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Helen Levitt : Photos of Children
Mar 10 - Apr 18. 1943

Birds in Color : Eliot Porter Mar 10-Apr 18, '43



Peter Blume: Eternal City, *1937. Oil on composition board, 34 x 47⅛ inches. Recently acquired through the Mrs. Simon Guggenheim Fund.*

AN IMPORTANT AMERICAN ACQUISITION

Exhibition Notes:

ELIOT PORTER : BIRDS IN COLOR
HELEN LEVITT : PHOTOGRAPHS OF CHILDREN
5 CALIFORNIA HOUSES
YANK ILLUSTRATES THE WAR

The Bulletin of THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK CITY

4 VOLUME XI APRIL, 1943

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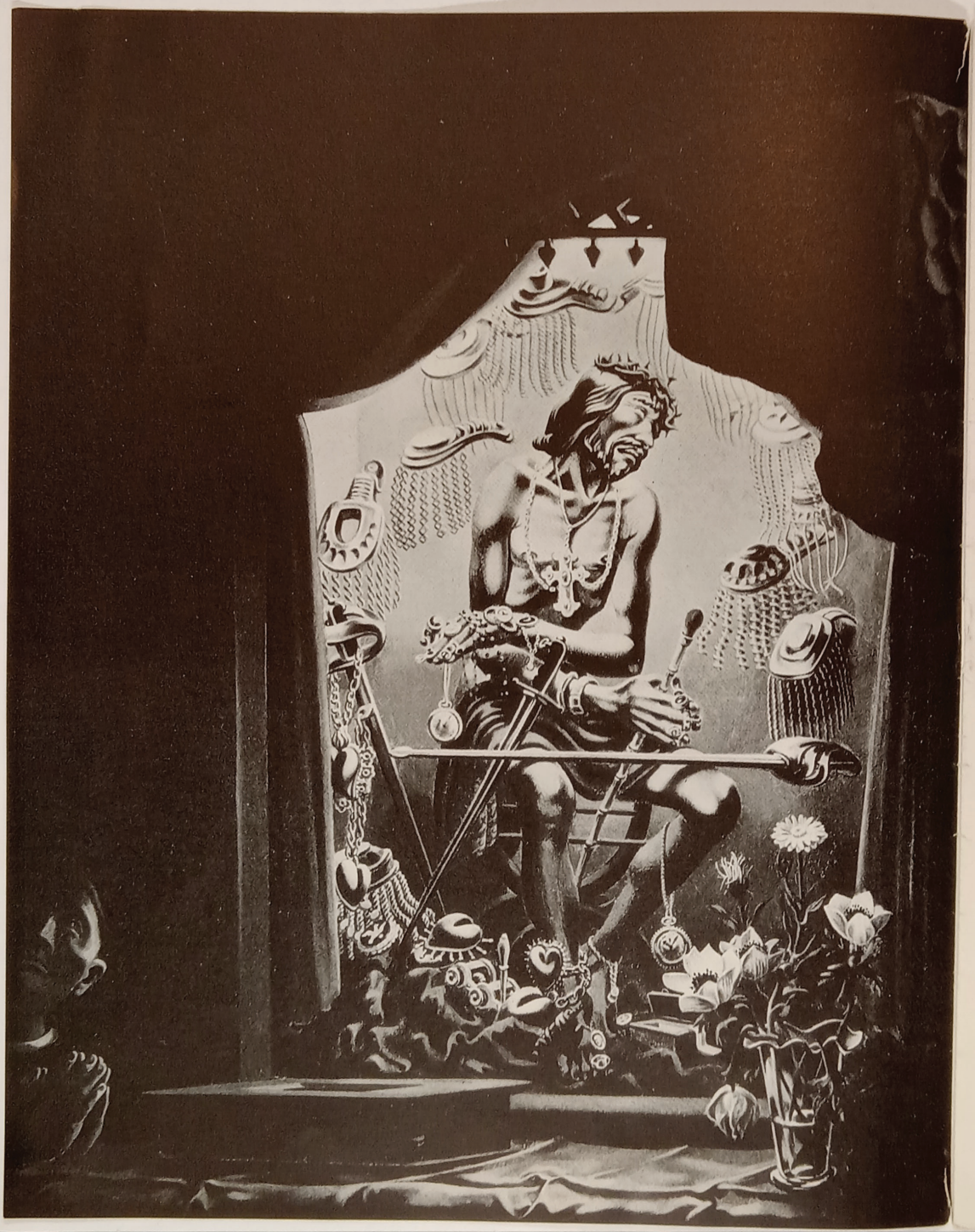

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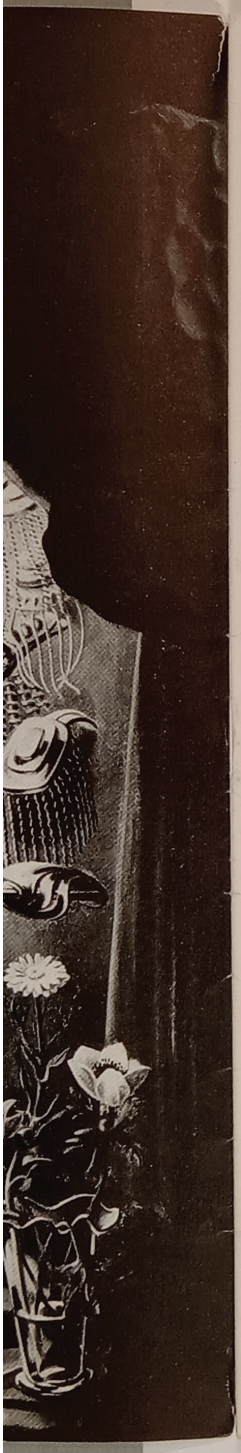

