represent The Museum of Modern Art, which was incorporated a number of years ago under the Education Law. The Museum building is at 11 West 53rd Street in New York City. With the passage of time and the increase in the activities of the Museum, it has become a most potent influence in its own field, - not only in this country, but also in many foreign countries. It is generally referred to by the public as the Modern Museum or Modern Art Museum.

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Our client is very concerned about the possibility that another corporation may be organized or qualified to do business in New York with any title which includes the words "Modern Art". If such a corporation were organized and became active, there would necessarily be great confusion between its name and the name of our client. On behalf of our client, we request that you refuse to accept for filing any Certificate of Incorporation which includes these words "Modern Art", and if there is any question about this, we would like to be heard before another corporation with these words in its title is accepted for filing.

Very truly yours,

WINTHROP STIMSON PUTNAM & ROBERTS

JWH:AA

HOLTMAN

Mrs Borden

601 West 137 St, apt 2
New York, N.Y.10031
June 14, 1967

rec. 6.15.67

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

Dear Mr. Barr:

I have meant to write you several times.

Some years ago, when Alfred Stieglitz was sitting in his cape at An American Place, and people streamed in, you were among them. I recall, as I did letters and other small jobs for him and Dorothy Norman, seeing you, perhaps speaking with you.

Over the years the work I have been involved in was far afield from that of art galleries, but not necessarily from artists. In current times, in law offices, my skills far enhanced from those days, there has been considerable pressure. A desire was to get back (or forward) to a more meaningful atmosphere.

This explains the reason for this letter. My other contact - Mr. Sweeney - has long departed from the Guggenheim.

May I have the pleasure of hearing from you, and/or meeting you, as is convenient for you.

Sincerely,

Alice Holtman

Alice Holtman

Honeyman

July 26, 1968

Dear Dr. Honeyman:

Thank you very much for your booklet on Patronage and Prejudice with the enviable list of paintings belonging to that remarkable Scot, W. A. Cargill. I would have enjoyed hearing your lecture.

Sincerely,

Alfred H. Barr, Jr.

Dr. T. J. Honeyman
Department of Fine Art
University of Glasgow
Glasgow W. 2, Scotland

AHB:cdr

Hochman re: Mies

cc Philip Johnson
Arthur Drexler
(sent w note from AHB asking if they'd help her or see her)

40 East 83 St.
New York City, N.Y. 10028
19 February 1973

Dear Mr. Barr-

I am writing a book on the activities of Mies van der Rohe during the Thirties, before he emigrated to the United States in 1938. Dore Ashton has provided me with much assistance, and has put me in contact with many people who might be able to help me.

If I am not mistaken, you had some contact with Mies van der Rohe during this period, and I would very much appreciate the opportunity of speaking with you. I am sure you must be aware that this period in Mies' life is somewhat cloudy; and I feel, as does Miss Ashton, that an objective analysis of Mies during this time would be a contribution.

As far as my qualifications...I am an Architectural Historian. I received my B.A. from Vassar College (in Art History), M.A. from the Institute of Fine Arts, and am currently working towards my Ph.D. at C.U.N.Y., where I have studied with John Rewald, and Miss Ashton, among others. I also teach the Survey Course of Art History at The New School.

I would indeed be grateful for any assistance you might be able to give. Please feel free to phone me at 737-5631, or write at the above address.

Most sincerely,

Elaine Hochman

ELAINE HOCHMAN

Art Left by Hopper to Whitney Museum

Continued From Page 1, Col. 6

them for the permanent collection, they would not "dump" the rest on the art market.

"We want collectors and other museums to have access to it, so we'll put it on the market eventually," said Lloyd Goodrich, advisory director of the museum. "But slowly."

A major Hopper oil painting was sold recently by his dealer, the Frank Rehn Gallery, for $60,000, and Hopper water-colors have gone for as high as $35,000. Mr. Goodrich stressed yesterday, however, that a good deal of the Hopper acquisitions were distinctly minor—some simply sketches on scraps of paper.

Although the taciturn artist never mentioned to Mr. Goodrich, a close friend, that he would leave his work to the Whitney, museum officials were not exactly surprised by the bequest. "Our long connection with him goes back to the days when he used to sketch at the Whitney Studio Club before 1920," said Mr. Goodrich, who is preparing a critical study of Hopper's work for fall publication.

Wrote First Monograph

Mr. Goodrich also wrote the first monograph on the artist's work, and arranged two retrospective Hopper exhibitions at the Whitney in 1950 and 1964. A personal bequest to him, from Mrs. Hopper, a painter herself who often served as a model for her husband, is a group of four ledgers, in which the couple kept careful records of the paintings Hopper sold or exhibited.

On each ledger page, Mr. Hopper would sketch the painting, nothing underneath it the dates he worked on it and the materials used. Mrs. Hopper would then add a description of the painting's contents and its colors, its sale price, less dealer's commission, and the manner of sale.

"At once snapped up by Lloyd Goodrich for the Whitney. $15,000" she wrote of "Second Story Sunlight," done by the artist in 1960.

The 60-odd oil paintings in the collection include a rare self-portrait, many Cape Cod scenes (the Hoppers had a summer home at South Truro), and practically all of the canvases he did in Paris as a young man in 1906, 1909 and 1910.

Sketches Included

The Hopper haul is also notable for its inclusion of many sketches and finished drawings made by the artist in preparation for his oils. "He worked out his paintings very carefully," Mr. Goodrich said, "thinking not only in terms of the whole work, but its individual components." Before doing his famous "New York Movie" in 1939 for example, he visited a number of cinema palaces, making detailed sketches of chandeliers, chairs, carpets. His wife posed for the bored, weary usherette.

The artist, whose genre scenes of gas stations, New York streets and deserted cafes are regarded in some quarters as inspirational to Pop painters of the '60's, rarely discussed his own work in relation to others on the scene. He admired such fellow-traditionalists as Reginald Marsh and Charles Burchfield, however, and in 1953 wrote a statement for "Reality," a collection of writings by representational artists who felt themselves menaced by abstraction.

". . . No amount of skillful invention can replace the essential element of imagination," he wrote. "One of the weaknesses of much abstract painting is the attempt to substitute the inventions of the intellect for a pristine imaginative conception. . . . The inner life of a human being is a vast and varied realm and does not concern itself alone with stimulating arrangements of color, form and design."

Edward Hopper's "Railroad Sunset," a gift to his wife in 1929, is included in the legacy

Hopper: An Integrity in Realism

By HILTON KRAMER

The work of Edward Hopper occupies a special and somewhat paradoxical place in the history of modern painting in America. For decades he was our foremost realist—a painter whose homely and often desolate scenes of American life and the American landscape had come to exert an enormously wide appeal. Yet the popular side of Hopper's art, with its rich vein of pictorial anecdote and its evocation of familiar emotions, was not the real basis of the critical fame he enjoyed in the later years of his career. It was, above all, the esthetic integrity of Hopper's work—the extraordinary degree to which he was able to endow a very personal vision of American life with a stark and original pictorial form—that won him the admiration not only of like-minded fellow realists but of many members of the avant-garde as well.

An Appraisal

Hopper was an artist intensely preoccupied with images of isolation, loneliness and silence. Some of these images are nocturnal and eerie; many are sun-drenched and, it anything, even more eerie. Indeed, he conferred on the most commonplace sort of daylight scene —women standing in doorways or windows of old Cape Cod houses, figures sitting in city hotel rooms, offices and cafeterias — an almost novelistic anxiety and tension. There is always an atmosphere of ennui and vague menace.

The scene is always very precisely observed, moreover. Hopper had a wonderful eye for detail. One could almost write a history of native American architecture and interior décor based on the visual evidence of his pictures. Yet he absorbed this painstaking observation into a vision entirely his own. The architectural structures and spaces in Hopper's paintings are scenes in a private scenario that the artist developed from picture to picture — a scenario of macabre presences and haunted feelings.

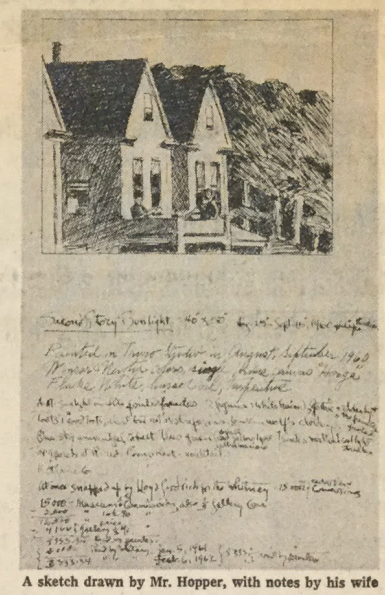
His success in realizing and sustaining this severe vision undoubtedly owed much to his early experience as an illustrator. Yet the paintings of Hopper's maturity transcend the limitations of illustration, for their strength derives as much from their purity of form as from the vision this form was designed to serve.

