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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.7

JERE ABBOTT

Barr pers.

Abbott

Dexter, Maine
November 4

Barr

Abbott

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM	X	FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

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

Dec. 13/33

Miss Elizabeth Payne
Smith College Museum of Art
Northampton, Mass.

ARRIVING SPRINGFIELD THREE TWENTY-FIVE HOPE TO SEE SPRINGFIELD MUSEUM WILL TELEPHONE YOU

Alfred Barr

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

the Degas show grows. Robert Paine is finding (small miracle for us) his way

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JERE ABBOTT

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Abbott

Dexter, Maine
November 4

Barr

Abbott

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE	X	NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

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

December 5/33

Jere Abbott, Esq., Director
Smith College Museum of Art
Northampton, Mass.

COULD WE POSSIBLY COME WEEKEND OF SIXTEENTH STOP SIXTEEN CITIES SHOW AND EMERGENCY WASHINGTON TRIP COMPLICATE THIS WEEKEND TERRIBLY THINGS MAY CLEAR UP BUT FOLLOWING WEEKEND INCOMPARABLY BETTER MUST SEE DEGAS SHOW PLEASE WIRE

Alfred

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

the Degas show grows. Robert Paine is finding (small miracle for us) his way

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	AHB	I.A.7

Abbott

Barr pers.

JERE ABBOTT

Dexter, Maine
November 4
1933.

Dear Alfred:-

I'm in Maine for a short breathing spell, - a pick-me-up, catch-up sort of work-end. It's had an awfully busy fall and, getting just a little fed up, I decided to come up here to sleep for ten or three days!

°————————————°

Thanks, mister, for kind words about the Sullivan introduction. I was hard put and yet placed when I had to say something.

°————————————°

As to the children's show it is small. the Dalton school super-sophisticated and in some work well nigh incredible. On the whole I think Hartford comes out on top although one of the most entertaining drawings (for me) is a work by Mr. Tom Scott [aged 4 years] of Worcester! the gayety - and real quality of the work set one up.

°————————————°

The Degas show grows. Robert Paine is finding (small miracle for us) his way

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fine pastel [Ballet scene] and I am hoping Spaulding will agree to let us have his portrait. Will tell you more when I see you.

Can you lunch with me next Saturday the 11th if you are to be in town that weekend? I am eager to see the happies. [this sounds as if I weren't eager to see you!]

We have just been given a portfolio of watercolors and drawings of Dickinsons. A friend of his had them. There are some very fine small sketches in the lot and I shall make a little exhibition of them the last of this month. He was a good artist.

See you next week. My best to Margo.

Love,

Alf

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Abbott

Barr

September 12, 193

Dear Jere:

I suggest that you have dinner with Marga and me on Friday evening. I am staying at Philip's so that you can write or telephone there.

Hope to see you.

AHB

Jere Abbott, Esq.
262 Bridge Street
Northampton, Massachusetts

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June 23, 1933

My dear Mr. Coleman:

Thank you for your letter of May 29th.

As I returned only two days ago you will see that it was impossible for me to come to Chicago to attend the Council meeting. I regret this very much.

In reply to your postscript may I say that I shall be most happy to become a member of the Association.

Sincerely yours,

Laurence Vail Coleman, Esq., Director
The American Association of Museums
Smithsonian Institution
Washington, D. C.

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THE AMERICAN ASSOCIATION OF MUSEUMS

HEADQUARTERS AT THE SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

DIRECTOR
LAURENCE VAIL COLEMAN

May 29, 1933.

HOLD FOR MR. BARR

Mr. Alfred H. Barr,
Museum of Modern Art,
730 Fifth Avenue,
New York, N.Y.

Dear Mr. Barr:

I enclose an announcement of Council meetings. If you are back on this side of the water we should be delighted to have you with us in Chicago.

While your term does not begin until after June 11, we should be very pleased to have you attend the meeting of the old Council as well as that of the new one.

May I please have word.

Sincerely yours,

LVC:S

Director

P.S. By the way, I discovered you were not a member of the Association. I am afraid we shall have to sign you up and I hope that this will not be adding insult to injury.

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Mr. Barr: May we please have this sheet back at your earliest convenience. The information is for use in a booklet just going to the press.

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

Headquarters At [illegible] Institution
Washington, D. C.

HOLD FOR MR. BARR

Address: .....

Name: .....

I am especially interested in the sections checked below:

TECHNICAL SECTION: (For preparators and others interested in exhibition technique)

SUPERINTENDENTS SECTION: (For superintendents and assistant superintendents of buildings)

EDUCATION SECTION: (For those especially interested in museum educational work)

PUBLIC RELATIONS SECTION: (For those interested in publications, publicity and membership)

ART SECTION: (For art museum directors and curators and others interested in art museum work)

SCIENCE SECTION: (For directors, curators, and others interested in science field work and research)

HISTORY SECTION: (For history museum directors and curators and others interested in history museum work)

HOLD FOR MR. BARR

WASHINGTON, D.C. MAY 22 6:30 PM 1933

THIS SIDE OF CARD IS FOR ADDRESS

Mr. Alfred H. Barr, Jr.

Museum of Modern Art,
730 Fifth Ave.

New York, N. Y.

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Mr. Barr: May we please have this sheet back at your earliest convenience. The information is for use in a booklet just going to the press.

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

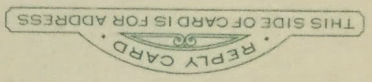
HOLD FOR MR. BARR

Attn: Miss Bingham

THE AMERICAN ASSOCIATION OF MUSEUMS

SMITHSONIAN INSTITUTION

WASHINGTON, D. C.



THE AMERICAN ASSOCIATION OF MUSEUMS
Headquarters at the Smithsonian Institution, Washington, D. C.

The chairmen of sections of this association have asked for the names of members who are interested in section activities. Such informal enrollments will be of assistance to them in preparing programs for the annual meeting and will aid in the mailing of any special announcements.

Will you please indicate your interest or interests by checking on the attached card the sections with which you desire to keep in touch. You may indicate more than one section if desired. Such an expression will imply no obligation on your part.

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HOLD FOR MR. BARR

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

NOTICE OF COUNCIL MEETINGS

May 27, 1933

To:

The Council will hold the following two meetings at Chicago in conjunction with the annual meeting of the Association:

Informal dinner, Sunday, June 11, 7 P.M. (Old Council)

Informal dinner, Tuesday, June 13, 7 P.M. (New Council)

Both meetings will be at the Racquet Club, 1365 North Dearborn Street. Hours, as given are Central Daylight Saving Time.

Sincerely yours,

Director

P. S. - You are a member of both the old and the new Councils.

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Mr. Barr: May we please have this sheet back at your earliest convenience. The information is for use in a booklet just going to the press.

THE AMERICAN ASSOCIATION OF MUSEUMS
Headquarters At The Smithsonian Institution
Washington, D. C.

To complete our membership records we should like to have the information indicated below. If you will write on this sheet and mail it back in the enclosed envelope, we shall be grateful.

Very truly yours,

THE AMERICAN ASSOCIATION OF MUSEUMS

1. Your name -

2. Present museum office or position (any connection you may have) - Held since what year?

3. Name of the museum -

4. Previous offices or positions (with years) -

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Barr Am Asso Mus.

THE AMERICAN ASSOCIATION OF MUSEUMS

HEADQUARTERS AT THE SMITHSONIAN INSTITUTION

WASHINGTON, D. C.

DIRECTOR
LAURENCE VAIL COLEMAN

April 5, 1933

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

My dear Mr. Barr:

I have your welcome letter of March 19. Councilors attend meetings insofar as they can, but there are really no obligations that go with election. The Council meets at the time of the annual meeting - which this year will be in Chicago in June - and ordinarily it meets once during the winter in New York.

We realized that you would be away for a time when we put your name on the ticket. If you will accept this expression of our best respects, together with the hope that your health will improve rapidly, I am sure that the future will provide ample but untroublesome opportunities for our cooperation.

Sincerely yours,

L V Coleman

Director

LVC:b

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Barr

THE AMERICAN ASSOCIATION OF MUSEUMS

HEADQUARTERS AT THE SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

DIRECTOR
LAURENCE VAIL COLEMAN

March 1, 1933.

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

Dear Dr. Barr:

I am glad to tell you that our executive committee has nominated you to the Council of the Association. We hope this action will be acceptable to you.

Nomination usually implies election since members seldom exercise their privilege of adding to the regular ticket and thus making a contest of the election. Your term would begin in June and would extend over three years.

The Council meets at the time of the Association's annual meeting each year. This spring we go to Chicago - June 12, 13 and 14. The Council also holds a mid-year meeting, usually in New York.

I hope I may see you before long. Several attempts to catch you in New York at different times have been unsuccessful.

Sincerely yours,

L V Coleman

LVC:S

Director.

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Am. Mag.

Barr

December 13, 1933

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

Dear Mr. Barr:

Dear Mrs. Whiting:

Thank you for your suggestion for the American Magazine of Art. I very much fear that at the present time I am too much occupied with other work to write such an article.

I feel very much honored that you have asked me to do so.

Sincerely yours,

AHB
AEM

Mrs. F. A. Whiting, Jr.
The American Magazine of Art
801 Barr Building
Washington, D. C.

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THE AMERICAN MAGAZINE OF

ART

F. A. WHITING
EDITOR-IN-CHIEF

801 BARR BUILDING
WASHINGTON, D. C.

4 December 1933

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

Dear Mr. Barr:

I was very much entertained by your recent encounter in "The New Republic" with Mr. Ralph Pearson, due to his distress over the Hopper show - particularly the "clive-bellyache," which is superb. Mr. Pearson's confusion as to the purpose of The Museum of Modern Art, and your exposition of that purpose and of the major trends in contemporary art, are particularly interesting to us because they tie in with an article that we have wanted to have written for some time.

Last spring a gentleman of South Plumpton, Sussex, writing to us to cancel his subscription to the magazine, announced that he was doing so because he was out of sympathy with our editorial policy, and added: "Thank Heaven this so-called modernism is practically dead now in Europe, and I will be glad to renew my subscription to the American Federation of Arts when they also give up their support of these absurdities. With kindest regards." Our lost subscriber is not the only one who, within the past few months, has advanced the opinion that the fad of modernism had passed, pointing to the decreasing emphasis upon abstract art as evidence of a reversion to the honest standards of yore.

Therefore we have been looking for some one who could deal with this kind of thinking and clear away some of the fogs that surround the usual conception of "the modern movement." You have doneso in your letter very ably. I wonder if you would be interested to develop your ideas at greater length in an article for us?

We have found that under the present conditions we cannot keep the magazine going if we pay contributors at the rates that they merit. In the future we hope to change that, but our maximum now is fifty dollars, and we should be glad to offer you that.

Will you let me know if the suggestion appeals to you?

Yours very truly,

(Mrs. F. A. Whiting, Jr.)

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Barr Art. Aid 716

VERNON CARROLL PORTER CHAIRMAN

ARTISTS' AID COMMITTEE

HOTEL BREVOORT 5th AVE AT 8th ST NEW YORK

Barr Antique & Dec. L.

1206-A

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TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

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NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

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

NQ105 29-NEW YORK 6 337P

FLASH SPECIAL ATTENTION-GA 90S

—HAROLD W PARSONS AND DR WILLIAM R VALENTINER WILL ALSO BE PRESENT AT GAY NINETIES STAG DINNER NOVEMBER FIFTEENTH STOP HAVE YOU SENT IN YOUR RESERVATION STOP DONT FOR GOODNESS? SAKE MISS THIS AFFAIR—

ANTIQUE & DECORATIVE ARTS LEAGUE

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

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Barr Art. Aid 7/6

VERNON CARROLL PORTER CHAIRMAN

ARTISTS' AID COMMITTEE

HOTEL BREVOORT 5TH AVE AT 8TH ST NEW YORK

September 25
1933

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

Dear Mr. Barr:

Thank you so much for your willing response to my telegram. We were successful in having the permit denied despite their political connections.

Your telegram played an important part in the hearing.

Very sincerely yours,

Vernon C. Porter

VCP:M

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Barr

Art. Bri 9/7/6

VERNON CARROLL PORTER CHAIRMAN

ARTISTS' AID COMMITTEE

HOTEL BREVOORT 5th AVE AT 8th ST NEW YORK

Sept. 6, 1933.

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

My dear Mr. Barr:-

It gives me great pleasure to advise you that the Fourth Washington Square Outdoor Art Exhibition did a total business amounting to $4546. in cash and commissions amounting to $877.

It is my opinion that business conditions are decidedly better and are reflected in this fine showing of the public response to what has been considered a luxury. Had it not rained the last two days of the Exhibition, I am confident that we would have more than doubled this figure.

I wish to again thank you for your splendid support and cooperation in our efforts to aid these deserving artists.

Most cordially yours,

Vernon C. Porter
Chairman.

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Artists' Aid

Barr

VERNON CARROL PORTER CHAIRMAN

ARTISTS' AID COMMITTEE

August 25, 1933

August 9th, 1933

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

Dear Mr. Barr:

It gives me great pleasure to inform you that the proper authorities have granted a permit for another Outdoor Art Exhibition to be held around Washington Square from August 26th to and including September 4th, 1933.

The use of your name on our program has given strength and encouragement to many of these struggling artists in their efforts to overcome the depression and realize their aims and ambitions.

May I again have the honor of including your name as one of our distinguished sponsors?

Cordially and very sincerely yours,

Vernon C. Porter

Chairman.

VCP/a

Dear Mr. Porter:

I would be very glad to have you use my name for your exhibition.

Good luck again!

Alfred H. Barr, Jr.
by AHB

Vernon C. Porter, Esq., Chairman
Artists' Aid Committee
Hotel Brevoort
Fifth Avenue at 8 Street
New York City

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To Mr. Barr

please send to Mr. Porter A.H.B.

VERNON CARROLL PORTER CHAIRMAN

ARTISTS' AID COMMITTEE

HOTEL BREVOORT 5th AVE AT 8th ST NEW YORK

1933

August 9th, 1933

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

Dear Mr. Barr:

It gives me great pleasure to inform you that the proper authorities have granted a permit for another Outdoor Art Exhibition to be held around Washington Square from August 26th to and including September 4th, 1933.

The use of your name on our program has given strength and encouragement to many of these struggling artists in their efforts to defeat the depression and realize their aims and ambitions.

May I again have the honor of including your name as one of our distinguished sponsors?

Cordially and very sincerely yours,

Vernon C. Porter

Chairman.

VCP/m

Dear Mr Porter

I would be very glad to have you use my name for your exhibition - good luck again!

Alfred H Barr Jr.

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NATIONAL ALLIANCE OF ART AND INDUSTRY

ART CENTER BUILDING: 65 EAST 56TH STREET, NEW YORK CITY

September 26, October 14, 1933

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

My dear Mr. Barr:

Will you permit us to use your name in the list of Patrons for an Exhibition of Industrial Art, now being organized by the National Alliance of Art and Industry, and which will be circulated in cooperation with the [illegible] entails no obligation [illegible] the development of [illegible]

[illegible] by American artists [illegible] with a reception on [illegible] form part of "The First National Exposition of Industrial Art," which will be shown in New York, in the R. C. A. Building at Rockefeller Center, from January 2 to 27, 1934.

It will be of real service to the movement if you will cooperate by permitting your name to appear among the Patrons. We shall appreciate it greatly if you will sign and return the accompanying card at your earliest convenience.

Sincerely,

Alon Bement, Director.

AB.MS

Dear Mr. Bement:

I find your letter of September 26th in my "unanswered" file. I think that I returned to you the card consenting to having my name used on the list of patrons for the Exhibition of Industrial Art. If I failed to do so kindly consider this letter an acceptance of this honor - and pardon my oversight.

Sincerely yours,

Alon Bement, Esq., Director
National Alliance of Art
and Industry
65 East 56 Street
New York City

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Art Centers

NATIONAL ALLIANCE OF ART AND INDUSTRY INC

ART CENTER BUILDING: 65 EAST 56TH STREET, NEW YORK CITY

Office of the Director

Sandyer
Barr (Kirkland)

September 26, 1933.

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

My dear Mr. Barr:

Will you permit us to use your name in the list of Patrons for an Exhibition of Industrial Art, now being organized by the National Alliance of Art and Industry, and which will be circulated in cooperation with the College Art Association? This entails no obligation of any kind but indicates your interest in the development of better design for industry.

The exhibition will consist of objects designed by American artists and will be opened in Worcester, Massachusetts, with a reception on October 20. This material will later form part of "The First National Exposition of Industrial Art," which will be shown in New York, in the R. C. A. Building at Rockefeller Center, from January 2 to 27, 1934.

It will be of real service to the movement if you will cooperate by permitting your name to appear among the Patrons. We shall appreciate it greatly if you will sign and return the accompanying card at your earliest convenience.

Sincerely,

Alon Bement

Alon Bement, Director.

AB.MS

TELEPHONE, PLAZA 3-9755

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↓ Barr apt.

Ashforth

ALBERT B. ASHFORTH

INCORPORATED

REAL ESTATE – MORTGAGES

12 EAST 44TH STREET

NEW YORK

TELEPHONE MURRAY HILL 2-1100

OFFICERS
GEORGE D. ARTHUR, CHAIRMAN
H. ADAMS ASHFORTH, PRESIDENT
WM. G. ARMSTRONG, VICE PRESIDENT
FRANK B. McGAY, SECRETARY

DIRECTORS
GEORGE D. ARTHUR
H. ADAMS ASHFORTH
ALBERT B. ASHFORTH, JR.
WM. G. ARMSTRONG
WALDRON P. BELKNAP
CHARLES A. CONE
STEPHEN B. HAYNES
J. DAY KNAP
FRANK B. McGAY
JOHN W. ROSS

October 6, 1933.

Mr. Alfred H. Barr, Jr.,
c/o Miss Isabel Erickson,
Brown, Wheelock, Harris & Co. Inc.,
14 East 47th St., New York.

Dear Mr. Barr:

Enclosed herewith is lease in duplicate of apartment 9-C at 2 Beekman Place for a term of one year and eleven months beginning November 1st, 1933 at the rate of $1800. per annum from November 1st, 1933 to October 1st, 1934, and $1900. from October 1st, 1934 to September 30th, 1935.

Will you please sign both copies, have your signature witnessed, and return to us together with your check to the order of Albert B. Ashforth, Inc. for the first month's rent.

Subject to this lease being executed by you and the landlord, the landlord agrees to do the following:

Decorate apartment throughout
Remove picture moulding in all rooms
" side lights in living room
Install wooden drainboard over sink in kitchen
" door between foyer and south bedroom hall.

Very truly yours,

ALBERT B. ASHFORTH, Inc.

John Ross

John Ross, Mgr.,
Apartment Division.

FCM
Encl.

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Barr

Austin

WELLESLEY COLLEGE
WELLESLEY, MASSACHUSETTS

1228 A

Charge to the account of Museum of Modern Art Barr $ Barr

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

Sept. 20/33

A. H. Barr, Esq.
840 Chalmers Place
Chicago, Illinois

MARGA AND I PLAN TO COME THIS SUNDAY THROUGH WEDNESDAY WIRE IF INCONVENIENT

Alfred

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

Sincerely yours,

Marcella Avery

I have written to JR - a letter that I hope is
both "strong" and tactful.

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January 18, 1933.

Dear Chick:

I am enclosing a mite as an offering to the Opera. I wish it were more but I find that I have given away about a seventh of my income about the last two months and that I have to start in with the doctor again, and finally, to tell the truth, we are finding we can barely afford the four tickets and the trip to Hartford.

Although I cannot give you much financial support, I would tell you again how much I admire your extraordinary initiative and courage in putting on this opera and this Picasso exhibition. Either one would be enough for any ordinary mortal museum director.