Peter Blume's "Eternal City"

The Museum has recently announced and is now exhibiting what may well be its most important American acquisition to date—Peter Blume's *Eternal City*, bought through the Mrs. Simon Guggenheim Fund. The four extant drawings for details of the composition are also being shown. Two of these studies were acquired with the painting (see pages 4 and 5), the third drawing was given to the Museum several years ago by Mrs. John D. Rockefeller, Jr., the fourth is on extended loan from Lieutenant Edgar J. Kaufmann, Jr. The *Eternal City* is the fourth major painting by Blume to enter a New York museum collection. *Parade* (1930) was purchased with the Museum in mind by Mrs. Rockefeller when first exhibited and was transferred to the Museum in 1935; *Light of the World* (1932) was acquired by the Whitney Museum in 1933; *South of Scranton* (1931), recently awarded second prize in the Metropolitan Museum's "Artists for Victory" exhibition, became that museum's property by the terms of the award.

The *Eternal City* was inspired by a journey to Italy which the artist made as a Guggenheim Fellow in 1932, the tenth anniversary of the Fascist March on Rome. Characteristically, Blume did not finish the picture until 1937, after a long period of meditating upon its imagery and nearly three years of continuous work on the painting itself, from October, 1934 to July, 1937. The picture was shown in New York upon completion and provoked an uproar, largely unfavorable in temper, which reached a climax when the Corcoran Gallery refused to admit the painting to its biennial exhibition of 1939. A number of leading critics condemned the *Eternal City* because of the anti-esthetic intent of the Mussolini head, whose green and harsh contemporaneity stood in rigid contrast to the lyricism of the remainder of the picture. But time has forced this objection out of bounds in the minds of a number of these same critics. Certain narrow critical standards of the 1920's and early 1930's, based almost exclusively upon formal relationships and evolved from the predominantly abstract art of the preceding years, have been steadily broadened. Today, Blume's courage and conviction deserve thoughtful reappraisal.

The conception of the general subject of the painting came to the artist one afternoon in January, 1933, as he stood in the Roman Forum near the Arch of Septimius Severus and was moved by a strange light illumining the ruins. In the final composition of the painting, however, this view of the Forum supplied only one element in an archeological medley which was deliberately free in choice. The iconography includes references to the Catacombs, the Colosseum and an early Christian shrine, and abounds in transmutations of architectural style. The composition as a whole is organized on the traditional principle of dividing the picture diagonally into a light and dark triangle.

The shrine at the extreme left of the painting was actually seen by the painter in the church of San Marco in Florence and became the subject of the only one of the four drawings of details to have been executed in Italy. Throughout his stay in Italy Blume had been disquieted by the casualness and venality of worship as practiced by some of the people. The Christ-shrine bedecked with swords, epaulets and jewels—symbols of man's cruelty, vanity and avarice—reflects this disquiet, as do the figures of the novitiate and the woman who kneel before the shrine, their attitude something less than reverent.

(facing page) *1 Detail of* Eternal City, *here reproduced at actual size.*

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2 Insurrection, 1934. Mrs. Simon Guggenheim Fund.

Behind the figures the peeling wall of the church is slowly yielding the imprint of its history, image by image, century by century. Before them is a beggar woman who is the subject of perhaps the finest of the four preparatory drawings; her head alone required more than a month to paint.

The fragments of sculpture in the foreground are painted with that extraordinary precision of technique which Blume adopted in reaction against the stark, mechanical forms of his earlier works. (This reaction was undoubtedly stimulated by the paintings Blume saw in Italy, notably the Fra Angelicos, Mantegna's fresco, *Death of St. Christopher*, in Padua, and Hugo van der Goes' *Adoration of the Shepherds* in the Uffizi.) Reassembled, the fragments of sculpture would become two lovers. Their dissolution is explored by the artist's cocker spaniel—admittedly the wrong kind of dog for this solemn function, but included for sentimental reasons and supplying acute evidence of Blume's bold, inventive irreverence when confronted with an antiquity which has reduced countless painters to conceits or pedantry.

