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Helen Ward

THE MUSEUM OF MODERN ART

To: Frances Fernes
 Frances Keech
 Helga Johanson
 William Antrobus
 Alex Hruska
 Frank Quinn
 George Magrath
 Florence Bezrutsnyk
 Helen Hartman
 Vera DeVries
 Mary McCampbell
 Frieda Sidirits
 Christl Ritter

From: Sarah Rubenstein
 Adele Hedges
 Elizabeth Fuller
 Tom Feast
 Emil Metzke
 Gustaf Sanstrom
 Tom Ryan
 Frank Vitallo
 Monawee Allen
 Olive Bragazzi
 Bob Faeth
 Jean Vollmer
 Monroe Wheeler

Date: June 8, 1949

Re: Helen Ward Memorial

You will be happy to know that our joint contribution to Helen's Memorial Room at Oberlin College, amounts to \$100 and is on its way to her parents. This remembrance on our part will be greatly appreciated by them and you have been most generous.

Memorial Collection? Not knowing what would be of value in rounding it out, we would like to ask you to choose for us.

Many of Helen's old friends are no longer at the Museum. But those of us who are and those who return from time to time all feel that Helen's memory has become a bond between us.

So we are listed here together and together send you our sincere regards.

Frances Fernes
 Frances Keech
 Helga Johanson
 William Antrobus
 Alex Hruska
 Frank Quinn
 George Magrath
 Florence Bezrutsnyk
 Helen Hartman
 Vera DeVries
 Sarah Rubenstein
 Adele Hedges
 Elizabeth Fuller
 Tom Feast

Emil Metzke
 Gustaf Sanstrom
 Tom Ryan
 Cyril Bodden
 Frank Vitallo
 Monawee Allen
 Olive Bragazzi
 Mary McCampbell
 Frieda Sidirits
 Bob Faeth
 Jean Vollmer
 Christl Ritter
 Monroe Wheeler

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June 7, 1949

Dear Mr. and Mrs. Ward:

This is a very much belated letter but you will forgive us. Ever since we began to wonder how we could express what Helen meant to us as a friend and fellow-member of the Museum and heard of the lovely plan for a memorial to her, we have hoped to be able to participate. From the Bulletin you were kind enough to send each one of us, we can see that the room you have created at the Allen Memorial Art Museum of Oberlin College is really wonderfully appropriate to Helen's memory. We are very happy about this and more than ever would like to have some small share in its realization. May we ask you therefore to apply our joint contribution to the purchase of some object that may be included in the Memorial Collection? Not knowing what would be of value in rounding it out, we would like to ask you to choose for us.

Many of Helen's old friends are no longer at the Museum. But those of us who are and those who return from time to time all feel that Helen's memory has become a bond between us.

So we are listed here together and together send you our sincere regards.

Frances Fernes
Frances Kesch
Helga Johanson
William Antrobus
Alex Krucka
Frank Quinn
George Magrath
Florence Desrutesyk
Helen Hartman
Vera DeVries
Sarah Rubenstein
Adele Hodges
Elizabeth Fuller
Tom Feust

Emil Metzke
Gustaf Sandstrom
Tom Ryan
Cyril Bodden
Frank Vitalle
Monroe Allen
Olive Bragassi
Mary McCampbell
Frieda Sidirite
Bob Faeth
Jean Vollmer
Christl Ritter
Monroe Wheeler

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CC: Mr. d'Harnoncourt

Soria

From the Editor
INSULA
40 South Hill Park * London NW 3

November 27, 1948

Dear Mr. Wheeler,

Dear Dr. Soria:

Mr. d'Harnoncourt has passed on to me your letter of November nineteenth requesting permission to print in Insula several pages in translation from our publication entitled Alexander Calder, and we wish to thank you for permitting us to see the letter you have received from Mr. James Johnson Sweeney, the author, giving his consent to this, should we concur.

We should have no objection to your quoting the passages you mention provided that proper acknowledgment is made to the Museum as publisher, the publication and Mr. Sweeney.

Very sincerely yours,

MW:k /s/ Monroe Wheeler

Dr. Martin S. Soria
Michigan State College
East Lansing
Michigan

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COPIED FOR: Mr. d'Harnoncourt

Baer

From the Editor
PENGUIN PRINTS
49 South Hill Park * London NW 3

25th October, 1948

Monroe Wheeler, Esq.

Dear Mr. Wheeler,

I would like to say that of all the things I brought back from New York I prize most highly the books and the silk screen print from the Museum of Modern Art. The books are so great a pleasure because they combine an imaginative editorial lay-out with the most careful and complete documentation. In fact, I think, they will remain a source of information when all the lyrical French books on the same subjects have become forgotten bibelots. Your monographs have all the scholarly apparatus -- so far only granted to old masters -- as well as atmosphere and intuitive appreciation.

I should add that the Klee reproduction you gave me was much admired by my friends. It looks so right and convincing and the surface texture more alive and persuasive than that of any other reproduction process.

Once again many thanks,

Yours sincerely,

/s/ Bernhard Baer

Ralph F. Colla, Esq.
185 Broadway
New York 6
New York

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CC: Chrystl Ritter

Ralph F. Colin
Brooklyn

July 20, 1948

June 7, 1948

Dear Ralph:

We have just obtained from Barbara Morgan fifteen additional slides of the Scutines in the Barnes Collection which we will be happy to lend you and Georgia if you would like to look at them.

cc: June 22 you were re-elected trustee for a term beginning June 30, 1948.

Faithfully yours,

Sincerely yours,

/s/ Monroe Wheeler

*Mr. Monroe Wheeler
Director of Modern Art
11 East 25 Street
New York 10, New York*

Ralph F. Colin, Esq.
165 Broadway
New York 6
New York

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*Wheeler
Braden*

cc: Mr. D'Earnheart

RESEARCH FOUNDATION
11 WEST 53 STREET
NEW YORK 19, NEW YORK

April 26, 1948

June 7, 1948

Dear Mr. Bates:

I had a talk with Mr. Frostini about your color photographs. The process and the price. It gives me great pleasure to notify

you that at the meeting of the Board of Trustees held on June 3rd you were re-elected a Trustee for a term expiring June 30, 1951.

Sincerely yours,

Thomas Braden

THE MUSEUM OF MODERN ART
THE MUSEUM OF MODERN ART

cc: Mr. D'Earnheart
Miss Virginia

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53 Street
New York 19, New York

Date: May 4, 1948
Re: Leave of absence
Belgian-American Educational
Foundation Fellowship

To:
From:

TWB:j

The Board of Trustees discussed your proposed trip to Europe yesterday and approved your going provided Mrs. Wheeler and Mr. Osgood could take over at no additional expense to the Museum, which, because of our budget problems, could be out of the question. The Committee further agreed that it would be to the advantage of the Museum that you take additional time while abroad to visit the European museums and therefore you will receive your salary for two months in addition to your vacation month, or a maximum of three months. You may have your leave of absence during either June, July and August or July, August and September.

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THE MUSEUM OF MODERN ART

Olson
file

Date May 4, 1948

cc: Mr. d'Harnoncourt
Miss Ulrich
Mr. Braden
Mr. Barr
Miss Berman
Mr. Warren
Miss Olson

To: Miss Ruth Olson

From: Mr. Wheeler

Re: Leave of Absence
Belgian-American Educational Foundation Fellowship

The Coordination Committee discussed your proposed trip to Europe yesterday and approved your going provided Mrs. Seckler and Mr. Chanin could take over at no additional expense to the Museum, which, because of our budget problems, would be out of the question. The Committee further agreed that it would be to the advantage of the Museum that you take additional time while abroad to visit the European museums and therefore you will receive your salary for two months in addition to your vacation month, or a maximum of three months. You may have your leave of absence during either June, July and August or July, August and September.

The next time I come to Chicago I hope to see one of your photographs with the original painting so that I can judge the degree of fidelity from the point of view of our requirements. My large of inquiries is that the cost would be somewhat higher. Since the major expense lies in the given substance, the cost would be somewhat higher. Since the major expense is in the given substance, the cost would be somewhat higher.

I told Mr. Prestini that I thought that the most important immediate use for this process would be by dealers who would like to send color reproductions of important pictures to prospective purchasers and I shall speak to the dealers that I know about your work.

We are extremely interested in the research you are undertaking and I hope an occasion will soon come when we are able to avail ourselves of its fruits.

