

CONDITIONS OF USE FOR THIS PDF

The images contained within this pdf may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, nor exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

THE MUSEUM OF MODERN ART
NEW YORK 19

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

THE DEPARTMENT OF PHOTOGRAPHY
EDWARD STEICHEN, DIRECTOR

April 3, 1962

Dear Mr. Sweeney:

This is just to tell you that the fine Bruguere photograph, "St George and the Dragon," which you so generously presented to the Museum, is now exhibition on the Second Floor.

With renewed thanks for this very distinguished addition to the Collection, and all best wishes -

Sincerely,

Grace M. Mayer
Grace M. Mayer

Mr. James Johnson Sweeney
Director
Museum of Fine Arts of Houston
1001 Bissonet Street
Houston 5, Texas

JJS I.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

Copy of letter from Marcoussis, Paris
original sent to Museum of Modern Art
original sent to Museum of Modern Art

Cher Ami, Madame Itus m'a prie de

vous demander de bien vouloir lui faire envoyer
chicago august twenty-ninth
1935

de retour les sculptures nègres qu'elle a prêtées
Cher ami,

Forgive me if I write you in English. I am certain you
will have much less difficulty than if I attempted a
letter in French.

Also, forgive me this delay in replying to your letter re-
garding the African Negro objects belonging to Madame Ruben-
stein.

However, as you will see from the enclosed carbon, I attended
to the matter with the Museum of Modern Art immediately. As
you understand, I have not been associated with the exhibition
since it left New York, but I communicated with Miss Dorothy
Miller who assisted me in its arrangement last winter. I am sure
she will have taken care of Madame Rubenstein's wishes in the
matter of returning the objects as promptly as possible.

I am also writing today to Madame Rubenstein enclosing another
carbon of the letter which I addressed to Miss Miller. I am
addressing Madame Rubenstein in New York. However, should she
be in Paris at this time I will appreciate your extending her
my regards and explaining what I have done.

I am sorry to hear that Paris continues to be "triste." But
the autumn should see a change -- provided, of course, a Euro-
pean war does not intervene. But I am delighted to hear that
you will be with us in New York again this winter.

I have only just arrived in Chicago and have not yet had a
chance to see any of our friends. But I know that they will
be glad to hear that you anticipate returning in January.

I was very pleased to receive a note from Yves Tanguy with
some photographs of his work. They will be very useful to me
next spring.

Comme consolation nous sommes allés d'admirables
tableaux italiens dont on a organisé une abominable
exposition du Petit Palais et chez Ratton, votre ami
une surprenant ensemble de l'art de l'Alaska.

Tracerons va être fermé pour 2 ans -- on le met
bas et l'on reconstruira. Chez les marchands

JJS I.25

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JSS	25

Copy of letter from Marcoussis, Paris
~~original sent to Museum of Modern Art~~
~~original sent Museum of Modern Art~~

8/11/33

Cher Ami,
 Madame Itus m'a prié de
 vous demander de bien vouloir lui faire envoyer
 de retour les sculptures nègres qu'elle a prêtées
 pour vos expositions. Elle est en train de faire construire
 une nouvelle maison et elle en a absolument besoin
 pour orner son appartement. Merci d'avance
 en son nom.

Ceci dit — Paris n'est pas gai en ce moment.
 Après New York et Londres (ou j'ai passé une
 quinzaine) tout semble joli et triste ici. Les
 camarades ne donnent pas une note
 optimiste. Aussi c'est avec soupir que j'ai
 pense à mon séjour au gay New York. — Qui
 est votre terrasse, la menthe et les mint-juleps
 de Mrs. Sweeney? Qui sont les amis et les amies?

Comme consolation nous sommes ici d'admirables
 tableaux italiens dont on a organisé une abominable
 exposition du Petit Palais et chez Ratton votre ami
 une surprenant ensemble de l'art de l'Alaska.
 Trocadéro va être fermée pour 2 ans — on le met
 bas et l'on reconstruira. Chez les marchands

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

THE UNIVERSITY MUSEUM
UNIVERSITY OF PENNSYLVANIA
PHILADELPHIA

Cincinnati, O. 12, 1935
August 3, 1935

Dear Mr. Sweeney,

Dear Miss Miller:

Today I received the enclosed letter from Louis Marcoussis, forwarded to me from New York.