The fragments are grouped on a ledge overhanging subterranean corridors inspired by the Catacombs and the underground passages of the Colosseum through which animals were driven to the arena. The jack-in-the-box head of Mussolini springs out of the rubble, staring pop-eyed and unheeding. This jack-in-the-box motif was probably derived from

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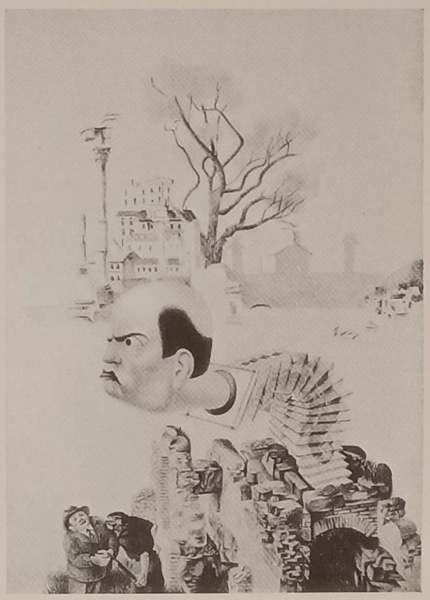
Blume's reaction to a papier maché image of Mussolini which thrust out at the traveller from a wall of the Exhibition Hall in the Decennial Exposition in Rome. The head itself took its present form after a series of experiments in presenting the dictator as a composite of Italian ruler-types. In the painter's words, these experiments were finally abandoned because he felt he was "resorting to subtleties and subterfuges to depict something about which the Fascists had no embarrassment whatever."* Painting the head in its present form cost Blume more anguish than it afterwards caused the most hostile of his critics: "I made the red lips clash with the green of the head, the color of the head strident and like nothing else in the picture: antithesis, dissonance. It hurt me to paint the head, but no compromise was possible. I felt that in doing this picture the question of harmony was superseded by other considerations. . . ." In a word, the meaning of the picture seemed to Blume more important than traditional esthetic relationships.

Beneath the head of Mussolini the common people of Italy file through the underground corridors of the Colosseum, away from the Duce's henchmen, the capitalist and the Black Shirt gangster, upward toward the sunlit Forum where the armies of Fascism are beginning to break ranks. The men of Italy exhort the troops from a distance, but the women crawl to them under the bellies of the officers' Uccello-like horses, as they did in St. Petersburg according to Trotsky's *History of the Russian Revolution* which Blume had read. (See plate 2.) Beyond the Forum is the landscape of Italy, yet the mountains are not the Apennines but the Rockies, which the painter saw on his return to America. The sage green tree in the right background—the sharpest note of cacophony in relation to the acid green of the Mussolini head—is a willow from Blume's own land in Gaylordsville, Connecticut. To the right of the tree is a building extremely composite in architecture and bent to reflect the curve of the Colosseum's ruins. On its balcony priests are fleeing the disaster below, leaving behind a woman tourist who watches the scene, greedy for extra-guidebook attractions.

The light of the sky is held in firm yet subtle distinction from the light which falls upon the Christ-shrine, but appears at first glance to provide the over-all illumination for the rest of the picture. Gradually, however, the observer becomes aware that the source of light swivels with the curvilinear form of the inner composition within the



3 Jack-in-the-Box, 1933. Mrs. Simon Guggenheim Fund.

* This and subsequent quotations are taken from a transcription of notes supplied the Museum verbally by Mr. Blume.

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light and dark triangles, falling on the left of the beggar woman's face but squarely from the opposite direction to light the profile and forehead of Mussolini. The sky was in fact the last section of the picture to have been painted, and the values of lighting had largely been determined when it was added. Mention of the lighting reminds us that the picture as a whole was inspired by the curious illumination which flooded the Forum as Blume stood amid its ruins. Here his own words are more than pertinent: "There always seems to me to be a curious process or alchemy by which a number of diverse ideas out of the accumulation of images and experiences are suddenly brought together into a unified picture. The keystone of the whole structure may be quite incidental and external, such as the peculiar light which flooded the Forum that afternoon."

JAMES THRALL SOBY
Assistant Director

Eliot Porter: BIRDS IN COLOR

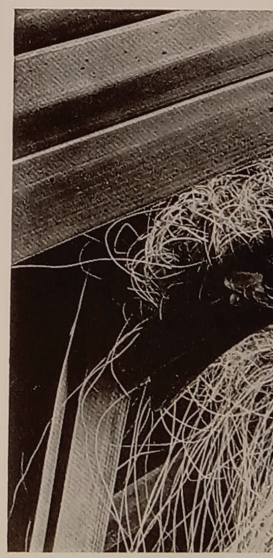
Eliot Porter is both artist and scientist. In these brilliant photographs of birds, high achievements in the technical fields of natural history and color photography, he brings us not only living documents but a profound insight into the beauty and diabolism of nature. From delicate nests among the palms and cacti of Arizona, the spruces of Maine, and the grasses of Illinois, the uncanny and repulsive beaks of the still-embryonic young sprout like incarnate greed. With tireless patience the sleek, bright parents bring worms and berries glowing like jewels.

Subtly Dr. Porter uses color to accent one particular quality, and black and white for another. The cormorants dance in black velvet; the eye of the phainopepla shines like an ember in the darkness. In a black and white photograph, the young of the meadowlark would be lost in flickering shadows. In color they wait in the grasses like winged demons. Sometimes different aspects of the same bird are thus emphasized. In harsh grays, the roadrunner emerging from the tortuous cactus is stony, Gothic, and menacing. In color, this bird with the pale human legs of a lizard dangling from its beak is transformed into the gigantic symbol of a nightmare.