Very sincerely yours,

I am enclosing several bulletins describing the methods of operation of Armour Research Foundation. I feel that these bulletins will provide information required to initiate any possible work.

/s/ Monroe Wheeler

We appreciate very much your interest in our color work, and should be most happy to give you the information which you might desire.

Mr. H. T. Betz
Armour Research Foundation
of Illinois Institute of Technology
Technology Center
Chicago 16
Illinois

H. T. Betz

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Olson file

THE MUSEUM OF MODERN ART

cc: Mr. Barr **Date** May 4, 1948
 Mr. d'Harnoncourt
 Mr. Braden
 Mr. Porter
 Miss Chamberlain
 Miss DeVries
 Mr. Warren
 Miss Olson

To: Miss Ulrich
From: Mr. Wheeler

Re: Docents' Lecture
Schedule for July and August

Mrs. Dorothy Seckler and Mr. Abraham Chanin have agreed to take over Miss Ruth Olson's work while she is on a three months' leave of absence. In order that they may have their summer vacations, they have suggested that the Monday and Tuesday lectures be dispensed with during July and August. Inasmuch as these are the slowest days of the week from the point of view of attendance and also because our summer public is a transient one, I recommend that their proposal be approved.

The next time I come to Chicago I hope to see one of your photographs with the original painting so that I can judge the degree of fidelity from the point of view of our requirements.

I told Mr. Prestini that I thought that the most important immediate use for this process would be by dealers who would like to send color reproductions of important pictures to prospective purchasers and I shall speak to the dealers that I know about your work.

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/s/ Monroe Wheeler

We appreciate very much your interest in our color work, and should be most happy to furnish you with any information which you might desire.

Mr. H. T. Betz
 Armour Research Foundation
 of Illinois Institute of Technology
 Technology Center
 Chicago 16
 Illinois

ARMOUR RESEARCH FOUNDATION
H. T. Betz
 535 N. Dearborn

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Betz

CC: Mr. D'Harnoncourt

ARMOUR RESEARCH FOUNDATION
 OF ILLINOIS INSTITUTE OF TECHNOLOGY
 TECHNOLOGY CENTER, CHICAGO 16

April 26, 1948

April 28, 1948

GENERAL OFFICE
32 WEST WASHINGTON STREET

Mr. Monroe Wheeler
 Director of Exhibitions and Publications
 The Museum of Modern Art
 New York 19, New York

Dear Mr. Betz:

Your
and I am
on our net

I had another talk with Mr. Prestini about your color photographs the other day and I asked him to explain to you our interest in the process and the problems with which we are faced.

The
fidelity
seeking
in the
mechanical

The greatest use for us would be in providing faithful color photographs which we could use in having color plates made in Europe but the cost of \$150 per subject amounts to exactly what we would save by having the work done abroad, so, thus far, there is no saving in it. Later on, however, if we are able to order color plates in quantities we might make an arrangement which would be a saving to us.

In answer
to your
question
about
costs,
we can
supply
individual
prints
for
\$150
per
subject.

The next time I come to Chicago I hope to see one of your photographs with the original painting so that I can judge the degree of fidelity from the point of view of our requirements.

I told
Mr. Prestini
that I
thought
that the
most
important
immediate
use
for this
process
would
be by
dealers
who
would
like
to send
color
reproductions
of
important
pictures
to
prospective
purchasers
and
I
shall
speak
to
the
dealers
that
I
know
about
your
work.

I told Mr. Prestini that I thought that the most important immediate use for this process would be by dealers who would like to send color reproductions of important pictures to prospective purchasers and I shall speak to the dealers that I know about your work.

We are
extremely
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of
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fruits.

We are extremely interested in the research you are undertaking and I hope an occasion will soon come when we are able to avail ourselves of its fruits.

Very sincerely yours,

I am enclosing several bulletins describing the methods of operation of Armour Research Foundation. I feel that these bulletins will provide information required to initiate any possible work.

/s/ Monroe Wheeler

We appreciate very much your interest in our color work, and should be most happy to

Mr. H. T. Betz
 Armour Research Foundation
 of Illinois Institute of Technology
 Technology Center
 Chicago 16
 Illinois

ARMOUR RESEARCH FOUNDATION

H. T. Betz
April 28, 1948

100/100
Encl.

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ARMOUR RESEARCH FOUNDATION
OF ILLINOIS INSTITUTE OF TECHNOLOGY
TECHNOLOGY CENTER, CHICAGO 16

GENERAL OFFICE
35 WEST 33RD STREET

April 22, 1948

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
New York 19, New York

Dear Mr. Wheeler:

Your letter of April 12 addressed to Mr. Prestini has been referred to me, and I am happy to know that you are interested in receiving further information on our method of color reproduction.

The method is a modification of the dye-transfer process. We achieve a high fidelity in our color reproduction through precise control of a color-correction masking system. The constants are carefully worked out in advance, and every step in the process is controlled. No retouching is used; the system is entirely photo-mechanical.

In answer to your question about costs, we can supply individual prints for \$150 per subject, provided that the original is similar in size and texture to the Zerbe, prints of which you saw. This cost would include six (6) prints of 8 x 10 size or four (4) prints 11 x 14. Should the picture be unusually large or require special illumination, the cost would be somewhat higher. Since the major expense lies in the production of negatives and printing matrices, additional prints of a given subject could be provided for \$4 or \$5 each, depending upon the size of print desired. If, however, your organization could provide sufficient volume of color work to permit the continuous operation of our color photography laboratories for several months on your work, the cost per subject could be considerably reduced. It is estimated that prints could be provided under such conditions at costs 2/3 those mentioned above. Such a continuous program would permit arrangements for more efficient handling of work and improvements of the process and adjustments on individual subjects as the work progresses. Mr. Prestini will be able to amplify these comments during his coming visit to New York.

I am enclosing several bulletins describing the methods of operation of Armour Research Foundation. I feel that these bulletins will provide information required to initiate any possible work.

We appreciate very much your interest in our color work, and should be most happy to provide any additional information which you might desire.

Very truly yours,

ARMOUR RESEARCH FOUNDATION

H. T. Bets
H. T. Bets

HTB/rja
Encl.

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April 14, 1948

Dear Jim:

Many thanks for the color reproduction which I immediately turned over to Monroe Wheeler who is in charge of publications.

The reproduction has an extraordinary quality, somewhat like an original photograph and I wonder how accurate the colors are.

I very much hope to see you here soon,

Faithfully yours,

Rene d'Harnoncourt

Mr. James L. Prestini
Armour Research Foundation
Technology Center
Chicago 16, Illinois

Mr. James L. Prestini
Armour Research Foundation
Technology Center
Chicago 16
Illinois

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CC: Mr. d'Harnoncourt

Prestini

original will Frances need

April 12, 1948

Dear Mr. Prestini:

René d'Harnoncourt has kindly showed me the reproduction done by Mr. H. T. Betz of a Zerbe painting which you were good enough to send us and which I am returning to you. Naturally our use of these things depends upon the costs and I wonder if you could give me an idea of what these, in various quantities, would amount to.

Very sincerely yours,

/s/ Monroe Wheeler

Mr. James L. Prestini
Armour Research Foundation
Technology Center
Chicago 16
Illinois

THE MUSEUM OF MODERN ART

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Kampmann

THE MUSEUM OF MODERN ART

Date ~~January 28, 1948~~
January 27, 1948

To: Mr. Wheeler
From: Ch.

Re: ~~Danish abstract painters wishing to exhibit here~~

Mr. Kampmann who came to see you about the possibility of an exhibition of 90 to 100 abstract paintings by young Danish artists, is a very distinguished looking elderly business man who serves in an advisory capacity to the Copenhagen museum. He came with this proposal at the request of Dr. Haavard Rostrup, curator of the Copenhagen Glyptotek, who told him he knew you from Paris. Mr. Kampman thought Dr. Rostrup may have written to you already and sent some photographs. If he hasn't, Mr. Kampman will suggest that he do so for further reference, and explain that our schedule is too crowded at the moment to consider such a show. (St. Louis did consider it at one time and then turned it down.) If you, or someone of the staff, should go to Europe, Mr. Kampmann hopes you'll let Dr. Rostrup know so that he could arrange to have you see the paintings. I assured him that you would.

from Mr. Rich, as you asked me to do, whether he would be willing to write a text for it.