All success to you.

Sincerely,

Mr. A. Everett Austin, Director,
Wadsworth Atheneum,
Hartford, Conn.

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Barr — Avery

WELLESLEY COLLEGE
WELLESLEY, MASSACHUSETTS

DEPARTMENT OF ART
FARNSWORTH MUSEUM

November 7, 1933.

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

Dear Alfred:

Thank you for your letter explaining about your connection with the Roerich Peace Banner. I am a little surprised and disappointed in you, for I never would have believed in the good old strenuous days of our youth that you could mix up art and peace, but still I suppose these lapses can occur even in the best regulated minds.

Indeed I will gladly write to Jim Rorimer in regard to Helen Franc. A position of that kind would be ideal for Helen and I can be perfectly truthful in saying to Mr. Rorimer that I think she would be an invaluable personal assistant to him. In fact it seems to me an ideal arrangement and I do hope that it can be brought about.

With best greetings to you and Mrs. Barr,

Sincerely yours,

Mrs. Avery

I have written to J.R. - a letter that I hope is both "strong" and tactful.

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Avery

Barr

WELLESLEY COLLEGE
WELLESLEY, MASSACHUSETTS

DEPARTMENT OF ART
FARNSWORTH MUSEUM

November 2, 1933

November 4, 1933

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

Dear Alfred:

Another notice has just come to me about the Roerich Peace Banner. I was with some astonishment that your name is on the list of [illegible] sounds to me [illegible] it. Does [illegible] that you are [illegible] simply allow your name [illegible] easiest way [illegible] appreciate [illegible] sider it [illegible]

On my [illegible] I had not [illegible] card which came from you [illegible] to answer it several times but [illegible] address. I feel very sympathetic [illegible] the Ravenna mosaics. I suppose some of it is original but they certa[illegible]

Best [illegible] both.

Sincerely yours,

Dear Miss Avery:

Please do not be alarmed about the Roerich Peace Banner. I have little sympathy with the Roerich Museum but peace is my weakness. Anything which may help to prevent what the French did at Damascus, or the English at Benin, or the Germans at Reims, I am willing to lend my name to. I hope you won't disapprove too much.

As you know, Marga and I are very much interested in helping Helen Frank. There now seems some chance of securing the job at the Metropolitan under Jim Rorimer, the new curator of the Barnard Cloisters. Walter Cook is writing a letter and so am I. I remember that you rather liked Jim and that he admired you. Do you think that you could write him saying that you have heard that such a position was open and saying something about Helen Frank's qualifications? I think she would be really excellent.

With best wishes, I am

Sincerely,

AHB

Prof. Myrtilla Avery
Farnsworth Museum
Wellesley College
Wellesley, Massachusetts

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WELLESLEY COLLEGE
WELLESLEY, MASSACHUSETTS

DEPARTMENT OF ART
FARNSWORTH MUSEUM

November 2, 1933

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

Dear Alfred:

Another notice has just come to me about the Roerich Peace Banner and I behold with some astonishment that your name is on the list of Honorary Members. The whole thing sounds to me so wild and impracticable that I have shunned it. Does the inclusion of your name on the list mean that you are sincerely backing this movement or did you simply allow your name to be used because that was the easiest way to dispose of the matter? I should really appreciate an answer about this and will of course consider it confidential.

On my return home I found a post card from you which I had not received before and I am now acknowledging a card which came from you from Ravenna last year. I started to answer it several times but had no idea of your European address. I feel very sympathetic with your attitude about the Ravenna mosaics. I suppose some of it is original but they certai nly have been brutally restored.

Best greetings to Mrs.Barr and best wishes to you both.

Sincerely yours,

Mytilla Avery

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK

Barr

A Barr

December 12, 1933

Dear Mr. Androsh:

I enclose a note which was addressed to us.

Your letter went wrong because it was addressed to 11 East 53rd Street. The modern art prints which went astray in that envelope are not in color. I am asking Miss Courter to send you the dope.

If your friends are interested in color reproductions, I could arrange to send you the list and perhaps have a set sent our on approval. Please let me know about this.

Sincerely,

AHBjr./c

Mr. Andrew W. Barr
369 Rivard Boulevard
Grosse Pointe
Michigan

369 Rivard Blvd
Grosse Pointe
Michigan

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

August 1933

Re: Bonny + Library etc

[temporarily misplaced + therefore not copied by AAA]

RR 9/81

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ow libraries
ondition of the

are: the
ogue. The only
ich is just about
new (published
ng sold on
to find out
you not think
ground? It may

list and ask for bid

well have enhanced in price. Unfortunately the people through whom I could find out are all still away. The other item is a partial set, unbound, of "Camera Work". Weyhe wont make an offer for it, and I dont find it quoted anywhere except the Steichen supplement. Perhaps I had better omit this too until later.

As for the periodicals, the difference between what the special periodical dealers will offer one for numbers they really want and numbers they merely buy to hold is enormous. For instance, both Faxon, Wilson and Weyhe will pay 75c for a Creative Art they want but only 20c or 25c or nothing for others. I think it is dubious if any libraries will want any of our duplicates, or only an odd one here and there. Still I may as well offer them and if that doesnt go I shall sell them to the periodical dealers like Faxon and Wilson for whatever they fetch - varying from 3 c to 15c an issue - because we dont want them, they take up too much room, and they were given to us anyhow.

No

You will notice that Waldemar George's "Picasso: Dessins" is now offered at $3.50 instead of $4.00. Will you let me know if you want this and the Jeanneau "L'Art Cubiste?"

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

August 1933

Dear Mr. Barr:

Duplicate books and periodicals for sale

At the final stage I wish you would be good enough to glance over the enclosed lists and see if you think my prices (in pencil) are about right. I have tried to offer "bargains" compared with the booksellers' prices less the discount they usually allow libraries without being ridiculously cheap. In some cases the condition of the books themselves explain the low price asked.

The two items that I am very unsure about are: the Eumorfopoulos Collection of Pottery, Hobson's 6 vol. catalogue. The only occasion on which I can find it offered is at 50 pounds which is just about what I expect the bookseller paid for it when he bought it new (published at 72 guineas) though I happen to know of another copy being sold on publication at 36 guineas to a bookseller. I have tried to find out what it is worth but have not been very successful. Do you not think I had better omit this item until I can be more sure of my ground? It may well have enhanced in price. Unfortunately the people through whom I could find out are all still away. The other item is a partial set, unbound, of "Camera Work". Weyhe wont make an offer for it, and I dont find it quoted anywhere except the Steichen supplement. Perhaps I had better omit this too until later.

list and ask for bid

As for the periodicals, the difference between what the special periodical dealers will offer one for numbers they really want and numbers they merely buy to hold is enormous. For instance, both Faxon, Wilson and Weyhe will pay 75c for a Creative Art they want but only 20c or 25c or nothing for others. I think it is dubious if any libraries will want any of our duplicates, or only an odd one here and there. Still I may as well offer them and if that doesnt go I shall sell them to the periodical dealers like Faxon and Wilson for whatever they fetch - varying from 3 c to 15c an issue - because we dont want them, they take up too much room, and they were given to us anyhow.

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You will notice that Waldemar George's "Picasso: Dessins" is now offered at $3.50 instead of $4.00. Will you let me know if you want this and the Jeanneau "L'Art Cubiste?"

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I enclose a stamped addressed envelope. Will you please send me the lists back, with your corrections as to price if you think they are wrong? I shall then set to work having them mimeographed and sent out.

Yours sincerely,

Iris Barry

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

August 21st 1933

Dear Mr. Barr:

Duplicates

I am glad you reminded me that some of these might be yours. I find that the following belong to you and am putting them in your room here, and the duplicates in their place in the library:-

Grohmann's Klee
Justi's Von Corinth bis Klée (N.B. This is marked inside as belonging to Museum, however: I can find no trace of its purchase.)
Klee's Padagogische Skizzenbuch. (Somewhat tattered)

The following I do not think belong to you: probably yours would be in the basement:-

Hausenstein's Kairuan. (One from P.J. One from E.M.M.W.)
Kootz' Modern American Painters. (One from Jo Brewer, one from E.M.M.W.)
Bauhaus Year Book 1919-23 (One from P.J. and one from E.M.M.W.)
Ozenfant: Foundations of Modern Art. (One apparently purchased by Museum before my day, one from Jo Brewer)

Of course it may well be that the Hausenstein and the Bauhaus square book which Philip gave us really belong to you. We shall know better when I can get at the books stored here. Meantime I will hold duplicates.

Duplicates for sale

I am looking up the prices asked by the booksellers for these and will in a day or two decide on what we should ask for them and send round a list as you suggest, after consulting Mr. Blackburn. Meanwhile, I can offer you :

Waldemar George:	Picasso, Dessins. Paris, 1926	$4.00
G. Janneau	L'Art Cubiste. Paris, n.d.	3.50

Cox

We have no copy of this in the library: yours must be in the basement. I am therefore entering up the copy from Scribners as lent them to you and purchased by the Museum. Will you send me the bill - I asked

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anyway to send it to me.

Hill's 'Drawings by Pisanello', and Cezanne reproductions

These are being posted on to you today. I enclose the bill: if these items are not both to be charged to you would you return it to me?

Maritain and Abbott

The titles and publishers of these two books are as follows:
Jacques Maritain: Art & Scholasticism, trans. by J.F.Scanlan. Scribner, 1930.
Edith Abbott: The Great Painters in relation to European Tradition.
Harcourt Brace, 1927.

I am delighted that the library may have a "real" picture. When the room is all painted up and ready I'll see what I can have.

It sounds awfully alarming about that novel of mine!

Yours sincerely,

Iris Barry

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A. ZWEMMER.
ENGLISH AND FOREIGN
BOOKSELLER.

ZWEMMER GALLERY,
26, LITCHFIELD STREET, W.C. 2
TELEPHONE: TEMPLE BAR 1793.

CABLES: ZWEMMERA, WESTRAND, LONDON.
TELEPHONE: TEMPLE BAR 4710.

76-78, CHARING CROSS ROAD.
LONDON, W.C. 2

July 20th 1933

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

Cat 13	Cezanne, Six Aquarelles	3	10	-
	Hill, Drawings by Pisanello	1	10	-
	Postage, 2 parcels		13	6
		£ 5	13	6

Librarian.

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

August 21st 1933

Dear Mr. Barr:

Binding Periodicals

Before I send periodicals away to the binders, would you let me know how you like them done? I enclose a postcard for reply, which I thought would be handiest.

Since "Creative Art" and "the Arts" both have reproductions on the covers and "Formes" is numbered on the covers, I would choose method 1., that is to bind them whole exactly as they stand. When the covers are bound in at the back of each volume I think it is clumsy - if one keeps them at all they act as handy place-finders within the volume.

Would you cross out the methods not to be employed, please, perhaps by return?

Yours sincerely,

Iris Barry

Librarian.

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BINDERS prices

DESS & TALAN
(do Columbia work not done by Columbia bindery)

Single books per vol	Periodicals per vol
1.00	1.75-2.00
3.50 (mounted plates)	

RADAMAEKER, Newark N.J.
(do Frick and N.Y.Public Library work)

Single books per vol		Periodicals	
up to 8"	70c	10"	1.60
9"	80	10-12	1.80
10"	90	12-14	2.10
10"-12"	1.15	16	2.50
12"-14"	1.40		

Prices include trimming, 9 lines of lettering. Hand crushing instead of mounting plates is extra. Labels on periodicals 20c per vol. extra, on books 15c. They fetch and deliver books.

MACDONALD far too expensive

H. WOLFF not really a library binder: edition binders for publishers

LAUNDER BINDERY
(do Cornell work, used to do Frick)

All volumes flat rate 1.75

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

August 17th 1933

Dear Mr. Barr:

Binding

Radamaeker of Newark seems to be the man: he is the cheapest, the most intelligent and is recommended both by the Frick and the N.Y. Public Library. I have seen the people whom Columbia Rare Books recommended, another firm that do some Cornell work and two others. The number of houses that specialize in library work appears to be limited. If you agree I shall send the books that urgently need binding to Radamaeker. There is no reduction in price during the summer with any of the firms. Radamaeker says his prices hold good for the next two years.

I enclose a list of the books to be bound, also the periodicals. I wish we could have "The Arts", "Formes" and "Creative Art" done, though "Creative Art" less than the others. Would you be good enough just to mark the list to let me know finally just what to send out, and return to me?

We have enough money in the library account to pay for these: just enough. Philip has promised us $100 however towards the fund of $1000 we are authorized to raise this fall.

For your information I also enclose a brief summary of the quotations made by the binders I have seen.

Labels

Though these do come off in time usually, I must say I think they vastly improve the appearance of books and periodicals and make them easier to see. I suppose however to save money I had best not order them.

Colors

I enclose a snip of the buckram which would be used: the colors are quite bearable. I am inclined to order bright colors if they are not too light. The end papers are not so good: I shall try to get Radaemaeker to use a plain cream rather than such as the sample I enclose also.

Yours very sincerely,

Iris Barr

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BOOKS and PERIODICALS for binding immediately: prices do not include labels on back

Ozenfant & Jeanneret	Apres le Cubisme	.70c
Boccioni	Pittura, Scultura Futuriste	.70
✗Mellerio	Redon	.90
✗Morice	Gauguin	.90
Faure	Derain	.90
✗Terrasse	Bonnard	.90
✗Riviere	Cezanne	.90
✗Salmon	Chagall	1 .10
✗d'Ors	Picasso	1 .10
Riviere	Renoir et ses Amis	1. 10
Formes 4 vols @ 1.10 ea		4 .40
The Arts 13 vols @ 1.10 ea		14 .30
Creative Art 10 vols @ 1.10 ea		11 .00

also 2 more books out of a lot that P.J. has just given the library: both falling to bits:

Meier-Graefe	Der Fall Boecklin	.80
Woltmann	Der Baugeschichte Berlins	.70
		$40.40

✗Price may be a little more for hand-crushing plates

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

August 9th 1933

Dear Mr. Barr:

Duplicate books

I didn't succeed in getting an itemised offer from Weyhe for the books we have for sale before I went away. That was a pity. He only offered us $80 outright for the whole lot.

Subsequently he has quoted us single prices for the pick of these books, as you will see by the enclosed list.

Do you think I should (a) try to get $100 out of Weyhe for the whole lot or (b) offer Mr. Marvell those on which I can with confidence name a suitable price? Is there any reason why I should not in this case also offer the books to other libraries - the Frick for instance? I can quote suitable prices, I think, with the help of the many booksellers' catalogues we have, for more of the books than Weyhe has priced. On the other hand, by offering the books around I shall perhaps net less in the long run than by disposing of them all en bloc to Weyhe, and there is the business of bookkeeping and packing.

I am asking Weyhe when I write him also to quote us for the 6 volume Catalogue of Chinese, Korean and Persian pottery in the Eumorfopoulos Collection - there seems every reason to sell it if we can get anything like a decent price.

Binding

I find that each library I am in touch with has its own pet binder and sticks faithfully to him. I am getting quotations from four different ones this week and am trying to get information about others: I fancy however it will lie between the two that Columbia and the Frick employ unless I can perhaps get Macdonald to reduce his prices.

Hilaire Hiler

For what the information is worth, Pound writes me that Hiler has all his work here in New York and is anxious to have a largish show. I thought perhaps I should tell you this.

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

Shelves have been built, and the whole library is being painted. I hope by the time you return it will all be very smart, with the shelves labelled and everything ready for action. I wish there could be one good painting, or one of the Picasso prints from the permanent collection, in the room. I wish too there could be jackets on the upholstered chairs, before we have people coming to work here.

Cox' "Design in Art"

No one had this in stock: it is being ordered and sent to you direct from Scribner's.

Yours sincerely,

Iris Barry

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

August 11th 1933

Dear Mr. Barr:

Cox: Design in Art

This I cannot trace either in catalogues or publisher's lists. I think there must have been some confusion in the message given to me. Will you let me know more details if possible?

We have Ross' Theory of Pure Design if that would be useful.

Yours sincerely,

Iris Barry

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

Dear Mr. Barr:

The Arts

Miss Fantl left a note saying you had asked for two issues of "The Arts" which had been sent to you. I wonder if you'd be good enough to let me know which these were? Her note said they were Vol.XI No.3, March 1927 and Vol.XIV No.1, July 1928. Neither of these is missing from my set, unless Miss Fantl took them from the duplicates: but Vol.V No.6 for June 1924 is missing.

I wouldn't bother you about this detail except for the binding which I expect to settle about and put in hand this week.

Appollinaire's "Méditations esthétiques":1913.

Heffer of Cambridge quote us this at L2.5s. I shouldn't order it unless you felt that it was important to snap up a copy because it is rare. I feel I've been rather extravagant in ordering from them Kandinsky's "Art of Spiritual Harmony" at 12s 6d.

Scheiwiller of Milan

Before answering the enclosed letter, copy of which I enclose, I thought best to ask if you were perhaps on friendly terms with him, and whether you think the two sets of little books he publishes are worth three of our catalogues.

Yours very sincerely,

Iris Barry

Librarian

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COPY OF LETTER from Giovanni Scheiwiller,
Via Melzi d'Eril, 6
Milano.

Dear Sir,

I take the liberty to send you as present a copy of my little book on Picasso, published in my collection "Arte Moderna Straniera" and propose you the change of my two collections "Arte Moderna Straniera" # and "Arte Moderna Italiana" * against your publications on Matisse and on modern American artists.

I need your volumes to notice them in the new edition of Hoepli's Encyclopaedia Supplement. Hoping to hear from you, I am

Very truly yours

"G. Scheiwiller"

* These are: Malerba, Modigliani, De Fiori, Carra, Spadini, Ferrazzi, Carena, Severini, Sironi, De Pisis, Campigli, Rosai, Romanelli

These are: Haller, Picasso

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

April 17th 1933

Dear Mr. Barr

Your two postcards and the four books from Neff arrived safely. Unless better quotations are received in the time you specify I shall order from Neff & Levi respectively the books you recommend.

As for the Propylaean Kunstgeschichte, the library so far has only Einstein's Kunst des 20 Jahrhunderts. Certainly we need one complete history of art such as this. I wish we could buy the set from Levi, especially as he quotes it at half the amount asked for a complete set here and no European catalogue I have seen quotes it at less than 30 marks a volume. As we have less than a hundred dollars, and several books on order, I'm afraid it is impossible to buy it at the moment. However, if there are additional funds forthcoming reasonably soon, we may yet be able to get it.

Yours sincerely,

Iris Barry

Librarian.

Mr. Alfred H. Barr Jr.
STUTTGART.

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

April 14th 1933

Dear Mr. Barr,

Mr. Blackburn suggests that I answer those parts of your recent letter concerning the library which he read to me. This I am very glad to do as it gives me an occasion to tell you what I have been doing and to say something of the hopes and schemes I have.

First, I should say that I was anxious for the library not to come into official existence too soon. At least several months are needed, it seems to me, to collect, arrange and catalogue the nucleus of a working library, to establish it as a functioning part of the Museum and to plan its future development, before making it generally available.

The Museum staff makes daily use of the library. Apart from this service, which is after all of primary importance, and which every week I am able to make more effective, the library is so far not "open". As rules are made to be broken, I have nevertheless answered all enquiries, prepared bibliographies and suggested study outlines for such individuals as have written in or asked for them.

Otherwise, especially as we had no funds, it seemed essential first to get the library into shape while gradually increasing the interest of the Trustees, members of the various committees and friends of the Museum in its welfare. In this direction I hope for much.