The crux of Hopper's pictorial esthetic is to be found in the very strict, economical geometry that governs every detail of his painting. In Hopper's best work, the anecdote is located in a rigorously designed pattern of light-filled space. Every observable element in the picture is a coefficient of this geometry of light.

There is thus something forbidding and Puritanical in both the form and the content of Hopper's art — something hard and unyielding that his more sentimental admirers have tended to overlook in their haste to enjoy the superficial pleasures of his work. But it is this hardness that gives his work its great unity and strength. In years to come, Hopper's reputation will undergo, I believe, a change similar to the one that overtook Robert Frost's. The folksy side of his art will yield to a greater sense of its dark message.

With the Hopper bequest that has now come to the Whitney Museum, we shall be in a far better position to study the development of this extraordinary artist. Much of the bequest consists of the paintings Hopper produced in Paris in the years 1908-10 — probably the least familiar side of his oeuvre—and of the elaborate preparatory studies for the paintings of his later years.

Whether or not the bequest contains any unknown masterpieces of the later years — so far the Whitney is being a bit secretive about it all—it is certain to provide us a sizable fund of visual information on the development of the great works we already know.



A sketch drawn by Mr. Hopper, with notes by his wife

Horwitt

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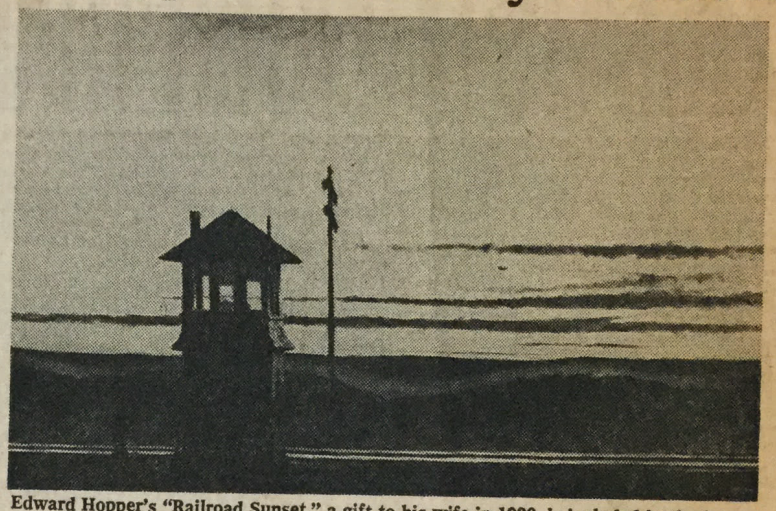

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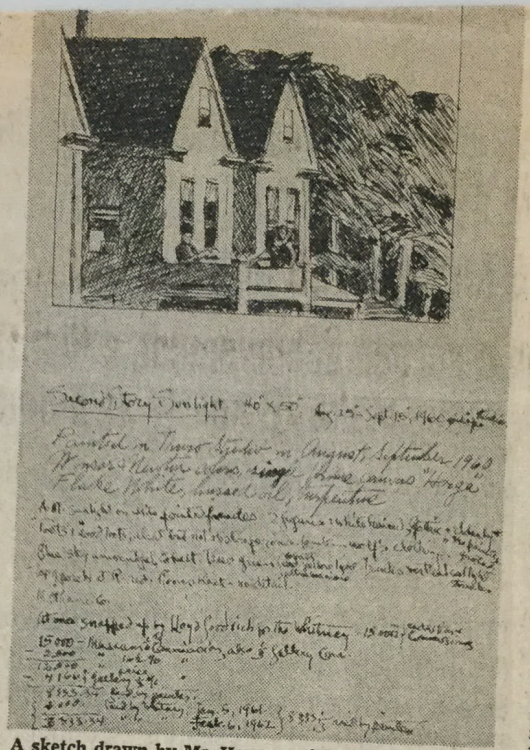

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FRIDAY, MARCH 19, 1971

Defendant in Murder Victim's Room

Room where testimony was to begin, she was handed a prosecution subpoena. When the session began at 10:10 A.M., State's Attorney Arnold Markle called her to the witness stand.

The defense lawyers objected to her testifying at first on the ground that she might subject herself to further prosecution. Mr. Markle then asked Judge Harold M. Mulvey to grant her immunity, but the defense argued that the immunity statute was unconstitutional.

The defense also urged that Mrs. Hudgins be given time to find and consult with a new lawyer, for her attorney was Catherine Rorabaek, attorney for Mrs. Hudgins. After hearing the arguments Judge Mulvey granted Mrs. [illegible] a [illegible] following a [illegible] and ordered Mrs. Hudgins [illegible]

the first account that the jurors had heard of the circumstances surrounding Rackley's alleged murder, since the prosecutor had chosen not to give an opening statement.

On occasion, the witness's replies to Mr. Markle's questions seemed to support the defense position rather than the prosecution.

The prosecution, for instance, contends that Mr. Seale gave the order to kill Rackley, but the Panthers say that the kidnapping and killing was solely the idea of George Sams Jr., another of the 14 original defendants who pleaded guilty to reduced charges.

When Mr. Markle asked Mrs. [illegible] what she saw when [illegible] she replied: "George Sams was angry at Alex Rackley and started beating him."

Then, asked what she had heard later on when she was in the kitchen cooking, she said she "heard some shouting, some argument," and that the voices belonged to Rackley and Sams. She said, in answer to Mr. Markle's question, that she had never seen either Sams or Rackley before.

In testimony at the murder trial of Lonnie McLucas last August, Mrs. Hudgins described McLucas as "my man" and supported the defense contention that he had no idea a murder was to be committed until an instant before Rackley was killed. McLucas was later convicted of conspiracy to murder and sentenced to 12 to 15

Horwitt

NATHAN GEORGE HORWITT
LENOX · MASSACHUSETTS

PRODUCT DESIGN

Art Is Left by Hopper to the Whitney

By GRACE GLUECK

The studio estate of the late Edward Hopper, celebrated painter of the American scene, has been received by the Whitney Museum of American Art. It comprises some 1,500 oils, water-colors, drawings and etchings.

The gift, received after lengthy legal process following the death of his widow, Josephine, in 1968 and worth more than $1-million, is described by the Whitney as "the most important bequest of an American artist's work to a museum." Museum officials said yesterday that it recalled in its significance the large donation of Thomas Eakins's paintings to the Philadelphia Museum by his widow and a friend around 1930.

The material ranges in time from the artist's student days to his death in 1967 at the age of 84, and runs a gamut from major works to sketches of relatively minor importance.

"Since Hopper has emerged as the foremost realist in 20th-century American art—I think there can be no doubt of this—the collection is an asset beyond valuation," says John I. H. Baur, the Whitney's director. "It establishes a corpus of work in which the development of his art can be traced, in which several new or little-known aspects of his art are revealed, and where the evolution of many paintings can be followed through preparatory studies and drawings."

Self-portrait by Edward Hopper, probably done in 1920's

The museum will mount a selected show of the newly acquired works in September. It was hard to pry from reluctant museum officials the exact number of items in the bequest, and they were careful to note that, although they would retain only some of

Continued on Page 28, Column 1

3/19/71

Mr.
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We

3.20.68

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NGH:ssb

Horwitt

NATHAN GE[illegible] T DESIGN
LENOX · MA[illegible]

AHB spoke with Horwitt over the phone 3.20.68

March 7, 1968

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

Dear Alfred:

Last year floods destroyed parts of the city of Florence and priceless art collections. Throughout the United States (as in Europe) this cultural disaster brought instant response, large funds were raised to help salvage and reconstruct these priceless art treasures wherever possible.

I think no less should be done for the city of Hue, even though the destruction was not by an act of God but by an act of Johnson. The latter observation is an aside, I allow myself the luxury of personal observation among friends.

What do you think of the idea of such a fund and the prospects of enlisting support for it? The enclosed self-addressed envelope is in recognition of the limits of your time.