Our Committee, however, approves my proposal to you in my letter of January sixteenth that at the time we receive for exhibition here the works which you are giving to the Metropolitan, we should issue a catalog of them and print with it reproductions of the major items and the excellent introduction which you have written. I hope that our wish to issue this publication on the works that are going to be lent to us meets with your approval, because this is something which will be very useful to our public.

Very sincerely yours,

/s/ Monroe Wheeler

Miss Georgia O'Keeffe
An American Place
509 Madison Avenue
New York 22, N. Y.

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CC: Mr. Barr
 Mr. d'Harnoncourt ✓
 Miss Ulrich
 Miss Cable
 Mr. Porter

MUSEUM OF MODERN ART
O'Keeffe

Date: January 27, 1948
 Mr. Barr
 Mr. d'Harnoncourt
 Miss Ulrich
 Miss Cable
 Mr. Porter

file

To: The Organization Committee
 From: Mr. Wheeler

Dear Miss O'Keeffe:

Our Committee discussed this morning the matter of publication of a definitive catalog of the works from the Stieglitz Collection which you are presenting to the Metropolitan Museum of Art, the Art Institute of Chicago and Fisk University. Upon reviewing our commitments as regards books for forthcoming exhibitions, it became clear that we could not undertake this publication at the present time and do it as well as it should be done. We are seriously understaffed and our present personnel cannot undertake all of the editing, checking and verification which such a definitive work requires, nor can our Publications Department add another book to its schedule at this time.

Inasmuch as we are not in a position to publish the complete catalog which you desire, I think it is not desirable for me to ascertain from Mr. Rich, as you asked me to do, whether he would be willing to write a text for it.

Our Committee, however, approves my proposal to you in my letter of January sixteenth that at the time we receive for exhibition here the works which you are giving to the Metropolitan, we should issue a catalog of them and print with it reproductions of the major items and the excellent introduction which you have written. I hope that our wish to issue this publication on the works that are going to be lent to us meets with your approval, because this is something which will be very useful to our public.

Very sincerely yours,

/s/ Monroe Wheeler

Miss Georgia O'Keeffe
 An American Place
 509 Madison Avenue
 New York 22, N. Y.

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O'Keeffe

THE MUSEUM OF MODERN ART

Date January 22, 1948

Mr. Barr
Mr. d'Harnoncourt
Miss Ulrich

To: The Coordination Committee:

Re: Stieglitz Catalog

From: Mr. Wheeler

Miss Cable
Mr. Porter

I have had today a long conversation with Georgia O'Keeffe regarding my letter of January sixteenth to her, a copy of which is attached.

I think the little text you have written...
She said that she could not understand the letter and made it clear that she is determined to have us publish, as soon as possible, a definitive book on the Stieglitz Collection with either Sweeney's text or if that is not immediately forthcoming, a substitute text by Dan Rich or someone else. In addition to this text she wants the book to include a definitive catalog of all the works which are being given to the three museums including the provenance of each work.

I reiterated my contention that now that our show is over, this definitive catalog is the responsibility of the two or three institutions which are to receive the works in question. This she flatly denies, saying people look to us for explanation of contemporary works, not to these other museums. I explained to her that there was also the question of the financing of such a volume which could only be issued at a loss, but this problem she refuses to consider by repeating over and over again it was our responsibility.

A tremendous amount of editing will have to be done on this publication if it is to be complete and accurate and I frankly do not think that we have the staff to undertake it now. We certainly do not have the money to finance the publication, which will undoubtedly be a losing proposition, especially so in view of the editorial time involved. Perhaps I should not mention the anguish of having to work with her on this book as it develops, but that is a factor that intimidates me most.

I would like to discuss this with the Coordination Committee next Tuesday.

MW

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Miss Georgia O'Keeffe

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January 16, 1948

to us, we should, on that occasion, like to bring January 16, 1948
these works using your excellent text as an introduction.

With my best wishes for the success of the exhibition in Chicago,
I am,

Sincerely yours,

Dear Miss O'Keeffe:

I think the little text you have written on the Stieglitz Collection is admirable. It brings one closer to Stieglitz's spirit and his feeling about the works he collected than anything that has been written about him.

I talked to Dan Rich on the 'phone today and he, too, thought the text was excellent. I asked him if he would like to use it for a catalog of the Chicago exhibition of the Stieglitz Collection. His reply was: "No; there isn't time. Our exhibition is scheduled to open on February second." I then asked him whether, in view of the fact that the Art Institute of Chicago will eventually own a large part of the collection, he would be interested in joining the Metropolitan Museum (the other eventual owner) in underwriting a volume on the collection which would contain the complete list of the works which are being presented to museums, your text, a brief chronology and bibliography. To this question also his reply was in the negative. He said that he thought that a book on the collection should contain a complete account of Stieglitz's career, the social and economic background of the period, and so forth, along the lines of the piece that Jim Sweeney had told him he was writing.

As it now appears that nothing can be done in time for the Chicago exhibition, you will, perhaps, want to reconsider this matter of the scope and content of a catalog and you will doubtless want to know to what extent the Metropolitan Museum is interested in recording and promoting your gift to it.

As I explained to you the other day, our opportunity for selling a book based on our last year's exhibition of the Stieglitz Collection has now passed but when your gift to the Metropolitan is made available

Miss Georgia O'Keeffe
An American Place
509 Madison Avenue
New York 22

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THE MUSEUM OF MODERN ART

Miss Georgia O'Keeffe

-2-

Date: January 16, 1948

to us, we should, on that occasion, like to bring out a catalog of these works using your excellent text as an introduction.

With my best wishes for the success of the exhibition in Chicago, I am,

Sincerely yours,

Monroe Wheeler
Director of Exhibitions
and Publications

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THE MUSEUM OF MODERN ART

*Pierre Verger
wheeler
file*

Date September 24, 1947

To: Mr. d'Harnoncourt

Re: Book on Bahia
by Pierre Verger

From: Mr. Wheeler

Dear Rene,

In view of today's production problems I don't think any commercial publisher would be willing to undertake to do this book of Pierre Verger on Bahia. It is the sort of book that should be underwritten (at a cost of \$2,500 to 3,000) by an enlightened Ministry of Education or a rich Brazilian who would like to see international distribution given to a book as beautiful as this. If such a subsidy were forthcoming the book could easily be published here.

Wheeler

*Mr. McCray has taken the
dummy to show it to
Mrs. Smith of Chicago
for possible publication*

9/29

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PUBLICATIONS *wheeler*

THE MUSEUM OF MODERN ART · 11 WEST 53 STREET · NEW YORK 19, N. Y.

Millsaps

DATE August 27, 1947

APPLICATION FOR POSITION AS Publications Assistant
(ALL QUESTIONS MUST BE ANSWERED IN FULL)

PRINT NAME IN FULL Daniel W. Millsaps, Jr. DATE OF BIRTH June 30, 1919 28

ADDRESS 308 West 15th Street, N.Y. 11, N.Y. TELEPHONE CHelsea 3-1641

NATIONALITY AM. PLACE OF BIRTH Darlington, South Carolina

IF FOREIGN BORN WHEN DID YOU COME TO THE U. S. IF NATURALIZED, DATE OF FIRST PAPERS DATE OF FINAL PAPERS

WHAT LANGUAGES DO YOU SPEAK WHAT LANGUAGES DO YOU WRITE Slight knowledge French

CAN YOU TYPE yes TAKE SHORTHAND no

SINGLE, MARRIED, WIDOWED, SEPARATED, DIVORCED single

SALARY EXPECTED open DATE SERVICES ARE AVAILABLE as of application

BY WHOM WERE YOU REFERRED TO THE MUSEUM FOR EMPLOYMENT _____

| FORMER EMPLOYERS | BUSINESS | EMPLOYED | REASON FOR LEAVING |
|---|--|------------------------------------|--|
| NAME <u>Bostick & Thornley, Inc.</u> ADDRESS _____ CITY <u>Columbia, South Carolina</u> | KIND OF BUSINESS <u>publishers</u> YOUR POSITION <u>art dir. & ass't</u> SALARY RECEIVED <u>120.</u> | FROM <u>1938</u> TO <u>1940</u> | <u>to study in N.Y.</u> |
| NAME <u>U. S. Army -- Information-Education Div.</u> ADDRESS _____ CITY _____ | KIND OF BUSINESS <u>private to Major</u> YOUR POSITION <u>private to Major</u> SALARY RECEIVED _____ | FROM <u>1941</u> TO <u>1946</u> | <u>to return to civilian life.</u> |
| NAME <u>S.R.Guggenheim Fnd.</u> ADDRESS <u>24 E. 54 St.</u> CITY <u>N.Y.C.</u> | KIND OF BUSINESS <u>museum ass't</u> YOUR POSITION <u>all round ass't</u> SALARY RECEIVED <u>\$200.</u> | FROM <u>1946</u> TO <u>1947</u> | <u>to continue study and find employment in field of interest.</u> |

