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beginning with the _____ issue

Name _____

Address _____

City _____

Occupation _____

Mr. Philip Johnson has assembled a large number of splendid photographs and models showing the outstanding achievement of the more radical architects both here and abroad. The Museum feels that this exhibition will offer an opportunity for members of the architectural profession to formulate their opinions of modern architecture more precisely than has heretofore been possible.

Since its foundation the Museum has maintained an interest in architecture and it is naturally anxious that this exhibition - the first it has given relating solely to that art - should be visited by all the members of the profession who are able to do so.

We are enclosing with this a membership blank - with the thought that you might care to become a member of the Museum.

Very truly yours,

Alfred H. Barr, Jr.

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MISS L. P. BLISS, VICE PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, SAMUEL A. LEWISOHN, SECRETARY, WILLIAM T. ALDRICH, JAMES W. BARNEY, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, FRANK CROWNSHIELD, CHESTER DALE, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, MRS. CHARLES C. RUMBEY, ARTHUR SACHS, PAUL J. SACHS, JOHN T. SPAULDING, MRS. CORNELIUS J. SULLIVAN, JOHN HAY WHITNEY

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
 JERE ABBOTT, ASSOCIATE DIRECTOR
 MARY SANDS, SECRETARY
 CARY ROSS, ASSISTANT

730 FIFTH AVENUE
 NEW YORK CITY
 TELEPHONE: CIRCLE 7-7471
 CABLE ADDRESS: MODERNART

February 1, 1932

On February 10th the Museum is opening an international exhibition of modern architecture.

Mr. Philip Johnson has assembled a large number of splendid photographs and models showing the outstanding achievement of the more radical architects both here and abroad. The Museum feels that this exhibition will offer an opportunity for members of the architectural profession to formulate their opinions of modern architecture more precisely than has heretofore been possible.

Since its foundation the Museum has maintained an interest in architecture and it is naturally anxious that this exhibition - the first it has given relating solely to that art - should be visited by all the members of the profession who are able to do so.

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Mr. Blackburn

THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
JERE ABBOTT, ASSOCIATE DIRECTOR

730 FIFTH AVENUE
NEW YORK CITY

January 19th
1932

To Heads of Art Departments

The Museum of Modern Art announces an Educational Membership, open to Teachers and Accredited Students in Universities. This Membership, with annual dues of \$2., confers the same privileges as are accorded to Annual Members paying \$10.

An extra privilege is offered at this time to a limited number of Educational Members who shall subscribe from Universities and Private Schools. A series of special talks on current exhibitions at the Museum will be given to this group by the Director and other speakers, with a view to supplying material useful to instructors in their class work. The first special talk will be given at the Museum on Monday evening, February 15th at 8 o'clock.

Subject: The Exhibition of Modern Architecture.

An invitation to join the University Group of Educational Members is cordially extended to yourself and to the members of your faculty. Additional application cards will be sent on request. Since this group will be limited in number, an early reply is requested.

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THE vogue in this country for frescoes by Mexican muralists

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
 JERE ABBOTT, ASSOCIATE DIRECTOR
 MARY SANDS, SECRETARY
 CARY ROSS, ASSISTANT

730 FIFTH AVENUE
 NEW YORK CITY
 TELEPHONE: CIRCLE 7-7471
 CABLE ADDRESS: MODERNART

January 30th, 1931

The Museum of Modern Art takes pleasure in inviting you to an evening of important discussion which is to be held at the Museum on the evening of February 19, at 8:30 P.M. The subject of the discussion will be the international exhibition of Modern Architecture which will be on view at that time.

This exhibition - which opens at the Museum on February 10th, comprises a series of models and large scale photographs assembled by Mr. Philip Johnson, showing the work of the more radical architects both here and abroad.

The Committee believes that it will offer a heretofore unrealized opportunity of reviewing the more advanced aspects of contemporary architecture and hopes that it will provoke an expression of opinion from members of the architectural profession that are present, and lead to a stimulating exchange of ideas.

As the number of guests is unfortunately restricted by the size of the gallery where the discussion is to be held, the committee would appreciate your indicating on the enclosed card whether or not you will be present.

Very truly yours,

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MISS L. P. BLISS, VICE PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, SAMUEL A. LEWISohn, SECRETARY, WILLIAM T. ALDRICH, JAMES W. BARNEY, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, FRANK CROWNSHIELD, CHESTER DALE, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, MRS. CHARLES C. RUMSEY, ARTHUR SACHS, PAUL J. SACHS, JOHN T. SPAULDING, MRS. CORNELIUS J. SULLIVAN, JOHN HAY WHITNEY

THE vogue in this country for frescoes by Mexican muralists
 continues unabated. I am sure that you will find this a most interesting
 picture environment offered by the perfect American home.

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June, 1932

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PUBLISHER'S COMMENTS

IN TIMES like these when everybody grips his purse a little tighter every day and even the most thoughtless spender must think at least twice before he spends his dollar, the value of quality advertising takes on new weight and added duties. Studying the market for quality goods and even quality service, we dig a little deeper into the subject and ask the question, what sort of people still need to build fine houses, buy fine furniture and patronize the skilled handicrafts.

We hear constantly that housing in the United States can stand improvement. Theoretically this is not true. Facilities for comfortable houses have been worked out by our manufacturers, material men and our architects far in advance of those of any other country in the world. But the population of this country, forty-five percent of which is foreign-born or born of foreign parents in tenements put up expressly for them in this country, do not know how to live beautifully in a perfect, American home. They came to America to improve their condition, and millions of them have done so and become rich. They have the great incomes of today and it is right that they should contribute largely to the support of those less fortunate than they in taking advantage of the tremendous opportunity America offered during the last seventy-five years of prosperity. But thousands of these well-to-do new citizens are now trying to find out what life in America has to give them and how the native Americans live. Slowly they are reaching the deep conviction that the wild life of the night club, so ably presented to them by their co-immigrants in the gaudy press of today, is not American but of their own making.

The merchants and manufacturers, the service and material men, the architects and builders of today must use their bought space in all the publications read by these new Americans to inform them on the subject of beautiful life, profitable leisure, and the perfect environment offered by the perfect American home.

THE vogue in this country for frescoes by Mexican muralists continues unabated. Latest evidence is Dartmouth's commission to José Clemente Orozco to decorate three thousand square feet of wall for its Baker Library,—the largest fresco project yet in the United States. Meantime, our own capable American artists who have mastered the technique of fresco look on wistfully, and take another hitch in their belts. The case for the American artists is hopefully set forth in this issue of CALIFORNIA ARTS AND ARCHITECTURE by a young American painter, Ione Robinson, lately returned from a year in Mexico where, as a Guggenheim scholar, she studied the art of fresco with Rivera, Orozco, Siqueiros and others of the Mexican masters. Perhaps, as in Mexico, it will require a general revolution before our self-complacent land awakens to the fact that, in the arts as well as in commerce and industry, we have a native genius of our own that eagerly awaits opportunities to express the spirit of this nation. We venture the opinion that, given the opportunity, our artists will acquit themselves, in the eyes of the world and of posterity, at least as well as have our bankers and industrialists.



Dealer in rare old pieces selected from private homes. Specialist in the proper restoration of heirlooms.

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A CHARAK bedroom group showing a delightful poster bed. It is reeded and carved and may be had in either maple or mahogany

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The Ideal Time to Invest in a Home

IS HOME BUILDING AN INVESTMENT OR A LUXURY?

WHAT MAKES IT GOOD OR BAD?

HOW CAN YOU ASSURE THIS INVESTMENT?

CONSULT YOUR ARCHITECT, AS YOU WOULD YOUR DOCTOR OR LAWYER

Idle money brings no returns; where can it be safely invested? The stock market, most financial issues, are uncertain and fluctuating. But conditions today present the opportunity of a life-time to build a home as that permanent and satisfactory investment which a family's home should represent.

It is probably the largest single purchase a family ever makes. But if you have a cash reserve, here is a safe way to use it; a property real and tangible, with physical value not to be wiped out by Wall Street manipulations. And the dollar goes very far now in buying land and building.

Many home owners have suffered severe losses as a result of haphazard planning and shoddy construction. Maintenance and repairs, in such cases, have mounted, and decrease in building costs has lowered the true value. The investments which have come through the storm are those **secured by buildings of good design** (and that includes good planning), **high quality materials and good construction.**

The present replacement cost of houses is often less than the balance remaining to be paid on old houses which were sold at inflated prices, poorly planned and as poorly built.

This bitter experience proves that it is essential not to proceed unadvised upon a building project. Low prices alone do not constitute a safe investment.

The Architect is your safe-guard, for he is the one person qualified by training and experience to protect the owner. He is the only one connected with the undertaking who has no interest whatsoever in the profit to be made on the sale of a contemplated or finished house. His only interest lies in obtaining the best possible and most suitable building for the owner's dollar.

His carefully studied plans and his detailed specifications open the way to obtaining competitive bids, all based upon exactly the same requirements. Bidders are selected by him for known reliability and financial responsibility. Then the Architect oversees the construction, checks materials to see that they conform to specifications, and certifies the amounts to be paid contractors for work done, at stated stages of progress.

The Architect is the watchdog of the owner's interests. He is the one factor of paramount importance in the field of investment building—and all buildings are investments.

THE STATE ASSOCIATION OF CALIFORNIA ARCHITECTS
COMMITTEE ON PUBLIC INFORMATION

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XV *Stedman Form*
Carson

December 22nd, 1932

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

My dear Mr. Pelikan:

I am enclosing a set of publicity releases according to your letter of December 17th. These releases have proved useful in other cities where the exhibition has been shown.

You will note that types of stories suitable for use in different sections of the newspaper are included. This is one of the most effective ways to increase the space given the show in the press. You can send material to the real estate editor, the educational editor, and the news editor (announcing the date of the opening of the show; where it has been shown previously, etc.)

The press releases do not contain exhaustive material, but many suggestions for special articles are contained in the catalog. The New York Times, for instance, in the real estate section, used a long article at the time the show opened here, which was made up almost entirely of direct quotations from the housing section of the catalog written by Lewis Mumford.

I am also including a reprint of Mr. Jewell's review in the New York Times the morning after the show opened here. A news story for Milwaukee could easily be worked up in this way: "The exhibition of Modern Architecture organized by the Museum of Modern Art and first shown in New York City was widely praised by New York critics of art and architecture. Edward Alden Jewell, writing in the New York Times, said of the exhibition 'Here we have beautifully and altogether convincingly illustrated...' etc.

Photographs to accompany these releases I shall send as soon as I hear from you.

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11 West 53rd Street
New York City

For release

MODERN ARCHITECTURE EXHIBITION BY MUSEUM OF MODERN ART

This form sent to the following Museum Directors:

- Mr. M. Milliken, Cleveland Museum of Art
- Dr. W. R. Valentiner, Detroit Institute of Arts
- Homer Saint-Gaudens, Carnegie Institute, Pittsburgh
- Alfred Vance Churchill, Smith College Museum of Art
- Robert B. Harshe, Art Institute of Chicago
- Fiske Kimball, Pennsylvania Museum of Art
- Myric R. Rogers, City Art Museum of St. Louis
- L. Earle Rowe, Rhode Island School of Design
- Walter H. Siple, Cincinnati Museum Association
- Blake-More Godwin, Toledo Museum of Art
- Mme. Georges-Henri Rivière, Asst. Director, Toledo Museum of Art
- Alfred C. Pelikan, Milwaukee Art Institute
- Mr. A. Bryan, Los Angeles Museum of History, Science and Art
- Mr. H. Clapp, Curator, Oakland Art Gallery
- Lloyd L. Rollins, California Palace of the Legion of Honor, San Francisco
- Fred S. Haines, Curator, The Art Gallery of Toronto
- Cass E. Harrington, Denver Art Museum
- A. E. Austin, Jr., Wadsworth Atheneum, Hartford
- Dean Everett V. Meeks, *Yale School of Fine Arts Gallery of Fine Arts, Yale Univ.*
- Wilbur D. Peat, Indianapolis Art Association
- L. Palmer Skidmore, Atlanta Art Association
- Robert A. Holland, Kansas City Art Institute
- Miss Mary P. Thayer, The Art Institute of Omaha
- William M. Hekking, *Albright Art Gallery, Buffalo Fine Arts Academy*
- Miss Gertrude Herdle, *Memorial Art Gallery, Rochester*
- Earl S. Bolander, Columbus Gallery of Fine Arts
- R. J. McKinney, Baltimore Museum of Art
- Dean James B. Munn, New York University
- Frank C. Smith, Jr., Worcester Art Museum Trustee
- Dean C. H. Edgell, Harvard University School of Architecture

models demonstrate that modern architecture can realize practical expression in every type of building - home, school, apartment house, factory, or community workers' houses.