Dr. Porter was born in Winnetka, Illinois, in 1901. He holds degrees from the Harvard Engineering School and the Harvard Medical School. For several years he was engaged in teaching and in research, first in bacteriology and then in biological chemistry. His approach to photography was crystalized by the ideals and influence of Alfred Stieglitz and Ansel Adams. In 1937 he began applying these severe standards to his lifelong interest in birds. He insisted on attaining three things: a clear and characteristic portrait of the bird, a technically good photograph, and an emotionally satisfying picture. By using flash, he could stop the motion of small swift birds and still retain definition in their surroundings. In 1940 he started photographing birds in color. He found Daylight Type Kodachrome best for field conditions, afterwards making color separation negatives and printing them by the washoff relief process. In 1941 he received a Guggenheim award to aid him in completing his project.

All the photographs in the exhibition, which closes April 18, are the gift of the photographer.

NANCY NEWHALL
Acting Curator, Department of Photography



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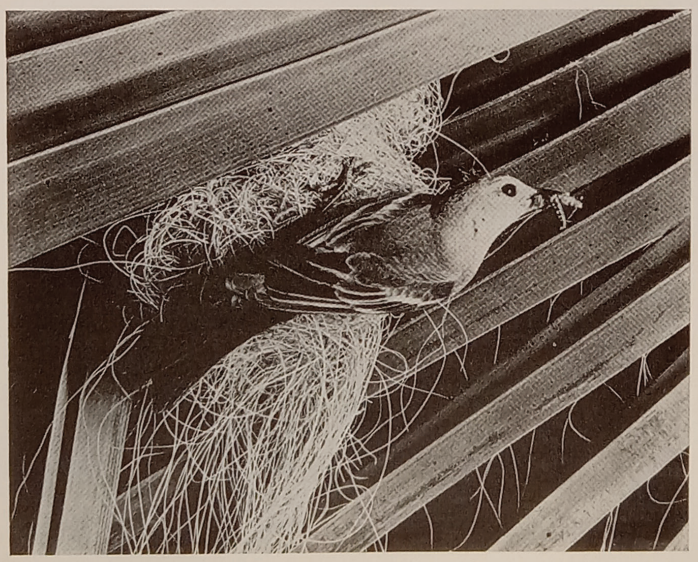
Road runner, Arizona, 1941.

Hooded oriole, Arizona, 1941.



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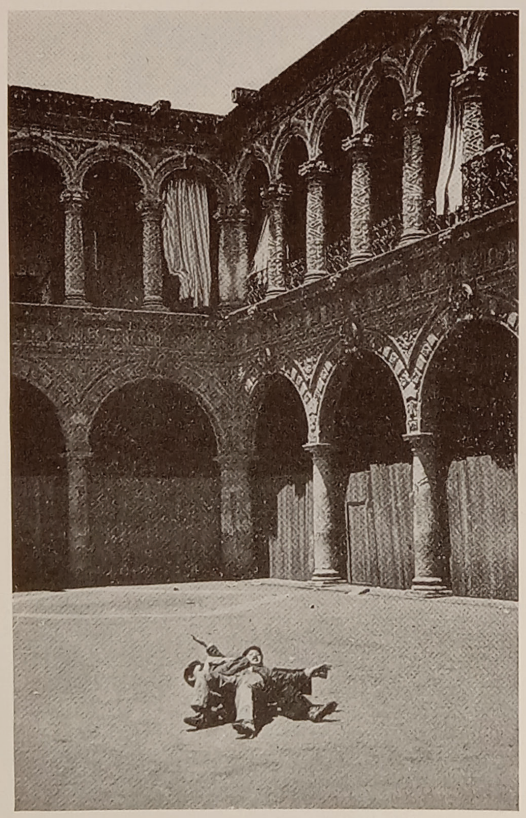

Helen Levitt

PHOTOGRAPHS OF CHILDREN

Helen Levitt seems to walk invisible among the children. She is young, she has the eye of a poet, and she has not forgotten the strange world which tunnels back through thousands of years to the dim beginnings of the human race. With her camera to her eye, she watches a group playing; she seizes the split second when the dark world rises visible into the light. She understands the magic of metamorphosis—how a mask invests the wearer with the power of the enigma, how a discarded mirror or an empty house may engender a hundred improvisations full of danger and destruction. Reverently she records the occult symbols drawn on walls and sidewalks.

The children of the poor are not starched and supervised. Roaming in tribes through the streets and empty lots, they inherit to the full the magic and terror of the inscrutable world. Joyous, vicious, remote, or sad, these photographs arouse in adults a swift and poignant succession of emotions.

Helen Levitt was born in New York City. She started photographing children in 1936. Harlem, with its mixture of races—Negroes, gypsies, Latins—is where she finds the most vivid action. Nearly always she uses a Leica with a right angle sight which enables her to avoid pointing directly at her subject. In 1941, when she went to Mexico for a few months, she found most of her material in Tacubaya, a suburb of Mexico City. The majority of the New York series were taken during the last four years.

Miss Levitt's photography is, however, not confined to children; the Museum exhibition, current from March 8 to April 18, was limited arbitrarily to one phase of her work.