GIVE BELOW NAME AND ADDRESS OF THREE PERSONS NOT RELATED TO YOU, TO WHOM YOU REFER AS TO CHARACTER, HABITS AND RESPONSIBILITY. (NO FORMER EMPLOYERS):

| NAME | ADDRESS | CITY |
|-------------------------------|---|----------------------------|
| <u>Dr. Zygmunt Piotrowski</u> | <u>138 Haven Avenue</u> | <u>New York, N.Y.</u> |
| <u>Maj.Gen. J.L.Bradley</u> | <u>814 California St.</u> | <u>San Francisco, Cal.</u> |
| <u>Maj. C.M.Easley</u> | <u>room 107.American Embassy</u> <u>2 Avenue Gabriel</u> | <u>Paris 8e, France</u> |

(OVER)

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| SCHOOLS AND COLLEGES ATTENDED | YEARS ATTENDED | DATE OF GRADUATION |
|-------------------------------|----------------|--------------------|
| University of South Carolina | 1936-1940 (4) | 1940 |
| Art Students League of N.Y. | 2 1/2 yrs | 1947 |

WHAT TRAINING, SCHOOLING AND EXPERIENCE HAVE YOU HAD THAT FITS YOU FOR THE POSITION FOR WHICH YOU HAVE APPLIED

Two years as assistant to regional publisher in the capacity that enabled me to see all sides of the publishing field. One and a half years as Information-Education officer in training and Pacific area, publishing and compiling information brochures, booklets and a newspaper. My devotion to and interest in the field of Modern Art helps to qualify me for work.

Daniel W. Millsaps, Jr.
(SIGNATURE OF APPLICANT)

Daniel W. Millsaps, Jr.

| | | |
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DANIEL W. MILLS, JR.

Dear Mr. Wheeler:

I have today filed an application for employment at the museum and I make this letter one of introduction to you. I am enclosing a reproduction of a drawing of myself since it is a good likeness and I have no recent photograph.

Before the war I worked for a publisher and now, after I have had another two years of study I would like to work in the field again. Since I have studied fine art in college and at the Art Students League, have done editorial work as well as designing and production work for publications, it may be that you will, if not just now, have a place on your staff for me. I should like to see you, show you the books on which I have worked if you can find a convenient time.

I should mention that I had a temporary position at the Guggenheim Museum last winter while I was still attending the school but for many reasons I did not desire permanent employment there. The relationship was terminated amicably in June of this year.

I am at present continuing my work in painting and woodcutting and plan to do so until I find suitable employment.

Thank you very much for your attention.

Sincerely yours,

Daniel W. Mills, Jr.

August 27, 1947

308 West 15th Street
New York 11, N.Y;
CHlsea 3-1641

Harpel
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Karpel

THE MUSEUM OF MODERN ART

Date ~~Mar. 10, 1947~~

To: Mr. Wheeler (6 carbons attached)

Re: ~~slides - Museum Policy~~

From: Mr. Karpel

The Library has received or had referred to it several questions concerning slides from persons outside the Museum. The following cover the typical situations which should be answered in terms of a consistent and explicit Museum policy, information on which is still vague.

- 1. May I, a private maker of black-and-white slides borrow some photos of items in their permanent collection of the Museum. I am preparing a series of slide sets on modern artists. Calder, Chagall, Moore, Wright have contributed photos to Dr. J. Rosenthal for this purpose. Shall the Museum do so also.



THE PHILIPPINES P. 30

The Library feels that it is in the slide distribution business on an... of the few extensive catalogs avail... Its stock in trade, which should... permanent collection and the similar... photos and the negative depository... makers and distributors may draw upon... several suppliers eventually from which... could curtail the present program. If... materials should be accessible to... widest possible distribution of slides... collection, appropriate publicity should

the project will shortly, Mr. Barr informs... for its slide program. How shall this be

ditional group, working for low-cost distri... several museums, and that the media is not... plans of the Library. However, we shall... files, sending them to Michigan for a... exhibition books file, have an incomplete... museum appropriation be obtained for sup... hs.

museums in its catalog. In all cases, per... objects were offered for sale. We are now... want the same privilege.

basis, presumably, that no color slide... subject. However, the Library is going... es of most of the permanent collection... ir to say that the Museum reserves the... ting slides of its own collection in col... approval of Mr. Barr before being added... other institutions will exercise similar

slides in color from our colorprints or... such permission be denied... be made for study purposes in a museum's... we may avoid the difficulties in wide-

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The Library feels that it is in the slide distribution business on an educational basis, that it has issued one of the few extensive catalogs available, and is now preparing a supplement. Its stock in trade, which should be obtained thru this Museum, is the permanent collection and the similar materials represented in the exhibition photos and the negative depository. IF AS A MATTER OF POLICY other slide makers and distributors may draw upon this source material, there will be several suppliers eventually from which Museum subjects are obtainable. This would curtail the present program. If the Committee feels these photographic materials should be accessible to other slide makers so as to obtain the widest possible distribution of slides and slide sets based upon the Museum collection, appropriate publicity should be given such a policy.
2. The College Art Association microfilm slide project will shortly, Mr. Barr informs us, request the loan of many Museum photos for its slide program. How shall this be done.
Note that the College Art is an educational group, working for low-cost distribution involving the cooperation of several museums, and that the media is not contemplated in the present or future plans of the Library. However, we shall be obliged to lend many photos from our files, sending them to Michigan for a week or so. Since we cannot lend our exhibition books file, have an incomplete loose file of prints, can a special Museum appropriation be obtained for supplying the C.A.A. with these photographs.
3. The Library lists color slides of other museums in its catalog. In all cases, permission was requested in advance before subjects were offered for sale. We are now receiving petitions from other museums who want the same privilege.
The Museum received a go-ahead on the basis, presumably, that no color slide was already available of a particular subject. However, the Library is going ahead with its plan to make color slides of most of the permanent collection. Under these conditions, would it be fair to say that the Museum reserves the right to itself of making and distributing slides of its own collection in color. These subjects usually receive the approval of Mr. Barr before being added to our collection. Can we assume that other institutions will exercise similar controls on quality.
4. A museum has requested permission to make slides in color from our colorprints or from colorprints in our publications. Can such permission be denied.
One suggestion is that kodachromes may be made for study purposes in a museum's collection, not for resale. In this way we may avoid the difficulties in wide-

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Kristin

THE MUSEUM OF MODERN ART

MEMORANDUM : Silb-~~series~~ reproductions of Date ~~originals in Museum Collection~~
 : Publications Committee, Museum of Modern Art

To: _____ **Re:** _____

From: 1. The Pippin Press is a silb-~~series~~ press at 475 East 14th Street, owned and operated by Haller Society Inc. a non-profit, tax-exempt organization. The editing of the press is done by Pippin Press and the printing is done by Pippin Press.

spread distribution of inherently poor color slides, but hardly wide reference to poor color representation of our collection. Besides, there is always the temptation to make an inexpensive duplicate if a color slide exists. We may not be able to stop anyone from doing it if they wish, but as a matter of expressed approval of the Museum, the answer should be negative.

5. The World Fine Arts Foundation, 58 E. 79th St., has a plan to photograph in color the best works in the Museum's collection as part of its general program to set up an organization "to catalogue, photograph from originals and distribute color slides of the best of the existing works of art in the world". What should be the policy of the Museum in respect to this and similar groups requesting permission to photograph.

After discussing this matter with Mr. Wheeler several months ago, it was decided that more information on this organization would be needed before further discussions took place. In my reply of Nov. 21, I stated "Since a fundamental problem is the quality of our color processes, in relation to those already acceptable to the Museum, I should like to request, as soon as Raymond and Raymond have completed their color work (rephotographing with new film, etc.) that your organization be given an opportunity to photograph a half-dozen similar subjects. It is understood, of course, that this would be simply an opportunity to compare technical standards, that any cost involved in preparing the paintings, providing auxiliary help, etc., would be incurred by your foundation, and that these color-test slides would remain the property of the Museum pending a final decision".