Photographs will be shown of models designed by Frank Lloyd Wright, one of the greatest living American architects; George Howe and William Lawrence, architects of New and Philadelphia; Raymond Hood of New York; and Irving Finner of Chicago; and Richard Neutra of Los Angeles.

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Museum of Modern Art
11 West 53rd Street
New York City

For release

... of Dessau, Germany, Walter Gropius of Berlin, and Mies van der
... of Dessau, MODERN ARCHITECTURE EXHIBITION BY MUSEUM OF MODERN ART,
... The most extensive and elaborate private house shown in the
... group of photographs of models is that designed by Frank Lloyd Wright,

... "A House on the Mesa, Denver, Colorado" ... organized by
... Wright's individuality and his skill ...
... the Museum of Modern Art, New York City, and now on tour of the United
... States, will be shown at
... The exhibition opens ... and continues through proper

... By means of enlarged photographs, especially made, the exhibition
... shows the latest world developments in modern architecture. The international
... scope of present-day architecture is clearly illustrated in the photographs
... of the work of leading architects of the United States and of Europe.

... Wright's project for the
... In addition to photographs of completed buildings, the exhibition
... includes photographs of models designed by American and European architects
... especially for this show. The architects were chosen by the Museum of
... Modern Art as representing the highest artistic achievement in twentieth
... century architecture. They were asked to design models of the type of
... buildings best suited to their individual genius. The photographs of the
... models demonstrate that modern architecture can achieve practical expression
... in every type of building - home, school, apartment house, factory, or
... community workers' houses.

... Photographs will be shown of models design by Frank Lloyd Wright,
... one of the greatest living American architects; George Howe and William
... Lescaze, architects of New and Philadelphia; Raymond Hood of New York;
... Monroe and Irving Bowman of Chicago; and Richard Neutra of Los Angeles.
... European architects represented by photographs of especially executed
... models include Le Corbusier of Paris, J.J.P. Oud of Rotterdam, Otto

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community housing.

Haesler of Kassel, Germany, Walter Gropius of Berlin, and Mies van der Rohe of Dessau, Germany.

The most extensive and elaborate private house shown in the group of photographs of models is that designed by Frank Lloyd Wright, "A House on the Mesa, Denver, Colorado". It is a striking example of Wright's individuality and his skill in adapting a house to its surroundings. The building is low, built on the horizontal plan, spreading out into several units and making use of different levels. The house proper faces a large swimming pool and has many novelties such as enclosing curtains woven of metal threads to protect some of the terraces from the hot sun. The cost of the house, which is worked out on a truly grand scale, is given as \$125,000.

Wright's project for the housing house has attracted wide attention and comment wherever the exhibition has been on view.

A housing development for the crowded Lower East Side of New York City, as shown in a model by Howe and Lescaze, answers an entirely different need, that of low-cost living accommodations. The Bowman Brothers show an apartment house proposed for Chicago which makes use of new principles. A "Country Tower" which carries the idea of the skyscraper to living in the country is the work of Raymond Hood. Richard Neutra shows a novel "ring-plan" school design with facilities for holding classes in the open.

Beautiful and gracious private homes are worked out in the designs of Le Corbusier, of Mies van der Rohe and of J.J.P. Oud. An excellently planned school, with buildings for work rooms, offices and teachers' living quarters, is the work of Gropius as shown in the Bauhaus, Dessau, Germany, completed in 1926. The Rothenberg Housing Development at Kassel, Germany, of which Otto Haesler was architect and planner, is a model for

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community housing.

So important does the Museum of Modern Art consider the question of housing that an entire section is devoted to this subject, showing the need for community planning and the progress made in this field in certain cities. Striking posters and charts, worked out by such experts in housing as Catherine Bauer and Henry Wright, show that only one out of three families in the United States can afford the "minimum house". It is pointed out that the cost of the individual house can be reduced by large-scale planning, mass production, reduction of financial charges and community control of land use. One chart compares New York's slums of the Lower East Side with the "super-slums" of fashionable Park Avenue, pointing to the lack of sunlight and air in some expensive apartments, and drawing the conclusion that "the average city dwelling regardless of rent is below a decent housing standard". The advantages of model housing communities in Sunnyside Gardens, Long Island City, and Radburn, New Jersey, with playgrounds, and gardens, and where there is the assurance that land values will be maintained, are graphically explained in comparative charts.

The general housing problem, particularly in its application to the United States, is discussed by Lewis Mumford, authority on architecture and housing, in the comprehensive catalog of the exhibition.

The architectural exhibition, which was in preparation for more than a year under the direction of Philip Johnson, chairman of the department of architecture of the Museum of Modern Art, exemplified the work of leaders of the "International Style" in architecture.

Photographs of many types of buildings, department stores, hotels, college dormitories, office buildings, open-air schools, garden apartments, bus terminals, and many other structures, indicate clearly the development of the international style in countries throughout the world. One section of the exhibition is devoted entirely to showing the almost simultaneous

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development of modern architecture in widely-separated countries.

The international style has grown up in the period since the war, Mr. Johnson points out in the catalog. It is "not the invention of one genius but the coordinated result of many parallel experiments".

Alfred H. Barr, Jr., the director ~~man~~ of the Museum of Modern Art, calls attention to the importance of the exhibition in the catalog of the architectural show. "Expositions and exhibitions have perhaps changed the character of American architecture of the last forty years more than any other factor", writes Mr. Barr. "As a result of the last forty years of successive and simultaneous architectural fashions the avenues of our greatest cities, our architectural magazines and annual exhibitions are monuments to the capriciousness and uncertainty of our architecture.

"The present exhibition is an assertion that the confusion of the past forty years, or rather of the past century, may shortly come to an end. Ten years ago the Chicago Tribune Competition brought forth almost as many different styles as there were projects. Since then the ideas of a number of progressive architects have converged to form a genuinely new style which is rapidly spreading throughout the world. Both in appearance and structure this style is peculiar to the twentieth century and is as fundamentally original as the Greek or Byzantine or Gothic.

"The aesthetic principles of the International Style are based primarily upon the nature of modern materials and structure and upon modern requirements in planning. Slender steel posts and beams, and concrete reinforced by steel have made possible structures of skeleton-like strength and lightness. The external surfacing materials are of painted stucco ~~man~~ or tile, or, in more expensive buildings, of aluminum or thin slabs of marble or granite and of glass both opaque

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MEMORANDUM CONCERNING STRATEGIES ON ARCHITECTURAL EXHIBITION

Approved by Mrs. Philip Johnson, Mr. Blackburn and Mrs. Ryan, December 4, 1931 5

and transparent. Planning, liberated from the necessity for symmetry so frequently required by tradition is, in the new style, flexibly dependent upon convenience. MATERIAL TO BE SUPPLIED BY MR. [Name] as Date, Monday, December 28th.

1. Short - "These technical and utilitarian factors in the hands of designers who understand inherent aesthetic possibilities have resulted in an architecture comparable as in integrity and even in beauty to the styles of the past. But just as the modern architect has had to adjust himself to modern problems of design and structure so the modern public in order to appreciate his achievements must make parallel adjustments to what seems new and strange."
2. Charlotte-Farwythe development, World-Felagide to be interested in article to explain this section. Mr. Blackburn will obtain pictures showing present status and drawings of suggested plan for development. Contact Fred Lehman, Al Smith, etc.
3. Boston Brothers. Returning from Washington conference. Mr. Johnson will see whether there is any news in statement from them on their opinion of conference.
4. Watch for suggestions of material from the opposition -- Elv Kahn, Harry Willy Corbett, Ralph Walker.
5. Frank Lloyd Wright -- Mr. Johnson will ask him for comment on that's new book.
6. News and Lessons for story on new skyscraper development in Philadelphia - horizontal. Why not here? Their opinion of radio city.
7. Park Avenue -- slum living conditions. Quote Lewis Mumford on this.
8. News plans for college dormitories, as worked out in Paris, compared with residential Gothic type here. Article with pictures.
9. Mr. Johnson to get statement from Arthur V. Davis, President of Aluminum Company of America, in praise of aluminum house.
10. Cooperation from Regional Plan to be considered.

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SUGGESTED PUBLICITY STORIES ON ARCHITECTURAL EXHIBITION

As discussed by Mr. Philip Johnson, Mr. Blackburn and Mrs. Ryan, December 4, 1931

1. Comprehensive advance story on the exhibition, its aims, scope, and list of cities in which exhibition will be shown. Story written from standpoint of national importance of the exhibition, suitable for distribution by press associations. MATERIAL TO BE SUPPLIED BY MR. BLACKBURN. Suggested release date, Monday, December 28th.
2. Short "follow" stories, as new cities are added to list.
3. Lecture Thursday, December 10, by Clarence Stein at New School For Social Research. Mrs. Ryan to learn whether New School is sending out story covering lecture. Architectural exhibition to be mentioned in story. (Miss Sussman, New School's publicity representative).
4. Mr. Blackburn to confer with Raymond Hood's press representative to work out cooperation in releases. Architectural exhibition and Mr. Hood's participation to be mentioned whenever possible. Suggested story on "moving the skyscraper to the suburbs" to be given out by Mr. Hood.
5. Article for New York Times magazine section to be prepared by Professor Hitchcock, at request of Mr. Philip Johnson. Phoenix to try to place article.
6. Chrystie-Forsythe development, World-Telegram to be interested in crusade to reclaim this section. Mr. Blackburn will obtain pictures showing present status and drawings of suggested plan for development. Comment from Lehman, Al Smith, etc.
7. Bowman Brothers. Returning from Washington conference. Mr. Johnson will see whether there is any news in statement from them on their opinion of conference.
8. Watch for suggestions of material from the opposition -- Ely Kahn, Harry Wily Corbett, Ralph Walker.
9. Frank Lloyd Wright -- Mr. Johnson will ask him for comment on Hood's new book.
10. Howe and Lescaze for story on new skyscraper development in Philadelphia-horizontal. Why not here? Their opinion of radio city.
11. Park Avenue -- slum living conditions. Quote Lewis Mumford on this?
12. House plans for college dormitories, as worked out in Paris, compared with traditional Gothic type here. Article with pictures.
13. Mr. Johnson to get statement from Arthur V. Davis, President of Aluminum Company of America, in praise of aluminum house.
14. Cooperation from Regional Plan to be considered.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	15.3

Memo for Mr. Blackburn

Invitation to Evening of Discussion with
answer card - enclosed.

(1)

Dear Mr. _____ ^{of Modern Art}

The Modern Museum takes pleasure in
inviting you to an evening of informal
Discussion which is to be held at the
Museum on the evening of Feb. 4 at
— P.M. The subject of the Discussion
will be the exhibition of ^{international} modern architecture
which will be on view at that time.

This exhibition - ~~which~~ ^{which} opens at the
~~Modern~~ Museum on Feb. 10th, ^{and} comprise a
series of large scale photographs and models
assembled by Mr. Philip Johnson - which
~~The committee believes gives an opportunity for~~
~~viewing the work of the more radical architects~~
~~that has heretofore not been~~ ^{permitted} showing the
work of the more radical architects both here
and abroad.