As you see from it, Madame Titus (that is to say Madame Helena Rubenstein) is planning a new home, and will need her African Negro Objects to fit into the decorative scheme. She asks that the Museum arrange to return them as early as possible.

I am writing to Mr. Marcoussis to tell Madame Rubenstein that I have passed her request on to the Museum.

I trust you have had a chance to get away to something cooler than 53rd Street, if the climate of 53rd Street has been all it can be.

With all best wishes,

sincerely yours,

Miss Dorothy Miller,
The Museum of Modern Art,
11 West 53rd Street,
New York City, N.Y.

James Johnson Sweeney
James Johnson Sweeney
Director

James Johnson Sweeney, Director
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

115125

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

THE UNIVERSITY MUSEUM
UNIVERSITY of PENNSYLVANIA
PHILADELPHIA

November 12, 1936

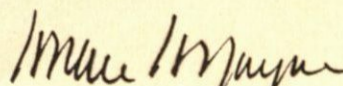
Dear Mr. Sweeney,

You will perhaps recall when you came here to select for the African Show with Mr. Barr, discovering in our galleries an Eskimo mask strangely parallel to the style of Picasso. In case its character escapes you I am enclosing a photograph of it.

I have lately taken over the job of revamping and enlarging the scope of the American Magazine of Art, with which you are doubtless familiar. Beginning with the January issue, however, we are endeavouring not only to enlarge the format but to make its field less stolid and confined and in thinking over possibilities along these lines it occurred to me that a small color plate of and a brief article on this mask - say five or six hundred words - would be admirably suitable.

Would it please you at all to do such a brief article? I can think of no one more competent and none I should rather see represented in the pages of our first fresh issue. If the number of words I have above suggested is too few of course the article can be expanded. But usually it is easier to write a short article of this sort than a long one. I do hope the idea of doing so will appeal to you. The greatest hitch is that we should have it by the end of next week for we are making up this January number well ahead of time in order to perfect its layout and make such changes as are necessary. Yet I trust this is no great barrier against your acceding to this request which is very hopefully made.

Yours sincerely,


Horace H. F. Payne
Director

James Johnson Sweeney, Esquire
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

JJS I.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

November 25, 1936

Dear Mr. Jayne:

I am extremely sorry to find that I have unavoidably kept you waiting for a response to your letter of November 12th. On its receipt here in New York I was abroad.

I would be delighted to write the brief article you request on the Alaskan mask to accompany the color reproduction in the January issue of the new "American Magazine of Art". I landed only yesterday evening so that I would appreciate it if you could give me a few days grace. Can you let me know the latest possible date?

Also, you mention in your letter that you were enclosing a photograph of the mask. Unfortunately, this seems to have been omitted. And since I have not seen it for some time, a photograph would be of great assistance to me in writing the article.

Thanking you for your kind letter and regretting the delay in reply,

Yours very truly,

JJS/d

James Johnson Sweeney

Horace H. F. Jayne, Esq.
The University Museum
University of Pennsylvania
Philadelphia, Pa.

JJS I.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

40 $\frac{1}{2}$ St. Marks Place,
New York, N.Y.

November 12, 1936.



Mr. James J. Sweeney,
120 East End Avenue,
New York, N.Y.

Dear Mr. Sweeney :

I have written to you about a week ago,
but ,presumably, the letter was lost in transit . I am
repeating the request made before.

The American Artists' Congress is sponsoring a symp
osium on the "Fantastic-Surrealist" exhibition to be stag
ed at the Museum of Modern Art in December. The sympos
ium will be held at the Museum on December 16. We would
be very grateful if you could participate as one of the
speakers (fifteen to thirty minutes).

Please let me know your reply as soon as your time
permits it. I hope it is Yes.

Cordially yours,

Louis Lozowick

Louis Lozowick

JJS I.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

WILLIAM D. T. DREW
870 PARK AVENUE
NEW YORK CITY

October 12, 1935

1414 East 59th Street,
Chicago, Illinois.
March 25, 1935.

Mr. James Johnson Sweeney,
Director of Modern Art,
11 West 57th Street,
New York, N. Y.

Dear Mr. Sweeney,

I am looking forward to seeing your exhibit of African art at the Museum of Modern Art when I am in New York next week. I want to review it for the Commonweal. They have published a review I wrote of the anniversary exhibit at the Museum and one of Mr. Rothschild's Unintelligibility and have just accepted one on Mr. Calder's exhibit at the Renaissance - an amplification of the one you read last summer which had found no roost.