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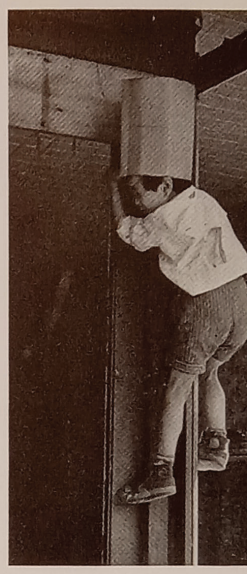

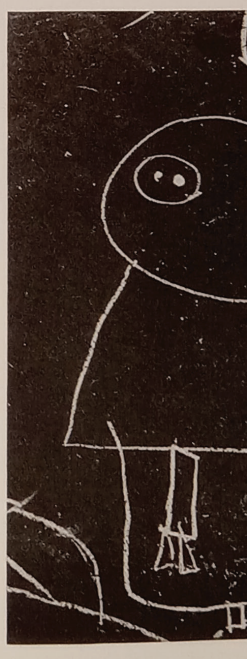

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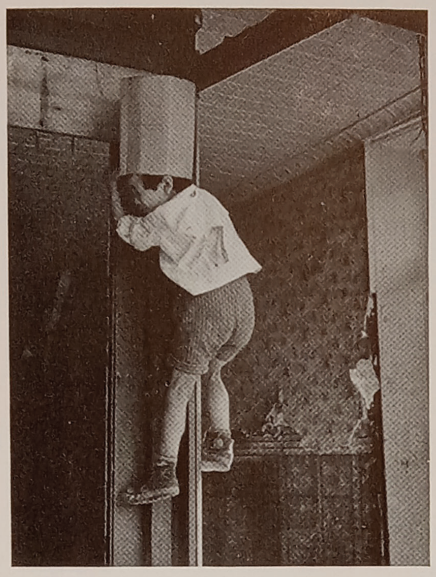





All photographs reproduced are from the Collection of the Museum except that of the pavement drawing.

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5 California Houses

Nothing is so indicative of social customs, ideals or habits of living as domestic architecture. The exhibition, *5 California Houses*, which closes on April 18 was originally inspired by an observation of Talbot Hamlin,* a member of the Museum's architectural committee: ". . . where American life has most truly developed along its peculiar and most characteristic lines, let us say roughly along the Pacific Coast . . . there is evolving a kind of house architecture which is perhaps the most advanced domestic architecture in the world today."

The exhibition consists of houses chosen by the architects themselves as characteristic examples of their work and architectural expressions of a way of living. In all five the plan extends out of doors to provide the secluded living space in the air and sun which is such an important feature of California life. Judicious orientation and placing of windows and entrances insure privacy and at the same time permit a sense of mobility, freedom and openness. Most of the houses are small and informal in general living scheme. Yet careful calculation of scale and proportion, generous use of glass produce a deceptive effect of spaciousness.

The architects and designers included in the exhibition are John Ekin Dinwiddie, Albert Henry Hill, Hervey Parke Clark, Harwell Hamilton Harris, Richard J. Neutra and William Wilson Wurster.

The exhibition was organized by Hervey Parke Clark, sponsored by *California Arts and Architecture* and was first shown at the San Francisco Museum of Art.

* In *Harpers Magazine*, January, 1942.

Richard J. Neutra: House for John B. Nesbitt, *Brentwood, California, 1942. The view of the living room from the garden court* (**left**) *shows the unusual transparency of the house, the intimate romantic relation between house and garden. In fine weather bedroom windows can be made to disappear into the walls* (**right**). *The exclusive use of non-critical, native building materials for both interior and exterior is a recent departure for this architect previously known for the "machine age" sleekness and precision of his designs.*





John Ekin Dinwiddie, *architect;* **Albert Henry Hill,** *associate:* Hillside house, *Berkeley, California*

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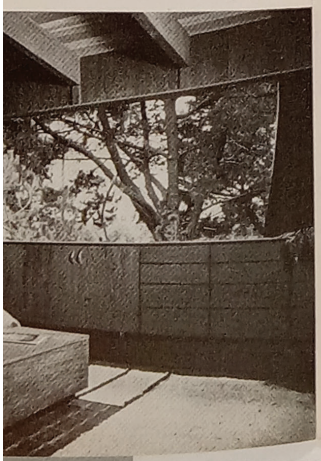
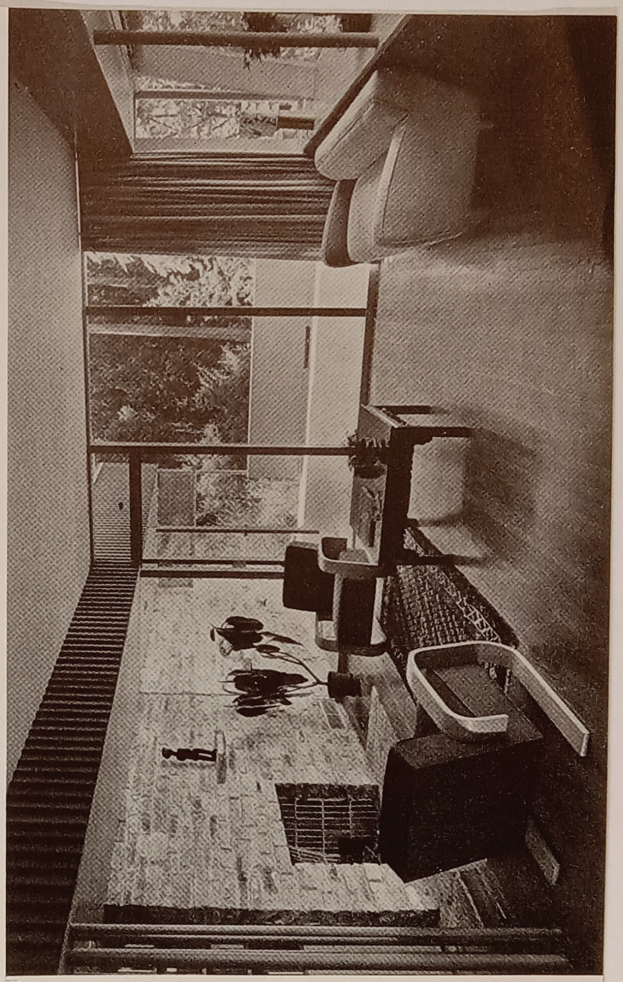
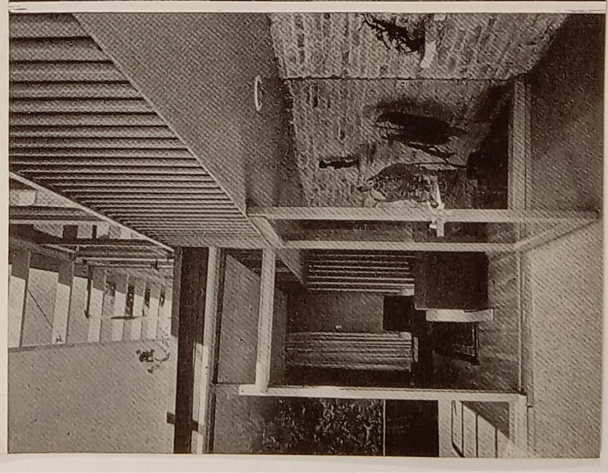