The committee [?] believes that it will offer
a heretofore unrelayed opportunity of viewing
the more advanced aspects of contemporary architecture
and hopes that it will provide an expressive
provoke

Educational
Members.
Seaver.

seen exhibitions

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for the

etc. in Museum

exhibitions
Schools are
included.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	15.3

Memo for Mr. Blackburn

In

of opinion from members of the architectural profession that are present, ^{lead} to a stimulating exchange of ideas.

As the number of guests is unfortunately restricted by the size of the gallery where the discussion is to be held - The committee would appreciate your indicating on the enclosed card whether or not you will be present

Very truly yours

Educational
Members.
sever.

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exhibitions
schools are
included.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	15.3

Memo for Mr. Blackburn

In Invitation to Exhibition - with Membership Blank enclosed.

(2)

Educational Members. Seaver.

teen exhibitions

Dear Mr. _____

On Feb. 10th The Museum is opening an international exhibition of modern architecture.

Mr. Philip Johnson has assembled a large number of splendid photographs and models showing the outstanding achievement of the more radical architects both here and abroad. The Museum feels that this exhibition will offer an opportunity for members of the architectural profession to formulate their opinions of modern architecture more precisely than has heretofore been possible.

etc. in Museum

a exhibitions

Schools are

included.

Since its foundation The Museum has maintained an interest in architecture - and it is naturally anxious that this exhibition - the first it has given solely to that art - should be ~~attended~~ visited by ~~as many~~ all the members of the profession ~~as is possible~~ who are able to do so.

We are enclosing with this a membership blank - with the thought that you might care to become a member of The Museum.

Very truly yrs.

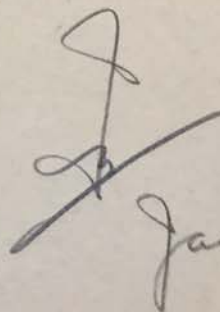
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	15.3

Memo for Mr. Blackburn

Invitations to Opening Day., Sent to members and selected list.
Miss Mallette has all lists except Educational Members.
Get Educational Members from Mrs. Seaver.
Envelopes addressed by guards between exhibitions

General Announcements *a general announcement*
Do not know if ~~anything~~ is printed for the general mailing list.

Small Posters
List of Libraries, Schools, Clubs etc. in Museum
Get Mrs. Seaver's additional list.
About 1000 in all
Can be addressed by guards between exhibitions
Cannot say ~~that~~ ^{if} all Architectural Schools are included.


Jan 28th

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Sterner is an Architect
& Member of the Museum's
Membership Committee

Conference Memorandum for Mr. Blackburn

January 18th, 1932

Mr. Harold Sterner brought the year book of the American Institute of Architects for addressing letters of invitation to the Architectural Exhibition. He also brought two form letters for this purpose.

Letter 1. Letter of invitation to evening discussion February 19th.

This goes to members whose names are checked in ink, also to supplementary list on paper slip attached to book.

It makes no difference if the person invited is already a member of the Museum.

About 100 names.

Letter 2. Letter to all members of the A.I.A. in year book except to architects receiving Letter No. 1. Also to names on paper slip attached.

Supplement this list with names of architects suggested by the Committee.

Send also to architects in Philadelphia, Boston, Chicago, etc.

Send a Museum membership blank with each letter.

Check names with Museum membership list.

[Handwritten signature]

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ONLY COPY.

Labour Dept.

Counter read

XV

Philip:

Alfred would like you to send a reminder letter to Miss Perkins.
Heav

My dear Miss Perkins:

During the past week at Greensboro, I have had the very real pleasure of making the acquaintance of your daughter, Susanna. I was very happy to find that both you and she have been interest^{ed} in the work of our Museum. I can assure you that the staff of the Museum has been deeply interested in your work, especially where it concerns the Governments * Public Works Program. † Susanna tells me that you have been somewhat troubled, as have we, by the architectural problems of this vast undertaking. So far as we can ascertain very little attention has been given to the kind of architecture which is to be used.

No † Mr. Philip Johnson, head of the architectural department of our Museum has made a special study of the possibilities of modern architecture in relation to large scale building projects. At Susanna's suggestion, I wish to take this opportunity to ask your advice as to how we can offer the government architects our cooperation.

Susanna thinks you saw our exhibition of modern architecture held in New York in March, 1932, and now touring the country. This exhibition, in addition to modern solutions of the problem of the private dwelling, the school, the apartment house, the public building, etc., includes a carefully prepared section on housing developments in America and abroad. Here modern architects have presented by models, enlarged photographs, plans, and explanatory charts the latest developments in large scale housing and slum improvement. The approach has been extremely practical socially and economically sound, with a conscious regard for beauty in the resulting buildings.

We believe the planners of President Roosevelt's building program should see this graphic display of what has already been done. The material has not, except for this shown, been concentrated in one unit which can readily be studied and understood by the expert and the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	15.3

public. The influence of this exhibition has already made itself felt in America, where it has been in fifteen cities. The Museum would add to this section, developments since the show was assembled, notably a housing project in Cleveland on which construction has begun.

In spite of our efforts, up 'til now, Washington has not been included in the itinerary. We should like to see the exhibition set up in some government building, where space is available, during this period of crucial decision. Susanna mentions the Commerce Building as a possibility. Won't you write me what you think can be done and whom we should approach?

To us the whole principle of modern architecture is so fundamentally associated with large scale planning and the social needs of our country, that we would consider the failure to apply it to the great construction problems at hand, a major catastrophe.

To make it easier for you to answer, I will list our questions.

1. Do you think our exhibition held in Washington before autumn would be useful?

2. Where could it best be held? (About 4000 square feet and 450 running feet of wall surface is needed, though this could be condensed)

3. Whom should we approach in order to secure this space?

4. Who is directly responsible for the choice of architects for the Public Works Program?

5. How can we approach him? Will you help us to interest this official either by permitting us to use your name, or by introducing Mr. Johnson, if he should come to Washington?

6. Should the exhibition come to Washington, how can we make sure that it will be seen and explained to the "key" people?

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[postscript] After my first talk with Susanna, I wrote to Philip Johnson of our Architectural Department, to write you in Washington. Now Susanna has kindly offered to take this letter directly to you at Sugar Hill. I hope you will not think this an imposition.

Sincerely.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	15.3

IV
Pub.

The Boston Post

Boston Post

October 10th, 1932
ESTABLISHED 1837

RICHARD GROZIER, EDITOR AND PUBLISHER

BOSTON, MASS

October 6, 1932.

The Mr. Alfred S. Clark,
New Feature Department
The Boston Post
Des. Boston, Mass.

My dear Mr. Clark: I have been appearing daily in the Boston Post for several months. I have of October 6th. the book on Modern Architecture which has been brought out by your organization and by W. W. Norton and Company. The Museum and the publisher's part of the book you mention will be very glad to have this you reproduce any of the illustrations with of in course credit given as you offered to the book, North the editor, the publisher and the Museum of Modern Art. set many readers to the book and that such an arrangement would prove mutually advantageous.

We agree with you that such an arrangement will prove mutually advantageous and shall be glad to cooperate with you on this and any other matter on which we might be able to provide material or assistance.

Yours very truly,

Very sincerely yours,

Alfred S. Clark

Alfred S. Clark,
Feature Department
The Boston Post

Chairman.
Department of Architecture.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	15.3

The Boston Post

ESTABLISHED 1831

RICHARD GROZIER, EDITOR AND PUBLISHER

BOSTON, MASS.

October 6, 1932.

The Museum of Modern Art,
New York City.

Dear Sirs,-

I have charge of a series of illustrated articles on the History of Architecture which has been appearing daily in the Boston Post for several months. I have recently bought the book on Modern Architects which has been brought out by your organization and by W. W. Norton and Company. Would it be possible for us to get permission to reproduce three or four of the pictures in this series? I should expect of course to give credit in each case to the book, the editor, the Museum and the Norton company. I feel sure that it would direct attention of a great many readers to the book and that such an arrangement would prove mutually advantageous.

I shall be grateful if you will let me know whether this seems useful cooperation from your standpoint,

Yours very truly,

Alfred S. Clark

Alfred S. Clark,
Feature Department,
The Boston Post.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	15.3

IV
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cor
California

Calif.

Arts & Architecture

Published by

WESTERN STATES PUBLISHING COMPANY, INC.
627 SOUTH CARONDELET STREET, LOS ANGELES

22 August, 1932

Mr. Nelson H. Partridge, Jr.
California Arts & Architecture,
627 South Carondelet Street,
Los Angeles, California.

August 16, 1932.

My dear Mr. Partridge:

Under separate cover, we are sending
you two copies of the Catalogue of our Mural Exhibition.
These books are priced at \$.50 and therefore your check
for \$1.00 purchases two of them. If you do not wish to
keep them both, you may return one and we will refund the
money.

Under separate cover we are sending you, with our compliments,
a marked copy of the current issue of your interesting magazine. *Archi-*
ecture has come and we appreciate the excellent notice which you
inter-gave the Exhibition of Modern Architecture held at Bullock's
in Los Angeles. As will see that your magazine is placed on our
issue mailing list for notices of future exhibitions.

We shall be pleased to have a list of the Museum's publications
list is enclosed. We hope that there are a number on this list
of Modern Architecture which you will want to order.
are issued by the Museum from time to time.

Thanking you for your interest, I am

Attached herewith is my personal check for \$1 to cover cost of
sending me a copy of the book, "Murals by American Painters and
Photographers" which your Museum publishes this year.

the Museum's
Have you a list of publications to date, with prices indicated?
If so, I should be pleased to have a copy of it, for my files.

In closing, please accept our sincere appreciation for the address of
Executive Secretary of the International Exhibition of Modern Architecture, and on
the excellent manner in which it was managed here by Mr. Warburg.

ABB/HM

Mr. Warburg, we understand, left Los Angeles yesterday by plane
for New York, and we trust he has arrived safely by this time.
Our greetings to him.

Sincerely,

Nelson H. Partridge, Jr.

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	MoMA Exhs.	15.3

California Arts & Architecture

Published by

WESTERN STATES PUBLISHING COMPANY, INC.
627 SOUTH CARONDELET STREET, LOS ANGELES

August 16, 1932.

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

Gentlemen:

Under separate cover we are sending you, with our compliments, a marked copy of the current issue of California Arts & Architecture. On page 31 is an article by Richard Neutra on the International Exhibition of Modern Architecture now being held in Los Angeles at Bullock's-Wilshire. And on page 4 of the same issue you will find mention of the exhibition, in Art Calendar.

We shall be pleased to have our magazine placed on your mailing list for general announcements of activities of the Museum of Modern Art, and also for announcements of new publications which are issued by the Museum from time to time.

Attached herewith is my personal check for \$1 to cover cost of sending me a copy of the book, "Murals by American Painters and Photographers" which your Museum issued in May of this year.
the Museum's

Have you a list of publications to date, with prices indicated? If so, I should be pleased to have a copy of it, for my files.

In closing, please accept our congratulations on the success of of the International Exhibition of Modern Architecture, and on the excellent manner in which it was managed here by Mr. Warburg.

Mr. Warburg, we understand, left Los Angeles yesterday by plane for New York, and we trust he has arrived safely by this time. Our greetings to him.

Sincerely,

Nelson H. Partridge, Jr.

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	MoMA Exhs.	15.3

PUBLISHED BY ALBERT & CHARLES BONI

TEL. ALGONQUIN 4 - 2900 · CABLE BONIBOOKS



CREATIVE · ART

A MAGAZINE OF FINE & APPLIED ART

66 FIFTH AVENUE · NEW YORK

Oct. 13, 1932

My dear Mr. Barr:

Will you kindly have sent to us, for publication in our next issue, particulars concerning the itinerary of your exhibition of modern architecture which is making a tour of the country at present. We shall be glad to be informed as to future bookings as made from time to time, and would like, if possible, to have details as to hours and days of showing, price of admission, if any, etc. for the information of our readers.