At that time you were good enough to suggest that I get in touch with you about the possibility of attending your lecture at New York University on Tuesday, April 2. May I do that?

Sincerely yours,

Marie Zoc Mercier

JJS I.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

WILLIAM B. F. DREW
570 PARK AVENUE
NEW YORK CITY

October 15, 1943.

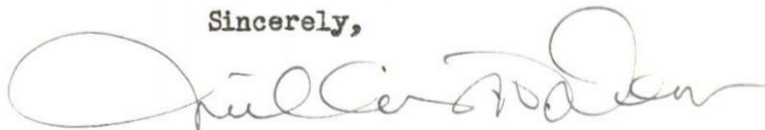
Mr. James Johnson Sweeney,
Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Mr. Sweeney:

I have your letter of the 8th about the Flapper. Sandy had spoken to me about it before. Of course, I understand thoroughly Sandy's and your position and it is perfectly all right with me. As a matter of fact, we have been missing her at home so we were delighted to have her back.

The first chance I had to see the exhibition was last Sunday. Certainly, it is a splendid one not only from the point of view of Sandy's work but your arrangement of it for him. The crowds on Sunday were certainly delighted with it and both of you must be highly pleased.

Sincerely,



William B. F. Drew.

WBFD/MH

JJS I.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

The Museum of Modern Art

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

Telephone: Circle 7-7470

Cable Address: Modernart

Director:
Alfred H. Barr, Jr.
Executive Director:
Alan R. Blackburn, Jr.

Trustees

President:
A Conger Goodyear
1st Vice-President:
Mrs. John D. Rockefeller, Jr.
2nd Vice-President:
Stephen C. Clark
Secretary-Treasurer:
Samuel A. Lewisohn

William T. Aldrich
James W. Barney
Frederic C. Bartlett
Cornelius N. Bliss
Mrs. W. Murray Crane
Frank Crowninshield
The Lord Duveen of Millbank
Philip Goodwin
Mrs. Charles S. Payson
Duncan Phillips
Nelson A. Rockefeller
Mrs. Rainey Rogers
Mrs. Charles C. Rumsey
Paul J. Sachs
Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

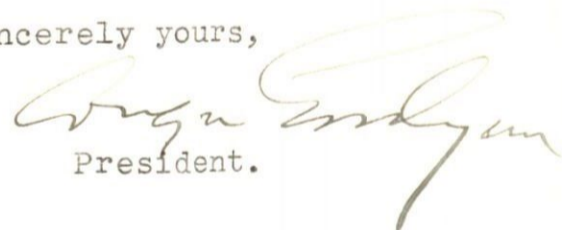
570 Lexington Avenue,
April 8th, 1935.

Mr. James J. Sweeney,
120 East End Avenue,
New York, N. Y.

Dear Mr. Sweeney:

I have a letter from Mrs. Maxfield Parish, whose address is St. Simon's Island, Georgia, asking me if I know of any books on negro art better than Guillaume's book, "Primitive Negro Sculpture". If you do, may I trouble you to send Mrs. Parish a list of such books?

Sincerely yours,


President.

JJS I.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

THE MUSEUM OF MODERN ART, NEW YORK

Mrs. John D. Rockefeller 3rd
President

April 11, 1974

Dear Jim:

Just a quick line to thank you so much for sending that excellent wire to Governor Wilson a propos of the New York State Council on the Arts appropriation.

The legislators in Albany are getting a lot of pressure on them in regard to this subject and I do hope that it will bring positive results.

With my best to you and Laura and thanks again,

Blanchette

Mr. James Johnson Sweeney
One Twenty East End Avenue
New York, New York 10028

JJS I.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

120 East End Avenue,
New York City, N.Y.
May 11th, 1935.

Dear Dr. Locke:

I was very interested in receiving your letter of May 3rd and offer you my apologies for not having replied more promptly.

I regretted not having the pleasure of seeing you on your visit. However, I am happy that your friends enjoyed the Exhibition so keenly.

Mr. Alfred Barr, the Director, has been out of town but I will take up the matter with him of photographing objects. I imagine and hope permission can be arranged.

As you probably have heard, the Rockefeller Foundation has granted a certain amount of money for photographing the entire collection. And if I am not mistaken, complete portfolios are to be distributed among negro colleges in the United States, and one is to be given to the 135th Street Branch of the New York Public Library. I have not any more detailed information regarding these photographs than this which appeared in the bulletin of the Museum of Modern Art - March and April, 1935, and which you have probably seen.