Is this a fair statement of the terms that may be mentioned to other groups asking permission to copy in color.

Generally speaking, there has been no evidence to date that color slides superior to Raymond or Raymond, or as inexpensive to make or acquire, are available elsewhere. Since the production and distribution of large size color slides of Museum subjects is comparatively limited, would it be in the best interests of the Museum to have color slides of its material available through more than one supplier.

We may mention that, however desirable may be a policy of cooperation with new groups and technical experimentation, these efforts involve considerable time and personal attention. In view of the limited staff time, and the many calls upon our energies at the moment, is it in the best interests of the Museum to make our facilities available for these purposes.

Francis Perkins : Business Manager

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Kirstein
lito

MEMORANDUM : Silk-screen reproductions of costume-designs in Museum Collection
TO : Publications Committee, Museum of Modern Art

1. The Pippin Press is a silk-screen press at 475 East 57th Street, owned and operated by Ballet Society Inc. a non-profit, tax-exempt organization. The editor of the press is Lincoln Kirstein; the pressmen are Fred Alton and Wilbur Pippin who learned the silk-screen process in the Coast Guard and the Army, respectively.

2. The Pippin Press is publishing silk-screen reproductions of contemporary theatrical designs, related or not to the field of ballet. However, the membership of Ballet Society, which now numbers about 1500 offers a base for an edition of a limited nature, both in portfolios and in broken sets.

3. So far, the Pippin Press has printed, but has not put on the market, a set of five plates by Joan Junyer, for the ballet "The Minotaur", which was presented last May at the Ziegfeld Theatre by the Ballet Society. The edition is 100 copies only, signed by the artist, who supervised each proof. They cost about \$2.80 a piece to make in this limited edition. We would like to have them on sale at the Museum of Modern Art at whatever is the usual mark-up.

4. George Amberg, of the Department of Theatre Design says that there is a constant request to him for reproductions of good ballet designs from all over the country. He chose a Tchelitchev and a Ghirico plate as suitable for reproduction by the silk-screen process. Tchelitchev agrees to supervise all the proofs of his own gouache drawing from "The Cave of Sleep". The Pippin Press would like to undertake the reproduction of these two plates for the Museum of Modern Art.

5. If it is felt by the Exhibitions Committee that these plates are not popular, would the Museum assign to the Pippin Press the work of reproducing some drawing and painting which they do feel would ensure enough sale to warrant the work?

6. The Pippin Press has independantly made arrangements with Ben Shahn for the reproduction of two of his gouache drawings. Pavel Tchelitchev has arranged to make four "Elemental Heads", that is four anatomical studies of the human head the proofs of which he will correct. It is not planned to limit either the time for completion of these heads, or the number of screens, each of which will be corrected by the artist. This job is underwritten by a patron. The Shahn job is not.

7. It would be a great help if the Pippin Press in some way could be given work by the Museum; we are trying to build up a useful catalogue.

Lincoln Kirstein
Lincoln Kirstein : Editor
Francis Hawkins : Business Manager

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CC: Miss Miller

Barr

File: Wheeler

August 24, 1938

June 7th, 1938

Dear Monroe:

This is to confirm our understanding about the galleries for the Rouault exhibition. All the space in what we call Gallery 2 (at present divided into alcoves) and Gallery 3, the most honorific room in the Museum, are to be at your disposal. It was Tom Mabry who suggested Gallery 2 instead of Gallery 5, I think wisely, because it will give you three small rooms with the big room, Gallery 3, as a climax.

As I shall not be here during most of the preparation, you should consult with Dorothy Miller about the schedule and workmen. She will be in general charge of the exhibitions in my absence. Of course you have your own ideas about installation so that she will be merely accessible for consultation and to avoid conflict over the services of the carpenters.

You have already done so much for the Museum as a volunteer and have worked in such extraordinary harmony with the staff that we are inclined at times to take your generous services as a matter of course. I want to tell you again how much we appreciate your help; your initiative as well as the extremely efficient and unhurried way in which you carry through your programs. You should see the expressions of relief on the faces of such of our staff as Dorothy Miller and Frances Collins when they hear that you are doing an exhibition.

Many thanks, too, for the photographs of the Soutines. I look forward to seeing Barbara Westcott's pictures. At present I am rather tempted by Mme. Castaigne "Le petit patissier".

ng's

Sincerely,

AHB:lb

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Harrison of Paris
A DIVISION OF
HARWEAL, INC.
PUBLISHERS
362 FIFTH AVENUE
NEW YORK CITY

Wheeler
HARWEAL, INC.
MONROE WHEELER
362 FIFTH AVENUE
NEW YORK CITY
Harweal

June 7th, 1938

June 7, 1938

Dear Mr. Wheeler:

I have checked with the Marie Harriman
Mrs. Galleries and the Matisse book should be called Poësie.
Manager I am awfully glad that you caught that mistake.
The Museum of Modern Art
14 West 49th Street The end of July or early August will
New York certainly be time enough for the Rouault piece. I hope
you have a wonderful time in Mexico.

Dear Mrs. Collins:

Sincerely yours,

I happened to be looking at the "Illustrators" catalogue last
night and the title of the Matisse book "Poëmes" looked some-
how wrong. I think it ought to be "Poësie." It also appears
as No. 142 in the catalogue and under the illustrations on
page 62 and 65. I do not own this book, but if you think it
important, you can check with the Marie Harriman galleries, from
whom

Mr. Monroe Wheeler
362 Fifth Avenue

New York, N.Y. Rouault piece? I am off to Mexico again on
Thursday but not for very long.

FSC:br

Sincerely yours,

Monroe Wheeler

HW:SC

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362 FIFTH AVENUE
NEW YORK CITY

HARWEAL, INC.
MONROE WHEELER, PRESIDENT
BARBARA WESCOTT, VICE PRESIDENT
LLOYD BRUCE WESCOTT, SECY. & TREAS.

TELEPHONE WISCONSIN 7-4445
CABLES: HARWEAL, NEW YORK

June 7, 1938

Mrs. Frances Collins
Manager of Publications
The Museum of Modern Art
14 West 49th Street
New York City

Dear Mrs. Collins:

I happened to be looking at the "Illustrators" catalogue last night and the title of the Matisse book "Poèmes" looked somehow wrong. I think it ought to be "Poésies." It also appears as No. 142 in the catalogue and under the illustrations on page 62 and 63. I do not own this book, but if you think it important, you can check with the Marie Harriman galleries, from whom we borrowed it.

When do you want the Rouault piece? I am off to Mexico again on Thursday but not for very long.

Sincerely yours,



MW:NG

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NEW YORK CITY

Wheeler *Harweal*
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BARBARA WESCOTT, VICE PRESIDENT
LLOYD BRUCE WESCOTT, SECY. & TREAS.

TELEPHONE WISCONSIN 7-4445
CABLES: HARWEAL, NEW YORK

April 25, 1938

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

Dear Alfred:

Thank you very much for your kind note welcoming me to the chairmanship of the Library Committee. If you have any ideas that you would like us to work on, please let me know.

I have not had a reply from Vollard regarding the Rouault prints, but I have heard, in a round about way from a friend in Paris, that he is not inclined to let us keep them. So if you still agree with me that they should be shown I think it should be done early in the autumn, before he summons them back.

I have wanted to see you since I came back from Mexico, but knowing how extremely busy you must be, with both the new building and the Paris show on your mind, I have not wanted to increase your burdens. I hope the trip to Paris will afford you much serene pleasure, once you have finished installing the show. My best bon voyage wishes to Margaret and yourself.

Sincerely,

M. Wheeler

MW:NG

(copy kept at museum)
23

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*W. Wheeler
Monroe*

April 18, 1938

February 15, 1938

Dear Monroe:

Dear Monroe: Please go ahead to sound out Vallard on the basis of 15,000 francs. I am sure that if he bites on anything near that price

It is difficult for me to word a formal letter to you but I have been asked by Mr. Goodyear to say that with the unanimous endorsement of the Executive Committee you have been appointed to the Chairmanship of the Library Committee. We all hope very much that you will serve as Chairman of the Committee at least for the interim period before the Industrial Art Project matures.

The Executive Committee appreciates deeply the work you have done on the Industrial Art Project and I think they hope you will accept the appointment as Library Committee Chairman as a token of their appreciation, although I daresay they realize the coin is from another mint.