Very truly yours,

L.A. Blossom
Managing Editor

fab.a

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*Pub
Ex XV*

The Enamelist

June 27th, 1932

A PERIODICAL FOR THE PORCELAIN ENAMEL INDUSTRY
2100 KEITH BUILDING - CLEVELAND, OHIO

June 23, 1932.

Mr. J.K. Gillett
Advertising Manager
The Enamelist
2100 Keith Building
Cleveland, Ohio

Mr. Alan S. Blackburn, Jr.
Dear Sir:
Museum of Modern Art,
1007 Chatham-Plaza East,
Long Island City,
New York.

In reply to your letter of June 23rd, we

are glad to enclose a copy of the itinerary of the

Dear Sir:
Architectural Exhibition of the Museum of Modern Art

We recently noticed in a Cleveland newspaper that an exhibit-
ion of Modern Architecture was going to appear at the Cleveland
Museum of Art, some time this fall.

Will you be kind enough to send us a copy

We would like to know if you could supply the itinerary of this
exhibition, so that we may publish an appropriate news item re-
garding it in our magazine, the Enamelist.

of which you speak will appear!

Thanking you for your interest, I am

Yours very truly,
Very sincerely yours,

JEG:S

ENAMELIST PUBLISHING CO.

Executive Secretary.

J. K. Gillett
Advertising Manager.

ARB/1
Enclosure.



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	MoMA Exhs.	15.3

The Enamelist

A PERIODICAL FOR THE PORCELAIN ENAMEL INDUSTRY
2100 KEITH BUILDING - CLEVELAND, OHIO

June 23, 1932.

Mr. Alan R. Blackburn, Jr.
Museum of Modern Art,
1007 Chatham-Phoenix Bldg.
Long Island City,
New York.

Dear Sir:

We recently noticed in a Cleveland newspaper that an exhibition of Modern Architecture was going to appear at the Cleveland Museum of Art, some time this fall.

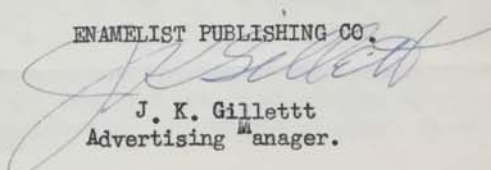
We would like to know if you could supply the itinerary of this exhibition, so that we may publish an appropriate news item regarding it in our magazine, the Enamelist.

May we hear from you about this?

Yours very truly,

JKG:S

ENAMELIST PUBLISHING CO.


J. K. Gillett
Advertising Manager.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	15.3

August 2nd, 1932

Mr. R.B. Chandler
The Mobile Press
Mobile, Alabama

November
Twenty-seventh,
1931

My dear Mr. Chandler:
Having George D.W. Gilroy,
Fisher St.,

We wish to express our very real appreciation of your progressive editorial entitled "Traveling Galleries" which appeared in the Mobile Press of July 10th, 1932.

Dear Sirs,

The itinerary of the two Architectural Exhibitions at the present time includes 21 important cities and will extend through the year 1933. Repeated efforts on the part of the Museum to bring either of the shows to a Southern city have met with no success. On the other hand the North, East and West are well represented. Certainly the South is no less forward looking than the rest of the country.

The money to be released by the new bill for financing building passed at the last session of Congress will, in our opinion, inaugurate a great epoch in American building. It is important that architects, builders and the public know and understand the latest developments in construction methods and materials and in architectural design in both the United States and abroad. It is the purpose of the Architectural Exhibitions to present in understandable and impressive form up to the minute ideas of one of the most important activities of our country.

It has occurred to us that your paper might render the South a very real and practical service by pointing out the vital importance of holding one of these exhibitions in the South.

We should be most interested to have your reaction to this suggestion.

Very sincerely yours,
Director of the Exhibitions.

Executive Secretary.

ARB/t

XK
pub.

Mobile Press

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	15.3

THE MUSEUM OF MODERN ART

ALFRED H. BROWN, JR., DIRECTOR
 ALICE L. BROWN, ASSISTANT DIRECTOR
 HARRY BROWN, SECRETARY
 GARY BROWN, ASSISTANT

730 FIFTH AVENUE
 NEW YORK CITY
 TELEPHONE: CIRCLE 7-1000
 CABLE ADDRESS: MUSEUMART

November
 Twenty-seventh,
 1933

Der Baumeister,
 Verlag Georg D.W. Callwey,
 Finkenstr. 2.,
 Munich, and Patnam, Inc.
 62 Germany Street
 New York, N. Y.

Dear Sirs,
 Dear Sirs:

The Museum of Modern Art is holding an Exhibition of International Modern Architecture on the 1st of February in New York.

This is the first important show of really modern architecture that has been held in America and we are very anxious to give it the best possible publicity. With the growth of interest in modern architecture here, there comes the demand for magazines which publish the new buildings as they are built. So we are planning this Exhibition to have a table prominently placed where the current issue of your magazine will be placed both to show to what an extent modern architecture has been developed and to give the public a chance to subscribe to it if they wish.

I consider "Der Baumeister" one of the best magazines in the field and I hope you will send us, if possible, your January issue. It must arrive in New York by the 1st of February in order to find room in the Exhibition.

Whatever issue you would be able to send us that would reach us by that date would be the one we could use.

Sincerely yours,

These books returned. Credited April 12, 1933

Director of the Exhibition.

Spencer, Warren & Patnam, Inc.

PJ:EK

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	MoMA Exhs.	15.3

May XV *Brewer*
THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
JERE ABBOTT, ASSOCIATE DIRECTOR
MARY SANDS, SECRETARY
CARY ROSS, ASSISTANT

730 FIFTH AVENUE
NEW YORK CITY
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

April
Twelfth
1932

Brewer, Warren, & Putnam, Inc.
6 East 53d Street
New York, N. Y.

Dear Sirs:

If you will send us an itemized list of the books included in this consignment memorandum, we shall be able to account to you for these books and clear this account.

Yours very truly,

Flan R. Blackburn, Jr.

Executive Secretary

ARB/HM

These books returned. Credited April 12, 1932

Brewer, Warren & Putnam, Inc.

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT. MRS. JOHN D. ROCKEFELLER, JR., TREASURER, SAMUEL A. LEWISOHN, SECRETARY, WILLIAM T. ALDRICH, JAMES W. BARNEY, FREDERIC CLAY BARTLETT, CORNELIUS N. BLISS, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, FRANK CROWNINSHIELD, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, MRS. CHARLES C. RUMSEY, PAUL J. SACHS, JOHN T. SPAULDING, MRS. CORNELIUS J. SULLIVAN, JOHN HAY WHITNEY

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Brewer

IV
mag

THE MUSEUM OF MODERN ART

730 FIFTH AVENUE
NEW YORK CITY

CLAUDE L. BARR, JR., DIRECTOR
JOHN GARDY, ASSISTANT DIRECTOR
JOHN HANCOCK, SECRETARY
MARGARET WHELAN, ASSISTANT

April 24 1932
April
Twelfth
1932

RECEIVED of the Museum of Modern Art
the following books

The City of Tomorrow by Corbusier
Brewer, Warren, & Putnam, Inc.
6 East 53d Street
New York, N. Y.

Dear Sirs:

If you will send us an itemized list of the books included in this consignment memorandum, we shall be able to account to you for these books and clear this account.

Yours very truly,

Executive Secretary

ARB/HM

Putnam
4-15-32

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BREWER; WARREN & PUTNAM
- 6 E. 53 -

Brewer

THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
JERE ABBOTT, ASSOCIATE DIRECTOR
MARY SANDS, SECRETARY
GENEVIEVE CARPENTER, ASSISTANT

730 FIFTH AVENUE
NEW YORK CITY

April 2d, 1932

RECEIVED of the Museum of Modern Art
the following books

The City of Tomorrow by Corbusier
Towards a New Architecture by Corbusier
Modern Architecture by H. R. Hitchcock

*David
4-1-32
J. Newman*

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MISS LIZZIE BLISS, VICE PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR.,
TREASURER, FRANK CROWNINGSHIELD, SECRETARY, WILLIAM T. ALDRICH, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY
CRANE, CHESTER DALE, SAM LEWISOHN, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, PAUL J. SACHS, MRS. CORNELIUS J. SULLIVAN

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	MoMA Exhs.	15.3

Creative Art

The Following Clipping Is From
The... 7... 10... 32 Issue Of

Mobile Press

THE MOBILE PRESS

MOBILE'S LEADING NEWSPAPER

And Called To Your Attention By
... R. B. Chandler

TRAVELING GALLERIES

The Museum of Modern Art, established in New York a few years ago by a group of wealthy Americans acute enough to realize that art did not end with Rembrandt, is about to perform a service that should meet with a hearty response throughout the country.

First, the museum expects to establish a department of modern architecture. Then it intends to send on tour two exhibitions of architecture as created by Americans. One group will be composed of models of buildings designed by U. S. architects. The other will be essentially the same except that photographs are to be substituted for models.

The groups will tour the country for at least two years. It is hoped that the tour will include the southern cities.

There is, it is reasonable to believe, a genuine interest in this country in modern art in all its manifestations. The difficulty is that except in the larger cities there is almost no chance to see what artists of this century and of the last two decades of the nineteenth have done. To some extent, this is also true of the art of any period but there are at least photographic reproductions.

It is to be hoped that if the showings of American architecture as sponsored by the Museum of Modern Art meet with the success they deserve, the museum will be persuaded to send out groups dealing with modern painting and sculpture. Whether the showings are composed of originals or reproductions, they will be greeted with interest and enthusiasm.

Possibly we are too optimistic, but we see in the museum's efforts the birth of an institution truly national in its aims and scope.

See Mobile

... of both Mr. ... of October 12th ... International ... has been refer-

... a copy of the ... see the exhibition ... open next at the ... or 27th.

... on has been largely ... seen it so far, ... in which it has ... story.

... closing the itinerary ... Photograph Exhibition ... are also circulating. ... ally the same material ... e exception that en- ... replace the actual ... a booked by the smaller ... tutions.

... at I cannot give you ... t hours and days of ... , as these details ... m holding the exhibition.

... hope that the information I have ... the enclosures may be of use to you.

Very sincerely yours,
Department of Architecture.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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XV
part. 1

Creative
Art.

October 15th, 1932

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

My dear Mr. Blossom:

In the absence of both Mr. Barr and Mr. Johnson your letter of October 12th in regard to the itinerary of the International Exhibition of Modern Architecture has been referred to me.

I am enclosing a copy of the itinerary to date. As you will see the exhibition closes at Buffalo today and will open next at the Cleveland Museum of Art on October 27th.

The exhibition has been largely attended, over 75,000 people have seen it so far, and press comment from each city in which it has appeared has been highly satisfactory.

I am also enclosing the itinerary of a smaller show, known as the Photograph Exhibition of Modern Architecture, which we are also circulating. This exhibition contains practically the same material as the larger exhibition with the exception that enlarged photographs of the models replace the actual models. This exhibition has been booked by the smaller museums and by educational institutions.

I am sorry that I cannot give you the information you request about hours and days of showing, price of admission, etc., as these details depend upon the Museum holding the exhibition.

I hope that the information I have given you above and the enclosures may be of use to you.

Very sincerely yours,
Department of Architecture.

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	MoMA Exhs.	15.3

Brewer

BREWER, WARREN & PUTNAM INC.

6 EAST 53RD STREET - NEW YORK, N. Y. - TEL. PLaza 3-8931 - CABLES BREWPUB

PUBLISHERS

February 3rd, 1932.

Miss Helen F. McMillen
1007 Chatham Phenix Bldg.
Long Island City, New York

Send in books

Dear Miss McMillen:

In reply to your letter of the 2nd to Mr. Brewer, we are going to send you three books for your Architectural Exhibition, in accordance with Mr. Johnson's telephone conversation with Mr. Brewer.

Will you please let me know if you wish these books sent to the Museum of Modern Art in New York, or to Mr. Johnson's office in Long Island City.