However, in any case, I will inquire of Mr. Barr regarding the possibility of Miss Griffith photographing the objects, as you suggest.

Thanking you again for your note, with kindest regards, I am

Very truly yours,

James Johnson Sweeney.

Dr. Alain Locke,
Howard University,
Washington, D.C.

JJS I.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

120 East End Avenue,
New York City, N.Y.
April 6th, 1935.

Dear Dr. Locke:

I was very pleased to have your note of March 22nd regarding the Exhibition of African Negro Art and delighted to hear that you had enjoyed it.

Forgive this delay in acknowledging your letter but I sincerely hope that I may have the privilege of seeing you in New York before the Exhibition closes.

Thanking you again for your thoughtfulness, I am

Yours very truly,

Dr. Alain Locke,
Howard University,
Washington, D.C.

JJS I.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

Howard University
Washington, D. C.
October 16, 1934

S. J. Sweeney, Esq.
c/o Museum of Modern Art
New York City

Dear Mr. Sweeney:

I have been on the verge of writing you for several weeks to thank you for the most interesting announcements of the Chicago Exhibition and the New York University Lectures. How I wish I could attend the latter, but only weekends are possible for me as far as New York is concerned.

I now have your inquiry about Mrs. Mason. It happens that I was just privileged to visit her for fifteen minutes recently. Her present health,--which is nervous in character as well as physical, quite precludes troubling her about the material which she has. In fact, I thought of the matter, but sensed its hopelessness during my visit.

Of course, I am as sorry about this as you will be. If I can think of any other suggestions as to available material, I will let you know. I also hope to see you before very long in New York,--and should you come to Washington, please let me know.

With all best wishes for the great success of the Exhibition in March,

Sincerely yours,

Alain Locke

press copies of the photographs that have been made, but even from them can judge that Miss Griffiths could make some very superior prints to these. If you were interested in seeing what she has done with objects much inferior to most of yours, I am sure Miss Brady would be glad to arrange to have you see this portfolio, and when you do I feel sure you will be further interested in this suggestion. The office of the Foundation is 140 Nassau Street, and the telephone Beekman 3- 7837.

With best wishes and usual regard,

Sincerely yours,

Mr. James Johnson Sweeney,
New York City.

Alain Locke

May 3, 1935.

exhibit again in
it deeply. I was sorry
nce to have an appoint-
ortunity. I shall doubt-
and this time will not
that my review of the
t in the next issue.
ry Beattie Brady, director
ths, sister of Mrs Harmon.
Griffiths is a very talented
portfolio of prints from
could see. We wondered
graph some of the items
New York closing. She
ere are facilities, as
ly seen the glossy

JJS I.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

HOWARD UNIVERSITY
WASHINGTON, D.C.

May 3, 1935.

DEPARTMENT OF PHILOSOPHY

Dear Mr. Sweeney:

Last week I had the pleasure of seeing the exhibit again in company with several friends who also appreciated it deeply. I was sorry not to have made arrangements sufficiently in advance to have an appointment with you; but taking chances, missed this opportunity. I shall doubtless be in New York again once before the closing, and this time will not omit to notify you. You will be interested to know that my review of the exhibit for the American Magazine of Art comes out in the next issue.

These friends who were with me were Miss Mary Beattie Brady, director of the Harmon Foundation, and Miss Marjorie Griffiths, sister of Mrs Harmon. Both were keenly interested in the show, Miss Griffiths is a very talented amateur photographer, and has made a beautiful portfolio of prints from the Harlem collection, which I very much wish you could see. We wondered if any arrangements could be made for her to photograph some of the items in your exhibit, either before or just after the New York closing. She could work swiftly on one object at a time, if there are facilities, as I suppose there must be, at the Museum. I have only seen the glossy press copies of the photographs that have been made, but even from them can judge that Miss Griffiths could make some very superior prints to these. If you were interested in seeing what she has done with objects much inferior to most of yours, I am sure Miss Brady would be glad to arrange to have you see this portfolio, and when you do I feel sure you will be further interested in this suggestion. The office of the Foundation is 140 Nassau Street, and the telephone Beekman 3- 7837.

With best wishes and usual regard,

Sincerely yours,

Mr. James Johnson Sweeney,
New York City.