This is getting not only literary but obscure. Anyway you know what I mean. When are you coming back?

Sincerely,

Mr. Monroe Wheeler
362 Fifth Avenue
New York, N. Y.

TDM:br
New York, N. Y.

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*Wheeler
Harweal*

Inter-office Memorandum

Date Feb. 11, 1938

To Mr. Barr

February 15, 1938

From Mr. Wheeler

Dear Monroe:

Staff

- Mr. Barr
- Mr. Mabry
- Miss Bellus
- Miss Browning
- Mrs. Collins
- Mrs. Cooke
- Miss Cowler
- Mr. D'Amico
- Miss Dudley
- Miss Fugurini
- Miss Gendel
- Miss Jankin
- Miss Kacala
- Miss Kainer
- Miss Kerner
- Miss Miller
- Mr. Mumford
- Mr. Newhall
- Miss Newgard
- Mr. Powell
- Mrs. Reinfeld
- Mrs. Schwartz
- Miss Sewall
- Miss Smith
- Miss Townsend
- Miss Ulrich

Please go ahead to sound out Vollard on the basis of 16,000 francs. I am sure that if he bites on anything near that price we can do something about it.

As far as I am concerned I can install the Rouault I feel very badly about the show but, under the circumstances, I do not see how we could well go ahead with it. The time problem, the prior obligation to Quintanilla, the fact that Tom does not feel that we can add to our catalogue list for this year (though the Rouaults deserve a catalogue), and the fact that we shall, I feel, within the next two or three years, do a first rate comprehensive Rouault exhibition, all affect this decision.

Probably you will be somewhat relieved at the avoidance of the pinch between the 5th and the 7th, anyway, though we greatly appreciate your unselfishness in being willing to work at the last moment. I wish I had known about the Rouaults just a day earlier so that we could have dismantled the Tom Sawyer show. Unfortunately, we had just refused to surrender it to the R.K.O. theatre on the grounds that we wanted to run it during the Tom Sawyer film.

Thanks for your company during our visit to the land of the freaks!

Sincerely,

Monroe Wheeler, Esq.
Harweal, Inc.
362 Fifth Avenue
New York, N.Y.

AHB:lb

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Inter-office Memorandum

Date Feb. 11, 1938

To Mr. Barr

From Mr. Wheeler

Staff

Mr. Barr
Mr. Mabry

Miss Bellus
Miss Browning
Mrs. Collins
Mrs. Cooke
Miss Courter
Mr. D'Amico
Miss Dudley
Miss Fugarini
Miss Henrich
Miss Johlin
Miss Kaczka
Miss Kolmer
Miss Maynard
Miss Miller
Mr. McAndrew
Mr. Newhall
Miss Newmeyer
Mr. Powell
Mrs. Reinfeld
Mrs. Schwartz
Miss Sewall
Miss Smith
Miss Townsend
Miss Ulrich

Miss Olson
Miss van Hook
Mr. Tremp

Mr. Ekstrom
Billy
Eddie

As far as I am concerned I can install the Rouault prints between the 5th and the 7th but I shall require the assistance of at least two of Mr. Ekstrom's men for those two or three days because the prints cannot be affixed until the panels are up.

I am afraid that Mr. McAndrew will need all of Mr. Ekstrom's men at this time, so if the Subway show can possibly come down sooner, permitting me to have the Rouault installation completed before John's last minute rush, I think it would simplify matters considerably.

~~Cass Gilbert
McKim Mackay White
Delano & Aldrich~~

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PUBLISHERS
362 FIFTH AVENUE
NEW YORK CITY

HARWEAL, INC.
362 FIFTH AVENUE
NEW YORK CITY
Telephone: WASHINGTON 4-2224
Cable: HARWEAL, NY 100

January 10, 1937

January 15, 1938

Dear Monroe:

Alfred H. Barr, Jr., Director
The Museum of Modern Art

Many thanks for your trouble in asking Skira about the price of the Dali "Les Chants de Maldoror". I think he is very generous in making this reduction.

600 francs is now less than \$20, but I feel that \$20 is a fairer price for such an important publication. Do you think it will be satisfactory if we send him a check in the near future? Unless you give us contrary instructions we will send him a check for \$20.

The market ought to keep. I have just had a letter from him saying that he will be Sincerely,
half price which would make it 600 francs. At current exchange this comes to about \$30 which seems to me very cheap indeed for a book containing about thirty original engravings.

Monroe Wheeler, Esq.
Harweal, Inc.
362 Fifth Avenue
New York City

Faithfully yours,

AHB:lb

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BARBARA WESCOTT, VICE PRESIDENT
LLOYD BRUCE WESCOTT, SECY. & TREAS.

TELEPHONE WISCONSIN 7-4445
CABLES: HARWEAL, NEW YORK

January 10, 1937

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

Dear Alfred:

As you suggested, I wrote to Skira to ask whether he would make the Museum a special price for Dali's "Les Chants de Maldoror," which you thought the Museum ought to keep. I have just had a letter from him saying that he will let us have it for half price which would make it 600 francs. At current exchange this comes to about \$20 which seems to me very cheap indeed for a book containing about thirty original etchings.

Faithfully yours,

M. Monroe

MW:NG

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MINOTAURE

REVUE ARTISTIQUE ET LITTÉRAIRE PARAISSANT QUATRE FOIS PAR AN

17, RUE DE SÈVRES, PARIS - LITTRÉ 96-18

DIRECTEUR : ALBERT SKIRA

Comité de Rédaction :

ANDRÉ BRETON
MARCEL DUCHAMP
PAUL ELUARD
MAURICE HEINE
PIERRE MABILLE

Paris le 27 décembre 1937

Monsieur Monroe Wheeler
Harwell Inc
362 Fifth Avenue
New York City

Cher ami,

J'ai bien reçu votre lettre du 8 courant et
m'empresse de vous répondre.

Exceptionnellement, pour vous être agréable et
votre demande étant pour le Musée je vous consentirai
une réduction de 50 % sur le volume de Dali, dont le
prix étant de 1.200 francs sera pour vous de 600 frs net.

Très amicalement à vous

Albert Skira

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | EMH | IV.46.a |

Wheeler

[Part of this not recounted - May 1938??]
Barn

The Museum of Modern Art has been since 1938 a Department of Architecture and Industrial Art. This department has a magazine, lectures and sent them on tour, published books and catalogs, held symposia, arranged lectures, and maintained a continually updated series of information to the field of industrial art.

During its first years the department was largely supported by Museum funds. Its curator, Philip Johnson, held his own salary and that of his secretary. Gradually, after Johnson's leaving, the Museum took over the support of the department on a more substantial level. This year the support is less meager but still is considerably less than that granted the curator's work in printing or files.

In spite of chronic financial handicap the Department of Architecture and Industrial Art has exerted, I believe, more prominent influence than any other department of the Museum and, in proportion January 13, 1938 added more to the Museum's prestige both here and abroad.

Dear Nelson:

Whether the department should be divided is a debatable question depending, in part, upon Yesterday I had a talk with Mr. Goodyear about the general reorganization of the Museum, such of which is not absolutely urgent. He told me, however, that the reorganization committee, I believe at your recommendation, had decided to ask the trustees today to approve the allocation of \$25,000 from the Carnegie grant toward the support of Mr. Goodyear's project. I have not had a chance to discuss this question either with you or with the committee. I am enthusiastic about the Wheeler project but would like to ask you to weigh the points which I have raised in the following brief notes before this allocation is made final.

I am not sure I shall be able to get the notes to you before the Trustees Meeting this afternoon, but I am doing my best.

1. Is the Wheeler project really a plan for a department or is it not instead a project concerned primarily with the distribution of a particular kind of manufacture of exhibitions, the selection of which would fall within the province of the existing department?

2. If we have a separate department of industrial art, should it not be concerned with the selection of exhibits more important than cultivating the taste of the consumer?
Nelson A. Rockefeller, Esq.
30 Rockefeller Plaza
New York, N.Y.

3. In forming a new department should not the problem of selection, taste, and expert knowledge be studied as carefully as the problem of support from industry and mass distribution.

4. Was not the Carnegie grant given on the broad basis of the Museum's past performance and future possibilities?

5. In view of this fact is it just or even wise that the only allocation made to the Museum's work (as distinguished from the building) should be made in support of an untried project under unproven (though certainly enthusiastic) leadership, when other departments of the Museum do not benefit in any way?