The first steps have been taken effectively enough, I feel:-

The Room is as you know agreable in appearance, cheerful but sober and quiet. It is fortunately removed from the activity of the offices. It is well-lighted for daytime use. The artificial lighting, at present poor, I hope to get improved by next fall, before which time no improvement seems really necessary.

Equipment Adjustable shelves built in right up to the ceiling are being installed as needed. Shelves also line the walls of the "pantry". Here the numerous periodicals (unbound) are kept.

A large trestle table has been built in where the bath formerly stood. This is useful for "dirty" work.

I regard the three small rooms off the large room in the penthouse as private or off-stage.

Cataloguing The majority of the books are already catalogued. Catalogues of museums, conveniently arranged in alphabetical order of towns, the

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large number of exhibition catalogues adequately filed, catalogues of collections and certain other groups are not yet catalogued. The periodicals are not yet indexed: I fear it will be impossible to do this for a long time. We have the Art Index which covers many of them back to July 1929.

Both in arranging the material and in planning the cataloguing and indexing I took advice from Miss Lucas at the Fogg and have talked to the assistant librarian at the Metropolitan. I have been fortunate too in having the guidance of Dr. Lehmann-Haupt of Columbia University Library. Such a specialized library as this, in which useful material is often either in unindexed periodicals, in our own files of clippings, or in introductions to exhibition catalogues, presents certain problems. Our card-catalogue will be all-important, I feel.

I am thinking of taking a special course in librarianship at Columbia during the summer, so that we may have the benefit of the latest developments in technique. I do not know if Mr. Johnson told you, but I worked in the past for two years in a library in London, cataloguing an oriental collection. At the same time, there is much that is new to me in the work here and I could do with some guidance.

Purchasing I think you know that the library has and had no funds save for a gift of $250 from Mr. Goodyear. I learn now from Mr. Blackburn that the Trustees have created a special library fund of $1,000, the money to be raised during the remainder of the year.

Books needed in connexion with exhibitions were necessarily my first care. No plans had been made for procuring these: they were in every case needed urgently and in consequence I bought some of them disadvantageously since there was no time to shop for them in Europe where they could have been obtained more cheaply.

I am spending what remains of Mr. Goodyear's gift on balancing the proportions of the existing collection a little better.

Mr. Blackburn has promised to keep me informed as far in advance as possible of forthcoming exhibitions so that I may purchase needed books in a more satisfactory manner.

I have sent lists of books we should have to various second-hand dealers to get their quotations. Neumayer and Zwemmer in London should be useful if the pound stays where it is: Foyle is even cheaper but may not often have what we want. I am getting catalogues from booksellers as they appear. Also by poking round the 59th St. and downtown second-hand stores I find that many books in English, especially fairly recent ones, can be found by patience at a dollar each or so - they are review copies or remainders.

Meanwhile I have also made arrangements to be advised by the Anderson Galleries of any sales of books, and plan to extend this request to other auction rooms.

Other sources We are getting books, catalogues and periodicals given to us and shall get more. Besides Mr. Goodyear's and Mr. Johnson's collections, of which you know, we have had other gifts, mostly small ones but useful. Mrs. Parkinson and Mr. Dunbar have both

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promised and are sending us within the next month or so, collections of books. It is the Lizzie P. Bliss books which Mrs. Parkinson is giving us.

Mr. Warburg, who has given us a complete set of "Camera Work", is somewhat tempted to give us his books but hesitates because, he tells me, there is a possibility of his going to Jerusalem to work and he feels he would need them there. I have not given up hope in this direction, however.

Exhibition catalogues which we need I shall try to get both from friends and the various Museums and galleries. I have not yet had time to tackle this properly, though anyone I have so far asked has generously completed our files.

I should very much like to have your advice, if this is not asking too much, on how to approach the European dealers - Bernheim Jeune, Flechtheim, Nierendorf (who I hear has many of the old Neumann catalogues and brochures stored away in his cellar) and the rest - in an attempt to get from them back files of catalogues as well as to be put on their mailing lists. There are also many catalogues of important exhibitions in the past at galleries and museums - such for instance as the retrospective futurist exhibition in Berlin in autumn 1929 and the German 19th century painting exhibition in Munich in 1930 (?) which I wish we could get hold of.

Periodicals Mrs. Rockefeller and Mr. Johnson between them supply us with most of the current periodicals we need.

A pile of duplicates had accumulated. These I am selling to dealers and booksellers specializing in this field as and when I can, and buying the much smaller number of missing issues we need to complete our sets. We seem to be making a profit here.

Binding Nothing is being done about this for the moment as we have no funds. The first necessity will be to bind the many complete sets of periodicals we have into half-yearly or yearly volumes and transfer them to the main body of the library. Two or three books need rebinding: eventually I feel that all the paper-bound books should be rebound in cloth.

Photographs So far this department has not been transferred to the library, but I am collecting such reproductions as come my way. I do not see why eventualky dealers might not acquire the habit of sending us photographs of new work by outstanding artists.

Slides Not transferred to the library but handled separately by the Architectural Department.

This covers roughly the library's activities so far, as well as I can detail them in a letter without being too wearisome.

Yours sincerely,

Iris Barry

Librarian.

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25/11.33 Lef verehrter Direktor Bayer, Baltzer

Sie werden sich wohl noch meiner erinnern, denn Sie waren damals mit Herrn J. B. Neumann in Berlin und in meinem Atelier. Ich bitte Sie nun auf Ihre besondere Weise die Postkarte "Postkarte 23" gütigst lesen, weil sie so gerne in Fal[illegible] Sie ist [illegible] ein [illegible] es [illegible] Sie [illegible] [illegible] [illegible]

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25/11.33. Bauer Belting

Sehr verehrter Herr Direktor Barr,

Sie werden sich wohl noch meiner erinnern, denn Sie waren damals mit Herrn J. B. Neumann in Berlin und in meinem Atelier. Ich hatte dann auf Ihren besonderen Wunsch die „Sculptur 23" gießen lassen, weil Sie sie so gerne in Ihrer Ausstellung zeigen wollten. Jetzt sind Jahre vergangen und, da Flechtheim, der meine Interessen vertrat, heute nicht mehr in Deutschland ist und liquidiert hat, muß ich mich selbst um meine Werke kümmern. Ich möchte nun einmal anfragen, ob Sie nicht die „Sculptur 23" erwerben wollen, ich lasse sie Ihnen für wenig Geld, denn ich weiß, sie steht bei Ihnen gut und exponiert. Sehen Sie, ich habe seinerzeit für die Herstellung in Material 754.- Mk bezahlt und heute möchte ich im Ganzen nur 1500.- Mk dafür haben. Sie brauchen mir das Geld nicht mehr in diesem Jahr zu geben, auch im nächsten Jahr nur auf Raten, ganz wie Sie wollen, damit Sie keine finanziellen Schwierigkeiten haben. Das Werk soll bei J. B. Neumann sein, und da ich seine Adresse nicht weiß, wollte ich Sie bitten, ihm einliegenden Brief zukommen zu lassen. Vielleicht ist in Ihrem großen Kunstinteressenten Kreis der Eine oder Andere, der sonst noch Interesse für Arbeiten von mir hat, ich muß heute alles allein für mich machen und bin sicher,

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daß ich mich dabei wahrscheinlich nicht
geschickt genug benehme.
Ich bekomme jeden Monat Ihre
Einladungen zu Ihren Ausstellungen,
und jedesmal denke ich daran, daß
ich in Ihrer Galerie nicht richtig genug
vertreten bin. Als ich neulich einmal
eine ganze Collection von Künstler=
namen las, vermißte ich den Meinen,
und schon damals wollte ich Ihnen
schreiben, Sie möchten mich doch auch
würdig dort bei Ihnen zeigen. Ich
weiß, es ist Leute auch in Amerika schwer,
aber ich will Ihnen jede Erleichterung
schaffen, schreiben Sie mir nur offen, wie
Sie sich zu meinem Angebot stellen.
In der Hoffnung, recht bald von Ihnen
zu hören, bin ich mit besten Grüßen

Ihr

Rudolf Belling

Meine neue Adresse ist:

Berlin-Lichterfelde
Berlinerstraße 20a

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25/11.33

Mein lieber Herr Neumann, wundern Sie sich nicht, daß Sie heute von mir ein paar Zeilen erhalten, aber ich möchte endlich einmal wissen, was aus meiner Arbeit „Sculptur 23" geworden ist, ob sie noch bei Ihnen in Commission steht oder, aber, ob sie schon in festem Besitz irgend eines Kunstfreundes übergegangen ist. Sie werden vielleicht erfahren haben, daß Flechtheim liquidiert hat und nicht mehr in Deutschland ist. Man hat von Seiten verschiedener Museen ihm verschiedene Arbeiten, die schon gekauft waren, zurückgegeben, wodurch er noch mehr in die Klemme kam. Von mir selbst sind auch einige Sculpturen zurückgekommen, für die ich schon Geld bekommen hatte das ich nun zurückgeben soll. Der Liquidator hat ca. 10. Arbeiten von mir deshalb als Pfand einbehalten. Und nun hätte ich gerne meine „Sculptur 23" verkauft, selbstverständlich nicht mehr zu dem damals angesetzten Preis von 1000.- Dollars (4000.- Mk) sondern für weit weniger. Nachweisbar habe ich für Guß und Ziselierarbeiten 954.- Mk i. Worten Siebenhundertundvierundfünfzig Mark aus meiner eigenen Tasche damals bezahlt, und das auch nur, weil Herr Barr seinerzeit doch so gern die Arbeit drüben haben wollte. Damals ging es mir ja auch so, daß es nicht so drauf ankam, heute wäre aber das mir nicht mehr möglich. Und so frage ich Sie, mein lieber Herr Neumann, was soll mit dieser Arbeit werden, wenn sie nicht schon verkauft ist? Aber dann hätte ich doch schon eine Abrechnung bekommen müssen! Wo steht sie denn? Bei Ihnen oder bei Barr? Mir wäre es natürlich sehr lieb, wenn Barr sie nehmen wollte, er braucht wirklich nicht gleich zu zahlen, die Hauptsache, daß sie gut steht und ich im nächsten Jahre

Meine jetzige Adresse ist: Berlin-Lichterfelde Berlinerstraße 20a

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auf eine evtl. neben ähnliche Ausstellung rechnen könnte. Wenn ist das doppelte meiner Unkosten als Preis ansehe, glaube ich wirklich nicht zu viel zu sein, also rund 1500.- Mk alles in allem, ist sehr also ca 750.- Mk davon verdient. Bitte sehen Sie ob Sie, daß auf ähnlicher Basis so etwas zu stande kommt und seien Sie so lieb, mir auf alle Fälle sofort eine Antwort zu wissen, wenn nur zu sagen, daß Sie mein Brief nicht bekommen sein sollte, müßte man die Arbeit zurück kommen lassen, und, da Barmbrud freien Hin- und Rücktransport abmachte, hinge das auf Kosten Barrs. Aus diesem Grunde ist es mir zu unterstützen, denn ist mehr in dieser Beziehung wirklich ganz allein und hilflos da. Ich habe von Eva Brosz gehört, daß sie mit ihr George so freundschaftlich bemüht haben, ist will Ihnen aus dankbar sein, wenn Sie mir helfen würden, die Pariser 23 dort vor zu unterzubringen, dazu ist bin heute mit denn sie darauf angewiesen, leider! Vielleicht könnten sie ein paar Fotos (Barbet drucks oder Büste machen lassen und ist hätte ich gerne eins welche, meine sind nicht mehr da) an Josef v. Hemberg, Hollywood, ist bei mit ihm befreundet, möchte aber, da er mehr Arbeiten von mir hat, nicht direkt anfragen. Wenn Sie ihm die Bedeutung des Werkes etc. erklären, dass in seine Sammlung so gut hinein paßt, vielleicht nimmt er es. Also mein Lieb, schreiben Sie mir bitte vor allem, ob mit die Arbeit begonnen und wenn sie für mein Gedenken. Wäre sonst noch etwas, was mit dort zu machen? Sprechen Sie das mal mit Popp, ich würde alles tun...!!! Klar, daß meine Telegramme, eines rein pädagogischer Natur, so bald liegen müssen, wenn es vielleicht auch nur wenig fehlend ist. - - Wollte mich kräftig drücken, aber es anfangen mit dieser Kraft? Bitte schreiben Sie mir sofort auf wie es Ihnen geht und was Sie sonst machen. Da ich Ihre Adresse hier nicht bekommen konnte, schicke ich den Brief an Barr mit der Bitte, ihn an Sie weiterzugeben. Ein paar Worte an Barr im Hinblick auf Pariser 23 werden selbstverständlich mitgehen. Soviel für heute, ich hoffe mich recht bald von Ihnen zu hören und danke im voraus Ihnen. Recht herzliche Grüße Ihr Rudolf Belling

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Bier

Bair

HANNOVER
Podbielskistr. 314 II

October 3, 1933

1. 9. 33.

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

Dear Mr. Barr,

My dear Dr. Bier:

I regret very much that we have no position open for you in our Museum much as I should like to be of assistance to you. I am giving your letter to a friend who will write you very shortly. He will place your situation before an American committee organized to assist some of the intellectuals who are leaving Germany. You may rest assured that everything possible will be done for you.

Very sincerely yours,

AHB

Dr. Justus Bier
Podbielskistr. 314 II
Hannover, Germany

Copy + orig. to Mrs. Warburg

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~~1921~~

HANNOVER
Podbielskistr. 314 II

1. 9. 33.

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

Dear Mr. Barr:

I suppose that you know my work as Director of the Kestner-Gesellschaft in Hannover by the catalogues which I always let send to you, therefore I appeal to you. In connection with the last development, the "Nationalsocialiste" president of the commission of art (of the State) has demanded my dismissal from the committee of the Kestner-Gesellschaft, because I am a Jew.

It is impossible to receive another post in Germany in the present direction. Therefore I am constraint to look out for a new existence in foreign country. I learn from your Bulletin that your Museum of Modern Art intends to arrange institutions of exhibitions in another towns of America, perhaps I could help you.

I should be very glad if there would be any possibility for me which makes possible the continuation of my scientific work and I should be most grateful to you for every advice.

Sincerely yours,

(Signed) DR. JUSTUS BIER

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Bloomingdale

Barr

BLOOMINGDALE'S
LEXINGTON AVENUE - 59TH STREET
NEW YORK

December 7, 1933

Dear Mr. Bloomingdale:

I think the best way to get the pictures that you want for your living room as well as the most interesting way is to go yourself to three or four galleries, look over the things which interest you, and then have them sent around to your house so that you can try them out. I am suggesting four galleries. Two of them specialize in 17th and 18th century pictures, two of them in contemporary American pictures. They are:

The Downtown Gallery, 113 West 13 Street - Mrs. Edith Halpert, director; modern American pictures.

Frank K. M. Rehn Gallery, 683 Fifth Avenue; modern American pictures.

Valentine Gallery, 69[illegible] East 57 Street - Valentine Dudensing, director; modern French and American pictures; ask to see paintings by Kilshemius.

Julius H. Weitzner, 122 East 57 Street; 17th and 18th century pictures. This is a modest shop in appearance but has a large stock reasonably priced.

Durlacher Brothers, 670 Fifth Avenue - Kirk Askew, director.

It is not very easy to provide the pictures that you want in the size that you want. I have informed each of these dealers that you are interested in two pairs and a singleton for five panels in a late 18th century living room. I have not given your name except in one case. I suggest that you telephone ahead before you make your visit giving the size of the panels so that the dealer may prepare whatever he has to show you.

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Most of the dealers are leaving town early next week to go to Kansas City for the opening of the museum there so that you should try to arrange to see them late this week or better after Wednesday of next week.

I hope that you will have some luck in finding what you want. It is a pleasure to be of service to you.

Very sincerely yours,

P.S. May I suggest that you try Dudensing first for I think you may find what you want in the paintings of Eilshemius. This might save you further trouble.

Mr. Samuel J. Bloomingdale
Lexington Avenue at 59 Street
New York City

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TELEPHONE VOLUNTEER 5-5900

BLOOMINGDALE'S
LEXINGTON AVENUE - 59TH STREET
NEW YORK

December 6th, 1933

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

Dear Mr. Barr:

I asked you to help me make a selection of pictures for my living room and you were kind enough to say that you would give the thing some thought. I should be pleased to hear from you in the matter.

Very truly yours,

SJB:RJA

Samuel J. Bloomingdale

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Blume

Dark

October 14, 1933

Dear Ebie:

I am so glad to hear that you have recovered. Marga and I wanted very much to come up to see you in the hospital but just couldn't make it what with moving and arranging an exhibition.

I am glad the flowers got through the line of nurses. My best to Peter and yourself.

Sincerely,

AHB

Mrs. Peter Blume
R. F. D.
Gaylordsville
Connecticut

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Barr

Bryan

4 January, 1933

Mr. William Bryan,
86 Stockton Street,
Princeton, New Jersey.

My dear Mr. Bryan:

Thank you very much for your thoughtfulness in sending us the clipping from the Vineyard Gazette. We are very much interested to know that this paper picked up the story somehow, and we should not have seen the clipping if you had not sent it to us.

86 STOCKTON STREET

Mr. Barr, by the way, is in Rome, and will not return to the Musem for several months. I will send along your greeting to him and I know that he will also be interested in the clipping.

December 28, 1932

Yours very sincerely,

Executive Secretary

AHB/HM

Dear Al -

The paper published on the [illegible] where we found the summer is interesting and often amusing.

The idea they got hold of in this editorial is a good one and is probably of interest to you.

Best luck

Cordially

Bill Bryan

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86 STOCKTON STREET
PRINCETON
NEW JERSEY

December 28, 1932.

Dear Al -

The paper published on the Island where we spend the summer is interesting and often amusing.

The idea they got hold of in this editorial is a good one and is probably of interest to you.

Best wishes

Cordially

Bill Bryan.

Miss Marion Burr
Manchester, Connecticut

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June 25, 1935

My dear Miss Burr:

I do remember you very well but much as I should like to be able to give you helpful advice I cannot do it. Positions are practically nonexistent and this you know already.

The only suggestion I can make is that you try to continue your studies and perhaps practice writing criticisms, sending what you write to magazines. This won't bring you in much money but it may be valuable training for the time which may possibly come when institutions are expanding rather than contracting.

With best of wishes,

Sincerely yours,

AHB

Miss Marion Burr
Manchester, Connecticut

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file under Calder Barr Calder

14, RUE DE LA COLONIE
PARIS - XIII'

April 17/33

Dear Alfred,

remember one Marion Burr - I hope you do - if only vaguely - I am going to ask your advice and help, as probably half of Wellesley has already done - I ask the usual thing - Do you know of any position, even remotely connected with museum work - art galleries -

Manchester, Conn -
June 20, 1933

Dear Mr. Barr -

By this time your sojourn at Wellesley must figure only as a brief and unimportant interlude in your career - And so - I don't suppose that you re-

with Arp, Helion, Miro, Pevsner + Seligmann
about May 20th

I understand that this will be the first time a group has shown works wholly "non-figurative" (that is, without any melange of other varieties) and feel

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file under Calder Barr Calder

14, RUE DE LA COLONIE
PARIS - XIIIe

April 17/33

Dear Alfred,

After college I went two years to Yale Art school - There in digesting academic theories of drawing and painting. This past year I have been selling in a department store. Feeling that my life work cannot be fitting feet for ladies into bathing suits too small for them - I write to ask your aid
My experience this year:- History of art, practical work in drawing and painting, hostess work and the fine art of selling -
Your help and advice would be most appreciated. Mr. Barr
Sincerely yours
Marion Burr

with Arp, Helion, Miro, Pevsner & Seligmann
about May 20th

I understand that this will be the first time a group has shown works wholly "non-figurative" (that is, without any melange of other varieties) and feel

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file under Calder Barr Calder

14, RUE DE LA COLONIE
PARIS - XIIIe

April 17/33

Dear Alfred,

I note you at Stuttgart 2 weeks ago to try to rent you our house. Now I have more lively news.