Very truly yours,

Alga H. Johnson
Sales Promotion Manager

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	15.3

*Brewer
& Warren*

BYGGMÄSTAREN

BYGGMÄSTAREN
TIDNING FÖR ARCHITECTUR OCH BYGGKONST
UTGIVS AV BYGGMÄSTAREFÖRENINGEN
SVEA 1894, NORDEN 1912

NYCKELORD 1932
BYGGMÄSTAREN

SR/ER

Architectural Exhibition of the Museum
of Modern Art,
1007 Chatham Street,
Long Island City,
New York
U.S.A.

February
Second
1932

Mr. Brewer
Brewer & Warren
6 East 53d Street
New York, N. Y.

My dear Mr. Brewer:

Mr. Johnson wishes me to ask you whether there are some books on your list which you would like to send us for display at the Architectural Exhibition which opens on February 10.

Mr. Johnson spoke particularly of the Le Corbusier translation. We are showing a model by Le Corbusier and the interest aroused by this model might help your sales.

Will you please let me know what you wish to do in this matter?

Secretary to Mr. Johnson

BYGGMÄSTAREN

The box will be sent by 2/3 "Express" on 10th
day. Your sale.

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TIDSKRIFT FÖR ARKITEKTUR OCH BYGGNADSTEKNIK

ORGAN FÖR SVENSKA ARKITEKTFÖRENINGEN
ORGAN FÖR STOCKHOLMS BYGGNADSFÖRENING
TEL. NORR 92 34, KASSAN 131 58

Byggnästaren

STOCKHOLM den Jan. 12th 1932.
Sveavägen 68 6 tr.

SB/ER

Architectural Exhibition of the Museum
of Modern Art,
1007 Chatham Phoenix Building,
Long Island City,
New York
U.S.A.

N
✓
✓
✓

Dear Sirs,

In receipt of your valued letter av 27th Nov. last
year we beg to say that we to-day have the pleasure in
sending you a box containing
25 copies of our number of the Stockholm Exhibition of 1930
2 annual sets of BYGGMÄSTAREN 1930
2 " " " " 1931.

The box is addressed to the firm Davies Turner Co,
39 Pearl Street, New York City, to be forwarded to the Ar-
chitectural Exhibition of the Museum of Modern Art, 730
Fifth Avenue, New York.

We beg you to be good enough to give our magazines
as good placing as possible and thank you very much for
your giving us an opportunity to participate in the Ex-
hibition.

Sincerely yours

TIDSKRIFTEN
BYGGMÄSTAREN

William Sjöberg

P.S.

The box will be send by S/S "Bergensfjord" on 15th
inst. from Oslo.

+

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FOREIGN DEPARTMENT
L. H. THOMAS

November
Twenty-seventh,
1931

Byggnästaren,
Sveavägen,
Stockholm,
Sweden.

June 1st, 1932.

Dear Sirs, Modern Art
730 Fifth Avenue

The Museum of Modern Art is holding an Exhibition of
International Modern Architecture on the 1st of February
in New York. Attn. Miss Macmillan

This is the first important show of really modern
architecture that has been held in America and we are
very anxious to give it the best possible publicity. With
the growth of interest in modern architecture here, there
comes the demand for magazines which publish the new
buildings as they are built. So we are planning this
Exhibition to have a table prominently placed where the
current issue of your magazine will be placed to show to
what an extent modern architecture has been developed and
to give the public a chance to subscribe to it if they
wish.

I consider "Byggnästaren" one of the best magazines in the
field and I hope you will send us, if possible, your January
issue. It must arrive in New York by the 1st of February in
order to find room in the Exhibition.

Whatever issue you would be able to send us that would
reach us by that date would be the one we could use.

Sincerely yours,

Director of the Exhibition.

PJ:BK

Man

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XV
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MEDICAL-PUBLIC HEALTH
DEPARTMENT
J. N. Myers

FOREIGN DEPARTMENT
E. G. Helgeson

June 1st, 1932.

Museum of Modern Art
730 Fifth Avenue
New York City

Gentlemen:- Attn. Miss Macmillan

We enclose our credit of May 10th,
in amount \$2.00. Due to an oversight this credit was
not mailed at the time it was issued. We re-
gret the delay in your receiving it.

Very truly yours,

THE MACMILLAN COMPANY
M. Russell
Claim Department.

MDR:FLT

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FORM 250 C. L.

CREDIT MEMORANDUM

NEW YORK, May 10th, 1932
60 FIFTH AVE.

**THE MACMILLAN COMPANY
PUBLISHERS**

TO Museum of Modern Art,
730 Fifth Ave.
New York City

Attn: Miss Macmillan

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BOSTON: 240 NEWBURY STREET
CHICAGO: 2455-2459 PRAIRIE AVENUE
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DALLAS: ROSS AVENUE AND AKARD STREET
ATLANTA: 500 SPRING STREET, N. W.

MACMILLAN & CO., LTD.
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MELBOURNE: 32-34 FLINDERS STREET
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**THE MACMILLAN COMPANY
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TORONTO: 70 BOND STREET

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QUANTITY	DESCRIPTION	PRICE	DISCOUNT	AMOUNT	TOTAL
1	Wood: Recent Trends on American Housing	3.00	1/3A	2.00	2.00
<p>To cancel Inv. 2/11/32 #817 Returned 4/6/32 Serial No.14864</p> <p>WHY CREDIT IS MADE.....</p>					

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NOT RESPONSIBLE FOR GOODS LOST OR DAMAGED IN TRANSIT OR FOR BOOKS SENT FOR ENCLOSURE OR BY MAIL. BOOKS SENT UPON ORDER NOT RETURNABLE.

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THE MUSEUM OF MODERN ART

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730 FIFTH AVENUE
NEW YORK CITY

x 4/2/32

McMILLAN PUBLISHING
CO., 60 - 5TH AVE., N.Y. CITY

"MODERN TREND IN HOUSING"

\$2.00

RETURNED TO ABOVE THIS X
DAY. PARCEL POST.

TREMP

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Macmillan

*Ex XV
Mag.*

CHICAGO
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THE MACMILLAN COMPANY

60 N. 5TH AVENUE
 NEW YORK

Publishers of Books on All Phases of Human Knowledge

Book

1932
 Museum of Mod. Art
 125 W. 5th Avenue
 At the New Macmillan
 New York City

IRNE
 TTA
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 HAI

3/3/32

This has been taken care of. McMillan's will call for the book on the 24th of March and the consignment date has been extended until then. There will be no question of "outright purchase".

EMF

Dear Macmillan

As arranged plan, we send you all bills charged on the account now due and must be accounted for and returned any of the items, it must be done before the 10th. If any of the items charged and this statement, you will either on the bought account or it will be sent. The amount now due will be account, and considered an outright purchase for the present month.

Very truly yours,

THE MACMILLAN COMPANY
 "On Sale" Special Account.

2/11/32

On Sale Account Feb 23rd 1932

Macmillan books
 2.00

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THE MACMILLAN COMPANY

120 EAST 47th AVENUE
NEW YORK 17, N.Y.

Museum of Mod. Art,
720--5th Avenue,
Att. Miss Macmillan
New York City.

Wood.

Recent Trends in Homey.

Museum of Art
720 5th Ave
New York City

Gentlemen:

In accordance with our pre-arranged plan, we send you herewith a copy of all bills charged on the "On Sale" items which are now due and must be accounted for this month. We have enclosed a copy of the items charged and the amount due. This bill must be paid before the 15th of the month. If you wish to check any of the items charged and find that some amount is in the wrong account or is not correct, please advise us immediately. The amount due will be transferred to the right account, and considered an outright payment on the 15th of the month.

2/11/32

THE MACMILLAN COMPANY
Special Account

On Sale Acct'g Feb 28th TRADE.

2.00 1/34 2.00 2.00

7512A

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SHANGHAI

Publishers of Books on All Phases of Human Knowledge

March 2, 1932

Museum of Modern Art
730 5th Ave.
New York City

Att: Miss Macmillan

Gentlemen:

In accordance with our pre-arranged plan, we send you herewith carbon copies of all bills charged on the "On Sale" account which are now due and must be accounted for this month. If you intend returning any of the items, the agreement provides this must be done before the 15th. If you remitted or returned any of the items charged and credit does not appear on this statement, you will either find the amount credited on the bought account or it will appear on our next statement. The amount now due will be transferred to bought account, and considered an outright purchase on the 15th of the present month.

Very truly yours,

THE MACMILLAN COMPANY
"On Sale" Special Account.

JK:DA

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February 8, 1932

Miss Helen T. McMillin
Secretary to Mr Johnson
1007 Chatham Phenix Bldg.
Long Island City, N. Y.

Dear Madam:

In response to your enquiry of the 2nd,
we shall be pleased to send you a copy of Woods
RECENT TRENDS IN AMERICAN HOUSING for display in
connection with the Architectural Exhibition.
Please let us know to which address we are to
forward the copy of this book.

Yours very truly,
THE MACMILLAN COMPANY

C. J. Blanton
Sales Manager

*Telephone
2/11 HHL*

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*Macmillan
Co.*

February
Second
1 9 3 2

Macmillan Company
Promotion Department
60 Fifth Avenue
New York, N. Y.
68 Chancery Street
Dear Sirs:

My dear Mr. Johnson wishes me to ask you whether there are some books on your list which you would like to send us for display in connection with the Architectural Exhibition which opens on February 10. In connection with our Architectural Exhibition.

Mr. Johnson spoke particularly about Mrs. Wood's book on Recent Developments in American Architecture. We are glad to display it and we hope that a number of people will be interested to subscribe.

Will you please let me know what you wish to do about this? Thank you for your interest and for your good wishes for the success of the Exhibition.

Yours very truly,

Yours very sincerely,
Secretary to Mr. Johnson

Director of the Exhibition

PS/BA

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MASTER BUILDER 68 CHANDOS STREET W.C.2

ONE - TEMPLE BAR ~~2070~~ TELEGRAMS - TIMBANEWS WESTRAND LONDON.
3881

RS:
CREWDSON
JOD-HESKETH
AX
ord Belper.

Dear Sir,

I now have much pleasure in sending you twelve copies of the January issue of the Master Builder as promised by my letter of December 7th. I also send two copies of the December issue in which a short notice of the Exhibition appeared on page 39.

Perhaps you would be so kind as to give some of these copies to any one who is interested in our publication or, if you would rather, sell them at the Exhibition and treat the proceeds as a very trifling contribution *to* your excellent undertaking.

I also send some subscription forms in case any visitor to the Exhibition should feel inclined to subscribe.

I should point out that the price of the Master Builder is now 9d, but the subscription continues at the old rate of 7/6d.

With all good wishes for the success of the Exhibition.

Yours faithfully,

Rf leeward Hesketh:

Editor.
22nd January 1932.

Philip Johnson, Esq.,
The Museum of Modern Art,
1007, Chatham Phenix Building,
Long Island City,
New York.

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THE MASTER BUILDER 68 CHANDOS STREET W.C.2

TELEPHONE - TEMPLE BAR 3977 3881 TELEGRAMS - TIMBANNEWS WESTRAND LONDON.

DIRECTORS:
CAPT. R. B. CREWDSON
H. B. TATE
R. FLEETWOOD-HESKETH
C. C. LOMAX

Dear Sir,

Thank you very much for your letter of
November 27th.

It will give me great pleasure to send
a copy of the January number of the Master Builder
for the Exhibition of International Modern Architecture
in New York. We publish on the 15th of each month, and
so the copy should arrive in good time for the opening
of the Exhibition.

I am putting a short notice of the Exhibition
in our December number, which I hope will interest our
English readers.

Yours truly,

R. Fleetwood Hesketh:

Editor.
7th December 1931.

Philip Johnson, Esq.,
The Museum of Modern Art,
1007, Chatham Phenix Building,
Long Island City,
NEW YORK.

File under publicity?

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November
Twenty-seventh,
1931

The Masterbuilder,
68 Chandos Street,
London, W.C.2.,
England.

Dear Sirs,

The Museum of Modern Art is holding an Exhibition of International Modern Architecture on the 1st of February in New York.