Wheeler

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Industrial Art has been since 1933 an important division of the Department of Architecture and Industrial Art. This department has assembled exhibitions and sent them on tour, published books and catalogs, held competitions, arranged lectures, and maintained a continually used bureau of information in the field of industrial art.

During its first years the department was largely unsupported by Museum funds. Its curator, Philip Johnson, paid his own salary and that of his secretary. Gradually, after Johnson's leaving, the Museum took over the support of the department on a bare subsistence level. This year the support is less meager but still is comparably less than that granted the Museum's work in painting or films.

In spite of chronic financial handicap the Department of Architecture and Industrial Art has exerted, I believe, more creative influence than any other department of the Museum and, in proportion to the support afforded it, has added more to the Museum's prestige both here and abroad.

Whether the department should be divided is a debatable question depending, in part, upon the scope of a new department of industrial art and upon the problems of personnel and financing.

In our conversation yesterday Mr. Goodyear informed me that the reorganization committee would ask the Trustees to approve (a) the formation of a separate department of industrial art; (b) the allocation of \$25,000 for this purpose or, at any rate, for Mr. Wheeler's project from the recent Carnegie grant of \$75,000.

I am most eager to see Mr. Wheeler's project prosper, but I feel that the allocation of this \$25,000 to it should not be done without careful consideration of the following questions.

1. Is the Wheeler project really a plan for a department? Is it not instead a project concerned primarily with quantity distribution of a particular kind ~~xxxxxxxxxxxx~~ of exhibitions, the selection of which would naturally fall within the province of the existing department?
2. If we form a separate department of industrial art, should it not be conceived as something broader and more important than cultivating the taste of housewives (important as that is)?
3. In forming a new department should not the problem of selection, taste, and expert knowledge be studied as carefully as the problem of support from industry and mass distribution.
4. Was not the Carnegie grant given on the broad basis of the Museum's past performance and future possibilities?
5. In view of this fact is it just or even wise that the only allocation made to the Museum's work (as distinguished from its building) should be made in support of an untried project under unproven (though certainly enthusiastic) leadership, when other departments of the Museum do not benefit in any way?

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- 2 -

6. Is it wise and just, for instance, to ignore (and even to dismember) the Department of Architecture and Industrial Art, which has made such a brilliant record in spite of inadequate funds - a record which, I am certain Dr. Keppel would agree, has contributed in no small measure to the picture of the Museum presented to his Foundation.

7. If the Wheeler project had, on its own merits, been awarded a grant from the Carnegie the problem would of course be very different (and more like the Film Library); but this is not the case.

It is true that the existing department has not prepared an elaborate report nor has it solicited support or letters of approval or special interest among friends of the Museum. It has been too busy. Its inadequate staff has been too overwhelmed with current and future exhibitions, organizing competitions, working on the new building and the Paris exhibition to have time for promotion. It has prepared, however, a brief report in connection with the Carnegie appeal. Otherwise it stands on its record.

I would like to recommend:

- a) that Mr. Wheeler's project be considered for the present/a project rather than as a new department.
- b) that \$25,000 of the Carnegie grant be allotted to the existing Department of Architecture and Industrial Art primarily for work in architecture.
- c) that, in making any allotments from a general grant of this sort, the merits of existing departments (e.g. architecture, library) and potential departments (e.g. photography, theatre and education) be given careful consideration.

January 13, 1938

Mr. Walter Wheeler
222 41st Avenue
New York City

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Mahy

August 6, 1958

Dear Mr. Wheeler:

Will you please let me know the amounts for which we should insure the following, going on tour:

- little book* 36.359, catalog 99, Kokoschka, folio of lithos for "Hiob" owned by Mr. Neumann; the book was returned to him. Book and folio have been insured for \$100. together *100.*
- folio books* 36.358, catalog 6, Barlach, 2 pages from lithos, "Der Arme Vetter" owned by Mr. Neumann; the book and folio have been insured for \$100. together; the book, and all but 2 pages from the folio were returned to him. *entire 100.*

Perhaps your secretary could telephone me the values tomorrow so that I can get them to our insurance company.

Very sincerely yours,

Registrar

P.S. Do you know where to find Mrs. Crosby of the Black Sun Press? The Black Sun listed in the phone book is another concern, so they say.

Paris

Mr. Monroe Wheeler
362 Fifth Avenue
New York City

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July 14, 1958 10, 1958.

Dear Monroe:

Dear Mr. Wheeler:

I find the following note on my desk and wonder if you can tell me to what it refers:

"Joseph Gavorse, 329 $\frac{1}{2}$ W. 21 NY. Please lay out for me the sheets of my book Phaëthon when it is removed from view. Also the cover (this will save me tearing another volume apart for exhibition purpose."

I have no record that Mr. Gavorse loaned any material.

Very sincerely yours,

Registrar

Mr. Monroe Wheeler,
362 Fifth Avenue,
New York City.

Y.M.A.

Mr. Monroe Wheeler
362 Fifth Avenue
New York City

| | | |
|---------------------------------------|-------------|----------------|
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June 10, 1936.

May 19, 1936.

Dear Monroe:

I think it would be a fine thing to bring out a French edition of "Modern Painters and Sculptors as Illustrators." This is just to remind you to talk to me about it over the weekend.

I am leaving for Northampton Thursday noon and will see you at Minna Curtiss' on Friday.

Thank you for an exceedingly pleasant time yesterday afternoon.

Yours,

Sincerely,

Mr. Monroe Wheeler,
362 Fifth Avenue,
New York City.

TDM:lf

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Museum of Paris and New York
362 Fifth Avenue
New York
May 19, 1936

362 Fifth Avenue
New York
 May 19, 1936.
 Telephone W 2-0000 7-4141
 Cable Museum New York

New York May 8th, 1936

Dear Monroe:

As you remember it was decided to keep the second and third floors for "Modern Painters and Sculptors and Illustrators" throughout the summer but to dismantle the first and fourth floors for two architecture exhibitions which open on June 8th. This means that we will have to begin work next Sunday and I should very much like to know before that time if you care to make any changes, etc.

I have not the remotest idea of charging the Museum for this. In the first place, it is impossible to charge for other items. When I undertook to do this for the Museum, I assumed, at the same time, these illustrations. I have not hesitated to charge to the Museum the shipping expenses on material received from Paris, and I shall also ask the Museum to pay for the return of it to the owners. But please discuss any idea of the Museum being under any obligation to me, financially or otherwise. On the contrary, I am immensely indebted to you all for the splendid collaboration I have received in putting on the exhibition.

Please give me a ring about this.

Sincerely,

I am setting a present to the Museum of about fifty slides of this material for my lectures last winter, their negatives; however, I have been asked to lecture in the autumn once or twice, so I may want to borrow them at that time.

Mr. Monroe Wheeler,
 362 Fifth Avenue
 New York City.

TDM:lf

Yours,

Monroe

James Deane Kelly, Jr., Esq.
 Museum of Modern Art
 11 West 53 Street
 New York City

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Harrison of Paris and New York
Barbara Barbara Harrison
Monroe Wheeler
Limited Editions in English

Wheeler

30 Rue de Montpensier, Paris, I.

362 Fifth Avenue
New York

Telephone Wisconsin 7-4445
Cables Harweal, New York

New York May 8th, 1936

Dear Tom:

I appreciate very much the thoughtfulness of Alfred and yourself in making me an associate member of the Museum; it was very kind of you.

I also received in the mail this morning your note asking me about my payments to Mme. Nadejena and other minor expenses. I have not the remotest idea of charging the Museum for these things. In the first place, it is impossible to keep track of cables and minor items. When I undertook to do this show for the Museum, I assumed, at the same time, these little expenses. I have not hesitated to charge to the Museum the shipping expenses on material received from Paris, and I shall also ask the Museum to pay for the return of it to the owners. But please dismiss any idea of the Museum being under any obligation to me, financially or otherwise. On the contrary, I am immensely indebted to you all for the splendid collaboration I have received in putting on the exhibition.

I am making a present to the Museum of about fifty slides I had made of this material for my lectures last winter, together with their negatives; however, I have been asked to give the lecture in the autumn once or twice, so I may want to borrow them at that time.

Yours,

Thomas

Thomas Dabney Mabry, Jr., Esq.
Museum of Modern Art
11 West 53 Street
New York City

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May 7, 1936

May 7, 1936.