Faithfully,

Nat

NGH:ssb

Horwitt

NATHAN GEORGE HORWITT
LENOX · MASSACHUSETTS
1934
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Houston – Cont. Arts Mus.
Houston

Dec. Mr. Alfred H. Barr, Jr.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

March 8, 1972

Nathan George Horwitt
Lenox
Mass. 01240

Contemporary Arts Museum
3417 Montrose, Suite 101
Houston, Texas 77006
Mrs. Marna Thoma
Sales Manager, Publications

md/MT encl.

Houston - Cont. Arts Mus.
Houston

March 8, 1972

Dear Mr. Adler:

I recently received your most kind invitation to attend the Benefit Opening and dinner on the occasion of the dedication of the new Museum Building of the Contemporary Arts Museum.

It is thoughtful indeed of you to send me two complimentary tickets and all the relevant information concerning transportation, hotel accomodations, etc.

Much as I should like to, I shall be unable to attend. However, I send my compliments and all good wishes for success.

Sincerely,

Mr. Sebastian Adler, Director
Contemporary Arts Museum
3417 Montrose, Suite 101
Houston, Texas 77006

Huyghe

bc: Mr. Alfred H. Barr Jr.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

June 10, 1968

Mr. Rene Huyghe
2501 49 Street N.W.
Washington, D.C. 20007

Dear Mr. Huyghe:

Mr. Barr's office asked that I send you a receipt for the slides you procured from us last December.

At this late date it is difficut to recall the exact amount of money used in the transaction.

I have asked the sales clerk involved and to the best of my knowledge and hers it was $ 19.00.

Therefore, I have enclosed a receipt, dated as of today for this amount.

Yours very truly,

Marna Thoma

Mrs. Marna Thoma
Sales Manager, Publications

md/MT encl.

THE MUSEUM OF MODERN ART

DATE June 10, 1968

REQUEST FOR PUBLICATIONS

Kindly send *copies of the following publications:*

paper

cloth

19 Collection Slides 35mm @ $ 1.00 ea.

PAID: $ 19.00

Sales Manager, Publications Dep't.

To:

Mr. Rene Huyghe
2501 49th Street N.W.
Washington, D.C. 20007

For: _____

Requested by _____

NO. 19 DELIVERED 6/10/68

HUYGHE
HUYGHE

COLLÈGE
DE
FRANCE

CHAIRE
DE PSYCHOLOGIE
DES ARTS PLASTIQUES

Paris, le 2 janvier 1968

cc: Marna Thoma

Mrs Jane S. WELLES
Secretary to Mr. Alfred H. BARR Jr.
THE MUSEUM OF MODERN ART

11 west, 53rd street

NEW YORK 19

Dear Mrs Welles,

By my cousin, I have received the slides when passing by the Airport of New York. I can't understand how my letter arrived so late. I sent it about ten days before ! But I have seen that sometimes the mail is very irregular.

I thank you for the 20 % discount on the slides. I am afraid to see that it was a great trouble. I thought that it was very usual because I obtain it ordinarely in all european museums and, in U.S.A., I have had similar facilities.

I thank particulary Mrs Marna Thoma, in these conditions, to have extent to me a discount which, you say, was not customarily. If I had Known this, I would not have ask it to you.

As I am obliged every year, for my taxes, to give proofs of my professional expenses, may I ask you to be so kind as to send me a receipt; if it is better for you, this receipt could be sent to the National Gallery of Washington, where I must return in a few weeks.

Sincerely,

René HUYGHE

de l'Académie Française
3, rue Corneille
PARIS VI°

HUYGHE

NATIONAL GALLERY OF ART
WASHINGTON, D. C. 20565

December 18, 1967

Dear Mr. Huyghe:

Your letter addressed to Mr. Barr was received this morning in his absence from New York. Mr. Barr retired from his position as Director of the Museum Collections last July so that I should like to acknowledge your letter on his behalf.

Mrs. Marna Thoma, the Museum's Sales Manager, informs me that complimentary discounts on books and slides are not customarily offered to curatorial staff of other museums, either in this country or abroad. In any case, she has most kindly agreed this time to extend to you a 20% discount on the slides you reserved on your last visit to the Museum. On purchasing them, your cousin should present the carbon I enclose of my letter as proof of Mrs. Thoma's arrangement with you. This will avoid any confusion.

Sincerely,

Jane S. Welles
Secretary to Alfred H. Barr, Jr.

Mr. René Huyghe
2501 49th Street N.W.
Washington D.C. 20007

Enclosure
cc: Mrs. Marna Thoma

P.S. You refer to the "22nd of this month" as when you will be passing through New York on your return to Paris. I wonder if you don't mean January 22nd; as this is December 18 I don't know that my letter will reach you in time. As I said above, yours dated the 13th of December arrived only this morning.

NATIONAL GALLERY OF ART
WASHINGTON, D. C. 20565

Cable Address: NATGAL

Telephone: (202) 737-4215

12.13.67
12.18.67

Dear Mr. Alfred H. Barr,

Being now in Washington for many months as professor in residence of the Kress Foundation, I went to New-York last week-end and the first thing I did, on the Sunday, was to go to the Museum of Modern Art, as I use to do, I must say, every time I am in New-York. I enjoyed so much the marvelous exhibition of the sculptures by Picasso! It is the pendant of the Pictures Exhibition in Paris, a few months ago - many felicitations for such a reussit!

I shall return to Paris in January-February to give some of the cours I am obliged to pronounce in the College de France, and I shall be again in Washington for the middle of the year. I hope I shall be able then to see you, on an other trip to New-York and I shall try not to be there on a Sunday, when your office is closed.

On my last stay I made a choice of colour-slides which could be useful for my lessons in the College de France, dedicated this year to some problems of modern art in comparison with art of the past. But I remembered

that, when I have bought, in the preceeding years, books or slides in the Museum of Modern Art, I have obtained the benefit of a reduction, very kindly, as a colleague - As I have reserved about 40 slides, this advantage is not to neglect, if you would be so kind as to offer it again. In fact, this year I am not only a French colleague, being the honorary chief curator of the parkings of the Louvre and the vice-president of the Conseil des musées de France, I am very proud to be also something as an american colleague of the National gallery!

If you agree to my demand, will you be so kind as to inform the Office of sale, at the rear of the Museum (it is, I think, 54th Street), where my choice of slides is in deposit. When informed I shall ask to a cousin of mine, living in New York, to pay them and to get them in this office. And on my return to Paris he will bring them to the air-port, when I shall pass through New-York, the 22nd of this month.

I am truly sorry to disturb you with such details, but I hope to see you at the spring and to have a conversation on more interesting subjects!

With many thanks, I am very sincerely yours

René Huyghe

René HUYGHE
de l'Académie Française
Adresse privée: 2501 49th St. N.W. Wash. DC. 20007

HOWE

April 14, 1967

Dear Alfred,

May I ask you a favor? I want to write to Mr Whitney and ask him about his grandfather, John Hay, and I wondered if I could use your name as a sort of reference.

I have been doing research on President Lincoln's office staff and, among other things, have been tracking down the descendants of each of the various men, to see if they have preserved any papers relevant to the Lincoln years.

It's my impression that Mr Whitney does have some papers, but I'm not sure how he feels about letting researchers look at them. In case he's hesitant, I hope to make the strongest request I can, and that's why I'd like to bolster my letter with your support, if you are willing, so at least he'll know I'm a reliable, careful sort.

I thought perhaps you wouldn't mind, but wanted to check with you first.

I hope that things are going well.

Best, as always,

Tish H.

(PL 9-8347)

The Honorable John Hay Whitney
110 West 51 Street
New York, New York

AHB:jsw

HOWE

cc: Letitia Howe

April 24, 1967

Dear Jock:

I'm delighted to introduce an old friend of mine, Miss Letitia Howe, who is doing research on President Lincoln's office staff. She believes that some of your unpublished John Hay papers may be of considerable importance in her studies. She hesitates to trouble you in any way but would greatly appreciate any help you feel you can give her.

Sincerely,

Alfred H. Barr, Jr.

The Honorable John Hay Whitney
110 West 51 Street
New York, New York

AHB:jsw

HOWE

MARCH 5, 1966

HOWE

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New York, New York

AHB:jsw

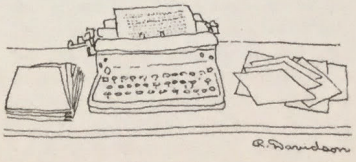
HOWE

exciting, not just well swept." The Department of Parks has six thousand employees, and all are under Civil Service except the Commissioner, so Hoving can't go out and hire at will. As a beginning, though, he has raised enough money, through foundations, to pay for the full-time services of a design consultant.

We asked Commissioner Hoving how his vest-pocket-park program was coming along.