This is the first important show of really modern architecture that has been held in America and we are very anxious to give it the best possible publicity. With the growth of interest in modern architecture here, there comes the demand for magazines which publish the new buildings as they are built. So we are planning this Exhibition to have a table prominently placed where the current issue of your magazine will be placed to show to what an extent modern architecture has been developed and to give the public a chance to subscribe to it if they wish.

I consider "The Masterbuilder" one of the best magazines in the field and I hope you will send us, if possible, your January issue. It must arrive in New York by the 1st of February in order to find room in the Exhibition.

Whatever issue you would be able to send us that would reach us by that date would be the one we could use.

Sincerely yours,

Director of the Exhibition.

PJ:BK

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*Das
neue
Frankfort*

November
Twenty-seventh,
1931

Das Neue Frankfort,
Verlag Englert & Schlosser,
Frankfort,
Germany.

Dear Sirs,

The Museum of Modern Art is holding an Exhibition of International Modern Architecture on the 1st of February in New York.

This is the first important show of really modern architecture that has been held in America and we are very anxious to give it the best possible publicity. With the growth of interest in modern architecture here, there comes the demand for magazines which publish the new buildings as they are built. So we are planning this Exhibition to have a table prominently placed where the current issue of your magazine will be placed both to show to what an extent modern architecture has been developed and to give the public a chance to subscribe to it if they wish.

I consider "Das Neue Frankfort" one of the best magazines in the field and I hope you will send us, if possible, your January issue. It must arrive in New York by the 1st of February in order to find room in the Exhibition.

Whatever issue you would be able to send that would reach us by that date would be the one we could use.

Sincerely yours,

Director of the Exhibition.

PJ:BK

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*Plaza
Bella*

November
Twenty-seventh,
1931

Central de Arquitectos,
Plaza Bella,
Via Boacchio, 16,
Milan, Italy.

Dear Sirs,

Dear Sirs, In Germany this summer I met several Spanish architects of your Society who were exhibiting in Berlin. This Autumn I am organizing an Exhibition of International Modern Architecture and am planning to have a table prominently placed where the current issues of magazines publishing modern architectural buildings will be placed both to show to what an extent modern architecture has been developed and to give the public a chance to subscribe to them if they wish. Eventually, of course, some people might

I am very anxious to have magazines from each country, and although I have never seen a copy of your publication I have heard quite a lot about it. I would you send me

As the Exhibition opens in New York on February 1st. I hope you will send us your latest issue to reach us by that date. It must arrive in New York not later than the 1st of February in order to find room in the Exhibition. So that I may know you are sending this, will you please write me to that effect.

Sincerely yours, Exhibition.

Director of the Exhibition.

PJ:EK

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Sociedad

November
Twenty-seventh,
1931

Sociedad Central de Arquitectos,
Principe 16,
Madrid, Spain.

Dear Sirs,

When I was in Germany this summer I met several Spanish students of your Sociedad who were studying in Berlin. They showed me a copy of a new magazine of which the title, as near as I can remember, was "A.C."

This Autumn I am organizing an Exhibition of International Modern Architecture and consider that it would be very good publicity to display your magazine for the visitors to look through. Eventually, of course, some people might subscribe to it. I consider this a very good magazine and only wish we had as good a one in America.

Since the Exhibition opens February 1st. would you send me the nearest issue to that date. So that I may know you are sending this, will you please write me to that effect?

I consider "A.C." one of the best magazines in the field and I hope you will send me your January issue. It must arrive in New York by the 1st of February in order to find room in the Exhibition.

Sincerely yours,
Director of the Exhibition.

Sincerely yours,

PJ:EK

Director of the Exhibition.

PJ:EK

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Stavba

November
Twenty-seventh,
1931

"Stavba,"
Kolkovna 3, Pr. 54,
Prague,
Czechoslovakia.

Dear Sirs,

The Museum of Modern Art is holding an Exhibition of International Modern Architecture on the 1st of February in New York.

This is the first important show of really modern architecture that has been held in America and we are very anxious to give it the best possible publicity. With the growth of interest in modern architecture here, there comes the demand for magazines which publish the new buildings as they are built. So we are planning this Exhibition to have a table prominently placed where the current issue of your magazine will be placed to show to what an extent modern architecture has been developed and to give the public a chance to subscribe to it if they wish.

I consider "Stavba" one of the best magazines in the field and I hope you will send us, if possible, your January issue. It must arrive in New York by the 1st of February in order to find room in the Exhibition.

Whatever issue you would be able to send us that would reach us by that date would be the one we could use.

Sincerely yours,

Sincerely yours,
Director of the Exhibition.

Director of the Exhibition.

PJ:BK

10/11/31

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Das Werk

THE MUSEUM OF MODERN ART

LUTHER AL. WALKER, JR., DIRECTOR
 JOHN JACOBY, VICE-PRESIDENT
 JOHN BROWN, SECRETARY
 ALFONSO CARRETERO, ASSISTANT

730 FIFTH AVENUE
NEW YORK CITY

April 24, 1931

November
Twenty-seventh,
1931

RECEIVED of the Museum of Modern Art

The following books

Das Werk,
 Mühlebachstr. 54,
 Zurich,
 Switzerland. Internationale Architektur
 in der Welt, Frankreich
 " " " " Russland
 " " " " Amerika

Dear Sirs,

The Museum of Modern Art is holding an Exhibition of International Modern Architecture on the 1st of February in New York.

This is the first important show of really modern architecture that has been held in America and we are very anxious to give it the best possible publicity. With the growth of interest in modern architecture here there comes the demand for magazines which publish the new buildings as they are built. So we are planning this Exhibition to have a table prominently placed where the current issue of your magazine will be placed both to show to what an extent modern architecture has been developed and to give the public a chance to subscribe to it if they wish.

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Whatever issue would be able to reach us by that date would be the one we would use.

Sincerely yours,

Director of the Exhibition.

PJ:BX

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ALFRED H. BARR, JR., DIRECTOR
JERE ABBOTT, ASSOCIATE DIRECTOR
MARY SANDS, SECRETARY
GENEVIEVE CARPENTER, ASSISTANT

730 FIFTH AVENUE
NEW YORK CITY

April 24, 1932

RECEIVED of the Museum of Modern Art

the following books"

Gropius, Internationale Architektur
Neues Bauen in der Welt, Frankreich
" " " " Russland
" " " " Amerika
Hilberseimer, Internationale Baukunst
Hoffmann, Modern Interiors
Platz, Baukunst der Neuesten Zeit
Gropius, Bauhaus Bauten, Dessau
Maisons d'Habitations (Art International)
Grandes Constructions " "

S. C. C. C.
J. J. J. J.

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Weyhe

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Weyhe

794 LEXINGTON AVENUE
E. WEYHE
NEW YORK CITY, U.S.A.

February 3, 1932

Mr. Philip Johnson
1007 Chatham Square Bldg.
Long Island City, N.Y.

February
Second
1932

Dear Sir:

E. Weyhe
794 Lexington Avenue
New York, N. Y.

Dear Sirs:

Mr. Johnson wishes me to ask whether there are a few books on modern architecture which you would like to have on display at the Exhibition of Modern Architecture which opens here on February 10.

We should be very glad to put such books on our display table and it might be helpful to you to have them there.

Will you please let me know what you wish to do in this matter?

Yours very truly,

Secretary to Mr. Johnson

Very sincerely yours,

Executive Secretary

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Photo Ex. Pub.

Newspapers in South
Birmingham

BOOKS ON THE FINE AND APPLIED ARTS
RARE BOOKS, MODERN PRINTS, DRAWINGS
WATERCOLORS, PAINTINGS, SCULPTURE

794 LEXINGTON AVENUE

E. WEYHE

NEW YORK CITY, U. S. A.

BETWEEN 611
"BOOKWEYHE"
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1932

February 3, 1932

Mr. Philip Johnson
1007 Chatham Phenix Bldg.
Long Island City, N.Y.

Dear Sir:

We shall send some books
on modern architecture to the Exhi-
bition of Modern Architecture, in
time for display. Many thanks,

Very truly yours,

E. Weyhe

...ons are of particular value just
... released by the new bill for fi-
... the last session of Congress will,
... a great epoch in American building.
... architects, builders, ^{business men} and the
... understand the latest developments in construc-
... terials and in architectural design both in
... and abroad. It is the purpose of the Archi-
... to present in understandable and impressive
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Executive Secretary.

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Photo Ex. Part.
This letter also sent to papers listed on attached sheet. *Newspapers in South Birmingham*

August 4th, 1932

Mr. Victor H. Manson, Editor
News-Age-Herald 2200 Fourth Avenue
Birmingham, Alabama

My dear Mr. Manson:

I am enclosing a reprint of an editorial on the Exhibitions of Modern Architecture now being circulated throughout the country which appeared in the Mobile Press. This is one of a number of newspaper articles on these shows which is indicative of the interest they have aroused.

The itinerary of the two Architectural Exhibitions at the present time includes 21 important cities and will continue through the year 1933. Repeated efforts on the part of the Museum to bring either of the shows to the South have met with no success. On the other hand the North, East and West are well represented. Certainly the South is no less forward looking than the rest of the country.

The exhibitions are of particular value just at this time. The money to be released by the new bill for financing building passed at the last session of Congress will, in our opinion, inaugurate a great epoch in American building. It is essential that architects, builders, ^{business men} ~~positors~~ and the public know and understand the latest developments in construction methods and materials and in architectural design both in the United States and abroad. It is the purpose of the Architectural Exhibitions to present in understandable and impressive form up to the minute ideas of one of the most important activities of our country. I am enclosing full information about these shows.

It has occurred to me that your paper, ^{as an influential force} might render the South a very real and practical service by pointing out the value and the vital importance of holding one of these exhibitions in the South.

We should be most interested to have your reaction to this suggestion.

Very sincerely yours,

ARB/f
cc:cls.

Executive Secretary.

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SOUTHERN NEWSPAPERS

ALABAMA
 Birmingham News-Age-Herald 2200 Fourth Avenue ✓
 Victor H. Hanson, Editor

FLORIDA
 Jacksonville The Times-Union 400 W. Adams St. ✓
 Mr. Willis M. Ball, Editor

GEORGIA
 Savannah The News ✓
 Mr. W. Roy Neal, Editor

LOUISIANA
 New Orleans The Times-Picayune 601 North Street ✓
 Mr. L. K. Nicholson

TENNESSEE
 Knoxville The News-Sentinel 700 S. Gay St. ✓
 Mr. Edward Meeman, Editor

Memphis The Press-Scimitar 201 Union Ave. ✓
 Mr. T. E. Sharp, Editor

MISSISSIPPI
 Jackson The News ✓
 Mr. Frederick Sullens, Editor

SOUTH CAROLINA
 Charleston The News and Courier 134 Meeting St.
 Mr. W. W. Ball, Editor ✓

NORTH CAROLINA
 Charlotte The News
 Mr. J. S. Miller, Editor ✓
 Greensboro The News
 Mr. Earle Godbey, Editor ✓
 Raleigh The News and Observer
 Mr. Josephus Daniels, Editor ✓

KENTUCKY
 Louisville The Courier-Journal
 Mr. Harrison Robertson, Editor ✓

VIRGINIA
 Richmond The Southern Planter ✓
 Mr. T. K. Wolfe, Editor

WEST VIRGINIA
 Charleston The Gazette 229 Hale St.
 Mr. W. E. Chilton, Jr., Editor ✓
 Wheeling The News (Name of Editor not given) ✓

GEORGIA
 Atlanta The Constitution ✓
 Mr. Clark Howell, Editor

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Editorial Offices

XV
pub.

The
SOUTHERN
PLANTER
America's Oldest Farm Paper
— Established 1840 —

*Southern
Planter*

RICHMOND VA.,

2741

August 11, 1932

Mr. Alan R. Blackburn, Jr., Executive Secretary
c/o The Museum of Modern Art
11 West 53rd Street
New York City.