John Ekin Dinwiddie, *architect;* **Albert Henry Hill,** *associate:* Hillside house, *Berkeley, California.*

The low cost of this house (under $7,500 including furniture) has not produced an atmosphere of thrifty constraint. Built on a narrow, steep hillside lot, outdoor living space is supplied by a sunny terrace separated from the indoor living space only by a glass window-wall. The unbroken continuity of the stone wall and redwood vertical siding further minimizes the distinction between indoors and outdoors. The window at the right extends the full length of the room, framing a panoramic view of the San Francisco Bay.





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Yank Illustrates the War

This exhibition of drawings, cartoons and photographs from the pages of YANK, current from March 16 to April 18, is the first public view of the publication.

YANK, the Army Weekly, is an unusual publication. It is not for sale to civilians. It circulates only within the armed forces. It is not interested in officers, being edited by and published for the great mass of soldiers below the commissioned grade who classify as enlisted men.

Traditionally, enlisted men have little voice during time of war. They execute the orders of officers and keep their opinions to themselves. But shortly after U. S. entry into this war, a medium was created through which the enlisted men might express their thoughts, receive vital information and keep track of each other throughout the world. That medium is YANK. Under official Army sponsorship, YANK is published by the War Department's Special Service Division, the commander of which is Brig. General Frederick H. Osborn.

YANK editorially is strictly "by and for" enlisted men. The best writers, photographers and artists in khaki are sought in camps in the U. S. and abroad and ordered to duty with YANK. Soldiers first, writers second, YANK's own staff is fighting on every front with guns, typewriters, cameras and sketch pads.

Within a few months of YANK's first issue, it became apparent that the talent YANK had assembled with great care from the ranks of the Army was amassing a robust, and perhaps significant documentation of our fighting men. This war is spread across the whole world. YANK alone eye-witnesses events worldwidely from the viewpoint of the ordinary soldier in the ranks, and records the adventures and reactions of enlisted men in type, photography and art.

Many exhibits in the present collection were produced under acute difficulties. The sketches by Sgt. Howard Brodie were made at the Guadalcanal front under fire; Sgt. Brodie's sketch pad once was shot from his hands by a Jap sniper. Some of the photographs by Sgt. Aarons in North Africa were taken from a plane under fire. Some of Sgt. Peter Paris's photographs were exposed during combat or air attack. Sgt. Robert Ghio's Burma pictures were made under conditions which forced his hospitalization on his return.



Sgt. Howard Brodie: Engineers and medics bringing wounded down the Matanakau River in small engineer boats, *Guadalcanal, 1943.*

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LT. COL. FR
Officer in Ch

Museum

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20TH CENTURY PORTRA

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Royal Cortissoz in the

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YANK has had one staff member killed, one wounded, two hospitalized for other combat causes during its first year of operation. In addition to its regular staff the world over, YANK receives hundreds of contributions from enlisted men in this country and abroad, and some contributions from enlisted men in the armies of our Allies.

LT. COL. FRANKLIN S. FORSBERG
Officer in Charge, Yank Magazine

Museum Notes

In spite of the absence of many former Museum visitors in the armed forces and the growing wartime demands on the civilian public, Museum attendance for the first two months of 1943 showed a marked increase over that of last year. During the showing of *20th Century Portraits*, *Brazil Builds*, *The Arts in Therapy*, *Americans 1943: Realists and Magic Realists*, 59,633 people visited the Museum in comparison with last year's attendance of 36,419 for the same period. Since all four exhibitions will circulate throughout the country, the following press comments may be of interest to out-of-town members.