"Do you know who invented the small park?" he asked. "Jacob Riis—in 1897. He outlined a small-park plan for the city, and nobody bothered to

borhood together, and, for the first time ever—ever—in New York, a group of citizens have been planning the development of a park they will use. The lot is a hundred by a hundred and thirty feet, and they want everything in it, including the whole of Sequoia National Park. After it is finished, they



piers, so people can sit out on them and watch the city. There are dozens of piers in disuse, and all kinds of opportunities for landfill. We would fill out to the pierheads. I'd like to put floating swimming pools in the rivers, the way Paris has floating swimming pools moored in the Seine."

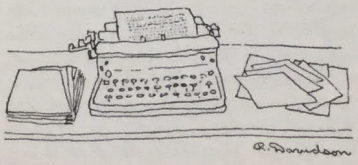
Putting his finger on a map of the city, Commissioner Hoving traced the outline of Riverside Park, pointing out that people can walk along the water from Seventy-second Street to the Harlem River. There, he said, he would like to establish a ferry for hikers, then open up the Croton Reservoir

and the other day we called on him in his new surroundings to see how they agree with him and to learn what he plans to do in the job. His desk, on the third floor of the Arsenal, in Central Park at Sixty-fourth Street, is in an octagonal alcove with a white-and-black checked floor, pea-green walls, and a prevailing sound—from the zoo, below—of seals barking. Sitting forward on the edge of his chair, wearing a dark-brown suit with a vest, smoking in a kind of Continental-backhand manner, answering quick successions of phone calls, and dealing with a flow of subordinates, Hoving had completely put aside the manner of the patient scholar and now showed all the impatience and energy of the political appointee in the Kennedy-Lindsay style. Hoving is a tall, very slim man with alert dark eyes. He told us that the main thing he wants to do as Commissioner of Parks is to restore the approach and outlook with which American park systems began. "It all started here a hundred years ago," he said. "Read this book." He handed us a sizable volume called "Central Park as a Work of Art and as a Great Municipal Enterprise, 1853-1895." This, he explained, was the second volume of the professional papers of Frederick Law Olmsted, who designed Prospect Park and—in collaboration with Calvert Vaux—Central Park. Hoving had encountered Olmsted's work in a course in American Art that he took as an undergraduate at Princeton. "Olmsted invented American parks," Hoving said. "He really did look upon them as works of art—everything related to a controlling idea. Central Park was a swamp. He moved a billion cubic feet of earth to make it. He was the greatest landscape architect in the country. We have the full potential now of choosing and of paying for the best landscape architects to be found. I want to restore a note of energetic creativity—to make these places exciting, not just well swept." The Department of Parks has six thousand employees, and all are under Civil Service except the Commissioner, so Hoving can't go out and hire at will. As a beginning, though, he has raised enough money, through foundations, to pay for the full-time services of a design consultant.

We asked Commissioner Hoving how his vest-pocket-park program was coming along.

"Do you know who invented the small park?" he asked. "Jacob Riis—in 1897. He outlined a small-park plan for the city, and nobody bothered to carry it out. We're doing it now. A small park can be one lot or a quarter of a block—anything. Instead of having a vacant lot full of garbage, you at least have blacktop and a basketball backboard. We need open space in these filthy, congested areas. I know darn well we can build a park, if we have to, for under ten thousand dollars. The point of these little vest-pocketers is that we can do them. We want to do two hundred in the next four years, if possible. We've got seven in the works already—two in East Harlem, one in West Harlem, two in the Bronx, one that Mr. Paley, of C.B.S., is giving us on the site of the old Stork Club, and one at Twenty-ninth Street and Second Avenue."

In mid-December, Commissioner Hoving said, he read in a newspaper that Robert Moses' Triborough Bridge and Tunnel Authority had bought the lot on Twenty-ninth Street as part of the preparations for the expressway that Moses hopes to build across Manhattan connecting the Queens-Midtown Tunnel and the Lincoln Tunnel. Hoving called on Moses and asked him what he was going to do with his vacant lot before he built the new road. Moses said it would be a temporary parking lot, and Hoving proposed that it become a temporary park instead. Moses readily agreed. A landscape architect volunteered his services, and Hoving persuaded a trust to donate twenty-five thousand dollars. "Not to be outdone—or undone—Moses put up twenty-five thousand to match the twenty-five thousand from the trust," Hoving continued. "Then we called in the people of the neighborhood. In Philadelphia, this kind of thing has been done extensively and very well; neighborhood groups not only have helped to plan parks but have actually done the physical labor of building park structures and devices. The Parks Department here has always resisted this idea. We got the people of that neighborhood together, and, for the first time ever—ever—in New York, a group of citizens have been planning the development of a park they will use. The lot is a hundred by a hundred and thirty feet, and they want everything in it, including the whole of Sequoia National Park. After it is finished, they will have to maintain it. I tell them, 'Don't expect us to come down here every day with a brush. You've got to help out.' We have to bring these things where the people are." The little park is expected to last for five years or so, but Hoving hopes that its existence will help discourage the building of the expressway and that it will become permanent. He calls it Mosesplatz.



A woman on Commissioner Hoving's staff came into the office and told him that an ancient lion in the Central Park Zoo was very sick and was going to be put to sleep at five-thirty. The *Times* wanted a picture of the dying lion and a statement from Hoving.

"A *statement!*" Hoving said.

"Yes. They say that it will be a much worse story if you don't make the statement," the staff woman said.

Hoving stared at the green walls, saying nothing at all. Finally, he said, "Poor lion."

Returning to less poignant matters, the Commissioner said that he had two major parks to develop in addition to all the vest-pocketers—one in the center of Staten Island (now called the Green Belt), and the other at Breezy Point, the curving peninsula on the southern tip of Queens where the city makes its most dramatic flourish into the Atlantic Ocean. "The decision to acquire Breezy Point was a courageous act by Mayor Wagner," Hoving said. "He will be remembered for it. He had to condemn very expensive buildings that were being built there. He stopped them as the concrete was being poured." Hoving feels that in general New York has ignored the possibilities of its waterfront as an aesthetic resource. "This is one of the great deltas in the world, and we've really messed it up," he says. "Jamaica Bay is part of the park system. Six thousand acres of park land is under water there. Jamaica Bay is full of sewage. It needs cleaning up. I'd like to put parks on piers, so people can sit out on them and watch the city. There are dozens of piers in disuse, and all kinds of opportunities for landfill. We would fill out to the pierheads. I'd like to put floating swimming pools in the rivers, the way Paris has floating swimming pools moored in the Seine."

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of myself as not being outgoing, not being able to reach people, and now I feel I've reached these people. Even so, I'll admit that one of the tributes I liked best came from outside the Police Department—well outside it. It came from Professor Jerry Finch, of the English Department of Princeton, where I went to college. He'd read one of my more polemical statements in the newspapers, and he wrote to say that he had no idea of the merits of the controversy involved but that he considered my statement to be an excellent example of expository prose."

We asked the Commissioner how, as a result of his experience, he feels about the prospects for American cities, and he replied, "As to New York, I've found the problems—and they're truly formidable ones—to be matched by great vitality. I have not found the public apathy toward law enforcement that you hear so much about. Nor have I found public hostility to the police to be as pronounced as it has been painted. Those stories about three hundred howling people taking a prisoner away from a policeman on a hot night are usually nonsense. More often, it turns out that there were six or seven cronies of the prisoner yelling at the top of their lungs and two hundred and ninety-some bystanders just watching. A lot of the hand-wringing about cities is politics and prejudice. As a result of the past eight months, I have become more, rather than less, optimistic. The prospects for New York as a decent community are good."

After glancing at his watch, Commissioner Broderick said he had to be getting back to Headquarters; he had some final papers to clear off his desk and a disciplinary case to wind up, and, besides, he had to get some papers together for the incoming Commissioner, Howard Leary, who was to visit Broderick's house, just inside the Bronx-Pelham line, the next day to talk over some aspects of the job. We walked out onto the stoop with him, and found the black car and its driver waiting at the curb. "I'd like to think I've made a few contributions as Police Commissioner," Broderick said, standing on the steps. "For one thing, when I've seen good or great police work I've said so—to the officer and to the public—and that hasn't always been done in the past. Superiors have often been afraid their praise would be used against them later on. Second, I've aired some controversies, such as the one about who does run the Police Department and who ought to, that I think ought to be aired. Third"—the Commissioner gave us a barely perceptible smile and a parting wave—"I've proved beyond cavil the adage 'You can't fight City Hall.' "

"And from whom will I inherit this eleven million dollars?"