I am to expose chez Pierre Colle, 29 rue Cambacérès for 4 days — May 16, 17, 18, 19. drawings and sculptures.

And I am to show at the Galerie Pierre, rue de Seine, with Arp, Helion, Miro, Pevsner & Seligmann about May 20th

I understand that this will be the first time a group has shown works wholly "non-figuratif" (that is, without any melange of other varieties) and feel

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that it will prove of very great interest (in spite of Hitler)

Helion + I are both going to America this summer (I will stay a year) and we ~~thought~~ think that it might interest you to take this show in its entirety (each individual will show two things) to New York and elsewhere. Arp + Seligmann being very well known in Switzerland, may arrange for expositions there.

Now, in addition to our general amity, I wish that you would come to Paris in the near future.

Mt best to you both

Sandy Calder

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Sent to Mr. Barr

Barr

Carnegie

CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

HOMER · SAINT-GAUDENS
DIRECTOR

March 17, 1933

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

Dear Mr. Barr:

I am sending you some copies of the Carnegie Magazine in which appears what you said so well on modern art, adapted to the editorial principles of Carnegie Institute.

I hope that you will not feel that we have unduly distorted the appearance of the child of your brain. I possess great admiration for what you wrote in this connection, and I did my best to get it by the editorship with as little violation as possible of its basic material.

Again, with very many thanks,

Sincerely yours,

Homer Saint-Gaudens
Director

S:C
Enc. - 3 Carnegie Magazines.

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THE ORIGINAL OF THIS LETTER SENT TO
MR. A. H. BARR in ROME, ITALY.

Carnegie

Barr

CARNEGIE INSTITUTE
Department of Fine Arts
Pittsburgh, Penna

March 17, 1933.

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

Dear Mr. Barr:

I am sending you some copies of the Carnegie Magazine in which appears what you said so well on modern art, adapted to the editorial principles of Carnegie Institute.

I hope that you will not feel that we have unduly distorted the appearance of the child of your brain. I possess great admiration for what you wrote in this connnection, and I did my best to get it by the editorship with as little violation as possible of its basic material.

Again, with very many thanks,

Sincerely yours,

HOMER SAINT-GAUDENS
Director

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COLLEGE ART ASSOCIATION
137 EAST 57th STREET
NEW YORK, N.Y.

THE ART BULLETIN
PARNASSUS
EASTERN ART

CABLE ADDRESS
"ARTSOCIATE"
TELEPHONE
WICKERSHAM 2-0937

11 January, 1933

Mr. Potter Palmer, President
The Art Institute of Chicago,
Chicago, Illinois.

My dear Mr. Palmer:

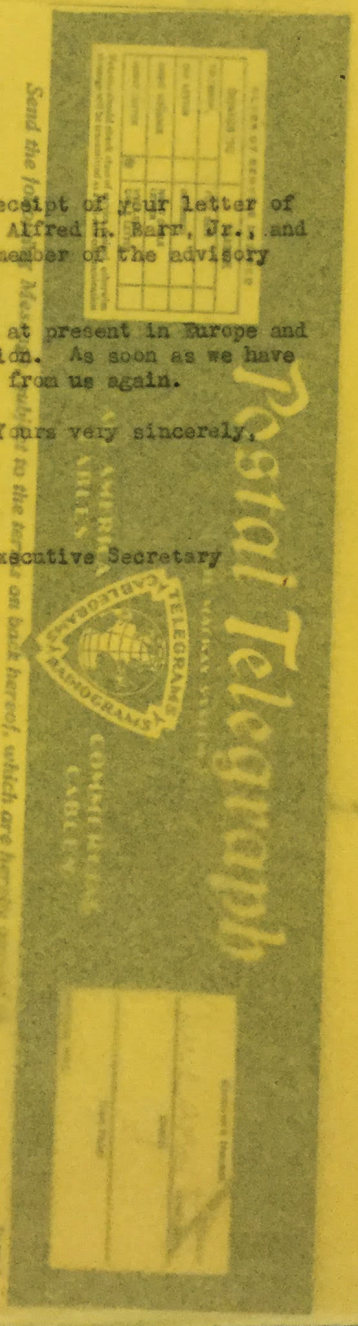
We are in receipt of your letter of December 23d, addressed to Mr. Alfred H. Barr, Jr., and asking Mr. Barr to serve as a member of the advisory committee for Fine Arts.

Mr. Barr is at present in Europe and I have cabled him your invitation. As soon as we have his reply we will let you hear from us again.

Yours very sincerely,

Executive Secretary

AHB/HM



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Form 2

16 January, 1933

Mr. Potter Palmer
The Art Institute of Chicago
Chicago, Illinois

ALFRED H. BARR, JR. ACCEPTS YOUR INVITATION TO SERVE ON

ADVISORY COMMITTEE FOR FINE ARTS.

MUSEUM OF MODERN ART
Alan R. Blackburn, Jr.

and yourself, which you have made to our work. This is most welcome and I am very grateful to you.

Sincerely,

Assistant to the Chairman.

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1-13-33

Deferred cable

Alfred H. Barr ~~- Telegramics~~
63 Via P.L. da Palestrina
Rome Italy

Hausangelika
St. Anton-am-
Arlberg
Tirol
Austria

Harshe request you member advisory committee for fine arts Century Progress Exhibition.

Alan

[illegible] you for your letter of December 2nd

and for the contribution of $10 on behalf of Mrs. Barr and yourself, which you have made to our work. This is most welcome and I am very grateful to you.

Sincerely,

Assistant to the Chairman.

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Barr

College Art

COLLEGE ART ASSOCIATION
137 EAST 57TH STREET
NEW YORK. N. Y.

THE ART BULLETIN
PARNASSUS
EASTERN ART

CABLE ADDRESS
"ARTSOCIATE"
TELEPHONE
WICKERSHAM 2-0537

December 4, 1933.

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

Dear Mr. Barr:

Thank you for your letter of December 2nd and for the contribution of $10 on behalf of Mrs. Barr and yourself, which you have made to our work. This is most welcome and I am very grateful to you.

Sincerely,

Assistant to the Chairman.

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Barr
Columbia

Columbia University
in the City of New York
UNIVERSITY EXTENSION
THE INSTITUTE OF ARTS AND SCIENCES

November 10, 1933

November 11, 1933

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

Dear Mr. Barr

Dear Mr. Potter:

I regret very much that I cannot attend the dinner in honor of Frank Lloyd Wright at the Faculty Club on Monday, the twentieth. Mrs. Barr and I expect to be out of town on that date. May I say how grateful I am to you for extending this kind invitation.

Very sincerely yours,

Mr. Frank Lloyd
of Arts and Sci
evening, Novemb
will be possible
small, informal
evening and I am
Mrs. Barr to join
Drive and 117 Street, at six-thirty. Seats at the
lecture will be reserved for

I know that you will pardon
invitation which, under the circumstances, is being
sent out in great haste. I know, too, you will understanding the circumstances, you will let us have your reply by return mail so that the necessary arrangements can be made.

Very sincerely yours,

RUSSELL POTTER
Associate Director, University Extension
In charge of the Institute

Russell Potter, Esq.,
Associate Director
University Extension
Columbia University
New York City

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Barr

Columbia University
in the City of New York
UNIVERSITY EXTENSION
THE INSTITUTE OF ARTS AND SCIENCES

November 10, 1933

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

Dear Mr. Barr

Mr. Frank Lloyd Wright will lecture at the Institute of Arts and Sciences, Columbia University, next Monday evening, November 20. I have just now learned that it will be possible for Mr. Wright to have dinner with a small, informal group preceding his lecture on that evening and I am writing to you now to invite you and Mrs. Barr to join us at the Faculty Club, Morningside Drive and 117 Street, at six-thirty. Seats at the lecture will be reserved for dinner guests.

I know that you will pardon the informality of this invitation which, under the circumstances, is being sent out in great haste. I know, too, that understanding the circumstances, you will let me have your reply by return mail so that the necessary arrangements can be made.

Very sincerely yours

Russell Potter

RUSSELL POTTER
Associate Director, University Extension
in charge of the Institute

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Barr

THE COMMUNITY CHURCH
OF NEW YORK

MINISTERS
JOHN HAYNES HOLMES
LON RAY CALL

July 3, 1933.

COMMUNITY CHURCH CENTER
546-552 WEST 110TH STREET
NEW YORK CITY
(TEL. ACADEMY 2-2556)

My dear Mr. Barr:

Your letter addressed to Miss Pauline Wolinsky has come in her absence from the city. Upon her return to the city she will no doubt get in touch with one of the persons suggested by you.

We deeply appreciate your interest, and regret that Mr. Warburg cannot be with us on January 11th.

Sincerely yours,

Hanna Nadler

Secretary

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

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May 24, 1933
Poste Restante
Ascona (Ticino)
Switzerland

My dear Mr. Courtauld,

As everyone knows the new German Government has not confined itself to political action but has invaded the fields of culture and education with fanatical severity. Among the most distinguished victims of this persecution is, I believe, Professor Erwin Panowsky of the University of Hamburg.

I am taking the liberty of writing you on Dr. Panowsky's behalf entirely without his knowledge because I have heard indirectly that he is being considered as a lecturer at the Courtauld Institute of Art History.

In spite of the prolonged and insistent efforts of his colleagues Dr. Panowsky because of his race will be forced to resign his post on September 1st at the latest. He has already been forbidden to lecture. As he is quite without private means and is married with two children his position is difficult to say the least.

It is not, however, upon the grounds of his personal misfortune that I wish to interest you in his appointment, but because I think you now have the opportunity to secure the services of one of the most remarkable minds at work in the history of art. In one of the petitions addressed to the Government by his colleagues of Hamburg he was termed the greatest living art historian of Germany. While circumstances may have led them to some exaggeration I believe this estimate is not far wrong. It is scarcely pertinent for me to enlarge upon Dr. Panowsky's scholarly achievements. What I wish most to emphasize to you and if possible through you to the Directors of the Courtauld Institute is his remarkable success as a lecturer and teacher during the past two years in America for no matter how learned a continental scholar may be he will be judged by students in England and in America by his ability to present his knowledge, to direct study and to excite enthusiasm.

Both this year and last his lectures at New York University and the Metropolitan Museum have impressed that most critical of listeners, the advanced student, as have no lectures in my memory either by an American or foreign scholar. Through his excellent command of English and his sensitiveness to the development of his students

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he has been able to repeat in a large measure his really remarkable triumph in Hamburg where during the past few years he has caused almost a migration of students from other universities. So great was his success in New York that he was in constant demand for single lectur lectures among other American universities. Even those wealthy amateurs and collectors who do not usually concern themselves with a scholarly approach to art, asked him to give a series of lectures upon the persistence of classical themes in mediaeval art.

Because of financial conditions it now seems probable that New York University will not be able to reappoint him even for the usual half year. It is unlikely that other American universities most of which are also seriously embarassed will be able to offer him a position. I believe that should conditions improve in America there would be considerable competition for Dr. Panofsky but at present he is comparatively free.

I feel sure therefore that the Courtauld Institute would make no mistake in considering Dr. Panowsky very seriously as a candidate for a lectureship.

I hope to come to England towards the end of June to renew my envy of the wonderful progress made by the Tate during the past years and , if you will permit me, to see what new acquisitions have been made in the Courtauld collection.

Very sincerely yours

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Barr Creative Art

September 1, 1933

My dear Mr. Blossom:

At the request of Mr. Alfred H. Barr, Jr., Director of the Museum of Modern Art, I am sending you an article, "The Nazi Looks at Modern Art" by Katrina Braun.

Mr. Barr suggests that he is willing to have the articles published separately but would like a prompt reply.

I shall appreciate hearing from you.

Yours very truly,

Executive Secretary.

Mr. F. A. Blossom
Creative Art
66 Fifth Avenue
New York City

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Barr

Crowninshield

November 11, 1933

Dear Mr. Crowninshield:

You spoke to me some time ago about the director's job in the Walters Art Gallery in Baltimore and asked if I knew of anyone fitted for this position.

The situation seems to be a curious one. The Gallery has been turned over to the city and seems to be under the control of a group of leading citizens who have been very uncertain of exactly what they want. I happen to know that they have approached several directors in other museums, men who are primarily executives and "contact men", good at getting money or giving lectures, or addressing Saturday Rotary Club luncheons.

I feel that what is really needed in the Walters Art Gallery is a man who combines scholarship with experience in handling and "expertizing" works of art. In the basement of the Gallery there are, I understand, a great many cases of pottery and textiles which have never been unpacked principally Near Eastern and classical objects.

I have in mind a man who I think is ideally fitted for this job. I am enclosing a letter which if you care you might forward to the friend of whom you spoke and who I understand is on the committee.

Very sincerely yours,

AHB

Frank Crowninshield, Esq.
420 Lexington Avenue
New York City

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Barr

Experimental Cinema

June 23, 1933

Experimental Cinema
1625 North Vine Street
Hollywood, California

Dear Sirs:

I received your manifesto on Eisenstein's Mexican film. Permit me to say that I am unqualifiedly in sympathy with your effort to return the negative to Eisenstein for proper cutting.

Very sincerely yours,

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EXPERIMENTAL CINEMA

June, 1933, Hollywood, California.

MANIFESTO ON EISENSTEIN'S MEXICAN FILM

"THE NOTION OF ANYONE DOING THE MONTAGE OF EISENSTEIN'S FILM EXCEPT EISENSTEIN HIMSELF IS OUTRAGEOUS TO ALL THE CANONS OF ART. NO ECONOMIC SITUATION JUSTIFIES SUCH AN AESTHETIC CRIME."
---Waldo Frank.

"OF THE GRANDEUR OF THE UNDAMAGED ORIGINAL (THE LAST SUPPER) WE CAN ONLY GUESS....DREADFUL RESTORATIONS WERE MADE BY HEAVY-HANDED MEDDLERS; SOME IMBECILE DOMINICAN MONKS CUT A DOOR THROUGH THE LOWER CENTRAL PART; NAPOLEON'S DRAGOONS STABLED THEIR HORSES IN THE REFECTORY AND THREW THEIR BOOTS AT JUDAS ISCARIOT; MORE RESTORATIONS AND MORE DISFIGUREMENTS...."
Thomas Craven, MEN OF ART.

TO OUR READERS

In the 4th issue of EXPERIMENTAL CINENA, published last year, a great deal of space was devoted to a film epic entitled "QUE VIVA MEXICO!", which S. M. Eisenstein, the renowned Soviet director was making at that time. There were two articles on the film, one of them an authorized interpretation by Agustin Aragon Leiva, Eisenstein's special assistant throughout the production. In addition, there were ten pages of still reproductions, which, to quote Laurence Stallings, gave a "foretaste" of the film. The editors of EXPERIMENTAL CINEMA were more than merely enthusiastic about it: they had been given a copy of the scenario by Eisenstein himself and they were convinced that "QUE VIVA MEXICO!" would materialize, as no film had ever done, the highest principles of the cinema as a fine art.

There is now being released on the world market a movie called "THUNDER OVER MEXICO", which is what it is: a fragmentary and entirely conventional version of Eisenstein's original majestic conception. The story behind this commercialized version is without doubt the greatest tragedy in the history of films and one of the saddest in the history of art. It represents the latest instance of a film director, in this case a genius of the first rank, forfeiting a masterpiece in a hopeless struggle against sordid commercial interests.

WE DECRY THIS ILLEGITIMATE VERSION OF "QUE VIVA MEXICO!" AND DENOUNCE IT FOR WHAT IT IS,--A MERE VULGARIZATION OF EISENSTEIN'S ORIGINAL CONCEPTION PUT FORTH IN HIS NAME IN ORDER TO CAPITALIZE ON HIS RENOWN AS A CREATIVE ARTIST. WE DENOUNCE THE CUTTING OF "QUE VIVA MEXICO!" BY PROFESSIONAL HOLLYWOOD CUTTERS AS AN UNMITIGATED MOCKERY OF EISENSTEIN'S INTENTION. WE DENOUNCE "THUNDER OVER MEXICO" AS A CHEAP DEBASEMENT OF "QUE VIVA MEXICO!"

As all students of the cinema are aware, Eisenstein edits ("mounts") his own films. Contrary to the methods generally employed by professional directors in Hollywood, Eisenstein gives final form to the film in the cutting-room. The very essence of his creative genius, and of his oft-quoted theory of the cinema, consists in the editing of the separate shots after all the scenes have been photographed. Virtually every film director of note has testified, time and again, to the revolutionary consequences of Eisenstein's montage technique on the modern cinema, and every student of the cinema knows how impossible it is for anyone except Eisenstein to edit his pictures.

"THUNDER OVER MEXICO" HAS NOT BEEN EDITED BY EISENSTEIN AND YET IS BEING EXPLOITED IN TCTO AS HIS ACHIEVEMENT. THE EDITING OF "THUNDER OVER MEXICO" IS NOT EISENSTEIN'S MONTAGE.

Out of approximately 200,000 feet of film shot by Eisenstein in Mexico, a picture of some 7000 feet, cut according to conventional Hollywood standards, has been produced, - an emasculated fragment of Eisenstein's original scenario which provided for six interrelated episodes, in which were included a dramatic prologue depicting the life of ancient Yucatan and an epilogue foreshadowing the destinies of the Mexican people. What has happened to this material?

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EXPERIMENTAL CINEMA

MANIFESTO ON EISENSTEIN'S MEXICAN FILM - 2.

Eisenstein's original prologue, which was intended to trace the sources and primitive manifestations of Mexican culture, thus projecting the most vital cultural forms among the Aztecs, Toltecs and the Mayans, has been converted into a pseudo-travelogue.

Worse than this is the fate of Eisenstein's original epilogue, which was intended to establish the timeless continuity of types from ancient Yucatan to modern Mexico, and which was meant to anticipate the revolutionary urge dormant in the descendants of those ancient races. Under the guidance of Eisenstein's backers, who have never from the start shown a due consciousness of what the film is all about, the epilogue has now been converted into a cheerful ballyhoo about "a new Mexico", with definite fascist implications.

The remaining mass of material, consisting of more than 180,000 feet, is in danger of being sold piecemeal to commercial film concerns.

Thus, Eisenstein's great vision of the Mexican ethos, which he had intended to present in the form of a "film symphony", has been destroyed. Of the original conception, as revealed in the scenario and in Eisenstein's correspondence with the editors of EXPERIMENTAL CINEMA, nothing remains in the commercialized version except the photography, which no amount of mediocre cutting could destroy. As feared by Eisenstein's friends and admirers, the scenario, written in the form of a prose poem, merely confused the professional Hollywood cutters. The original meaning of the film has been perverted by reduction of the whole to a single unconnected romantic story which the backers of the picture are offering to please popular taste. The result is "THUNDER OVER MEXICO": a "Best-Picture-of-the-Year", Hollywood special, but in the annals of true art, the saddest miscarriage on record of a high and glorious enterprise.

For more than a year Eisenstein's friends and admirers in the United States have been appealing to his backers, represented by Upton Sinclair, to save the picture and to preserve it so that eventually Eisenstein might edit it. A campaign was even launched to raise $100,000 to purchase the material for Eisenstein. Finally, a Committee for Eisenstein's Mexican Film was formed, consisting of the editors of EXPERIMENTAL CINEMA and including Waldo Frank, Lincoln Kirstein, Agustin Aragon Leiva and J. M. Valdes-Rodriguez. All these efforts, however, were unsuccessful. It is now too late to stop the release of "THUNDER OVER MEXICO".