Alan Locke

JJS I.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

The Museum of Modern Art

14 West 49th Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

Trustees

President:
A. Conger Goodyear

1st Vice-President:
John Hay Whitney

2nd Vice-President:
Samuel A. Lewisohn

Treasurer and
3rd Vice-President:
Nelson A. Rockefeller

Cornelius N. Bliss
Mrs. Robert Woods Bliss
Stephen C. Clark
Mrs. W. Murray Crane
The Lord Duveen of Millbank
Marshall Field
Edsel B. Ford
Philip Goodwin
William S. Paley
Mrs. Charles S. Payson
Mrs. Stanley Resor
Mrs. John D. Rockefeller, Jr.
Beardley Ruml
Mrs. John S. Sheppard
Edward M. M. Warburg

Director:
Alfred H. Barr, Jr.

Secretary and
Executive Director:
Thomas Dabney Mabry, Jr.

Director of Film Library:
John E. Abbott

January 11, 1939

Dear Jim:

Here is the program for the competition of sculpture in Plexiglas of which we spoke the other day. I would like to confirm our invitation to you to serve on the jury along with two other members.

Because we believe that most of the projects will be generally abstract or constructivist in character, we are especially interested in having your help in making a decision.

Won't you let us know if we can count on you?

Sincerely,

Encl.

AHB:LB

James Johnson Sweeney, Esq.
120 East End Avenue
New York, N.Y.

JJS I.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

Plexiglas

120 East End Avenue
New York, N. Y.
January 16, 1939

Same date

Dear Alfred:

I am sorry not to have answered your letter of the 11th earlier. I have just got back from Chicago.

I will be very glad to serve on the jury of the Plexiglas competition.

Many thanks for the invitation. I will ~~hope all is going well toward a large field of entries,~~

Call you today. Perhaps we may have heard of you as from
Sincerely,

jjs/d

JJS I.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

INDUSTRIAL DESIGN **GILBERT ROHDE** MODERN INTERIORS

Original

January 23, 1939

Mr. James Johnson Sweeney
120 East End Avenue
New York City

Dear Mr. Sweeney:

Mr. Alfred Barr has informed me that you have accepted the invitation of the Museum of Modern Art to serve on the jury of the Flexiglas Sculpture Competition.

Will you be good enough to let me know as soon as possible if you will be able to devote Friday, February 17th, to the judging? Will you also advise me if February 18th is a satisfactory alternative in the event that the 17th is not convenient for any of the other jurors?

I propose that the jury meet at my office at 10 o'clock in the morning; that we adjourn at one o'clock for lunch, with the jury as guests; and that the afternoon meeting continue until the completion of the judging.

It is impossible, at this time, to say just how long the judging will take. Although 200 persons have returned entry blanks to date, we cannot determine, until the sketches arrive, how many will actually send entries.

Sincerely yours,

G. Rohde

Gilbert Rohde

GR:w

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

COMPETITION FOR SCULPTURE IN PLEXIGLAS

Sponsors —

RÖHM & HAAS COMPANY, INC.
Philadelphia
Makers of Plexiglas

MUSEUM OF MODERN ART
New York

All correspondence and submissions are
to be directed to the Technical Adviser:

Gilbert Rohde
32 East 57th Street
New York

PURPOSE The purpose of this competition is to explore the possibilities of Plexiglas as a sculptural medium, in the hope that a new sculptural technique may be developed which will express the unique properties of this plastic material.

AWARDS

First Place.....	\$800.00
Second Place.....	300.00
Third Place.....	200.00
Fourth Place.....	100.00
Fifth Place.....	100.00

The sculpture awarded first place will be shown in the Röhm & Haas exhibit in the Hall of Industrial Science, Chemicals and Plastics at the New York World's Fair, 1939.

Röhm & Haas reserves the right to withhold any or all the awards if, in the opinion of the jury, the sculptures are not of sufficiently high artistic calibre to justify the awards.

DATES

Mailing of Sketches.....	(postmarked) February 10, 1939
Selection of Five Sketches.....	February 20, 1939
Completed Sculptures.....	(shipping date) April 15, 1939
Announcement of Awards.....	April 25, 1939

Sketches and completed sculptures are to be sent to: Plexiglas Competition, Office of Gilbert Rohde, 32 East 57th Street, New York, New York.

JURY A jury of three, one of them a sculptor, is to be selected by the Museum of Modern Art, and the names of the jurors will be announced on the day of the first judging, which will be February 20, 1939.