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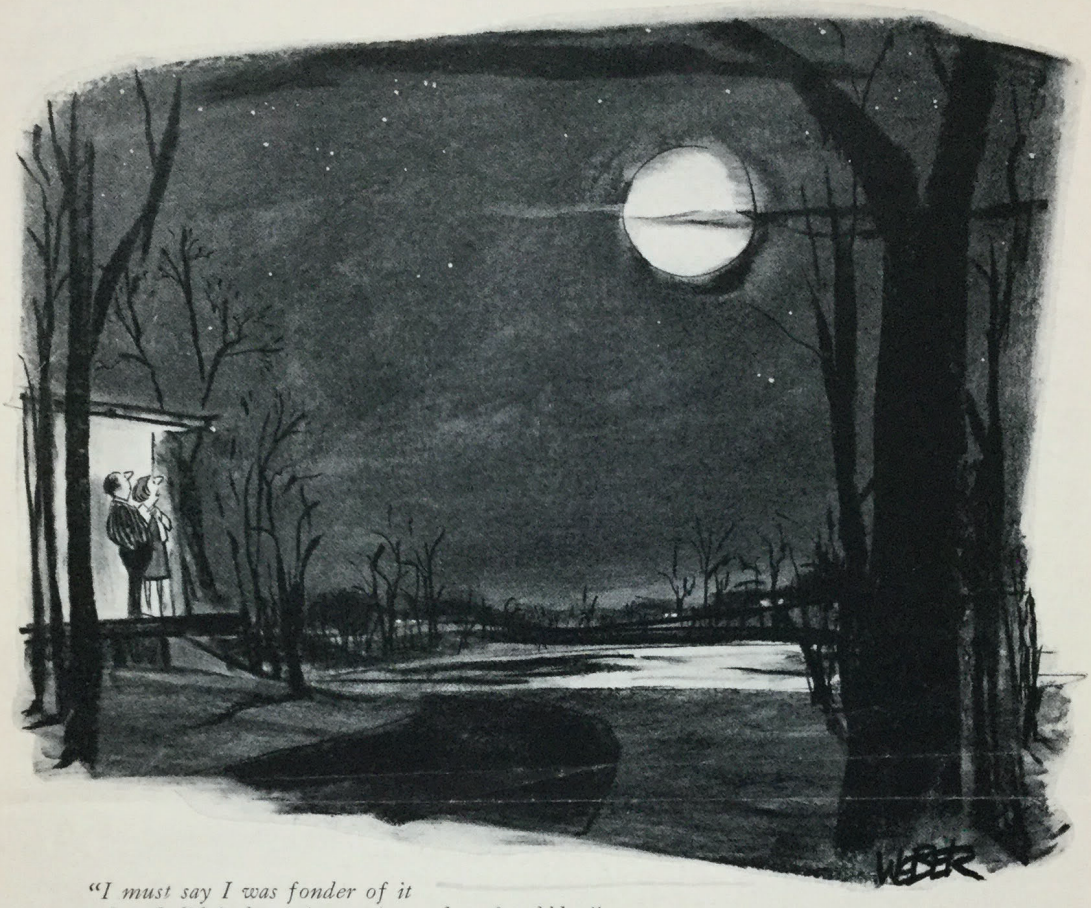
THOMAS PEARSALL FIELD HOVING, the city's new Commissioner of Parks, is an art historian and a medievalist with a remarkable eye for authenticity. When he joined the staff of the Metropolitan Museum, as a curatorial assistant, in 1959, his first assignment was to write a letter to an art dealer in Europe rejecting a marble carving of the Annunciation. "You can't reject this," he told his superiors. Under a canopy of lifted eyebrows, he set out to prove what he had discerned. He went through hundreds of photographs in the Museum files, looking at each one for no more than a second. "The trick was to go rapidly from picture to picture," he says. "Then, when you hit it, you knew at once." In such an instant, he discovered that this particular Annunciation was a section missing from a beautifully carved pulpit in Florence—twelfth century. James Rorimer, the director of the Metropolitan, put his new employee in charge of all medieval acquisitions, and eventually made him curator of The Cloisters. In this position, way up in Fort Tryon Park, he was far removed, in several senses, from the occupation he might once have been expected to follow. His father, Walter Hoving, is a former president of Bonwit Teller and the present chairman of Tiffany & Co. The younger Hoving never showed much interest in Bonwit or Tiffany. However, a couple of years ago, in another shop on East Fifty-seventh Street, he found a pendant that looked too right to him to be ignored, so, on instinct, he bought it for the Museum. It was made of what he describes as a "soft, wonderful, French-butter type of gold," with concentric inscriptions and two figures—a bishop blessing a queen. According to the Museum, Hoving's pendant is one of two known reliquaries of St. Thomas à Becket. In 1962, he spent several days in a bank vault in Zurich studying a twelfth-century ivory cross, identified it as genuine, placed its origin at Bury Saint Edmunds, and arranged its purchase, for more than half a million dollars. Hoving, who is now thirty-five, wrote his doctoral thesis at Princeton on "Sources of the Ada Group Ivories." He studied under Kurt Weitzmann there. Weitzmann, in turn, had studied at the University of Berlin under Adolph Goldschmidt, the author of important books on Carolingian and Romanesque ivories. "I was to be third in a chain of great ivory historians," Hoving says, with neither regret nor vanity in his voice. "The sequence was to have been Goldschmidt, Weitzmann, and Hoving. Now I am in the Department of Parks."

We happened to know Commissioner Hoving in his earlier incarnation,



"I must say I was fonder of it when I didn't know it was just a lot of pebbles."

• •

right-of-way to them, so that they could continue north into Van Cortlandt Park—a fifteen-mile footpath in the wilderness within New York City. "We can't develop many large masses anymore, but we can develop long paths," he said. "We're going to build more marinas, too—all along the waterfront. Out on the water is the only place you can get away from people. You're in your own territory when you're out there. Incidentally, the big reservoir in Central Park is being phased out, and we'd like to develop that for dinghies and sailboats. Of course, our biggest problem is crime and safety. Why have parks if people are afraid to go into them and they're just pockets for rumbles? We have to drive out the disorderly-conduct element. We need more lighting, more patrolling, and more education of the young against vandalism—all these things balled up into one great juggernaut. We need more indoor facilities. People still look at recreation from a nineteen-twenties point of view. They think of it as a summer thing. It has to be year-round." Soon, when the city government is reorganized, Hoving will have a greater opportunity to carry on this part of his work. His new title will be Commissioner of the Department of Recreation and the Arts, and his new department will have the responsibility for parks, recreation, and cultural institutions and affairs.

We asked the Commissioner how long he has known Mayor Lindsay.

"I worked for John in congressionals—1960, 1962, 1964," he said. They met one night when they were passing out leaflets in the same apartment building. They became friends. Last spring, a member of Lindsay's staff called Hoving at The Cloisters and asked him to prepare a study of the city's park system. This became one of Lindsay's white papers, and is now more or less the working manual of the new parks program. Hoving still gets around the city on a second-hand Czechoslovakian motorcycle, which he used for commuting between the Metropolitan Museum and The Cloisters. He says that he works seven days and seven nights a week in his new job.

We asked if he ever misses the Museum.

"No," Hoving said. "This is real life. I used to tell my wife, 'I'm not near any human beings. Just sculpture. Painting.' Last month, I put a mountain down in Tomkins Square Park. There was a great hunk of dirt there, about twenty feet high and forty feet across. A contractor was about to haul it away. Kids were playing all over it. I told the contractor to leave it there. Some people in the Department said we couldn't possibly do that, because the mound contained three thousand dollars' worth of topsoil. I reminded them that a standard concrete sandbox costs from six to eight thousand dollars. We left it there. A couple of weeks ago, some children in that area went sledding for the first time in their lives."

BEYOND THE BEDROOM WALL

AT the age of nine I was not afraid of the dark. When I ran down a deserted street at night, I knew the chilling pursuer I felt at my back was put there by my own act of running, and would disappear—as do all creatures of the imagination when put to a test—the second I slowed to a walk. The gray hands that reached for me as I lay in bed were of my own creation, too, and once I had proved my power to summon them up, for the sake of a safe, enjoyable scare, I could destroy them.