Dear Monroe: Dear Mr. Wheeler:

Will you please let I enclose receipts for Monesuch
Hadjian for Press, and Cassell & Co., London, for material also
please let received yesterday. oriental expenses you have had
of this kind which the Museum can pay back to you.

Very sincerely yours,

Sincerely,

Registrar

P.S. On Monday you will give me list of material
to be returned to owners, correct?

Mr. Monroe Wheeler,
362 Fifth Ave.,
New York City.

MM:lf

Mr. Monroe Wheeler
362 Fifth Avenue
New York City

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Wheeler

May 7, 1936.

May 6, 1936

Memorandum to Mr. Mabry

Dear Monroe:

Will you please let me know how much you paid Mme. Nadejena for her translating so that I may reimburse you? Also please let me know what other incidental expenses you have had of this kind which the Museum can pay back to you.

Dear Tom:

I was checking up on whether the Russian lady, Mme. Nadejena, had been paid for some Russian translations of the Illustrations catalog and found that Mr. Wheeler had paid her. He told Miss Miller in a very incidental way that he had had a good many minor expenses in connection with the exhibition. Don't you think we ought to pay these? Of course, his major expenses of traveling etc. he seemed to have volunteered to pay himself. In any case, I think we ought to pay the translation expenses.

Sincerely,

TH

Mr. Monroe Wheeler,
362 Fifth Ave.,
New York City.

MMB

TDM:lf

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May 6, 1936

Memorandum to Mr. Mabry

Dear Tom:

I was checking up on whether the Russian lady, Mme. Nadejena, had been paid for some Russian translation for the Illustrators catalog and found that Mr. Wheeler had paid her. He told Miss Miller in a very incidental way that he had had a good many minor expenses in connection with the exhibition. Don't you think we ought to pay these? Of course, his major expenses of traveling etc. he seemed to have volunteered to pay himself. In any case, I think we ought to pay the translation expense.

TB

AHB/k

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*Book
Mittler*

Harrison of Paris and New York

*Barbara Harrison
Monroe Wheeler*

Limited Editions in English

File
30 Rue de Montpensier, Paris, I.

362 Fifth Avenue

New York

Telephone Wisconsin 7-4445
Cables Harweal, New York

New York May 6th, 1936

Dear Tom:

Many thanks for the extra copies of the catalog,
which I am very happy to have.

I want also to express my thanks for the willing
and skillful collaboration that I have received
from the entire Museum staff.

Yours,

Monroe

Thomas Dabney Mabry, Jr., Esq.
Museum of Modern Art
11 West 53 Street
New York City

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Wheeler

May 6, 1936.

Dear Monroe:

Alfred and I would like for you to accept these fifteen catalogues as a token of our deep gratitude to you.

Sincerely,

Mr. Monroe Wheeler,
362 Fifth Avenue
New York City.

TDM:lf

Mr. Monroe Wheeler
362 Fifth Avenue
New York City

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May 6, 1956

Dear Mr. Wheeler:

This letter to the Black Sun Press is the one I spoke about. I return it to you because you may wish to sign it before again mailing it.

Very sincerely yours,

Registrar

Mr. Monroe Wheeler
362 Fifth Avenue
New York City

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file
Harrison
Harrison of Paris and New York

Barbara Harrison
Monroe Wheeler

Limited Editions in English

30 Rue de Montpensier, Paris, I.

362 Fifth Avenue
New York

Telephone Wisconsin 7-4445
Cables Harweal, New York

New York February 25th. 1936

Copy to Miss Fantl also

April 22, 1936

Memorandum to Mr. Wheeler

Before Alfred leaves for Europe I should like to get the summer schedule straightened. I understand that the four floors of the Museum are to be devoted to the Exhibition of Illustrators to May 31. At that time the fourth floor will be dismantled for the proposed Housing Show. The Illustrators Show will continue on three floors until June 10th when the ground floor will be dismantled for the Exhibition of Exposition Architecture to open June 15th. The Illustrators Show will then continue on the second and third floors for the balance of the summer. Will you please confirm the above?

T. D. Mabry, Jr.

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new file

Harrison of Paris and New York

*Barbara Harrison
Monroe Wheeler*

Limited Editions in English

30 Rue de Montpensier, Paris, I.



*362 Fifth Avenue
New York*



Telephone Wisconsin 7-4445
Cables Harweal, New York

New York February 25th, 1936

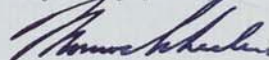
Miss Elodie Courter
Museum of Modern Art
11 West 53 Street
New York, N.Y.

Dear Miss Courter:

Enclosed herewith is a list of the most important painters and sculptors whose work will be exhibited in the show of "Modern Painters and Sculptors as Illustrators."

There will also be some Russians, Germans, and Americans, but I have not decided yet which ones to include.

Very truly yours,



Monroe Wheeler

MW:FT
Enc

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MODERN PAINTERS AND SCULPTORS AS ILLUSTRATORS

Painters

Andr  Beaudin
Frank Brangwyn
Braque
Pierre Bonnard
Chagall
Charlot
Chirico
Degas
Derain
Raoul Dufy
Max Ernst
Othon Friesz
Gauguin
Juan Gris
Georg Grosz
Jean Hugo
Kandinsky
Paul Klee
Marie Laurencin
Leger
Andr  Lhote
McKnight-Kauffer
Marcoussi
Manet
Matisse
Pascin
Picasso
Redon
Rouault
Segonzac
Toulouse-Lautrec
Vlaminck

Sculptors

Barlach
Despiau
Eric Gill
Maillol
Rodin

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Monroe of Paris and New York
Monroe Wheeler
Barbara Hutton
Monroe Wheeler
Divided Editions in English

162 Fifth Avenue
New York
Telephone: WInwood 4-2000
Cable: HArvrd, New York

January 25, 1936

New York January 25th, 1936

Dear Alfred:

Dear Monroe;

Many thanks for sending me the Wheeler's letter, which I am returning. I can lunch on Tuesday. Would you
see that come to the Museum? I would like to have a
talk with you very much. Perhaps Tom would
join us.

Sincerely,
Monroe

*Alfred E. Hart, Jr., T.M.
Museum of Modern Art
11 West 54 Street
New York, N.Y.*

Mr. Monroe Wheeler
362 Fifth Avenue
New York City

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Harrison of Paris and New York

*Barbara Harrison
Monroe Wheeler*

Limited Editions in English

30 Rue de Montpensier, Paris, I.



362 *Fifth Avenue*

New York



Telephone Wisconsin 7-4445
Cables Harweal, New York

New York January 22nd, 1936

Dear Alfred:

Many thanks for letting me see Wiemeler's letter, which I am returning herewith.

Now that my holiday travels are over, I am eager to see you. Could you lunch with me on Monday or Tuesday next?

Sincerely,



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

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January 20, 1956

Dear Monroe:

Here is a very nice note from Wisemler, which I thought you might like to read. Could you return it to us some time?

Sincerely,

AB

Monroe Wheeler
362 Fifth Avenue
New York City

Mr. Monroe Wheeler
362 Fifth Avenue
New York City

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Food for
48 East 89th Street

January 16th, 1936

Enclosed herewith please find check for \$7.50 in payment of
your invoice of January 4th for

3 negatives made with one glossy print of each
(Wiemeler)

Monroe Wheeler
362 Fifth Avenue
New York City

only permitted but urged me to work without

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | EMH | IV.46.a |

Goodyear

48 East 89th Street

Dear Mr Goodyear,

It is with very profound thanks that I acknowledge the truly magnificent gift that I have just received from the trustees of the museum. Nothing could possibly have given me greater or more lasting pleasure than this superb example of ^{*the work of*} the only modern bookbinder who seems to me worthy of the mantle of his most illustrious forbears in this ancient craft.

Nearly always the tasks one undertakes fall somewhat short of one's own ideal, but, thanks entirely to the intelligence and skill of your staff which not only permitted but urged me to work without

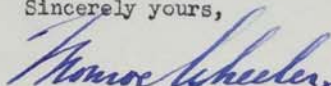
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restriction or compromise, the two exhibitions that I have arranged for the museum have been exactly what I wished them to be, whatever shortcomings they may have presented to the eyes of others.

Will you be good enough to convey to the trustees my deep appreciation of their handsome gift, and assure them that I shall always consider it a pleasure to render the museum any service within my power.

Sincerely yours,



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

October 1st, 1936.