JUDGING PROCEDURE From submissions in sketch form the jury will make a selection of five to be executed in Plexiglas. These five designs will not receive ranking until the final judging.

The five sketches which have been chosen by the jury will be returned immediately to the artists and within as short a time as possible, the artists will also receive the Plexiglas from which the sculpture itself is to be constructed. Full instructions as to the nature and handling of Plexiglas are given elsewhere in this folder. Preliminary sketches from other entrants will not be returned unless specifically requested. Final awards will be allocated among those who send in finished sculptures.

JJS I.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

ENTRY BLANK

COMPETITION FOR SCULPTURE IN PLEXIGLAS

To be returned, on or before February 5, 1939, to:

Gilbert Rohde
32 East 57th Street
New York

NAME.....AGE.....SEX.....
(please print)

STREET.....CITY.....STATE.....

PERSONAL DATA: (education, exhibitions, etc.)

Kindly check here if you object to mention being made of your participation in this Competition. It is assumed that names of winners may be freely used in any publicity in connection with the Competition.

I am entering this Competition on the basis of the regulations set forth in the RULES.

Signed.....

SAMPLES OF PLEXIGLAS WILL BE SENT TO ALL THOSE WHO RETURN AN ENTRY BLANK.

lucent stock. The use of small portions of colored Plexiglas is permitted. But it is mandatory that by far the largest portion of the sculpture should be in the clear transparent material, as this is unique.

The sculpture must be so designed that the sculptor can construct it by bending, carving, etc., sheets, rods or blocks of the material, without the necessity of Röhm & Haas making any special molds for special forms. Failure to meet this requirement will disqualify the entry.

ANNOUNCEMENT OF AWARDS Announcement of final awards, on the basis of executed sculptures, will be made not later than April 25th, 1939. The report of the jury will be published in the June, 1939 issue of MODERN PLASTICS. Unsuccessful competitors will be informed in what stage of the judging their sketches were eliminated.

OWNERSHIP OF FINISHED SCULPTURES The sculpture winning first prize will remain the property of Röhm & Haas. The other prize-winning pieces of sculpture will become the property of the sculptors but will remain in the possession of Röhm & Haas for one year after the opening of the New York World's Fair.

EXHIBITION The sculpture winning first prize will be shown in the Röhm & Haas exhibit at the New York World's Fair. The Museum of Modern Art reserves the right to exhibit all winning designs after the closing of the Fair.

COMPETITORS This competition is open to all sculptors, except employees of Röhm & Haas, the Museum of Modern Art, and Gilbert Rohde.

NOTIFICATION OF ENTRY All entrants will return the enclosed blank, duly filled out, to Gilbert Rohde, 32 East 57th Street, New York. Return of the blank does not put the entrant under any obligation to make a submission.

FORM OF SUBMISSION Since it is impossible for reasons of cost for Röhm & Haas to supply every entrant with large quantities of Plexiglas of every possible size and shape and since many of the parts in each sculpture will have to be cut to size and polished by Röhm & Haas, only small samples of Plexiglas will be supplied to entrants in the competition. Therefore it is required that submissions be made in the form of sketches, placed vertically on a sheet of illustration board 20 inches by 30 inches. If the entrant feels that one sketch is insufficient to explain his design, he may submit up to three sketches, all placed on one sheet of illustration board. It is suggested that for the purpose of showing the various kinds of Plexiglas to be used, a small scale outline be placed at the lower right hand corner of the sheet, with diagrammatic explanations of materials. Lines describing the material may be run from each part toward the edge of the paper, with notes — for example: "1/8 inch sheet"; "1-inch square rod, polished ends", and so forth.

QUESTIONS Reasonable questions, which must be asked anonymously in unsigned communications, will be answered in one or two mimeographed memoranda sent to all entrants.

STYLE OF SCULPTURE The judges will favor no preconceived ideas of any particular style but will consider the submissions on the merits of their form and their use of Plexiglas as a suitable medium. The use of any other material, except some other kind of plastic, is permitted as a minor part of the composition. The word "sculpture" includes "constructions", "mobiles", etc.

SIZE The sculpture should fall approximately within a forty-two inch cube. It is suggested that at least one of the dimensions should fill the space reasonably well so that the total mass is not too inconspicuous for exhibit purposes. It is not a requirement that the sculpture touch any or all of the boundaries of this cube and an entry will not be disqualified if one dimension projects slightly beyond the limits of the cube. Visitors will be able to view the sculpture from all sides.