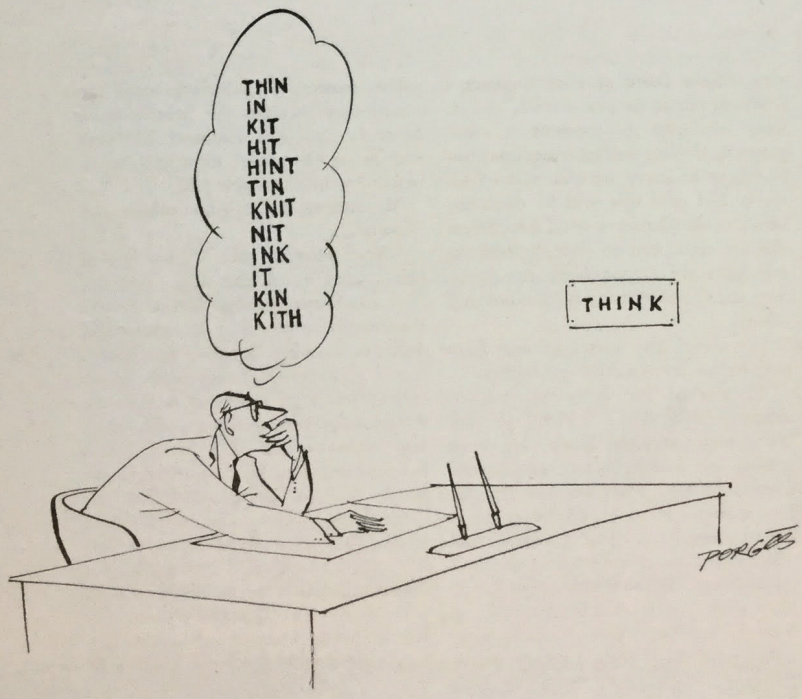
When the change came, it seemed to come in a moment, but I think I was being prepared for it. I think it began one morning when my father read a letter at the breakfast table. The letter was from his father, a prosperous contractor in Illinois; a new school district was being formed in the town he lived in, and they were in need of a high-school principal. For a muscular, leathery-faced man—strong-minded about his beliefs, uncompromising in carrying out his school policies—my father was remarkably unaggressive and tender when it came to family matters. He dreaded the possibility of making a wrong decision. He turned to my mother.

Wasn't he satisfied with the job he had, she wanted to know. Of course, but there wasn't much chance of getting ahead in North Dakota. Wasn't he the superintendent of a high school now? Yes, that was true, he said, speaking as calmly and as reasonably as she did. And didn't he make enough to keep them happy? More than enough. Then would it be wise to give up the job he had, and sell the house, and move to Illinois, where it was so hot and so humid, when a job hadn't actually been promised to him yet? Didn't she like Illinois? Not especially. Well, they had only been there in the summer, and he imagined that was why. His father hadn't liked it at first, either, but now he called it God's country. Then why did he so often come back to North Dakota? Well, probably because North Dakota was his home state. And wasn't it theirs? Yes, but his father had done so well for himself down there, and maybe he could, too. Wouldn't she like a nicer house? This was the house she had always wanted—how could there be a better one? Well, his only reason for considering the idea at all was that his father was getting old and wanted the family reunited. She knew that, didn't she? Yes, she said, and bent over him and kissed him. He took both her hands in his. Wouldn't she like it if they were in a bigger town where he could make more money and she could have more friends? She bowed her head, as she did only when she was very sad or very ashamed.

And so, in the early summer of that year, we moved from North Dakota to the small town in central Illinois where my grandfather lived. While my father was waiting to hear about the appointment, he bought and started remodelling with his own hands a duplex that had originally been a gasoline station. He ripped up the twelve-inch baseboards and tore stucco off the inside walls, knocked down a small enclosure in one corner of the living room (what it was, no one knew), sawed a long rectangular hole in the kitchen floor and put up a partition in front of it, making a new stairway to the basement, and converted the concrete island that had once held the gasoline pumps, a car's breadth from the front door, into a flower planter. Putting aside his usual calm and reserve, he went at the frightful place with such a passion that I was inspired; I learned to use a hammer, and helped him.

The bedroom I was given had no window. It was a small upstairs room with a ceiling that took its sharp slant from the pitch of the roof. There wasn't any floor in the rest of the attic, and so the room was surrounded by bare ceiling joists, and was as isolated, and as lonely, as I was in the place we had moved to. There was no daylight and no light fixture in the room, no smell but the smell of dust and old lumber (the previous owner had used it as a storeroom), no color, no company; the seasons outside were merely changes in temperature. When my father first showed me the room, he said he would add a dormer and fill it with daylight as soon as he finished remodelling the downstairs part of the house, but, for the time being, all he did was move a dresser into the room and set up a narrow cot against one wall.

Lying on the cot, I learned the secrets of the dark. A wooden catwalk with a banister ran from the door of the bedroom to the head of the stairs. If I got out of bed, feeling my way to the steps, and went down them, I entered a house deep in sleep. A low hallway (I could hear it!) led from the foot of the stairs in one direction only, to the left, passed the bathroom and ended at the living room. If I snapped the wall switch, the whole living room was caught off guard—the windows blinked, the rugs stretched out flat, the chair backs straightened. To my right, in the far wall of the living room, the door of my parents' bedroom guarded their sleep; to my left, an arch leading to the kitchen-dining room—a high, wide arch—yawned. Utensils on the stove and the glass knobs on the doors and drawers of the cabinets, pick-



HUNT

The Museum of Modern Art

To Mr. d'Harnoncourt, Miss Miller, Mr. Rubin, Mr. Green, Mr. Rasmussen, Mrs. Shaw, Mrs. Borden

From Betsy Jones

Date September 20, 1967

Re

Do you know any remrod types who want to go to Wyoming for $15,000 a year?

cc: Mr. d'Harnoncourt
Miss Miller
Mr. Rubin
Mr. Green
Mr. Rasmussen
Mrs. Shaw
Mrs. Borden

September 14, 1967

AHB 1-1967

Alfred H. Barr
Museum of Modern Art
11 W. 53rd. Street
New York City, N. Y.

September 20, 1967

Dear Mr. Barr:

Dear Mr. Hunt:

This letter is being written to you at the suggestion of John [illegible] President of the [illegible] Inc. [illegible] who just recently taken on the job of being the president of the Jackson Hole Fine Arts [illegible] in connection with [illegible] essentially [illegible] for the Jackson Hole Fine Arts Foundation a paid full time executive director to ramrod the hoped-for broad [illegible] and [illegible] some [illegible]

The purpose of this letter is to solicit your help in finding such an executive direc[illegible]

For your information there is enclosed herewith a copy of the letter which I sent to John Dodge (and to Lita B. Ommundsen, our Director of Rese[illegible] I describe to some extent our p[illegible] At this letter may give you better insight into our needs and anything else. There is also enclosed herewith a brochure on the Jackson Hole Fine Arts Foundation which may be of some ass[illegible] well.

[illegible] possibly find the time to give some thought to [illegible] would be most greatfully appreciated.

I will be in New York for meetings of the Wenner-Gren Foundation for Anthropological Research during the week commencing October 2 and will be available to meet with you if you so desire during such period of time, subject of course to my prior commitments for preset meetings of the Wenner-Gren

Your letter of September 14 to Mr. Barr has arrived in his absence from New York. In any case, as you perhaps do not know, he has retired as Director of the Museum Collections here and is now serving as a Counselor to our Board of Trustees.

I do not believe he will be back in New York until about the middle of October so that I'm afraid he will not be able to see you while you are here.

I am taking the liberty of passing your letters on to several other people on our staff who may know someone qualified for the job at the Jackson Hole Fine Arts Foundation, asking them to write direct to you if so.

Sincerely,

Betsy Jones, Associate Curator
The Museum Collections

Mr. Richard B. Hunt
Burns and Hunt
145 South Cache Avenue
Jackson Hole, Wyoming
83001

BJ:nk

BURNS & HUNT
ATTORNEYS AT LAW
145 SOUTH CACHE AVENUE
JACKSON HOLE, WYOMING 83001

DAVID NORMAN BURNS
ADMITTED IN UTAH
CALIFORNIA & WYOMING

RICHARD B. HUNT
ADMITTED IN
NEW YORK & WYOMING

POST OFFICE BOX 1119
TELEPHONE: 307-733-2053

September 14, 1967

MOA 9-19-67

Alfred H. Barr
Museum of Modern Art
11 W. 53rd. Street
New York City, N. Y.