Dear Mr. Blackburn:

I have your letter of recent date in reference to giving publicity to the Exhibitions of Modern Architecture. We will do our best to cooperate with you in this matter.

Very truly yours,

T. K. Wolfe
T. K. Wolfe, Editor.

TKw:S.

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NEW YORK TIMES, TUESD

ART

Modern Architecture Shown.

By EDWARD ALDEN JEWELL.

The exhibition of modern architecture opens to museum members today and to the public tomorrow at the Museum of Modern Art in the Heckscher Building. The material, which consists of models and photographs, will remain on view until March 23.

Here we have, beautifully and altogether convincingly illustrated, what has come to be known as the International Style. This need not imply a style in which national or individual expressions are colorlessly submerged. The International Style is not architectural esperanto. It represents rather a banding together of architects of many lands; men of vision and imagination, who recognize the urgent need of building to fit the requirements of modern life. It is really, at bottom, a very sensible and simple ideal to which these architects have addressed their several talents: a desire to obtain a maximum of practical advantage and to reduce to a minimum inutility, inappropriateness and waste.

"The esthetic principles of the International Style," observed the museum's director, Alfred H. Barr Jr., in his foreword to the catalogue, "are based primarily upon the nature of modern materials and structure and upon modern requirements in planning." We find these principles reflected throughout the exhibition, closely linked with an appreciation of the fact that architecture, besides representing in itself the highest possible degree of adaptation to use, should also function in harmony with its special environment.

This involves elasticity, and one is gratified to note how versatile the International Style can be in meeting the sundry tests imposed by use and environment. For example, Richard J. Neutra's mountainside dwelling in California fits itself most intelligently to the rugged setting, while quite as intelligently does the Philadelphia home of the architect, George Howe, accommodate itself to an entirely different setting, even making use of building materials most accessible (an item often overlooked by architects intent merely upon being "modern").

Light is one of the major problems. In some cases all the light that can be admitted becomes the desideratum, in others, not. Many factors have a bearing, and all must be taken into account. The prime importance of light and air for the dwellers in overcrowded cities is brilliantly illustrated by a set of enlarged photographs in one of the rooms of the museum. Two photographs, placed side by side, reveal slum conditions in New York. The striking view of tenement houses, packed tightly together through block after block on the east side, is accompanied by a vista of "super-slums" in the Park Avenue district. Living conditions in these two sections cannot be called exactly parallel, and yet in both cases we see that they are deleterious to health and comfort—a high percentage of rooms that receive no direct daylight at all; windows that open upon noisy traffic streets or sunless courts; no play space for children. The general effects on dwellers is thus epitomized on an accompanying chart: East side slums, "disease, crime, indifference"; Park Avenue super-slums, "unhealth, neuritis, indifference."

Such challenges the architects are attempting to meet. Actual experiments (and some of these are here illustrated) have met with distinct success, while in theory, which waits only upon practical application, ideas have been evolved such as would revolutionize modern living. For a long time "modern" architecture was viewed somewhat askance. The man in the street thought it merely a fad, merely a determination to be modish and bizarre. And as a mat-

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Such challenges the architects are attempting to meet. Actual experiments (and some of these are here illustrated) have met with distinct success, while in theory, which waits only upon practical application, ideas have been evolved such as would revolutionize modern living. For a long time "modern" architecture was viewed somewhat askance. The man in the street thought it merely a fad, merely a determination to be modish and bizarre. And as a matter of fact, not a little of the modern architecture that has sprung up within the last two or three decades is but speciously modern. Enough of a genuinely constructive nature has, however, been done to prove the cause one worthy of enlisting every intelligent person's cooperation. A visit to the Museum of Modern Art is bound to open a great many eyes and to convince a great many minds that until now may have doubted.

The exhibition contains ten models by the following architects and firms: Frank Lloyd Wright, Raymond M. Hood, Howe & Lescaze, Richard J. Neutra and the Bowman Brothers (American); Walter Gropius, Mies Van Der Rohe and Otto Haesler (German); Le Corbusier (Swiss); J.J.P. Oud (Dutch). The remaining exhibits are photographs of work already accomplished by these architects. These are remarkably fine pieces of photography, in the first place, and the ideas they set forth deserve careful study. One of the galleries contains a set of photographs of work by other architects, illustrating the extent of achievement in the modern idiom. These represent the following countries: Austria, Belgium, Czechoslovakia, England, Finland, France, Germany, Holland, Italy, Japan, Spain, Sweden, Switzerland, Russia and the United States.

Not the least of the exhibition's positive assets is its splendidly prepared catalogue, which contains the hitherto mentioned foreword by Alfred H. Barr Jr., a historical note by Philip Johnson (who is the director of the exhibition), a general bibliography, fully documented chapters on the contributing architects and an important essay on housing by Lewis Mumford. In addition the catalogue is copiously illustrated.

Renoir Paintings on View.

An exhibition of paintings by Renoir opened yesterday at the Durand-Ruel Galleries, put on as a benefit for the Emergency Unemployment Relief Committee, women's division. It will remain until March 5. None of these paintings has been borrowed from collectors or museums; all are owned by the gallery. They cover a considerable range, the earliest being the small "Femme Cueillant des Fleurs," done in 1872 and close in spirit to Pissarro; the latest; the latest the "Baigneuse Assise" of 1914. Most of the canvasses belong to the '80s and '90s.

Of special interest are the "Fillette au faucon," gorgeous in its orchestration of color (1880), and "Au piano" (1892). There are small, charming things like "Enfant dessinant" (1888) and "Garçon Arabe" (1882); there is the very large "Pêcheuses de moules à Berneval," painted in 1879 and notable for the exquisite tenderness with which the heads of the three children and the fisherwoman are brushed. The whiteness of flesh in the 1885 "Baigneuse" contrasts sharply with the ruddiness of the much later "Baigneuse assise" of 1914 and "Après le bain" of 1910. Renoir's flesh palette grew steadily ruddier as age crept upon him, till at length it attained the "tomato" or "strawberry" flush characteristic of his final essays.

McCormick's Murals Exhibited.

Four mural paintings by Howard McCormick, depicting "different periods of the development of civilization through the use of tools," have

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THE NEW YORK TIMES MAGAZINE, FEBRUARY 7, 1932.

11

ARCHITECTURE STYLED "INTERNATIONAL"

Its Principles Set Forth in Models Displayed in a New York Exhibition

On Wednesday there will open at the Gallery of the Museum of Modern Art an exhibition—the most inclusive this country has so far had—of so-called "Modern" or "International" architecture, exemplifying the horizontal principle of construction which Europe has been developing since the World War, while we have continued vertical expression in our skyscrapers. There has been much controversy over this European style. The following article endeavors to place the "International" program in the whole architectural perspective.

By H. I. BROCK

THE architecture usually called "Modern" has reached a stage where it must be treated at least as a present phenomenon. By its votaries it is described as the first definite style since the Gothic to be "created on the basis of a new type of construction." In other words, it is a logical outcome of the substitution of steel cages for supporting walls and of reinforced concrete for the old-fashioned materials of floors and roofs. As such, its advocates proclaim it the only logical form of building for this age. Any other form is an anachronism.

Because steel and concrete are used in building all over the civilized world, the commercial manner of building induced by these materials is internationally distributed. Therefore, the propagandists of that manner have of late undertaken to substitute for the label "Modern" (which obviously means nothing permanently) that of "International."

Much acrimony has been expended, both by architects and lay critics, in discussing the question whether "Modern" or "International" architecture is, or is not, architecture at all in the esthetic sense. On this point, even the people who actually build, or plan to build, in the fashion to which these words are applied as labels, are themselves divided into two camps. In one camp are those—and these do 90 per cent of the building—who

call themselves "functionalists" or words to that effect, who build merely for maximum use at minimum cost, and who do not care whether or not what they turn out is "architecture" from the esthetic point of view. If it is, it is an accident. These practical people are not concerned with beauty. And they say so right out.

In the other camp are those who profess to be super-esthetes, who discover in precisely this same new manner of building, based strictly on economy in the use of new materials, a style of architecture more chaste and beautiful, elegant and sincere, than the world has ever known. Naturally, it is from this second camp that the articulate promoters of the cause proceed. Between what the builders have structurally produced and what the esthetes have proclaimed, the world has been considerably impressed—and more than a little puzzled.

As it happens, we in America are strong conservatives in architecture as in other fields. We are, in spite of the prodigious crop of our steel-cage skyscrapers, in spite of having produced decades ago Frank Lloyd Wright, who is an acknowledged prophet of the new school, though he refuses to submit to the "rigid discipline" of the sacrosanct style to which his disciples have committed their fortunes. Such conservatives are we, indeed, that we have extant in the year 1932 almost

nothing in the way of the architecture which alone is acceptably "Modern" to the "Modernists." This architecture, loftily rejects the verticality which has been the pride of our tower builders. It scouts the great tower builders and flouts the tall towers as mighty spurious imitations of what they are not. It has been produced in Europe—in France, Holland and Germany, principally—since the war. Observe that what the Swedes have done is as clearly out of the picture as our towers. The hierarchs of the movement are the French-Swiss, Le Corbusier, arch-propagandist, the Germans Gropius and Mies van der Rohe, and the Hollander Oud.

Examples of the thing they do (and preach the gospel of) exist in European countries as remote from the seat of authority and inspiration as England, Spain and Czecho-

slovakia. Examples may also be found in Brazil and Japan—even on our Pacific Coast.

But New York has nothing nearer the real thing than Raymond Hood's blue-green McGraw-Hill building, which, though a skyscraper, emphasizes the horizontals. Notoriously Hood will try anything in the way of a building style. Besides, he had just the year before gone the limit of the vertical in The Daily News Building, with its effect of a coop of giant pallings or palisades.

Hence the value of assembling here in this city models and plans of all the "Moderns" who are recognized as authentically such by the insiders in the movement. Those who have not been able to get to Europe to see the new buildings—or who, getting to Europe in spite of the depression, have found the old place full of things more interesting, tempting or important and have not taken time off to look at the new buildings—all those may this week go to the Museum of Modern Art in Fifth Avenue, just a block from the plaza of the Grand Army, and see at least the models and the pictures.

After six weeks in New York the exhibition is advertised to go on a three-year tour of the country, so that our principal cities, North, South, East and West—all the way to Los Angeles—may have a chance to see what (we are told) we are coming to in the way of the new housing accommodations.

In the group are factories, department stores, schools, town and country houses, and wholesale housing developments on a great scale—including one partly executed in Cassel in Germany and one projected for the recently devastated area between Chrystie and Forsyth Streets on the lower east side of Manhattan. Each of these last projects, by the way, is represented by an elaborate model and each is doubly interesting—first, as a piece of ingenious machinery and second, as an index to what the standardized tenant of the future (the fellow who has to pay minimum rent) is expected "internationally" to be like. In New York, as in Germany, he is expected to be tame and neat. In Germany he has three times as much space to be tame and neat in. Even churches and gasoline service stations are included in the show. Every item is done in the new ferro-concrete manner and each item is presented as an authentic example of that authentic manner. This is true even where the architects have professed to be no more than hard-boiled exponents of a complex engineering job. . . .

HOOD is included in the group—not with the McGraw-Hill Building, but with an experiment in spaced skyscrapers for garden suburbs (a sort of variant on the Radio City formula) with which he has been playing for some time. Wright also is included. But (it is explained) he really counts only as the greatest and most incorrigible of the individualists whose experiments opened the way for a style professing to be thoroughly integral and disciplined. Discipline is a watchword of this school, whereas Wright is a rebel to all discipline. Howe and Lescaze are responsible for the very interesting Chrystie and Forsyth Streets wholesale housing plan. Otto Haessler for the Cassel plan.

The material—mostly from Europe—has been assembled by Philip Johnson of Cleveland, after a careful survey of the actual buildings in situ in the various countries where they have been built. The photographs and plans tell something. But "Modern" architecture has been so touted that a great many of the photographs can hardly be new to magazine and newspaper readers in this country. Most can be learned from the models. Indeed, models in three dimensions are almost indispensable elements of such a show. "Modern" or "International" architecture, being the architecture of the functioning machine, can hardly be judged from

(Continued on Page 22)



New Architecture for Commerce—The Façade of a German Department Store.