BUT THERE IS ONE ALTERNATIVE LEFT TO THOSE WHO WISH TO SAVE THE ORIGINAL NEGATIVE OF "QUE VIVA MEXICO!": THE PRESSURE OF WORLD-WIDE APPEAL TO THE CONSCIENCE OF THE BACKERS MAY INDUCE THEM TO REALIZE THE GRAVITY OF THE SITUATION AND GIVE THE FILM TO EISENSTEIN.

The purpose of this manifesto, therefore, is twofold: (1) to orient and forewarn public taste on the eve of the arrival of a much misrepresented product, "THUNDER OVER MEXICO"; and (2) to incite public opinion to bring pressure to bear upon the backers in a last effort to save the complete negative, both cut and uncut, for Eisenstein.

LOVERS OF FILM ART! STUDENTS OF EISENSTEIN! FRIENDS OF MEXICO!

SUPPORT THIS CAMPAIGN TO SAVE THE NEGATIVE OF "QUE VIVA MEXICO!" DO NOT BE SATISFIED WITH ANY SUBSTITUTES FOR EISENSTEIN'S ORIGINAL VISION! MAKE THIS CAMPAIGN AN UNFORGETABLE PRECEDENT THAT WILL ECHO THROUGHOUT FILM HISTORY, A WARNING TO ALL FUTURE ENEMIES OF THE CINEMA AS A FINE ART!!

SEND LETTERS OF PROTEST AND APPEAL TO UPTON SINCLAIR, 614 NORTH ARDEN DRIVE, BEVERLY HILLS, CALIFORNIA, AND COMMUNICATE IMMEDIATELY WITH THE COMMITTEE FOR EISENSTEIN'S MEXICAN FILM, c/o EXPERIMENTAL CINEMA, INTERNATIONAL FILM QUARTERLY, 1625 NORTH VINE STREET, HOLLYWOOD, CALIFORNIA.

EDITORS OF EXPERIMENTAL CINEMA.

FOREIGN FILM JOURNALS: PLEASE COPY! IMMEDIATE PROPAGANDA ESSENTIAL!
FILM SOCIETIES: DUPLICATE THIS MANIFESTO! DISTRIBUTE TO YOUR MEMBERS!

WRITE FOR EXTRA COPIES!

DO NOT ALLOW THIS COWARDLY ASSASSINATION OF EISENSTEIN'S MEXICAN FILM !

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Barr — J. Davis

September 29, 1933

Sep 22.33

Dear Jim,

It is very good to hear from you. I am sorry to have troubled you about the 230 East 49 Street matter. What I really wanted was to check up on their previous price. They raised the rental on us and through a misunderstanding we let the apartment slip through our fingers. It is now occupied (you will laugh) by Lillian Wescott Hale, that great Boston lady painter who is paying $1800. for it.

I hope you will be able to come back to New York this year. Since you are inquiring about color reproductions I am turning the matter over to Miss Courter who is handling our circulating exhibitions. She will write you details.

Best wishes from Marga and me.

Sincerely,

AHB

James E. Davis, Esq.
428 West Pike Street
Clarksburg, West Virginia

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Barr - I. Davis

September 15, 1933

Union reports
ssage to you I
rday by Mr. Barr:

ENTAL OF OUR
DO YOU RECALL
THE FIGURE
ED AT THEIR
YOU TALK WITH
RY TO TROUBLE
EN WEST FIFTY-

arr "

ours,

Director.

Feb. 22. 33

Dear Al:

Your wire came while I was away in the mountains - where no one can ever find me - and hence my delay in answering it. I am very much mystified as to what it is all about as I supposed that you had settled all such problems long ago. However Bob Lindsay could give you any and all information as to Irving Rutland, price etc. I, personally, never had any dealings with them but left it entirely up to Bob who knows about such things. But I do recollect that they were very difficult people to deal with. However I hope you reach some

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Barr - I. Davis

September 15, 1933

satisfactory arrangements with them and that you will find the apartment as delightful as we found it.

I am still in West Virginia and getting very restless now that fall is here. It seems high time that I came back to New York, at least for long enough to refresh myself and get out of the rut which one is bound to get into here. One gets time to work but one needs a change now and then. I have tried everything from having pupils, collecting the local "artists" and having a sketch class, holding exhibitions of my own, hunting up drawings of a former artist and showing them, trying to get local concerns

Union reports
ssage to you I
rday by Mr. Barr:

ENTAL OF OUR
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THE FIGURE
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arr "

ours,

Director.

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Barr — I. Davis

September 15, 1933

to set me decorate their walls, having a class this summer at the state 4H camp for four people, and now faced with giving some lectures. All with equal success — I rather like each of it. Some of it has been entertaining but most of it can simply be classed as "experience."

By the way what arrangements are necessary to show the museum of modern art traveling exhibition of color prints of "modern art"? Would it be possible to show them here? I would be interested in information concerning that.

By hook or crook I hope to be in New York for awhile this winter and when I do I hope you will let me

Union reports
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Barr - J. Davis

September 15, 1933

come and have a good look at 230 East 49th Street. Just now it seems little short of heaven.

By now you should have had a real change and be ready to a season in New York. I envy you and send you both my special best regards as ever

Jim Davis
428 West Pike St.
Clarksburg
W. Va.

P.S. If you are having your troubles getting moved into 230 - remember that nothing could be as bad as the time we had moving there - perhaps having Rutland makes it difficult so that one will appreciate it once they are in - Jim

Union reports
ssage to you I
rday by Mr. Barr:

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Barr - J. Davis

September 15, 1933

My dear Mr. Davis:

Because Western Union reports difficulty in delivering this message to you I quote the message sent you yesterday by Mr. Barr:

"IRVING RULAND TRYING TO RAISE RENTAL OF OUR APARTMENT TO TWO THOUSAND STOP DO YOU RECALL WHETHER IRVING RULAND GAVE YOU THE FIGURE FIFTEEN HUNDRED WHEN YOU INQUIRED AT THEIR OFFICE IN NINETEEN-THIRTY DID YOU TALK WITH MISS NEWT OR MR PATTERSON SORRY TO TROUBLE YOU PLEASE WIRE COLLECT ELEVEN WEST FIFTY-THIRD STREET BEST WISHES

Alfred Barr "

Very sincerely yours,

Secretary to the Director.

James E. Davis, Esq.
care Mrs. James Horner Davis
Stanley Avenue
Clarksburg, West Virginia

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Barr Fansler

The Museum of Modern Art

Barr Davis

1206-A

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CLASS OF SERVICE DESIRED			
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NIGHT LETTER		WEEK END LETTER	

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NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

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ACCT'G INFMN.
TIME FILED

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

September 14/33

Mr. James E. Davis
Clarksburg, West Virginia

IRVING RULAND TRYING TO RAISE RENTAL OF OUR APARTMENT TO TWO THOUSAND STOP DO YOU RECALL WHETHER IRVING RULAND GAVE YOU THE FIGURE FIFTEEN HUNDRED WHEN YOU INQUIRED AT THEIR OFFICE IN NINETEEN-THIRTY DID YOU TALK WITH MISS NEWT OR MR PATTERSON SORRY TO TROUBLE YOU PLEASE WIRE COLLECT ELEVEN WEST FIFTY-THIRD STREET BEST WISHES

Alfred Barr

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

180 Claremont Avenue
New York City

Mrs. F. P. Force, Director
Whitney Museum of American Art
10 West 8 Street
New York City

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Barr Fanslwr

December 28, 1933

Dear Mrs. Fanslwr:

Here is the note for your brother-in-law. I hope it will be of some use.

Cordially yours,

AHB

Mrs. Roberta M. Fanslwr
180 Claremont Avenue
New York City

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December 28, 1933

Mrs. J. R. Force, Director
Whitney Museum of American Art
10 West 8 Street
New York City

Dear Mrs. Force:

I happen to know that John Flanagan the sculptor is very hard up. I have not seen him recently and do not know whether he is on your list or not but I would certainly recommend him as a sculptor preferably for gardens but perhaps also for architecture. You, of course, knew his work long before I did and have probably already considered him.

Sincerely yours,

AHB

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Ford

COPY

Barr

Harvard University
September 14, 1933

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

Dear Mr. Barr,-

You are kind indeed to answer so fully the queries in the letter of Madame Duboscq, which our friend Paul Sachs sent to you. I shall communicate your information to her and see to it that your name is not used by M. Duboscq.

If I can be of any service to you at any time, please regard me as ready and willing.

Yours faithfully,

(signed) J. D. M. Ford

Chairman of the Department.

original to P. Sachs 9-15-33

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Barr

Ford

September 12, 1933

My dear Professor Ford:

Professor Paul Sachs has sent me a letter to you from a Mme. Duboscq inquiring how she may place some articles of her husband.

I am no expert in such matters having failed during the past three months to place some articles of my own. Of course, no editor would be interested in an article sight unseen unless the writer were internationally famous.

There are very few good art magazines in America. I do not think that articles one and four would be of much interest. Both two and three would be for certain magazines providing they were written journalistically and with a certain amount of wit and spice. I suggest that M. Duboscq correspond with:

Creative Art - F. A. Blossom, Editor
66 Fifth Avenue, New York City

The Art News - Ralph Flint, Editor
20 East 57 Street, New York City

The American Magazine of Art - Miss Leila Mechlin, Editor
Barr Building, Farragut Square, Washington, D. C.
(This is a sober, academic journal; the first two are livelier.)

Vanity Fair - Frank Crowninshield, Editor
Graybar Building, New York City
(This is a fashionable magazine which emphasizes French painting. It might use a "smart" article on French dealers or salons.)

Parnassus - Mrs. Audrey McMahon, Editor
137 East 57 Street, New York City

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I think M. Dubosco, as I have implied above, should emphasize gossip, a touch of scandal, personalities, and the other tricks of journalism for these magazines with the exception of the American Magazine of Art.

I would prefer not to have my name used by M. Dubosco.

I hope these suggestions are of some use and furthermore that they will not seem too undignified to M. Dubosco.

Very sincerely yours,

AHB

P.S. There might be a very good chance of placing articles two and three on the Sunday art page of the New York Times though they would pay very little, perhaps two cents a word. Address Mr. E. A. Jewell, Art Editor, New York Times, New York City.

Prof. J. D. M. Ford
Peterborough, New Hampshire

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Forum

The

F O R U M

441 LEXINGTON AVENUE, NEW YORK

September 13, 1933

Dear Lombard:

Many thanks for your letter of September 12th. I am glad to know you found the article of interest, and shall follow your suggestions.

Sincerely,

Lombard C. Jones
Assistant Editor

Mr. Lombard C. Jones,
Assistant Editor
The Forum
441 Lexington Avenue
New York City

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Barr

Barr Forum
Mellett (thank you letter)

1933

The FORUM

441 LEXINGTON AVENUE, NEW YORK

September 12, 1933

Dear Alan:

I have read Mr. Barr's article "Nationalism in German Films" with a great deal of interest. I am afraid, however, good as it is, that it is not for us.

Why don't you try it on Review of Reviews & World's Work, and, possibly, Creative Art?

Many thanks for letting us see it.

Sincerely yours,

Lombard C. Jones

Lombard C. Jones
Assistant Editor

Mr. Alan R. Blackburn, Jr.
The Museum of Modern Art
11 West 53rd Street
New York, N. Y.

LCJ:SR
Enc.

NRA MEMBER U.S. WE DO OUR PART

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Barr

Forum

The

F O R U M

441 LEXINGTON AVENUE, NEW YORK

August 25, 1933

Dear Lombard:

Many, many thanks again for reading Barr's article. Here's another one that you might look over. I doubt if you would consider it for your magazine but you may have a suggestion. I think it in itself is an interesting topic.

Sincerely,

Mr. Alan R. Blackburn, Jr.
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

LGJ

Lombard Jones, Esq.
The Forum
441 Lexington Avenue
New York City

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Barr Forum

The

FORUM

441 LEXINGTON AVENUE, NEW YORK

August 22, 1933

Dear Alan,

I have read Katrina Braun's article, "The Nazi Looks at Modern Art," and found it extremely interesting. Unfortunately, it is a little too specialized and technical for The FORUM.

My first thought is that it might find a place in Creative Art. Or you might try it on The Atlantic Monthly; they go in a little more heavily for this sort of thing than we do.

Many, many thanks, however, for letting me see it.

Sincerely,

Lamb

Mr. Alan R. Blackburn, Jr.
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

LCJ

Send on as Mr. Barr suggests.

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Gallatin

Dear

December 4, 1933

Dear Mr Barr: I hope you can come, also that you will lunch with me before at Hotel Lafayette at 1.30. R.S.V.P. 533 Park ave. Will you kindly post enclosed on your bulletin board? Sincerely yours, A. E. Gallatin

MR. A. E. GALLATIN

REQUESTS THE PLEASURE OF YOUR COMPANY AND

THAT OF YOUR FRIENDS

AT THE

GALLERY OF LIVING ART

NEW YORK UNIVERSITY

100 WASHINGTON SQUARE, EAST

ON SATURDAY AFTERNOON, DECEMBER 9TH, 1933

AT 3 O'CLOCK

M. JEAN HÉLION WILL GIVE A PROMENADE CONFÉRENCE ON ABSTRACT PAINTING.

THE COLLECTION HAS BEEN REHUNG AND NUMEROUS ADDITIONS MADE.

A NEW ILLUSTRATED CATALOGUE IS AVAILABLE.

I regret very much that I have mislaid the announcement of the exhibit on which you asked to have us put on our bulletin board. May I ask you to send us another so that I may have this done?

Cordially yours,

A. E. Gallatin, Esq.
Gallery of Living Art
New York University
100 Washington Square East
New York City

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Gallatin

December 4, 1933

Dear Mr. Gallatin:

Many thanks for your invitation to luncheon at the Hotel Lafayette on Saturday. I hope very much that I will be able to attend. Unfortunately we are in the midst of hanging an exhibition which must be ready on Monday. As I am called to Washington on Friday I fear I cannot answer you certainly until Thursday. Will this be too late? I want very much to hear what M. Hélion has to say.

I regret very much that I have mislaid the announcement of the exhibit on which you asked to have us put on our bulletin board. May I ask you to send us another so that I may have this done?

Cordially yours,

A. E. Gallatin, Esq.
Gallery of Living Art
New York University
100 Washington Square East
New York City

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Gateway

Barr pers

November 14, 1933

Dear Mr. Decker:

I have twice resigned from the Gateway Club and now offer my resignation for the third time. I hope it will be accepted since I cannot carry the obligations of membership.

I have not been in the Club since my graduation in 1922 and feel that it would really simplify your books if you were to remove my name.

Regretfully yours,

AHB

Mr. Francis K. Decker
36 West 44 Street
New York City

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FRANCIS K. DECKER
ATTORNEY AND COUNSELLOR AT LAW
36 WEST 44TH STREET
NEW YORK

TELEPHONE
MURRAY HILL 2-4543

November 11, 1933.

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

Dear Mr. Barr:

In an effort to balance Gateway's budget, I am writing to ask you please to send a check for all or a substantial part of the $100 in alumni dues which you owe. The check should be made payable to G. H. Bonsall, Treasurer, and may be sent to me.

In these difficult times the Club looks for support from all its members but especially from those who are in arrears in their dues. Please give this your first attention.

Sincerely yours,

Francis K Decker

FKD/hm

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

570 Lexington Ave.,
January 16th, 1933.

Barr

Gladstone

Gladstone
111-122 East 52nd Street at Park Avenue
New York

APT. No. 501

Mr. Mrs Alfred H. Barr Jr No. 48948

BILLS PAYABLE
WHEN RENDERED
PLEASE MAKE CHECKS PAYABLE TO THE R. C. HOTEL CORP

Date	OCT 8-	9	10	11	12	13	14
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Restaurant	60		60	75	60	60	60
Telephone	10	40	30	10	30	10	
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C. O. D.							
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L A. LEWISOHN, SECRETARY
RK MRS. W. MURRAY CRANE
MRS. CHARLES C. RUMSEY
VAN JOHN HAY WHITNEY

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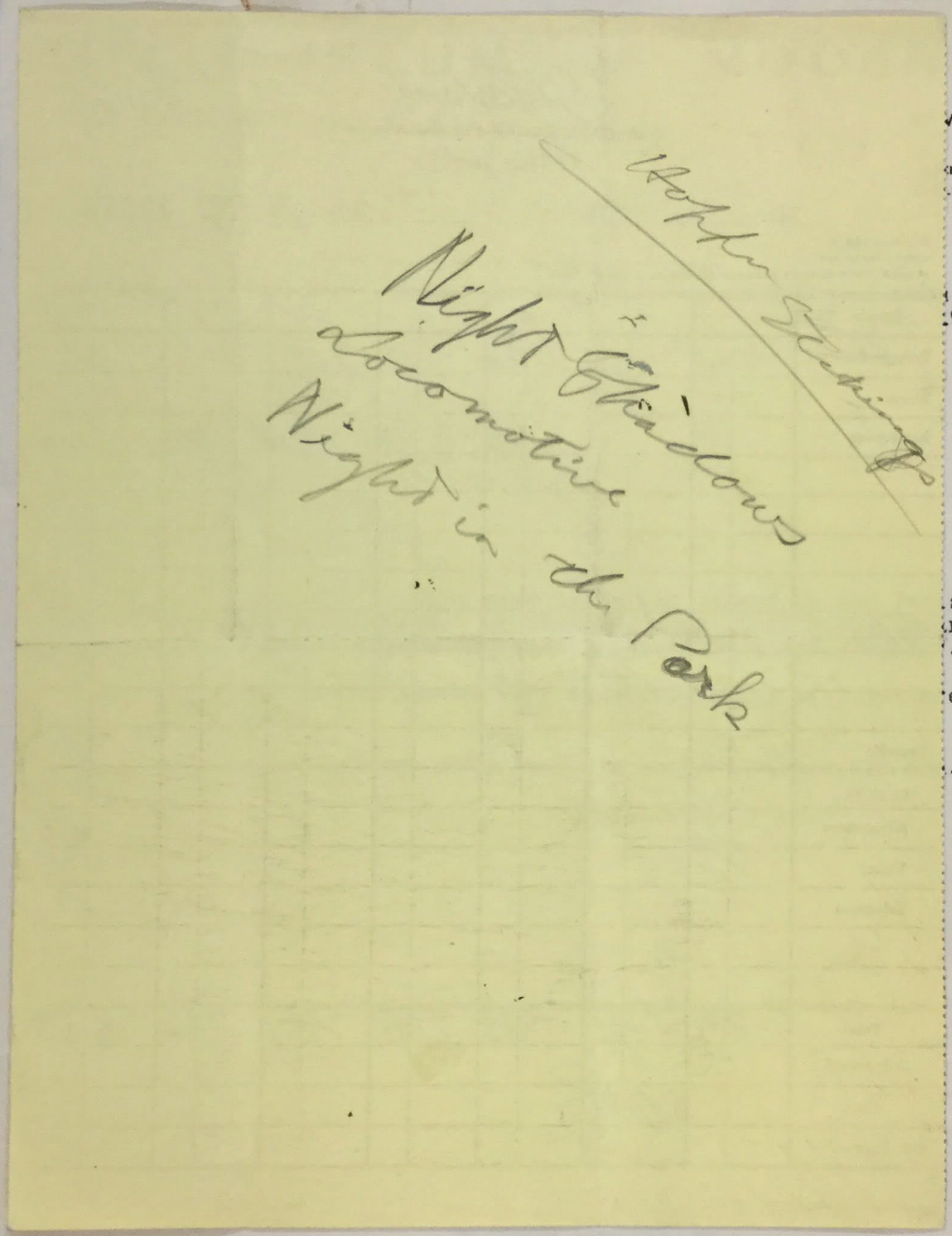

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WEST 53RD STREET
NEW YORK
PHONE: CIRCLE 7-7471
LE ADDRESS: MODERNART

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

570 Lexington Ave.,
January 16th, 1933.

Mr. Alfred H. Barr,
c/o Madam Fitzmaurice,
63 Via P.L. de Palestrina,
Rome, Italy.