Dear Mr. Barr:

This letter is being written to you at the suggestion of John W. Dodds of Stanford University. He is the president of the Wenner-Gren Foundation for Anthropological Research, Inc., as you no doubt know and I am a fellow officer and director of the Foundation with him. I have also just recently taken on the job of being the president of the Jackson Hole Fine Arts Foundation in Jackson, Wyoming, and in connection with such assumption of duties have stipulated that it is essential that we obtain for the Jackson Hole Fine Arts Foundation a paid full time executive director to ramrod the hoped-for broad spectrum of activities which such foundation can and should perform for the entire State of Wyoming and to some extent neighboring states.

The purpose of this letter is to solicit your help in finding such an executive director.

For your information there is enclosed herewith a copy of the letter which I sent to John Dodds (and to Lita B. Osmundsen, our Director of Research in New York) in which I describe to some extent our problem, in hopes that this letter may give you better insight into our needs and anything else. There is also enclosed herewith a brochure on the Jackson Hole Fine Arts Foundation which may be of some assistance to you as well.

If you could possibly find the time to give some thought to our problem it would be most greatfully appreciated.

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BURNS & HUNT
ATTORNEYS AT LAW

Foundation. I can be reached through the Wenner-Gren Foundation for Anthropological Research while in New York or messages can be left there for me if you so desire. The telephone number of the Wenner-Gren Foundation for Anthropological Research is 737-2900 and the address is 14 E. 71st Street.

I do hope that you are able to give us some help in this matter.

Sincerely yours,

R. B. Hunt

RBH:pj

TELEPHONE: 307-733-2053

BURNS & HUNT
ATTORNEYS AT LAW
P. O. BOX 1119
JACKSON, WYOMING 83001

August 25, 1967

Mrs. Lita B. Osmundsen
Wenner-Gren Foundation
for Anthropological Research
14 E. 71 Street
New York, N. Y. 10021

Mr. John Dodds
729 Frenchman's Road
Stanford, California

Dear Minx and John:

Yesterday I showed the bad judgment of accepting the presidency of the Jackson Hole Fine Arts Foundation. This organization has intrinsically worked throughout the past on the basis of unpaid volunteer help, including all officers. The only paid help in the past has been basically secretarial. One of the conditions that I laid down in accepting the presidency was that there be a paid executive director. If I cannot find someone else to do this job it is going necessarily to devolve on me, but I would much prefer to find another person to be the executive director for I have much too much to do as it is. I am therefore asking your assistance in finding an executive director. I don't necessarily expect that either of you can name names but I would think that you might be able to tell me where to turn and whom to contact who might know of the right type of person for the job.

In order to help you to help me, let me tell you something about the Jackson Hole Fine Arts Foundation. It has in the past been almost solely music oriented with a seven week summer orchestral festival. The orchestra has necessarily been a small one, 37 members plus conductor, and the facilities used for performance, in the absence of anything better, has been the high school gym. In addition starting last year the orchestra has toured various towns in Wyoming. The orchestra just returned yesterday from a week's tour to six different cities in this state. Our Summer Music Festival is one of the only 30 in the United States which

lasts longer than one week. The Foundation is also interested and active in the arts. Last year there were three arts show, one purely professional by invitation only, a second which was adult and largely amateur but also semipro and the third was a children's art show. This year the art affiliate kind of fell apart and so there was only one show. By the way the art has included not only oils and water colors but also collage, op art, sculpture and the most modern three dimensional graphic art. It is planned that for next year we will certainly have, in addition to a contemporary professional art show, a traditional professional art show as well as a so-called amateur show and a children's show and I would plan to tour the shows, to the extent possible throughout the state and even the adjoining states. Last year I started the Foundation off in photography with a photography show and this of course will continue. This year's photography show attracted entrants from three states, has already been displayed here in Jackson and north of here at the Rockerfeller's Jackson Lake Lodge and is currently being shown in Casper and in Cheyenne. We also have a theater workshop, a small repertory group which has operated well in the past but did not operate at all well this summer. My plans for this group are to put it on a more professional basis with a ready repertory of five different productions by June 1st of next year to perform throughout the entire summer semicontinuously not only here in the valley but throughout the state and adjoining states and to the extent possible during the winter months as well. We also have an affiliation with Frank and John Craighead's Environmental Research Institute and have used as part as our lecture program and our special movie program certain of their presentations such as their movie on the Grizzly Bear (this organization by the way does already receive national support and, I believe, federal aid). We also have an affiliation with the Laubins, probably the foremost interpreters of the American Indian Dances in the world; they performed one time with the orchestra this year. It is really surprising that although the Laubins have performed throughout the United States and in Europe, they have only performed once in the State of Wyoming outside of this valley; I plan for next year, if the Laubins are willing as I believe they are, to tour the Laubins through the entire state and

adjoining states both with and without the orchestra. In addition the long term plans of my predecessor which are also my long term plans include making available this locality and its facilities for cultural and scientific meetings, symposiums and conferences and I would like to hope that both of you would be willing to give some small group of humanists or anthropologists who plan to hold a meeting anyway a push to cause such meeting to be held here in this valley next summer. In short the Fine Arts Foundation is not now and, inparticular, will not in the future be solely oriented to the fine arts but will cover all areas of human activity through the mechanism of the Foundation itself as an over-all umbrella under which largely autonomous but affilated groups work in specific fields of endeavor. The executive director that we need must have as the prime quality executive ability to organize and control, under broad guidelines, the multitudinous activities to be carried on by others, acting principly as a ramrod to make sure that what is desired to be done is in fact done. Such a person need not be specially oriented toward music, painting, science, theology, humanities or anything else but must really be a doer. The price to be paid, if we can in fact raise the money, is up to $15,000 per year salary plus up to $5,000 per year expense account to cover travel and most secretarial costs.

Any help you can give me in this regard will be greatly appreciated. I'll see you in October but hope to hear from you in responce to this letter very soon for I would like to have our executive director at least in the course of selection before I come east for the October meeting.

Best as always.

R. B. Hunt

RBH:pj

THE MUSEUM OF MODERN ART

Date August 17, 1961

To: Mr. Barr

From: Anne D. Hecht

Re: Changes in your introduction to Ben Heller Collection catalog

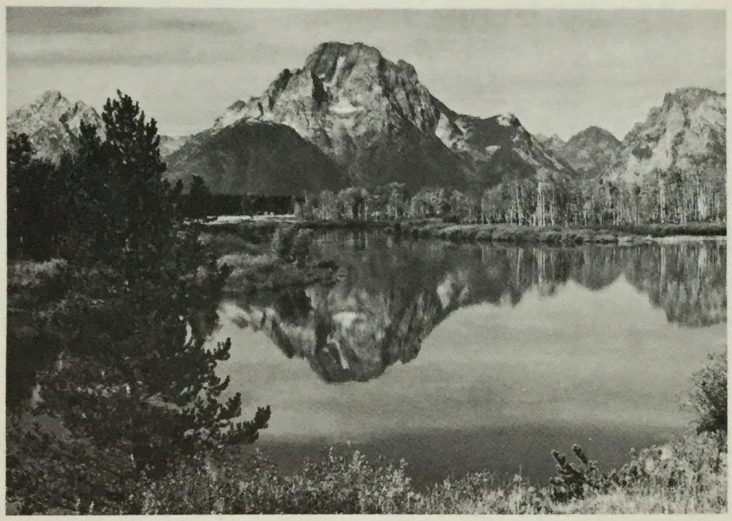
Dear Mr. Barr:

Waldo Rasmussen, who is leaving for São Paulo tomorrow, has asked me to forward a copy of your introduction to you, with the few minor suggested changes of Messrs. Heller and Soby added. Since I am in charge of the catalog, I would appreciate your letting me know by 'phone if necessary that they meet with your approval. My extension at the Museum is 272 (if no answer you can leave message at 273). As you can see, the others to whom you requested we show copies had no suggestions to make.