Erich Mendelsohn, Architect.



Richard J. Neutra, Architect, Lockhaus Photo.

New Architecture for Dwelling—A Steel Construction House in Los Angeles.

The Tell Tale of Weak Arch

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THE INTERNATIONAL IN ARCHITECTURE

(Continued from Page 11)

"elevations"—façades rendered photographically or otherwise. Mere plans chiefly confuse the layman. Whereas a model is a toy. Anybody can become interested in a toy. Most people are curious enough to try to find out how it works. That is what happens with these models, many of which are very handsome—as models. . . .

SINCE the "International" style is so different from any previous style of architecture as confessedly to require for just appreciation a "new esthetic"—in other and plain words a revised conception of beauty; since it is credited, as a "conscious integrated style," with being only about ten years old, it would seem that we ought to let the insiders tell us what they think it is. According to Mr. Johnson, who is the director of the show, and to Henry-Russell Hitchcock Jr., who collaborated in the survey of the field which produced the exhibition, the essential principles of international architecture may be reduced to three.

First, this architecture conceives of a building as volume (or space enclosed by thin planes) and not as a mass of sculptured or to be sculptured, as in the older styles. Secondly, it substitutes regularity (derived from the fact that each standardized building consists of multiples of the bay or unit of the steel cage) for such qualities as axial symmetry or balance otherwise artfully arrived at. Thirdly, "arbitrarily applied ornament" is rigidly proscribed.

As the walls are ideally a weightless fabric stretched tightly over a light framework, it is axiomatic that everything on the wall must be flush on the outside. There must be no window reveals suggestive of masonry construction (even when the wall is actually, though only a "screen," built of brick and thick accordingly), and, of course, no water-tables or cornices. In practice, the windows are either glass sides to certain rooms or horizontal slabs at about the eye-level of a standing person in other rooms. Out of this simple combination must be extracted whatever interest fenestration may give to a façade which must, by rigid rule, have no other ornament and which, by strict dogma, should be flat and white wherever it is not glass. . . .

ASYMMETRICAL composition is avoided wherever possible. No reason for this appears in the structural basis of the style. Quite the contrary. Presumably it grows out of the fact that, though the problems of structure are handled in the Gothic manner (by piers or posts as supports instead of walls merely), the design is devotedly horizontal. Thus willy nilly it reveals itself to the Classic. Suspicion of aping the Classic or harking back to it is, therefore, most simply removed by studious rejection of the Classic principle of symmetry of composition.

It seems that a fourth principle should be added to the three—the obligation of the slab or flat roof; whether there is any use for the flat roof or not in a given climate—in ours on this Atlantic seaboard, for example. There is, of course, no reason inherent in concrete and steel construction why one should not have peaked or gable roofs, if for any cause of design or utility it seemed desirable to have either of them. But peaked or gable roofs are picturesque. That quality effectively excludes them. This is revealed another and fifth principle—perhaps some suspect to be the main principle and others diagnoses as the fatal weakness of the style. That principle is nothing more nor less than the paramount importance of being different from every familiar and approved other architectural style. Emphasis is laid upon the claim that though the manner is only ten years old, there exists already a "single body of discipline fixed

Principles of the "Modern" Style as Seen in Models to Be Put on Exhibition in New York



Le Corbusier and Pierre Jeanneret, Architects. Geometric Patterns—A New Domestic Style in France.

enough to integrate the contemporary style as a reality and elastic enough to permit individual interpretation and to encourage growth." This is, of course, precisely the discipline which the veteran rebel, Wright, rejects. What cannot escape the eyes of one as yet esthetically unreconstructed is the insistent monotony which runs through the work of all the exemplars of the school. . . .

EXCEPT for the variety imposed by provision for different functions in a large set-up—as in the Bauhaus, or School of Architecture at Dessau, by Walter Gropius—every kind of house for every kind of purpose looks in this style like any other kind of house for any purpose or none. A suburban villa is hardly to be distinguished by its façade from a shop in a city street or from an automobile filling station.

It may be said that architects practicing a style of architecture usually a single decade will see still of necessity using a rudimentary language, and are thus inevitably handicapped in free architectural expression. Feeling for the true inwardness of the new principles and the new rules is not sure enough to allow the professed servant of these principles and these rules to become their master—to break them with impunity and advantage, as a master of a fully developed language can and does break his rules. Even supposing this mastery to exist in the architect, the language itself is still a handicap. For, in a formative stage, it lacks many inflections and refinements.

Hence the "proscription of ornament." Sensible modernists will tell you that they do not yet know what a right "ornament" in the new style is. They play safe with no ornament. It is at this point that the unconverted person raises the question whether the modern or international style has yet established title to be the sort of major style its votaries are so sure it is. It may indeed be the newly elected language of the master builders. But on the other hand it may be, no better than Volapük, a fad or fancy—or at best an "international" makeshift, like pigeon English. . . .

THE monotony which is so evident at present may be, as has been said, due to the infancy of the style. But this is what we find set down in the doctrine which gives the rigid body of discipline sanction. "Within this style there are no subsidiary manners which are ecclesiastical or domestic or industrial. The symbolic expression of function by allusion to the past, which the half-modern architects at the beginning of the century developed, has ceased to be necessary. Where function is straightforwardly expressed, one type of building will not be confounded with another." As to that, it has just been noted that it is very hard to tell any building from any other building or guess the function of any building. A church and a factory are easy to confuse. Nevertheless, there is suggested in the quotation above a mental slavery to the machine idea

of the past" may not be airy swept aside as no part of a "straight-forward" solution of the problem of church architecture. Nevertheless, modern architecture's presentation of itself is an arresting spectacle. There is a certain logic in the premises if there is rarely, as yet, a convincing art in the practical solutions of given problems of modern housing. Except in one or two examples, notably a house in Brno, Czechoslovakia, by Mies van der Rohe, what seems to have gone by the board—possibly in eager quest of difference—is proportion.

Proportion is a thing sensible in all good architecture hitherto, from Greek to Baroque. Perhaps (this was officially suggested) our idea of proportion is tied to the gravitational idea of a "mass" which the new school fancies it has eliminated from the visual impression of its work. There may be the parting of the ways—the arrow pointing toward the new esthetic. That esthetic is the esthetic of weightless architecture. But gravity is gravity still; and even modern houses on stilts still rest on the ground. Houses on stilts or piles are indeed old stuff. And as a matter of fact these airy bird cages are held down by heavy slabs of concrete doing duty as roofs.

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too far. The biographies originated as a series for the *World Tomorrow*, and they are representative of a fairly cohesive and decidedly important group in American life. The title chosen for book publication was an afterthought. The biographies are contributed each by a separate writer, to whom freedom of expression is given by anonymity. But in every instance the writer is frankly an admirer of his subject, and although the sketches are informative, readable, and in some cases inspiring, they are in no strict sense critical.

The Dream Life of Balso Snell. By Nathanael West. New York: Moss and Kamin. \$3.

The *mise en scène* of this fantasy is the entrails of the Trojan horse, and of course no scatological detail is missed. The intention is probably to be fantastically humorous, perhaps profoundly humorous. The intention is not realized.

August. By Knut Hamsun. Translated from the Norwegian by Eugene Gay-Tiff. Coward-McCann. \$3.

August was a character in an earlier Hamsun novel, "Vagabonds." After twenty years of roaming he returns in middle age to the Norwegian fishing village of Polden. He has been in America and brings with him the ferment of industrialism. Without motive, simply because he believes in "progress," he sets about to transform Polden into a modern community, to give it new houses, a post office, a bank, a factory. At first his plans succeed, but before he is through he has ruined and starved a good many simple peasants. Of his symbolical significance the best analysis is made by one of the characters:

If you take him as a tool of the modern age, then he had some grounds to be like he was: he was a missionary. Personally, he was a hustler and a fiend for work. He could drop one thing and take up another right then and there, and he was able, too, in his way—he was the most irresponsible fellow in the world but there was no end to his good-will, either. When he was sick last winter, he lay in bed worrying because he had never learned to walk the tight-rope. . . . He was a wild one . . . he brought us many things and . . . he gave everything away bravely and without scruple. He made everything alluring and lots of fun; he was a joker and a terrible liar, and that was the modern age, the age of mechanics, the Americanism that was in him.

More than once Hamsun seems to be portraying August in order to speak to the rest of Norway his own patriarchal mind on the subject of progress; but always August is a flesh-and-blood character. Hamsun's genial mastery makes him entertaining and individual throughout. The story is told for the most part in a simulation of peasant dialect, simple, wise, and humorous.

Architecture

What the Man About Town Will Build

A HOUSE that is a sort of box or aggregation of boxes—flat top, flat sides with plenty of glass in them, color generally white, and the whole thing preferably raised on stilts—this, loosely described, is what you were given to see at the Museum of Modern Art. Under the title "The International Style" it will travel thence through the leading museums of the country, on a tour of three years. Whether "style" or not, what the show centers on is certainly the most advanced Continental technique. And, considering events, we can be

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The Nation

have the proper cut: flat top, flat sides with plenty of glass, color generally white, and the whole thing preferably raised on stilts.

The housing exhibit was separately handled, and so, unfortunately, constitutes a separate subject. It is superb. Comparative photographs and forthright analytic tables show why Europe has housing and we next to none. Indeed, the method of display throughout the exhibition is magnificent—again opening up a subject! Among American architects besides Wright, those given emphasis are Neutra, and Howe and Lescaze. The housing project of the latter for Christie and Forsythe streets has challenging innovations, but certain aspects are highly debatable. Thompson and Churchill, represented by a small office building at Fifty-seventh Street, deserve a note, having over a period of years done more consistently competent modern work, though on a modest scale, than most of the big noises.

DOUGLAS HASKELL

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RE

NEW YORK AMERICAN—A Paper

SHAPIRO BUYS SHOW PLACE IN BROOKLYN

By H. S. WYNROTH.

Sale of the Ludwig Nissen house and grounds on St. Mark's ave., Brooklyn, reveals the latest realty activity by Abraham Shapiro, a dealer of woolens in Manhattan.

The purchase of this property, known as Twin Oaks, which is a replica of the castle of ex-Kaiser Wilhelm at Potsdam, Germany, was effected through Charles J. Keating, of Bulkley & Horton Co., who have handled many of Shapiro's building projects.

The Nissen estate consists of a residence of 15 rooms, four baths, center hall 18 by 90 feet, with card, billiard and pool rooms, regulation bowling alley and fully equipped gymnasium with showers.

PLANS BUILDING.

Total plottage comprises 125 feet frontage in St. Mark's ave., running through 250 feet to Prospect pl., with 200 feet frontage on that thoroughfare. The buyer will erect a six or 10-story apartment house, reserving the dwelling for his own occupancy.

Starting his real estate operations about fifteen years ago, Shapiro bought 732 St. Mark's ave. and built a 5-story walkup. His other ventures in this vicinity, which was once the old Debevoise and Lefferts farms, include the Blackford Mansion, where he now lives, and which was formerly the home of one of the Fulton Market pioneers.

Others involved the McDermott Mansion at the southwest corner of St. Mark's and Brooklyn aves., on which he erected Westminster Hall, a 6-story apartment house; the Robert Gair Mansion at New York ave. and Bergen st., where he built Concord Hall, another 6-story residential structure.

Although he has restricted his activities in the main to the St. Mark's area, Shapiro's successes include another 6-story building at 1302 Newkirk ave., the corner of E. 14th st.

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Of particular significance in his operations is the fact that although Shapiro's realty holdings represent an aggregate sum of \$2,000,000, none of his

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Dinette Leading to Balcony Porch

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reflect International Trends of the Day



MODERNISM as seen through European eyes. This house at Garches, near Paris, was built from plans by Le Corbusier and Jeanneret. It will be one of the exhibits of the Museum of Modern Art next mo