Dear Alfred:

I am glad to have your letter in regard to the Paris show and French bleeding. I must say that it is a fine year for the darkie's sermon on "This World am in a Hellova Fix".

Your letter sounds very cheerful, and I hope you are feeling better.

My regards for Mrs. Barr and my best wishes for you.

Sincerely yours,

CG.

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Goodyear

Barr

December 30, 1933

Dear Mr. Goodyear:

I spoke with Eddie yesterday about writing to Washington to inquire about his exact status on the C. W. A. committee. After some discussion he said that he much preferred to do nothing about it. I can easily understand his position since even if Washington did require the present chairman of the committee to replace Eddie his position would be decidedly awkward.

Sincerely yours,

A. Conger Goodyear, Esq.
570 Lexington Avenue
New York City

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Barr

Eyr

570 Lexington Ave.,
August 9th, 1933.

Mr. Alfred H. Barr, Jr.,
Director,
Museum of Modern Art,
Greensboro, Vt.

Dear Alfred:

I have talked today with Alan about your suggestion concerning the proposed revision in our schedule. I do not think that it is advisable to consider the Poster Show which has been offered to us. There are two reasons for this:

Firstly, I think that we can later arrange a much more comprehensive and interesting show than this one would be, and to have this now would rather take the edge off the future show.

Secondly, it establishes a precedent for opening our Museum to other organizations that may have brought together exhibitions. Of course, we have done this once in the case of the Persian Institute, but we have generally been disinclined to consider any such exhibitions that have been offered to us. I think we should maintain this policy.

I am going to be in Chicago next week, and will look up the religious show there, and we can discuss that later.

Hope you are getting along well. I understand from Alan that you have been working hard. Perhaps you are feeling better now. Please let me hear from you at your convenience.

Yours very truly,

President.

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THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

570 Lexington Avenue

June 3, 1933

copy to AHB 7.6

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

Dear Alfred:

I am enclosing copy of letter I have written to Stephen Clark.

I am glad to have your wire today.

Thank you for your good wishes and I will not miss either of the impossible things you name.

Hope you have a good rest and come back to New York feeling fine.

Sincerely,

A. Conger Goodyear

President

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TELEPHONE
LEXINGTON 2-7482

TEMPORARY OFFICES
15 EAST 40TH ST.
NEW YORK, N.Y.

Barr

Group Thea

THE GROUP THEATRE
INC.

May 4, 1933

THE GROUP
STELLA ADLER
LUTHER ADLER
PHILIP BARBER
MARGARET BARKER
ROMAN BOHNEN
PHOEBE BRAND
J. E. BROMBERG
GROVER BURGESS
MORRIS CARNOVSKY
RUSSELL COLLINS
WALTER COY
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GERRIT KRABER
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ROBERT LEWIS
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DOROTHY NORMAN
ALFRED STIEGLITZ
PAUL STRAND
RALPH STEINER
GERALD SYKES

SUBSCRIPTION SECRETARY
CLAIRE LEONARD

Dear Mr. Barrh:

We know you have been waiting to hear from us. We are now ready to tell you that we have our second breath and are determined that "We must go on". We have found bigger and better plays, all of our actors are remaining with us, and we have decided on a place to rehearse this summer. It will take more than the depression to stop us.

Save your member's stubs for next fall, as we feel we did not give you as many plays as we had hoped to do and so are carrying over your membership at no extra expense to you for the whole of next season.

In order to make our summer work more possible, we are having a Spring Revue on May 21st, at 8:30 at the Shubert Theatre. The friends who have consented to entertain on the program are

Fanny Brice	Martha Graham	Jimmie Durante
Bill Robinson	Walter C. Kelly	Belle Baker
Robert Benchley	Hall Johnson Choir	Harry Rosenthal
Taylor Gordon	Mura Dehn	Fred Keating
John Henry Radio Sketch	and many others.	

Come and have an amusing evening as well as aiding us now. Seats are available by phoning or sending your check to the address on this letter or at the Shubert Theatre box office. We will try to save you choice seats if you get in touch with us soon. Tickets are $1.00, 1.50, 2.00, 2.50, 3.00, 4.00, tax exempt.

Good-luck, come to the revue and we will be with you next September.

Cordially,

Cheryl Crawford

Director, Group Theatre

Group Theatre, Room 907, 15 East 40th St., New York City

I am enclosing $_____ for which please send me _____ tickets for the May 21st Spring Revue.

Name_____

Address_____

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Barr

Henle

GERMANIC MUSEUM

HARVARD UNIVERSITY, CAMBRIDGE, MASS.

November
first
1933

Alfred Barr, Esq., Director,
Museum of Modern Art,
11 West Fifty-Third Street,
New York, N. Y.

Dear Alfred:

The bearer of these lines is Dr. A. M. Henle who has received her Ph.D. from Heidelberg University. Miss Henle is in this country on a scholarship and is working on contemporary German paintings in American collections. I should appreciate greatly if you would be kind enough to help her out in any way.

Sincerely yours,

Charles L. Kuhn

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Barr

Howe

November 21, 1933

Chairman,
Board of Directors of the
Philadelphia Award
1320 Packard Building
Philadelphia, Pennsylvania

Dear Sir:

The article in the Evening Bulletin requesting suggestions for this year's recipient of the Bok Philadelphia Award has been brought to my attention. Although I am not a Philadelphian I have been very much interested during the past five years in the work of a distinguished Philadelphia architect, George Howe.

My reasons for recommending him for the Bok Award are these: 1, The firm of Howe and Lescaze has designed what is in my opinion the finest skyscraper in America, the Philadelphia Savings Fund Society Building. 2, The firm of Howe and Lescaze designed in the building for the Oak Lane School near Philadelphia the first building in the International Style in this country. 3, The firm of Howe and Lescaze is the only firm of architects in the eastern United States which has designed and built buildings which have won the admiration of the advanced European architects. 4, Mr. Howe himself by his scholarly and distinguished articles and lectures has done much to further the cause of modern architecture in this country not, I should make clear, the kind of theatrical and feeble modernistic architecture such as the Chicago Century of Progress buildings and most New York skyscrapers but rather the clean, well proportioned, intelligent architecture which is known in this country as International or rational.

In short, Mr. Howe has not only proved himself a courageous pioneer, a fine artist, and a thoughtful student but has added in a very

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positive way to Philadelphia as a center of culture.

Very sincerely yours,

P.S. I should like to add that our Museum has exhibited photographs and drawings of the Philadelphia Savings Fund Society Building and will in a few weeks exhibit a model of this same building. This is the first time in the Museum's history that we have shown the work of the same architects twice.

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Barr

Howe

November 21, 1933

SHELTER - MAGAZINE OF MODERN ARCHITECTURE

Mr. Alfred Barr, Director
Museum of Modern Art
11 West 53 Street, N. Y.

Dear Mr. Barr:

The Board of Directors of The Philadelphia Award in the Evening Bulletin last week requested suggestions for this years recipient of the Bok Award. (address: Phila. Award 1320 Packard Bldg.)

I feel that by having this honor conferred upon our mutual friend George Howe modern art and architecture will be further recognized and advanced in the public mind.

Now you, as a non-Philadelphian know how unsympathetic this town is to anything new or progressive, will agree that George Howe is more than worthy of the Philadelphia Award for his courageous efforts in fighting for a rational organic architecture. Two of George Howe's finest projects have been erected in Philadelphia. I have in mind of course The Oak Lane Country Day School and The Phila. Savings Fund Bldg.

The attached letters will give you some idea of what I am doing locally. I will appreciate word as to what you can do in N.Y. Every letter will help.

With kindest personal regards, and gratefully. Maxwell Levinson

November 20, 1933

MAXWELL LEVINSON, EDITOR - 3433 RIDGE AVENUE - PHILADELPHIA, - TEL. BALDWIN ~~1787~~ 6174

Mr. Maxwell Levinson
3433 Ridge Avenue
Philadelphia
Pennsylvania

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Barr

Howe

November 21, 1933

Dear Mr. Levinson:

I enclose a copy of my letter. Philip Johnson is also writing a letter. I hope very sincerely that George Howe will secure this prize which he richly deserves.

Faithfully yours,

AHB

Mr. Maxwell Levinson
3433 Ridge Avenue
Philadelphia
Pennsylvania

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PHILIP JOHNSON BERLIN W50 ACHENBACHSTRASSE 22IV

July 21
[1933]
dated by Mrs. AHB 6/80

Dear Alfred and Marga.
I wonder what your telegram from Stuttgart means. I tried at once at the Hessler and at the American Express but neither placde had a forwarding address though there were letters there form him. I hope it all came out all right. I am glad that we are leaving Berlin soon. Russell is very unhappy here and I simply can't stay with him every minute. But then when he gets lonely he goes to a low cafe and then gets either into trouble with some most disreputable boy, or comes home after an evening spent in unpleansant frustration. Then after a few hours sleep he is with Jan and me for the day and is extremely depressed and swears it is Berlin and the Germans as scholars, or as lovers, or as eaters or god knows what all that make Berlin an uninhabitable place. All his friends have deserted him etc. There is some truth in it. I do go and leave him to get some rest with Jan out here in Wann See, and Wolff has turned out unpleasnat. And Papa Goldschmidt has taken a shine to me and sees me only when he can get Russell out of the way, and Caryhas gone away. And you know how he hates to be lonely. Then there is the book. It appears no publisher wants anymore books on modern architecture, and sine they have never heard of Russells former masterpiece they are not inclined to take much stock in what he willperform. And then the title of International architecure has gone by the board, by order of everyone. We are not to try to name the style at all. Gropius is to say the least cold to the book, and Mendelssohn won't even see us, which makes me rather mad. I dislike his architecture more and more anyhow, though I stick up for his house.

And please ~~my dear chap,~~ ugh! remember to send me those plans. I have seen the Hess apartment~~,~~ and it really is a knockout. Such serenity I have never seen in a modern interior. The walls are all solid white, the floor straw mat covered, the leather covered chairs a light canary yellow and then the black and metal furniture. He has used a rather unpleasant wood for the book cases and the dining table, but other wise the room is perfect, and no other colors are brought in at all. I shall have to use more Breuer furnityre because the ones he uses are too expensive, but God they are beautiful.

There is a great new Siedlung by Gropius in Berlin which we regret to say is pretty bad and one right next by Scharoun which is damn good and so the world continues to turn upside down. Our hero.gropius has used fake banding, and the feet of clay are revealed.

Russell is leaving with me Monday and is going home soon after you. I shall finish up the Austrain trip and get the rest of the photos. It is going to be uphiller work than I had anticipated and yet I anticipated harder work than I would have anticipated (ah! such is the effect of the german language.)

Wann See is lovely. I wish you could come here and rest for a while. Maybe you can someday. I hope so at least. Now get rested, and wire me what is to be done if our doors are not plain.

Love to you both,
~~Philip~~
Philip

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November 17, 1933

The Philadelphia Award,
1320 Packard Building,
Philadelphia, Pa.

To the Members of the Board:

May I, in response to the request for suggestions for this year's Bok Award, propose the name of George Howe, architect of our city?

Mr. Howe's endeavors in the field of architecture and engineering, both in our city and elsewhere, culminating in the planning, designing, erection and construction of the Philadelphia Saving Fund Society Building, at Twelfth and Market Streets, have made him the outstanding figure for consideration for the Bok Award.

His contribution this year has given to Philadelphia one of the most extraordinary and beautiful buildings in this country; one which has attracted a great deal of interest from all of his colleagues here and has gained him considerable fame in our country as well as all continental Europe.

I cannot too strongly urge Mr. Howe as the proper person to be the recipient of this year's Award.

Respectfully,

Maurice J. Speiser.

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November 17, 1933

Mr. Leopold Stokowski,
1716 Rittenhouse Street,
Philadelphia, Pa.

Dear Sto:

The Members of the Board of The Philadelphia Award in the newspapers of this week requested suggestions for this year's nominee for the Bok Award.

I took the liberty of recommending to their attention the name of our mutual friend, George Howe. I think you will agree with me that his magnificent Philadelphia Saving Fund Society Building at Twelfth and Market Streets is a great contribution to the city, and the fact that it has brought the attention of the entire world to us by reason of its erection makes George the outstanding figure of the year for individual effort in Philadelphia.

If you agree, may I ask you to drop a note to The Philadelphia Award, 1320 Packard Building, recommending his name for the award.

With kindest personal regards, believe me to be

Sincerely,

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Gentlemen of the Philadelphia Award,
Philadelphia, Pennsylvania.

As you have requested, I submit herewith my suggestion for the recipient of the Philadelphia Award: Mr. George Howe, Architect.

In my opinion, Mr. Howe's achievement in the completion of the Philadelphia Savings Fund Society Building, coupled with his lectures at our foremost universities, and informal gatherings and his writings on the subject of modern art and architecture, plus his creations in less obvious projects, has brought Philadelphia to a place of prime importance as a patron of the new era.

The hearty recognition which his work has received, not only from the men of prominence in the United States, but from observant people all over the world, has most decidedly made the name "Philadelphia" a familiar and admired one universally.

As a Philadelphian who is proud of our city's attainments, it would be gratifying to find that so outstanding a man as Mr. Howe has been given formal acknowledgement of his value.

Sincerely,

Maxwell Levinson

November 16, 1933.

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Hope to see you sometime

Salutations

Jean Hélion

1 Sheridan square

New York City

College of Chinese Studies
Peking, China

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Barr

Kansas

Kates

ober 25, 1933

Mr. Alfred H. Barr, Jr. regrets
that he will be unable to accept
the kind invitation of Mr. and
Mrs. Frederick H. Harvey for
buffet supper on Monday, December
the eleventh.

College of Chinese Studies
Peking, China

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Barr

Kansas

Kates

ober 25, 1933

Mr. Alfred H. Barr, Jr., regrets that he will be unable to accept the kind invitation of Mrs. Edwin Willis Shields to tea on Monday, December the eleventh.

George N. Kates, Esq.
College of Chinese Studies
Peking, China

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Barr Kansas

Kates

Mr. Alfred H. Barr, Jr., Director
of The Museum of Modern Art, regrets
very much that he will be unable to
attend the opening exhibition in the
William Rockhill Nelson Gallery of Art
and the Atkins Museum of Art, Kansas
City, on the tenth of December.

ober 25, 1933

George H. Kates, Esq.
College of Chinese Studies
Peking, China

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Kates

ober 25, 1933

The Trustees
of the
William Rockhill Nelson Trust
request the honor of your presence
at a Preview of
The Opening Exhibition
in the
William Rockhill Nelson Gallery of Art
and the
Atkins Museum of Art
on Sunday, the tenth of December
from eight until eleven o'clock
in the evening

The favor of a reply
is requested to
Mr. Paul Gardner, Director
4525 Oak Street
Kansas City, Missouri

Trustees:
Mr. Jesse Clyde Nichols
Mr. Herbert Vincent Jones
Mr. Arthur Mastick Hyde

George N. Kates, Esq.
College of Chinese Studies
Peking, China

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Kates

Mr. and Mrs. Frederick H. Harvey
request the honor of your presence
at a Buffet Supper
on Monday, the eleventh of December
at eight o'clock in the evening
4538 Warwick Boulevard

The favor of a reply is requested

ober 25, 193

Dear George:

I was much interested in your letter about the Chinese objects. Is there any possibility of securing two or three photographs of those which you feel are most characteristic in the geometrical simplicity of which you speak?

I am even more interested in knowing why you went to China and what you are doing.

Sincerely,

AHB

George N. Kates, Esq.
College of Chinese Studies
Peking, China

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Kates

Mrs. Edwin Willis Shields
requests the honor of your presence
at a Tea
on Monday afternoon, the eleventh of December
from five until seven o'clock
5110 Cherry Street

The favor of a reply is requested

The favor of a reply is requested

ober 25, 1935

Dear George:

I was much interested in your letter about the Chinese objects. Is there any possibility of securing two or three photographs of those which you feel are most characteristic in the geometrical simplicity of which you speak?

I am even more interested in knowing why you went to China and what you are doing.

Sincerely,

AHB

George N. Kates, Esq.
College of Chinese Studies
Peking, China

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Kates

The Trustees
request the honor of your presence
at a Buffet Supper
on Sunday, the tenth of December
at half after five o'clock in the evening
Kansas City Country Club

The favor of a reply is requested

October 25, 1933

Dear George:

I was much interested in your letter about the Chinese objects. Is there any possibility of securing two or three photographs of those which you feel are most characteristic in the geometrical simplicity of which you speak?

I am even more interested in knowing why you went to China and what you are doing.

Sincerely,

AHB

George N. Kates, Esq.
College of Chinese Studies
Peking, China

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Kates

Barr pers

October 25, 1933

Dear George:

I was much interested in your letter about the Chinese objects. Is there any possibility of securing two or three photographs of those which you feel are most characteristic in the geometrical simplicity of which you speak?

I am even more interested in knowing why you went to China and what you are doing.

Sincerely,

AHB

George N. Kates, Esq.
College of Chinese Studies
Peking, China

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NEW YORK UNIVERSITY

Barr

Kellner

College of Chinese Studies
Peking

Aug. 27, 1933.

Dear Alfred,

For the past few days I have been spending 3 hours of recreation, when not engaged in mastering the Chinese language, in browsing about in the so-called "curio" shops; and in the course of 3 ramblings I have been struck

For if it does, I suggest that we correspond about it. With so many "tourists" prices are dirt cheap — extraordinarily cheap — and I can't help but feel that "something ought to be done about it."

A greeting to Margot! And do let me hear from you.

Sincerely,
George N. Kates.

Mr. Sydney Kellner
698 Maple Street
Brooklyn, New York

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Barr

Kellner

NEW YORK UNIVERSITY

December 6, 1933.

& the other, geometrical, simplicity, & many, many, ornamented objects.

(This was so marked that certain pieces might have present-day come out of Germany!).

And it occurred to me that it would be an interesting and profitable experiment to assemble these selected pieces and by them & prove, first, the fallacy of supposing certain features of "modern" art unique; and, second, how suitable for use today are such wares from venerable old China.

Does this interest you as possible material for your own museum?

Mr. Sydney Kellner
690 Maple Street
Brooklyn, New York

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Barr

Kellner

NEW YORK UNIVERSITY

COMMITTEE ON THE CONSERVATION OF MODERN ART MUSEUMS

OFFICE OF THE UNIVERSITY PHILADELPHIA MUSEUM OF ART

Philadelphia

November 6, 1933.

by the utter, geometrical, simplicity, of many, many, unornamented objects.

(This was so marked that certain pieces might have come out of present-day Germany!).

And it occurred to me that it would be an interesting and profitable experiment to assemble these selected pieces and by them to prove, first, the fallacy of supposing certain features of "modern" art unique; and, second, how suitable for use today are such wares from venerable old China.

Does this interest you as possible material for your own museum?