20TH CENTURY PORTRAITS

"One of the most important shows we've had in these parts in years . . . principally because it offers the first really full, well rounded and sympathetically selected survey of its subject that I can recall."

Robert Coates in the *New Yorker*

"Of all the manifestations of modernity, the portraiture end of it has, it seems, been the most maligned. Yet the precise faculty that was most denied the new school of portraits, the ability to suggest the character of the sitter, is the thing that shines out most clearly . . . The most educational exhibition that the Modern Museum has yet put on."

Henry McBride in the *New York Sun*

"One of the best exhibitions ever organized by the Museum of Modern Art . . . deeply interesting in the light it throws upon scores of personalities . . . There never was an exhibition richer in human interest."

Royal Cortissoz in the *New York Herald Tribune*

BRAZIL BUILDS

"It (Brazil Builds) makes known a whole new school of modern architecture . . . the only study to date of this remarkable achievement.

"Coming at a moment when in Brazil as elsewhere all such building must be suspended because of the war, the Museum of Modern Art's exhibition is a timely tribute as well as an invaluable service for the recording of architectural history."

Robert C. Smith, Director of the Hispanic Foundation of the Library of Congress, in the *Art News*

"The exhibition has very direct bearing on postwar reconstruction. Brazil has much to offer in this respect and what has already been achieved there deserves to be studied with the greatest attention."

Edward Alden Jewell in the *New York Times*

AMERICANS 1943: REALISTS AND MAGIC REALISTS

"The exhibition's theme, interpret it how we may, has been dramatized with consistent, perceptive and suggestive acumen."

Edward Alden Jewell in the *New York Times*

"The merit of the exhibition lies in the principle it enforces through some of the pictures, that the artist does well to keep his eyes on the object. If there is a 'trend' in that direction, so much the better."

Royal Cortissoz in the *New York Herald Tribune*

"The real point of the show centers in the works of those whom Lincoln Kirstein calls 'magic realists'—those who do something more than realism—those who play with the facts. That there are so many of them and that they seem to be increasing, constitutes the surprise and makes the occasion significant."

Henry McBride in the *New York Sun*

THE ARTS IN THERAPY

Some indication of the interest aroused by the therapy exhibition may be seen in the unusually large desk sale of the *Bulletin* devoted to it. The first issue was exhausted in two weeks, necessitating a reprint of 1,500 copies. Over thirty inquiries or requests for the exhibition have been received, notably that of the Directorate of Special Services of the Royal Canadian Navy, which has asked to arrange a Canadian itinerary to stimulate interest in therapeutic work in naval hospitals.

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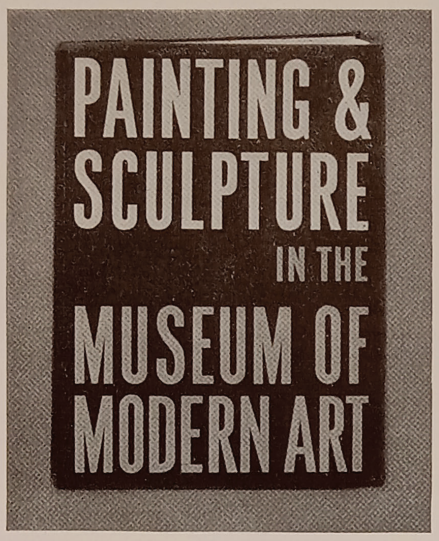

PUBLICATIONS

PAINTING AND SCULPTURE IN THE MUSEUM COLLECTION: Cloth bound; 84 pages; 136 plates, $1.25; $.94 to members. Edited by Alfred H. Barr, Jr. The Museum Collection is probably the most comprehensive collection of modern art in the world. But this is the first time that the Museum has devoted an entire publication to it. This picture-book catalog contains a compact lucid description by the Director of one of the Museum's basic activities, the acquisition of works of art by contemporary painters and sculptors.

The significance of such a summary of the Museum's acquisition history, policy and accomplishment in this period of world-wide crisis is pointed out by Lieutenant Colonel John Hay Whitney, the President of the Museum: ". . . there is one aspect of the collection which seems to have special meaning at this time. This is its catholicity and tolerance. It is natural and proper that American artists should be included in greater numbers than those of any other country. But it is equally important in a period when Hitler has made a lurid fetish of nationalism that no fewer than twenty-four nations other than our own should be represented in the Museum Collection."

Over 700 works by more than 300 artists acquired before July 1942 are listed in the catalog. Nearly all of the twentieth century schools and movements are represented. Of special usefulness to both student and layman interested in modern art is the Index by Schools and Movements in which special terms and movements such as *American Scene*, *Magic Realism*, *Futurism*, *Surrealism* are informally defined.

BRAZIL BUILDS, Architecture New and Old: Cloth bound; 208 pages; 300 plates; $5.00; $3.75 to members. By Philip Goodwin with photographs by George Kidder Smith and others. "Land of contrasts" is a stock description of Brazil. This cliché has some validity, being as applicable to architecture as it is to climate and landscape. Yet old and new in Brazilian architecture are not completely dissimilar, for both have brilliantly met the unique demands of climate and geography and both reflect living preferences and esthetic convictions which have not altogether changed over two hundred odd years.