ANONYMITY OF SUBMISSION A plain sealed envelope, containing the competitor's name and address should be pasted on the back of the drawings. No identifying marks should be placed on the drawings. The office of Gilbert Rohde will receive the drawings and remove outer wrappings which for safety in mailing, will have the artist's name and address. Envelopes containing the names of the entrants will not be opened until the jury has made its selection of five drawings.

r high
atural

mpor-
xplore
ppro-
ough-

more
lor. It
ity of

th the
n this
veral
e con-

glas. If
sealed
e piece
nes the

anging
s never
only a

aces of
rder to

trans-

JJS L.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

THE AESTHETIC PROBLEM Plexiglas is a transparent, colorless plastic having an exceptionally high light transmission. Its sculptural properties are entirely different from the natural materials that have heretofore been available to the artist.

Plastics are one of the most characteristic products of our technology. The important consideration in this problem is to develop a technique which will fully explore and exploit the new aesthetic qualities of the material and which will be as appropriate to its working qualities as the techniques that have been developed throughout the ages for stone, wood, clay or metal.

Plexiglas is distinguished among plastics by its high transparency — it is more transparent than the clearest glass — and its complete freedom from color. It possesses the brilliance of crystal. The sculptor must keep in mind the necessity of handling Plexiglas in such a way that its special qualities are emphasized.

The problem of evolving a sculptural technique which deals competently with the properties of the material challenges the imagination of the artist. When this technique is disclosed, it may be found to be as new as the material itself. Several detailed suggestions for developing the optical properties in particular are contained in the technical description of the material.

LIGHT TRANSMISSION The ability to transmit light around curves is one of the peculiar characteristics of Plexiglas. If one of the extremities of a polished bar, rod or block of Plexiglas rests on a base with a concealed light source, the other extremity will show a point of light. Light is conducted whether the piece of Plexiglas is straight or curved as long as the radius of curvature is not less than 3.1 times the diameter of the rod or the thickness of the bar used.

If the source of light is colored, colored light will emanate from the other end, and changing light color will appear changing at the extremity where the light emerges. The observer is never conscious of the source of the light. The middle portion of the piece of Plexiglas will show only a faint glow and will not detract attention from the lighted extremity.

Light from a concealed source will also illuminate lines or designs incised on the surfaces of sheets of Plexiglas. The edge of the sheet must be placed next to the source of light in order to produce this effect of a luminous pattern.

Lighting effects may also be secured by focussing spotlights on the sculpture from above. It will be legitimate for competitors to use special light effects as part of their design.

USE OF CLEAR PLEXIGLAS Plexiglas can be supplied in practically any color desired, in either transparent or translucent stock. The use of small portions of colored Plexiglas is permitted. But it is mandatory that by far the largest portion of the sculpture should be in the clear transparent material, as this is unique.

ANONYMITY OF SUBMISSION A plain sealed envelope, containing the competitor's name and address should be pasted on the back of the drawings. No identifying marks should be placed on the drawings. The office of Gilbert Rohde will receive the drawings and remove outer wrappings which for safety in mailing, will have the artist's name and address. Envelopes containing the names of the entrants will not be opened until the jury has made its selection of five drawings.

JJS I.25

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	25

TECHNICAL DATA

FORMS IN WHICH PLEXIGLAS IS AVAILABLE

SHEETS

Sheets polished on both sides from which shapes of any size can be cut, may be furnished up to 3 feet by 4 feet in any of the following thicknesses: $\frac{1}{8}$ " - $\frac{3}{16}$ " - $\frac{1}{4}$ " - $\frac{3}{8}$ " and $\frac{1}{2}$ ". Sheets up to 2 feet by 3 feet can be supplied in thicknesses of $\frac{3}{4}$ ", 1" and $1\frac{1}{2}$ ".

BLOCKS

Blocks 2" and $2\frac{1}{2}$ " thick are available in any proportion having approximately two square feet of surface area and a limit of 4 feet in length. No blocks or lumps thicker than $2\frac{1}{2}$ " can be supplied.

ROUND RODS

Can be supplied up to a length of 4 feet, in diameters of $\frac{1}{4}$ " - $\frac{3}{8}$ " - $\frac{1}{2}$ " - $\frac{3}{4}$ " - 1" - $1\frac{1}{4}$ " - $1\frac{1}{2}$ " - 2" and $2\frac{1}{2}$ ".