Mr. Sydney Kellner
69[illegible] Maple Street
Brooklyn, New York

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November 3, 1933

Dear Mr. Kellner:

I have been thinking over our talk of yesterday about your proposed monograph on Elshemius. I think your idea is an excellent one from several points of view. First of all, Elshemius is old and the time is short. Secondly, he has not yet reached the top of his fame. Third, the monograph on him could be extended into an extremely entertaining biography somewhat more ambitious and colorful than the usual essay and factual notes. Elshemius is, of course, one of the most picturesque bohemians of the art world equalled only by the late Merton Clivette. Lastly, it would afford an opportunity to attempt some distinction between the large quantity of bad painting by Elshemius and a smaller but still considerable group of really excellent paintings.

You say that you have not discussed the matter with Mr. Dudensing. If you care to, you may show him this letter and tell him that I feel you could do a good job on Elshemius and that such a monograph would be a really interesting contribution to American art literature.

Sincerely,

AHB

Mr. Sydney Kellner
690 Maple Street
Brooklyn, New York

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Barr

Kimball

NEW YORK UNIVERSITY

COMMITTEE ON THE CORPUS
OF FLORENTINE PAINTING

OFFICE OF THE CHAIRMAN
PHILADELPHIA MUSEUM OF ART

Philadelphia

December 6, 1933.

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

Dear Mr. Barr:

Under another cover I am mailing you the Prospectus, subscription form, etc. for Mrs. Rockefeller. I have laid into it a statement of the status and financial situation of the enterprise, which I think fully protects you and me.

Sincerely yours,

Fiske Kimball

P. S. Let me know in case you are informed that Mrs. Rockefeller has actually subscribed and on what basis (edition, payment as a whole or per volume) if you know this.

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Kimball

Barr

PENNSYLVANIA MUSEUM OF ART
FAIRMOUNT, PHILADELPHIA

OFFICE OF THE DIRECTOR

November 29, 33

December 1, 1933

My dear Barr

Dear Mr. Kimball:

I am afraid I have failed again or at least partially failed in interesting Mrs. Rockefeller. It is impossible for me to arrange a meeting of this sort without telling her what it is about. Our relations are carried on on a basis of complete frankness so that I feel that I must at least mention the subject of any interview which I try to arrange.

I have just telephoned her at Tarrytown to ask whether she would be able to see us on Tuesday or some other time. She replied that she would like to see us and incidentally that she liked you very much, but that her doctor has put her under a very strict regime which has forced her to cut out most of her activities. She recalls very clearly the prospectus which Offner assembled for her at my suggestion two years ago and which she looked through carefully and showed to Mr. Rockefeller. Mr. Rockefeller was not in the least interested and felt that his Foundation would not be interested either. Mrs. Rockefeller agreed with him at that time.

Now, however, she is interested in subscribing to the corpus providing the subscription is not too large though she says very clearly that she cannot do more than that.

I happen to know that her income is very much cut down and the demands on it terrifically increased. I am afraid that we can't do more than this with her or her husband at this time. On the other hand the Rockefeller Foundation seems to be loosening up so far as the "humanities" are concerned. I think there might well be more chance in that direction than heretofore.

Will you kindly send me subscription blanks which I will forward to her with a personal letter? I am sorry I have not been more successful.

Sincerely yours,

Fiske Kimball, Esq., Director
Pennsylvania Museum of Art
Fairmount, Philadelphia

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PENNSYLVANIA MUSEUM OF ART
FAIRMOUNT, PHILADELPHIA

OFFICE OF THE DIRECTOR

November 29, 33

2, 1933

My dear Barr:

I wonder if you could get Mrs. Rockefeller to see us on the Corpus matter (to enlist her interest in it, etc) on Tuesday, December 5 when I shall next be in New York. My only engagement is at 3 P.M. (Wall Street - could be up by five). I shall reach New York at 10 A.M. and could meet an engagement by 10.20

If she will, I will bring the vols so already issued to show

With thanks,

Yours faithfully

Fiske Kimball

If the 5th will not do, I would come up again, but not the 6th

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Barr

PENNSYLVANIA MUSEUM OF ART

Kimball

Memorial Hall, Philadelphia

November 15, 1933.

December 2, 1933

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

Dear Mr. Barr:

It is indeed Robert Garrett who is one of the trustees of the Walters Collection.

Perhaps I will have a chance to see you at Princeton if you are over there on Saturday morning. Garrett himself is on the Advisory Committee to which I belong, and of course I will still do anything I can there.

Faithfully yours,

Dear Mr. Kimball:

If by any chance you are free for luncheon on Tuesday will you not join me at twelve-thirty or one?

I suppose that you have been asked to go to Washington on Friday to discuss the fine arts project being developed by the Treasury Department. I would much appreciate having a talk with you about this as I feel that you know much more about it than I do.

Sincerely yours,

AHB

Fiske Kimball, Esq., Director
Pennsylvania Museum of Art
Philadelphia, Pennsylvania

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Barr

Kimball

DISPLAY COLLECTIONS
PHILADELPHIA MUSEUM, FAIRMOUNT
STUDY COLLECTIONS
MEMORIAL HALL, PARKSIDE AVENUE
RODIN MUSEUM
THE PARKWAY AND 22ND STREET

PENNSYLVANIA MUSEUM OF ART

TELEPHONES
MEMORIAL HALL, GREENWOOD 1135
OTHER BUILDINGS, POPLAR 0500
CABLE ADDRESS
PENNMUSE

Memorial Hall, Philadelphia

November 15, 1933.

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

Dear Mr. Barr:

It is indeed Robert Garrett who is one of the trustees of the Walters Collection.

Perhaps I will have a chance to see you at Princeton if you are over there on Saturday morning. Garrett himself is on the Advisory Committee to which I belong, and of course I will still do anything I can there.

Faithfully yours,

Fiske Kimball

Fiske Kimball

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Kimball

Barr
pers

November 14,1933

Dear Mr. Kimball:

I am glad to have your letter about Dr. Riefstahl. I think perhaps I have been taking the wrong tack in continuing to recommend him as director rather than for curator.

A short while ago I wrote a letter to Mr. Crowninshield who forwarded it to John Garrett though I am under the impression that it is Robert Garrett who is the trustee. If it is indeed Robert would you drop me a note confirming the fact so that I may write him? I would appreciate having any further news or advice from you about Dr. Riefstahl. It would really be a shame to have a man of his knowledge idle at a time when so many half baked, badly equipped people are obtaining positions in our museums.

Sincerely,

Fiske Kimball, Esq., Director
Pennsylvania Museum of Art
Memorial Hall
Philadelphia, Pennsylvania

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DISPLAY COLLECTIONS
PHILADELPHIA MUSEUM, FAIRMOUNT
STUDY COLLECTIONS
MEMORIAL HALL, PARKSIDE AVENUE
RODIN MUSEUM
THE PARKWAY AND 22ND STREET

PENNSYLVANIA MUSEUM OF ART

TELEPHONES
MEMORIAL HALL, GREENWOOD 1135
OTHER BUILDINGS, POPLAR 0500
CABLE ADDRESS
PENNMUSE

Memorial Hall, Philadelphia

November 13, 1933.

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

My dear Barr:

I, too, have very much on my mind to get something for Riefstahl. First, I do not think it is out of the question to improve his situation at New York University, badly as they are strapped for money by losing the Altman Foundation subsidy in these hard times. My friend Percy Straus, who is Chairman of their Council Committee on the Fine Arts, had luncheon with me yesterday, and I put in a good word for Riefstahl, as I have also done and shall do again with the new Chancellor, Chase, whom I have known for some time.

I also had opportunity of recommending Riefstahl effectively in the direction of another university that may be considering appointments. Neither of these things, of course, is sure.

When the Walters Trustees were first appointed, Mr. Griswold and Mr. Garrett did me the honor to consult me on their problems. Riefstahl was on their list, and I naturally recommended him highly. Mr. Garrett asked me, however, one or two very trenchant questions, with the answers to which he did not seem to feel wholly satisfied. This is something it would be better to talk of, rather than write.

Possibly the solution lies in having some Anglo-Saxon Director of the administrative-social type, and considering Riefstah for the position of Curator of the Collection - for which, in view of the general character of its contents, I consider him perhaps the best qualified man in America. Riefstahl, himself, seems to have come to the conclusion that some such set-up would be the wisest even from his own point of view.

Perhaps you could attack the problem fruitfully from that angle.

Faithfully yours,

Fiske Kimball

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Barr
Kimball

November 9, 1933

Dear Mr. Kimball:

I wonder what the Walters Art Gallery situation is in relation to Riefstahl. Before I left on my year's leave of absence I wrote letters to Baltimore recommending Riefstahl and believe that you and also Morey did likewise.

Now I have heard rumors that the choice lies in the hands of Sizer of Yale and that Riefstahl might have been chosen had it not been for Robert Garrett's opposition to him. I would like to carry on the campaign if you can give me some suggestions. My father is a very close friend of Garrett's and I know him slightly in a friendly way. I also know friends of Griswold's.

Riefstahl's situation is so difficult and so humiliating that I wish to do all in my power to help him out. I feel that his equipment is just what the Walters Gallery needs, far more, say than a social light or an "educator."

Sincerely,

AHB

Fiske Kimball, Esq., Director
Pennsylvania Museum of Art
Memorial Hall
Philadelphia, Pennsylvania

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Barr

Kirstein

December 12, 1933 September 22, 1933

Mr. Lincoln Kirstein

Barr 360 Nassau St
Princeton
Oct 25 '33.

E Kirstein

Dear Yuf-

A few very thin lines, so far as reading-matter goes.

I may as well let you in on the fact that we have a son three weeks old. I can't truthfully say, unhappily, that his first words were: "I am not Picasso". However, he does fondly & well, and in appearance works us no disadvantage, I think.

For a week I did all cooking, washing (endless) etc. and architecture did not gain. Also, I am rather fatally attracted to watching the market - in which I've done nothing - and work again is a bit shamefaced - I can

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Barr

Kitty

thoroughly sympathise with that ubiquitous opinion that leisure (wealth) is needed that the arts may flourish.

22, 1933

I wrote to Hitchcock some weeks ago but his silence suggests he's not interested. (I can't imagine that I said anything to occasion animadversion -.)

Ernest is moved into his new house, quite a bate in its way too. He is anxious to have you drop in. Last week-end would have been a likely date, if you're still interested in football. I went with Ham (a very swell chap).

We all 'ope to see you soon. (Ethel gives us baby clothes, creamed turkey, preserves and all kind attention - what people!)

I hear Eddie is getting on with the dance. My best to him.

affect'n'tly -

Kingsbury

360 Nassau Street
Princeton, New Jersey
360 Nassau St.

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Barr King

Barr 360 Nassau St
King

mber 22, 1933

Dear Yuf:-

This is merely a note of the moment. Are you still at Greensboro? The simple matter of moving in has proved to be full of an amazing amount of detail. I have really done little else for a solid week - and a whole day tidying up the Rowleys' house - mine is indeed a very domestic life + not altogether suited to reflective seclusion - Tania requires a certain amount of what used to be called confinement, and I am in part maid and entirely the hired-man. As Oliver P. Smith remarks in his "Domestic Architecture", New York, 1854: "Virtue and Beauty are twin Sisters; while Vice and Deformity are in constant association."

I am about to begin work as steadily as possible, and "Richardson" looks like the thing to do. It seems very clear that I shall need

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Princeton, New Jersey
360 Nassau St.

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Barr

Riting

ptember 22, 1933

financial aid — a scholarship — for travel, whatever subject I choose and after I have the Princeton resources in hand. "Richardson" would doubtless be more effective in procuring this aid in that it is specific, more delimited. I mean to find out all I can about the problem in the near future, to determine what the prosecution of it will demand. I shall go over the question in detail with Morey, get in touch with Phil, and follow up all the leads. In short, it's "Richardson" from now on, until I have a pretty complete notion of the undertaking.

Shall we see you this fall? Needless to say, casual trips to N.Y. are defendu here.

Love —

ESK

When is your Richardson show to be held?

Princeton, New Jersey
360 Nassau St.

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Barr

King

September 22, 1933

Dear Kingibus:

Please pardon this short note. I have been talking with Russell Hitchcock and find that he has done some recent work upon Richardson. He concludes that almost no research will be necessary since almost everything that Richardson did or projected is preserved in his offices and the member of the firm is very eager to proceed with the work himself. This leaves only an introductory essay and the general supervision to Russell. I am sorry to disappoint you in this and suggest that you write Russell for other names of 19th century architects who seem to him to be of importance. While you might not wish to write upon any one of them it would be interesting to have this list for reference as you proceed with your 19th century studies.

I do hope this will not be too much of a disappointment. My love to Tania.

Sincerely,

AHB

Edward S. King, Esq.
360 Nassau Street
Princeton, New Jersey

360 Nassau St.

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Barr

Kirstein

December 12, 1933

Mr. Lincoln Kirstein
The Hound & Horn, Inc.
545 Fifth Avenue
New York City

Dear Lincoln:

Following your suggestion, I have cut down radically my three articles on the German Art situation and wish you would look at them again. I do not imagine that you would consider running them at all but one or more might interest you.

I should say that copies of the architectur and Kampfbund articles are in the hands of Jock Whitney who wanted to look them over for the Yale Review. I don't think there is the slightest chance that he will be interested. Of course, I shall let you know immediately if he is interested. You, however, have first choice.

I realize the shortcomings of the articles but I have still not seen anywhere a documentary account of why the Nazi's persecute the modern artist.

Sincerely,

AHBjr./c

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Barr

Kirstein

December 12, 1933

Dear Lincoln:

I have read Lozowick's article "Karl Marx on Art" with considerable interest. I have the greatest respect for Lozowick's writing. I do not have specific suggestions to make except that every quotation from Marx' works should be definitely referenced, preferably in notes at the end of the article rather than by parentheses at the end of the paragraphs. Of course, this is an editorial matter. There are certain Marxian ideas which seem to be questionable in the light of history but the article is, after all, on Marx and not on history.

What Lozowick really ought to write is a good, well illustrated, well documented book on Russian painting (and sculpture?) either starting with the Wanderers or the Mir Isskustva or the Bobnovy valet. I think he is better equipped to do this than anyone in America. He has already done a sketch for it, published some years ago. I am going to write Norton about it immediately but would like any suggestions you may have.

Sincerely,

AHBjr./c

Mr. Lincoln Kirstein
The Hound and Horn, Inc.
545 Fifth Avenue
New York City

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Barr

Kirstein

THE HOUND & HORN INC

December 9, 1933

Dear Miss Levine:

I enclose proof of Mr. Barr's article "Nationalism in German Films" with his corrections.

Very sincerely yours,

Registrar.

Miss Doris Levine
Hound & Horn, Inc.
545 Fifth Avenue
New York City

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THE HOUND & HORN INC

EDITORS
BERNARD BANDLER II
LINCOLN KIRSTEIN
A. HYATT MAYOR

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

Dear Alfred:

We are going to publish your article on films under the Third Reich, in the next HOUND & HORN. If you want any of the other ones back, you had better take them, because I can't include anything else before June.

The future of HOUND & HORN is of course involved very much with the future of my life. It depends upon what I do, or rather what I can do. I'll send back to you your other articles if you want them. It probably would be a good idea for you to try to place them somewhere else, anyway, although I seriously doubt if you could in their present form.

Yours always

LK

October 27, 1933
LK/L

545 FIFTH AVENUE NEW YORK CITY TELEPHONE VANDERBILT 3-4418

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Barr

Kirstein

October 25, 1933

Dear Lincoln:

I have been somewhat disturbed by rumors that the Hound and Horn is not going to continue publication. I am writing for two reasons, first a general one: Of all the things that you have been interested in I think the Hound and Horn is by far the most important. I think the last number is as good if not better than almost any previous one. I think its position is more secure and more respected than before. It has lost much of the preciousness with which it started (if you will pardon my saying so). It remains the only periodical in America in which one can read and publish articles of some length and thoroughness. I think it would be a great shame if you were to let it go now when it is as badly needed as ever.

The second and minor and personal reason is that my own articles are growing older and older and I should perhaps try to publish them elsewhere though I would prefer to have them come out in the Hound and Horn. Could you let me know definitely whether you intend to use them and which ones you intend to use? I would appreciate this very much and will be glad to cut down or rewrite to any extent you desire.

Sincerely,

AHB

Lincoln Kirstein, Esq.
545 Fifth Avenue
New York City

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Kirstein

Barr

October 3, 1933

Dear Lincoln:

I am sending over the manuscript which for purposes of our so-called class magazines I names "The Nazi Looks at Modern Art." I was going to use the pseudonym Katrina Brown but anonymous will do just as well. I am afraid I have to keep it anonymous because of the fact that at present we stand fairly well with the Nazi government through Philip's conversations in Berlin, and wish to borrow in the future some early nineteenth century German pictures. This we cannot do without government assistance. Therefore, my name must not appear in connection with an article of this kind.

As you said, the scene is too restricted to be of interest to the popular magazines which seem to wish a list of conclusions rather then a picture of facts. To my mind the chief value of the article lies in its local and concentrated character. The journalist in Berlin or even Munich has no idea of the extraordinary narrowness which dominates the Nazi movement in the provinces. Philip, who came back from Berlin, has a totally different impression from mine and I really think that mine is the truer, because I had corroboration from friends in Frankfurt, Nuremberg, Ulm, Hannover, and Leipzig, and other of the smaller cities.

I have had my eye on the innumerable articles on Nazi Germany in other magazines and have found nothing in any way like this one. I am not going to re-write it or cut it down until you see it and make suggestions. Of course, you may not be able to use it at all. In any case I wish you would take the time to read it.

Sincerely,

AHB

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P.S. The article is divided into three parts, an introduction which gives an account of the Kampfbund meeting, a chapter on painting with special emphasis on Schlemmer, and a section on architecture.

P.P.S. I have a good many illustrations which might be used in connection with this article including a Schlemmer and Dix which were removed from Stuttgart museums, and photographs of Daiber's new church.

Lincoln Kirstein, Esq.
545 Fifth Avenue
New York City

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Barr

Kirstein

September 29, 1933

Dear Lincoln:

Eddie Warburg tells me that you want my article "Nationalism in German Art" for the Hound and Horn film chronicle. I would be very happy to have it published in the Hound and Horn if you do not think it too popular.

Eddie says that you want some notes on Pabst to correspond to treatment of Lang. As far as I know Pabst has not come into direct contact with the Nazi government but has been working in France. His "Don Quichotte" was released a couple of months ago?

You may wish to leave off the last two pages about Blutendes Deutschland as it lengthens the article considerably. I have not, however, seen any description in an English speaking paper of this film which is the first Nazi propaganda film prepared and released since the revolution.

I am enclosing the article and would very much appreciate seeing proof on it.

Of course, if you do not intend to use it please let me know so that I may try to find a market elsewhere.

Sincerely,

AHB

Lincoln Kirstein, Esq.
545 Fifth Avenue
New York City

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Charge to the account of Museum of Modern Art Barr Kuhn $

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NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

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TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to Oct. 24/33

Mr. Charles L. Kuhn
Fogg Art Museum
Cambridge, Mass.

PREFER THAT YOU SHOULD NOT SHOW DATA TO SACHS QUITE YET

Alfred Barr

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

Miss Marion Knoblaugh
3300 Lake Shore Drive
Chicago, Illinois

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Barr
pers

Kuhn

GERMANIC MUSEUM

HARVARD UNIVERSITY, CAMBRIDGE, MASS.

October 24, 1933.

Dear Alfred,

I am in receipt of your wire and shall say nothing to Sachs about the matter until I hear from you.