With best wishes,

Sincerely,

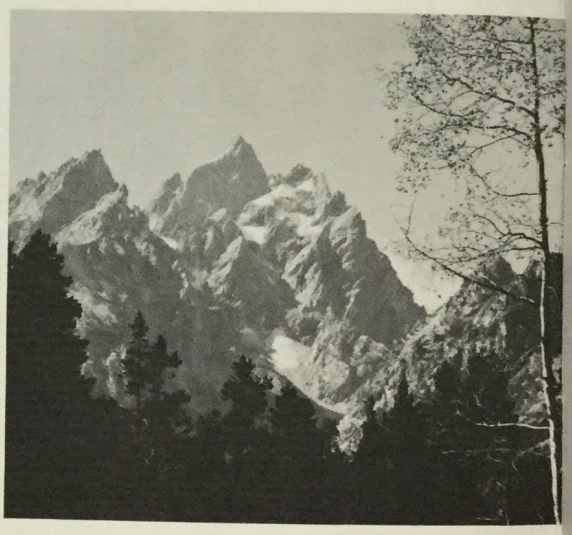
Anne Dahlgren Hecht



JACKSON HOLE FINE ARTS FOUNDATION

General

Jackson Hole is one of the rarest mountain environments found anywhere in the world. This valley is surrounded by mountains and is dominated by the Teton Range, one of the most dramatic mountain concentrations in North America. With 97% of the county in which Jackson Hole is located being owned and controlled by the federal and state governments, the natural beauty of the area is protected unspoiled. Jackson Hole is one of the most accessible mountain climbing, fishing, skiing, and hunting centers in the country. The region as a whole is a huge game preserve and nowhere in the United States do so many major rivers and streams find their source as in Jackson Hole and neighboring Yellowstone. Jackson Hole is naturally a recreation and leisure time area for most people, and approximately two and one half million persons visited the valley in the summer of 1966 to enjoy its scenic beauty and outdoor activities.



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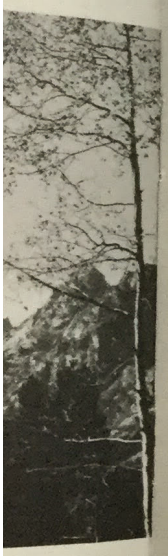

History of the Fine Arts Foundation

The Jackson Hole Fine Arts Foundation was founded in 1962 by a group of men and women who hoped to complement the beauty of the environment with cultural activities that express the best in man. By this combination, they believed that a more comprehensive perception and understanding of life itself might be possible. The Foundation was established for the purpose of providing music and cultural events and activities for residents and visitors of Jackson Hole and Wyoming at large. Over the years, the Foundation has tried to meet the local need for cultural stimulation, refreshment, and ennoblement that comes through the arts, and to confront the national need for more environments in which things of cultural excellence are achieved.

Chartered in the State of Wyoming as a non-profit corporation, the Foundation has heretofore subsisted entirely on charitable contributions, made on an annual basis, and gate receipts from its various activities. Although in name a "Foundation," it is not endowed and has depended on annual gifts from trustees and friends to carry out its various activities.

The Fine Arts Foundation seeks to provide the facilities and climate for a broad range of activities that include a summer music festival (now entering its 6th year), theater workshop, art and photography exhibits, a film classics series, and participant activities in music and the arts. As pointed out further on, the Foundation is engaged in expanding its activities significantly and is planning on a long term basis.

The Summer Music Festival has been a most substantial part of the Foundation's activities, performing a series of programs of orchestral music during the months of July and August before persons living in or visiting the valley. The format has largely consisted of two concerts each week at Jackson and Jackson Lake Lodge in Grand Teton National Park. During the five years of its existence, the Festival Orchestra has grown into a well disciplined and nationally representative group which has played in Jackson Hole under a variety of well known conductors. The Jackson Hole Festival Orchestra is a thirty-seven piece chamber orchestra comprised of professional musicians from such well known orchestras and institutions as the Indianapolis, Milwaukee, Baltimore, and Quebec Symphonies and the Rochester, Philadelphia, and Curtis Institutes of Music. As was the case in the earlier years of now well established sister festivals, the Jackson Hole Summer Festival has had a substantial operating deficit. This deficit has resulted in annual crisis financing by music lovers visiting the valley, and it is the hope of the Foundation that a dependable base of sustainer support from all parts of the United States can be established.

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Accomplishments

The Jackson Hole Fine Arts Foundation has accomplished the following thus far:

1. five seasons of distinguished musical performances, presented by professional musicians from a broad cross-section of the nation's finest metropolitan orchestras;
2. attendance of over 20,000 persons, at the Foundation's presentations of music, art, movies, theater, Indian dance, and photography;
3. regular presentation of adult and children's programs in art instruction, music, and movies. Special programs have been offered within the schools;
4. assistance to: professional and amateur art exhibitions, including oil, water color, sculpture, pastel, collage, etc.; a theater workshop, performing productions in the valley and other parts of Wyoming; and a photography exhibition, resulting in the development of a camera club.

Immediate Needs

The Foundation's immediate needs center on funds to finance the 1967 Summer Festival program and to finance the beginning of non-summer cultural programs. The Foundation feels these programs are necessary and desirable for serving the resident and visiting populace, since Jackson Hole is becoming a year 'round recreational area with annual visitors approaching three million persons.

In addition, the Foundation needs immediate financial assistance to broaden its developmental and administrative structures so as to be in a position to carry out its long term goals. Use of funds in this way is, perhaps, the most important of all, for such funds will make possible the harnessing of the enormous base of support that is contained among the many people throughout the United States who hold a special affection for Jackson Hole.

Long Term Plans and Needs

The Foundation feels that adequate funding and endowment will make it possible for Jackson Hole to function as a place in which nature and creative pursuits converge. Such funding will also help to balance the beauty of the natural landscape and the reverence which it inspires with the cultural and recreational activities which are also necessary for a more complete life, thus providing a bulwark against mere commercialism. Complete development of the valley in this manner will truly provide the entire population of the United States with an oasis that is not only beautiful in itself but also offers all that is best in man in a cultural sense. With increased leisure and the need for more recreational and leisure activities, the significance of such oases cannot be too strongly emphasized.

Among the long term plans of the Foundation are expanded year 'round activities including continued programming in the arts and, where functional, certain of the sciences. Instruction, exhibitions, and lecture programs would provide a point of departure for such programming. To this end, some assistance may be received, on an annual basis only, from federal and state governments. In addition, wider programming throughout the state (and probably adjoining states) is planned in order to reach an even larger audience. It is already anticipated that in the summer of 1967 the Summer Festival Orchestra will perform in a number of localities in the State of Wyoming other than Jackson Hole.

Careful consideration is being given to the establishment of a center for advanced interdisciplinary studies, probably to be done in conjunction with a consortium of colleges; similar consideration is being given to the establishment of a conference center. Neither will be possible, however, until appropriate funding is a reality. Small nucleus groups in theoretical physics and theological studies are expected to begin exploring the possibility of continuing studies activities in Jackson Hole in the summer of 1967, and the logical affiliation of such groups with the Foundation, by reasons of common interests, is obvious. The Teton Mountain School, a totally autonomous body but affiliated in interest with the Foundation, is currently engaged in funding efforts with the hope of opening its doors in 1968.

One of the new objectives of the Foundation has been the acquisition of land on which to establish a permanent home. A trustee has very kindly donated twelve acres of prime and strategic land toward achieving this end. The land is centrally located, lying more or less equidistant between Jackson, Wilson, and Teton Village, and is part of a larger body of ranch land from which more acreage can be deeded by

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contributions to the Foundation. Hopefully, this land will be the site for all Foundation activities in years to come. Contributions of additional land are vitally needed and can be made on a pro-rata basis by those who wish to gain tax advantages over a period of several years.

The purpose of the foregoing statements is basically informational, and it is hoped that a reading of them will generate a desire to give general support to the Foundation. Although ear-marked funds are clearly needed for special projects and will be gratefully received, the primary funding needs are related to the operation, maintenance, and development of the Foundation's existing programs, especially the Music Festival. It is the intention and resolve of the Board of the Foundation to make its various activities as self-funding as possible and it is under way in this direction, but it must have deficit support now in order to fulfill its long range goals.

The Foundation feels that its objectives, if attained, would serve the valley and the country well. There are values to be preserved as well as attained in Jackson Hole, and the Foundation intends to do its best in both respects. This alone merits the support of all those who cherish the unspoiled natural values of our country.

Contributing Procedure

Under article 501 of the Internal Revenue Code, the Foundation has been certified as a tax exempt organization. All contributions to the Jackson Hole Fine Arts Foundation are deductible in the manner and to the extent provided by law. The Jackson Hole Fine Arts Foundation needs contributions in cash or negotiable securities now. Contributions can be made to the "General Fund" or special contributions may be made to those activities for which a person has a particular interest. Contributors to the Fine Arts Foundation are described as "Sponsors" and come under the following categories:

Patrons	$1000 and above
Associate patrons	$ 500 - $1000
Guarantors	$ 100 - $ 500
Sustainers	$ 50 - $ 100
Subscribers	$ 10 - $ 50

Contributions should be made payable to The Jackson Hole Fine Arts Foundation and sent to the following address:

The Jackson Hole Fine Arts Foundation
P.O. Box 1172
Jackson, Wyoming