SQUARE BARS

Can be supplied in the same dimensions - that is, up to a length of 4 feet, in the following sizes: $\frac{1}{4}$ " - $\frac{3}{8}$ " - $\frac{1}{2}$ " - $\frac{3}{4}$ " - 1" - $1\frac{1}{4}$ " - $1\frac{1}{2}$ " - 2" and $2\frac{1}{2}$ ". Can be supplied polished on 4 or 6 sides.

TRIANGULAR BARS

Bars of triangular section can be cut in any dimension within limits listed for square bars.

RECTANGULAR BARS

Can be furnished in all thicknesses listed for square bars, and in any desired width up to the width of sheet material; can be polished on 4 or 6 sides.

OTHER SHAPES

Cubes, prisms, cones and other geometric or "free" shapes can be furnished by the manufacturer within a limit of $2\frac{1}{2}$ " for one of the dimensions. The other dimensions can exceed $2\frac{1}{2}$ " up to the limits of the size of the block from which the fancy shapes could be cut, as listed in block sizes above.

HANDLING OF MATERIAL

BENDING

Plexiglas, technically known as an acrylic resin, is thermoplastic - that is, it softens under heat. Sheets may be heated in an ordinary range oven or in a bath of hot oil or kerosene, but care must be taken that they do not overheat or sag.

TWO-DIMENSIONAL CURVES: Sheets heated to a temperature between 200 and 250 degrees Fahrenheit may be bent into two-dimensional curves. The warm sheets may be bent over a wood or metal form covered with felt or another soft cloth. Such forms are available in every household - pipes, washing machines, waste baskets and the like may be used for bending surfaces. Slight bends in long pieces may be made by holding the ends and allowing the material to sag, or by holding one end of a strip, letting it hang vertically and then pressing downward, with the lower end resting on a table.

THREE-DIMENSIONAL CURVES: Slightly spherical curves may be made by placing the soft material between two pillows and press-

ing it at various points. For certain curves the human body provides a great variety of surfaces for bending. The sheet is pressed against the body with a pillow or soft pad. Deep spherical curves are difficult, requiring special equipment and it is advisable that they not be attempted.

Care must be taken at all times to prevent the heated Plexiglas from coming in contact with rough surfaces or dirt particles, as they will harm the surface. (See section - POLISHING - for further instructions on this point.)

CUTTING

Plexiglas may be cut by an ordinary fine tooth hacksaw, a fine tooth circular or band saw, or scroll saw, either hand or power. Care should be taken to avoid scratching when handling the material. When cutting, it should be placed on soft cloth.

Plexiglas can be drilled with an ordinary metal drill and holes can be tapped for screws with ordinary metal taps for metal threading. Small drilled or threaded holes will be visible, as they cannot be polished on the inside.

Plexiglas can be turned on a lathe in much the same manner as metal.

POLISHING

It is most important to avoid scratching in the first place, by careful handling.

For hand polishing, an automobile cleaner and polisher is recommended. The cleaner is first applied with a damp cloth and rubbed vigorously on the scratch. The cleaner is then rubbed off with a damp cloth and the process is repeated until the scratch is removed. The polisher is applied in the same manner. Care must be taken that the cloth is soft and clean.

Since it is not practical for the sculptor to polish a sawn edge to a smooth level surface by hand, the surfaces that are to be polished should be indicated on the sketch, so that the manufacturer can supply those pieces with surfaces polished.

It is not necessary that all edges be polished. If it suits the aesthetic purpose, edges may be left as the saw leaves them - a translucent white.

CARVING

The material can be incised or carved with ordinary wood carvers' tools, files, rasps, etc. It should be remembered however that filed surfaces become white and it would not be practical for the sculptor to attempt to polish these surfaces by hand. White rough surfaces are a natural quality of the material and actually will add to the interest of the sculpture if used appropriately. The surface may be sandpapered to create a white surface, if desired.

CEMENTING

Surfaces can be cemented together but a slight line will probably show. It is not recommended that the sculptor attempt to cement together large surfaces. For small amounts of cementing the manufacturer will supply cementing compound.

FASTENING OF PLEXIGLAS

Other means than cementing can be used. Parts can be bolted or secured together by pins made of thin rods of Plexiglas. Metal fastenings may also be used. The inside surfaces of drilled holes are white and opaque.

JJS I.25