Sincerely,

Charles L. Kuhn

to do, and there is no money in the music game for a

in the spring of '29 for your Marion Burr and the rest

Miss Marion Knoblaugh
3300 Lake Shore Drive
Chicago, Illinois

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been studying piano with one of the finest teachers in the world — Alexander Raab. This fall I fully expected to go to California, there to teach during the winter, to further my progress along the road to concert work. However, financial conditions have made that impossible. In fact, they are such that I must find something to do, and there is no money in the music game for a

MARION KNOBLAUGH

3300 Lake Shore Drive
Chicago
27 October, 1933

My dear Mr. Barr,

I don't know whether you will remember me or not, even after I tell you who I am because we only met a few times at Wellesley. You probably remember that in the spring of '29 you gave Marion Bunn and me a

Miss Marion Knoblaugh
3300 Lake Shore Drive
Chicago, Illinois

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of the next year's Tree Day Committee quite a bit of your time and many helpful and valuable suggestions. It so happened that I, as the chairman of music, was in on some of those conferences. Therefore, basing my claims to acquaintance with you on those rather distant and very impersonal grounds, I am, with a good deal of nerve and presumption, taking the liberty of writing to you.

It is with an immense feeling of futility that I am writing to ask a favor of an austere director of a famous art museum, but I cannot afford to leave a single stone unturned. Until now I have devoted myself to my music, and I had hoped to continue doing so. I have

Miss Marion Knoblaugh
3300 Lake Shore Drive
Chicago, Illinois

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Knoblaugh

MARION KNOBLAUGH

comparatively young, unknown person. So, I am writing to ask you whether there is by chance any opening in your museum. Two of my old friends from Wellesley are working in museums — one in Brooklyn and the other in Philadelphia — and, from what they have told me, I believe that I should

October 31, 1933

Miss Marion Knoblaugh
3300 Lake Shore Drive
Chicago, Illinois

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Knoblaugh

October 31, 1933

not only enjoy the kind of work she should be able to fit into it. I should be extremely grateful to you if you would be so kind as to let me know whether or not there is any possibility of my getting a job in the Museum of Modern Art. I have many personal reasons for wishing to come to New York, so I have not endeavored to find work in this city yet.

Most sincerely yours, Marian Knoblaugh

Miss Marion Knoblaugh
3300 Lake Shore Drive
Chicago, Illinois

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Barr
pers

Knoblaugh

October 31, 1933

My dear Miss Knoblaugh:

I do remember you very well but regret that there is no position open in the Museum at present. I wish there were so that we might have your services.

I am sorry you were not able to continue your musical studies. I expect to see Randall Thompson tomorrow night and shall speak to him about you.

With best wishes,

I am

Sincerely yours,

AHB

Miss Marion Knoblaugh
3300 Lake Shore Drive
Chicago, Illinois

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LATHAM LITHO AND PRINTING COMPANY

Barr Latham

PLANT
LONG ISLAND CITY
NEW YORK

OFFICE
230 PARK AVENUE
NEW YORK

AN ENVIRONMENT THAT INSPIRES LATHAM QUALITY

October 19, 1933

Dear Mr. Barr:

This print of a COPTIC RUG cannot be considered limited in edition in the sense that our other prints have been limited strictly to the owners of our portfolios, for it came to us as an order from the Metropolitan Museum of Art for use in a publication of theirs. However we made but 630 prints for them, which together with these that we are sending to our friends are all that have been produced.

The Museum authorities have been very kind in consenting to our making up enough prints to distribute to our friends who have our portfolios.

I trust that the enclosed will prove a welcome addition to your portfolio No. 212.

Sincerely,

L. Roy Latham

LL:RP

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

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November 8, 1933

Dear Julien:

I am enclosing my check for ten dollars to meet my share of the expenses for the projection of "L'Age d'Or" last week. I am very grateful to you for arranging this show. The fact that I enjoyed the film more in prospect and in retrospect than during the actual performance is perhaps some comment on its extraordinary quality.

Some time I would like to have a further talk with you about it. Has the relation of "L'Age d'Or" to "The Black Mask" ever been pointed out, or to the Panic and Dionysan tradition?

Sincerely,

AHB

Mr. Julien Levy
602 Madison Avenue
New York City

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We never got this

Submitted to Mr. Patterson Sept 21/1933

Top Apartment, 230 East 49 Street

TELEPHONE ALGONQUIN 4-7966

Barr

Leyda

602 MADISON AVENUE · NEW YORK CITY

JULIEN LEVY GALLERY

PAINTINGS · PHOTOGRAPHS · DRAWINGS · BOOKS

November 7th, 1933

Mr. Alfred Barr
11 West 53rd St.
New York

Dear Mr. Barr:

I've just received the bill for the projection of L'AGE D'OR last week and your share for the performance is ten dollars.

Sincerely

Julien Levy

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A GALLERY FOR PHOTOGRAPHY · TELEPHONE PLAZA 3-7653

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We never got this

Submitted to Mr. Patterson Sept 21/1933

Top Apartment, 230 East 49 Street

Barr Leyda

TELEPHONE ALGONQUIN 4-7966

SHORR, BRODSKY & KING
100 FIFTH AVENUE
NEW YORK

ISAAC SHORR
JOSEPH R. BRODSKY
CAROL WEISS KING

October
30th,
1933.

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

Dear Mr. Barr:

I am in charge of the affairs of Mr. Jay Leyda while he is in Moscow and for that reason your letter of October 25th has come into my hands.

I feel it appropriate to inform you that Mr. Leyda's sculpture is now on exhibition at the Julien Levy galleries and for that reason no piece can appropriately be furnished the Museum of Modern Art.

With reference to your request that the negative of your photograph be destroyed, I feel it inappropriate to take any action in that matter until Mr. Leyda's return. I shall forward your letter to him directly and perhaps he will give you his own answer on that. Unfortunately, Mr. Leyda regarded your silence as a consent that one print of this photograph should be forwarded to Professor Paul J. Sachs at the Fogg Museum. If you prefer that Professor Sachs should not have this picture, I am sure that he will be glad to return it to you directly.

You can rest assured that no further prints will be made.

Yours very truly,

Carol King

CWK:ER

might

J.

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We never got this

N.B.

Submitted to Mr. Patterson Sept 21/1933

Top Apartment, 230 East 49 Street

Kitchen

1. Fix door of dumbwaiter
2. Put adjustable sliding fastener on casement windows
3. Extend eave over east window 1/2 foot to prevent rain from blowing into window.
4. Install electric fan in east window to blow out hot air and smells.
5. Install new sink (36 inch) along wall adjacent to door with right angle drain board.
6. Install combination stove and refrigerator. (The one now in use may be purchased at very advantageous terms from Mr. Johnson.)
7. Hang asbestos insulator on right-hand end of oven. (The space is so small that it is impossible to wash dishes without burning one's left arm or back - unless one stands at arms' length from sink.
8. New shades on north and east windows.

Living Room

1. French windows at end of room: adjust and repair fastener.
2. Side window (over stairs): repair sash cord (one is broken).

(Tenants have repainted this large room at own expense)

Balcony

1. Drain pipe from roof now opens on to balcony. This must be shifted so it will empty onto adjacent roof ~~or~~ extended directly to hole in balcony wall.

Rear Bedroom

1. ~~Loosen top sash of west window~~
2. Install new shades (The Tenants have bought new shades for
3. Install screens the living Room)

(Tenants have repainted this room)

Rear Bathroom

1. Close off radiator
2. New washer in valve of water closet

(Tenants have repainted this room)

Hall

Repaint walls and woodwork white.

Small room at end of hall

1. Repair roof which leaks and replaster and repaint ceiling.
2. Repaint walls white.

Front bedroom

1. Seal door to apartment next door or install double doors - insulation is very inadequate at present.
2. Repaint ceiling and walls white.

Plumbing

1. New piping - now being done
2. Replaster and paint after plumbing repairs

Entrance

1. Repaint illegible numerals over front door.
2. Repair light sconce opposite door to stairs into the apartment.
3. Repair phone system or install new system between front door and apartment.
4. Keep light in vestibule lit - keyhole and names now invisible at night

Tenant to be permitted to install Maxim silencer and air filter in ~~one~~ center window of front bedroom. This will require removal of casements which will be replaced for the time being by a window above the filter approximating the casements in appearance. All to be at tenant's expense. Filter will be scarcely noticeable from street.

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Tenant to remove filter and restore casements at expiration of lease.

Quiet in Garden

It is understood that one of the advantages of Turtle Bay is the quiet of the rooms facing the garden. On the night of Sept. 18th a drinking party in 229 East 48th Street kept the garden in an uproar till about 1 o'clock. The janitor was phoned at 11:30 but took no action whatever to restore quiet. The same tenant have several times in the past held noisy late parties.

Will the landlord undertake to maintain Turtle Bay's reputation for quiet - or is this a thing of the past?

It is understood that the tenant may store trunks in the cellar. The tenant does not expect continual access to cellar but wishes merely to use it as "dead" storage.

Alfred H Barr Jr.
tenant

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Submitted to Mr Patterson Sept 29 1933

Top Apartment, 230 East 49 Street

Kitchen

1. Fix door of dumbwaiter
2. Put adjustable sliding fastener on casement windows
3. Extend eave over east window 1/2 foot to prevent rain from blowing into window.
4. Install electric fan in east window to blow out hot air and smells.
5. Install new sink (36 inch) along wall adjacent to door with right angle drain board.
6. Install combination stove and refrigerator. (The one now in use may be purchased at very advantageous terms from Mr. Johnson.)
7. Hang asbestos insulator on right-hand end of oven. (The space is so small that it is impossible to wash dishes without burning one's left arm or back - unless one stands at arms' length from sink.
8. New shades on north and east windows.

Living Room

1. French windows at end of room: adjust and repair fastener.
2. Side window (over stairs): repair sash cord (one is broken).

Tenants have repainted

Balcony

1. Drain pipe from roof now opens on to balcony. This must be shifted so It will empty onto adjacent roof.

Rear Bedroom

1. Loosen top sash of west window
2. Install new shades
3. Install screens

Tenants have repainted.

Rear Bathroom

1. Close off radiator
2. New washer in valve of water closet

Tenants have repainted

Hall

Repaint walls and woodwork white

Small room at end of hall

1. Repair roof which leaks and replaster and repaint ceiling.
2. Repaint walls white

Front bedroom

1. Seal door to apartment next door or install double doors - insulation is very inadequate.
2. Repaint ceiling and walls white

Plumbing

1. New piping - now being done
2. Replaster and paint after plumbing repairs

Entrance

1. Repaint illegible numerals over front door.
2. Repair light sconce opposite door to stairs into the apartment.
3. Repair phone system or install new system between front door and apartment.
4. Keep light in vestibule lit.

Tenant to be permitted to install Maxim silencer and air filter in one window of front bedroom. This will require removal of casements which will be replaced for the time being by a window above the filter approximating the casements in appearance. All to be at tenant's expense. Filter will be scarcely noticeable from street.

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

Tenant to remove filter and restore casements at expiration of lease.

Quiet in Garden

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Will the landlord undertake to maintain Turtle Bay's reputation for quiet - or is this a thing of the past?

It is understood that tenant may store trunks in the cellar. The tenant does not expect to continue access to cellar but wishes merely to use it as "dead" storage for a few trunks.

Alfred H. Barr, Jr.
Tenant.

Rear Bedroom

1. Loosen top sash of west window
2. Install new shades
3. Install screens

Rear Bathroom

1. Close off radiator
2. New washer in valve of water closet

Hall

Repaint walls and woodwork

Small room at end of hall

1. Repair roof which leaks and replaster and repaint ceiling.

Front bedroom

1. Seal door to apartment next door or install double doors - insulation is very inadequate.
2. Repaint ceiling and walls.

Plumbing

1. New piping
2. Replaster and paint after plumbing repairs

Entrance

1. Repaint illegible numerals over front door.
2. Repair light sconce opposite door to stairs into the apartment.
3. Repair phone system or install new system between front door and apartment.

Tenant to be permitted to install electric blowers and air filter in one window of front bedroom. This will require removal of casements which will be replaced for the time being by a window above the filter approximating the casements in appearance. All to be at tenant's expense.

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Top Apartment, 230 East 49 Street

Kitchen

1. Fix door of dumbwaiter
2. Put adjustable sliding fastener on casement windows
3. Extend eave over east window 1/2 foot to prevent rain from blowing into window.
4. Install electric fan in east window to blow out hot air and smells.
5. Install new sink (36 inch) along wall adjacent to door with right angle drain board.
6. Install combination stove and refrigerator. (The one now in use may be purchased at very advantageous terms from Mr. Johnson.)
7. Hang asbestos insulator on right-hand end of oven. (The space is so small that it is impossible to wash dishes without burning one's left arm or back - unless one stands at arms' length from sink.
8. New shades on north and east windows.

Living Room

1. French windows at end of room: adjust and repair fastener.
2. Side window (over stairs): repair sash cord (one is broken).

Balcony

1. Drain pipe from roof now opens on to balcony. This must be shifted so it will empty onto adjacent roof.

Rear Bedroom

1. Loosen top sash of west window
2. Install new shades
3. Install screens

Rear Bathroom

1. Close off radiator
2. New washer in valve of water closet

Hall

Repaint walls and woodwork

Small room at end of hall

1. Repair roof which leaks and replaster and repaint ceiling.

Front bedroom

1. Seal door to apartment next door or install double doors - insulation is very inadequate.
2. Repaint ceiling and walls.

Plumbing

1. New piping
2. Replaster and paint after plumbing repairs

Entrance

1. Repaint illegible numerals over front door.
2. Repair light sconce apposite door to stairs into the apartment.
3. Repair phone system or install new system between front door and apartment.

Tenant to be permitted to install Maxim silencer and air filter in one window of front bedroom. This will require removal of casements which will be replaced for the time being by a window above the filter approximating the casements in appearance. All to be at tenant's expense.

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Kitchen

Top apartment 230 E. 49

~~1. Close off register~~

Tenant to remove filter and restore casements at expiration of lease.

Quiet in Garden door of dumbwaiter

It is understood that one of the advantages of Turtle Bay is the quiet of the rooms facing the garden. On the night of Sept. 18th a drinking party in 229 East 48th Street kept the garden in an uproar till about 1 o'clock. The janitor was phoned at 11:30 but took no action whatever to restore quiet.

Will the landlord undertake to maintain Turtle Bay's reputation for quiet - or is this a thing of the past?

3. Extend eave of over east window ½ [illegible] rain [illegible] into window

4 Install electric fan in east window to ~~suck out~~ blow out hot air and smells

5. Install new sink (36") along wall adjacent to door with right angle drain board.

6. Install ~~stove~~ combination stove and refrigerator (The ~~present~~ one now in use ~~may~~ purchased at very advantageous terms from Mr. Johnson)

7. Hang asbestos insulator on right hand end of ~~sta~~ oven. (the space is so small that it is impossible to wash dishes without ~~[illegible]~~ left arm or back - unless one stands at arms' length from sink

8. New shades on north ~~[illegible]~~ and east windows.

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Top apartment 230 E. 49

Kitchen

(3)

~~1. Close off register~~

1. Fix door of dumbwaiter
2. Put adjustable ~~sliding~~ fastener on casement windows
3. Extend eave ~~of~~ over east window ½ foot to prevent rain from blowing into window
4. Install electric fan in east window to ~~suck out~~ blow out hot air and smells
5. Install new sink ~~&~~ (36") along wall adjacent to door with right angle drain board.
6. Install ~~stove~~ combination stove and refrigerator (The ~~present~~ one now in use ~~may~~ purchased at very advantageous terms from Dr. Johnson)
7. Hang asbestos insulator on right hand end of ~~st~~ oven. (The space is so small that it is impossible to wash dishes without burning ones left arm or back – unless one stands at arms' length from sink
8. New shades on north ~~window~~ and east windows.

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Living Room

1. French windows at end of room: adjust and repair fastener.

2. Side window (over stairs) repair sash cord (one is broken.

Balcony

1. Drain pipe from roof now opens on to balcony. This must be shifted so it will empty onto adjacent roof.

Rear bedroom

1. Loosen top sash of west window
2. Install new shades.
3. Install screens

Rear bathroom

1. Close off ~~[illegible] heat~~ radiator

Hall

2. New washer in ~~flange~~ valve of water closet.

1. Repaint walls and woodwork

2

Small room at end of hall

1. Repair roof which leaks and replaster and repaint ceiling

Front bedroom

1. Seal door to apartment next door or install double doors - insulation is very inadequate.
2. Repaint ceiling and walls

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remove filter and
tenant to restore casements at expiration of lease.

Quiet in Garden

It is understood that one of the advantages of Turtle Bay is the quiet ~~rear rooms~~ of the rooms facing the garden. On the night of Sept. 18th a drinking party in ~~the garden of~~ 229 E 48th street kept the garden in an uproar till about 1 o'clock. The janitor was phoned at 11:30 but took no action whatever to restore quiet.

~~Unless the Jan~~

~~The chief~~

~~Supposedly the chief advantage of the apartment is the comparative~~

~~Does the~~

Will the landlord undertake to maintain Turtle Bay's reputation for quiet — or is this a thing of the past?

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Plumbing

1. New piping
2. Replaster and paint after plumbing repairs

Entrance

1. Repaint ~~num~~ illegible numerals over front door
2. Repair light sconce opposite door ~~to~~ to stairs into the apartment.
3. Repair phone system or install ~~at~~ new system between front door and apartment.

Tenant ~~wishes~~ to be permitted to install Maxim silencer and air filter in ~~one window~~ ~~onto~~ one window of front bedroom. ~~at his own expense~~. This will ~~not~~ require removal of casements which will be replaced ~~by~~ for the time being by a window ~~approximating the~~ above the filter approximating the casements in appearance. All to be at tenants expense.

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

September 18, 1933

Dear Mr. Patterson:

I regret that we have not been able to get in touch with each other over the telephone. I tried Saturday but you had just left and I had not come in this morning when you telephoned.

Before talking with you I should like to write down for your files the reasons why I do not believe our rental should be raised. It is possible that you may be able to secure a higher rental from someone else who is not familiar with the shortcomings of the apartment.

The apartment has these grave deficiencies:

1. It is four flights up narrow, dark stairs to the living room.

2. Storage space is not available except in the closets of the apartment.

3. Both bathrooms are inside and are poorly ventilated.

4. The kitchen is almost impossibly small for regular housekeeping. Mr. Johnson's man who has been with him for several years and is quite highly paid has refused to continue with Mr. Johnson unless he moved. To make the kitchen tolerable the sink should be enlarged and moved and a small fan ventilator put in one of the windows. Opening the window is impossible because of the draft which gives colds to the cook and plays havoc with the stove. The dumbwaiter system of disposing of garbage is unsanitary and makes it impossible to avoid cockroaches.

5. The apartment is a fire trap. If you have any suggestion of how to get out except by the knotted sheet method we would appreciate it.

When the apartment was taken over by Mr. Johnson and myself the walls and woodwork were in a bad

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state of disrepair. As ~~you~~ the holders of the lease were unwilling to make any improvements Mr. Johnson had to put a good deal of money into re-painting it. You agreed several weeks ago to repair the hot water but thus far have done nothing about it. Piping which turns the water rust red for two or three minutes is impossible. Probably you would not care to point out these things to a new client who might be misled into signing a lease without careful examination of the apartment.

It is certainly very curious that you should have reduced the asking price on the two apartments from $6000. to $5000. and raised the asking price on ours from $1500. to $2000.

However, I hope through our discussion to come to some agreement.

Yours very truly,

P.S. There are four minor suggestions which would greatly improve the entrance at almost no expense:

1. There should be a clearly legible house number. The figures "230" have been badly stained and can scarcely be read even by day.

2. There should be a night light in the vestibule.

3. The light sconce opposite the door into the top apartment should be repaired. At present it seems to be twisted and will not light.

4. Light paint on the walls of the staircase would help.

Irving Ruland
366 Madison Avenue
New York City
ATTENTION Mr. Patterson