This handsome book, with its magnificent pictures and authoritative text, shows the lavish beauties of the eighteenth century baroque architecture as well as the spare elegance of such notable contemporary achievements as the Ministry of Education in Rio, Oscar Niemeyer's fine trio of recreational buildings in Belo Horizonte, and Bernard Rudofsky's romantic garden houses in São Paulo. Special attention is given to the development of the external sunblind, ingeniously contrived to protect the buildings from heat and glare.

To everyone interested in the art of our time and the exciting new developments in our hemisphere this volume is indispensable.

THE LATIN-AMERICAN COLLECTION OF THE MUSEUM OF MODERN ART: Cloth bound; 112 pages; 113 plates; $1.75. By Lincoln Kirstein. This publication is based on the Museum's growing collection of the art of the other American republics, already the largest in existence, and now exhibited for the first time in its entirety. The book also contains the first account in English of Latin-American art from the colonial period to the present day.

Lincoln Kirstein's concise, informative historical introduction examines the cultural circumstances which have shaped Latin-American art in the past three centuries. But the emphasis of the book lies on modern work illustrated by paintings, sculpture and prints acquired by the Museum over the past eight years including over 200 recent acquisitions.

An extensive bibliography
special value to colleges, libra

A NEW COLOR REPRODUC

A large color lithograph rep
mente Orozco's *Zapatistas* h
the Museum. The reproducti
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able technical improvements
process. $3.00 unframed; $7.0

CONCERTS

As a benefit for its own Ar
and for the American Theate
Modern Art is presenting five
music, ancient and modern,
evenings from March 2 to Ap

The final SERENADE of
will be an orchestral concert c
Golschmann. The program i
formances, *Profiteroles* by T
Elegy by Gustavo Pittaluga, a
performance of Igor Stravin
tantes.

Tickets may be obtained at



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COLLECTION OF THE ART: Cloth bound; 112 y Lincoln Kirstein. This Museum's growing collec- her American republics, tence, and now exhibited irety. The book also con- nglish of Latin-American to the present day. se, informative historical cultural circumstances American art in the past mphasis of the book lies l by paintings, sculpture Museum over the past 200 recent acquisitions.

An extensive bibliography makes the volume of special value to colleges, libraries and museums.

A NEW COLOR REPRODUCTION

A large color lithograph reproduction of José Clemente Orozco's *Zapatistas* has just been issued by the Museum. The reproduction measures 13 x 16 1/16 inches and was executed by Albert Carman, who with Jean Charlot has recently developed remarkable technical improvements in the color lithograph process. $3.00 unframed; $7.00 framed.

CONCERTS

As a benefit for its own Armed Services Program and for the American Theater Wing the Museum of Modern Art is presenting five SERENADES of rare music, ancient and modern, on alternate Tuesday evenings from March 2 to April 27.

The final SERENADE of the series on April 27 will be an orchestral concert conducted by Vladimir Golschmann. The program includes two first performances, *Profiteroles* by Theodore Chanler and *Elegy* by Gustavo Pittaluga, and the first New York performance of Igor Stravinsky's *Danses Concertantes.*

Tickets may be obtained at the Museum.



NEW MUSEUM APPOINTMENTS

Mrs. David H. Levy has been elected Treasurer of the Museum to succeed Lt. Commander David H. McAlpin. James Thrall Soby has been appointed Assistant Director of the Museum. Both are members of the Board of Trustees, Mrs. Levy since 1940, Mr. Soby since April, 1942.

Mrs. Levy is one of the trustees of the Julius Rosenwald Fund and a member of the board of the New School of Social Research and other organizations. She and her husband, Dr. Levy, have frequently lent to Museum exhibitions from their distinguished collection of modern painting.

Mr. Soby is known both as a collector and writer on modern art. He has served on several Museum committees and has directed three Museum exhibitions. Since April, 1942, he has acted as Director of the Armed Services Program, a position he will retain in addition to his new duties as Assistant Director of the Museum.

SPECIAL BOOK DIVIDEND TO MEMBERS

The Latin-American Collection of the Museum of Modern Art has been sent as a special book dividend to all classifications of members in order to familiarize them with the extent of the Museum's concern with recent trends and developments in the art of our neighbor republics.

EXHIBITIONS

THE LATIN-AMERICAN COLLECTION OF THE MUSEUM OF MODERN ART: the first showing in its entirety of this part of the Museum Collection. Over half of the works exhibited are new acquisitions. Second floor galleries, March 30–May 9.

PAINTINGS BY MEMBERS' CHILDREN: an exhibition selected from the work done in the Saturday morning classes conducted by the Educational Program. Young People's Gallery, April 6–April 25.

RELIGIOUS FOLK ART OF THE SOUTHWEST: An exhibition of Spanish-American art originally from the small frontier churches of New Mexico and Colorado, opening April 27. The greater part of the exhibition has been selected from the notable collection of the Taylor Museum of the Colorado Springs Fine Art Center. Polychrome wood carvings of saints and other images used in the processions and rigorous ceremonies of the *Penitente* sect will be shown, along with a group of paintings and an entire painted wooden altar.

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Circulating Exhibitions: THROUGH APRIL, 1943

THIS LIST IS PUBLISHED FOR THE CONVENIENCE OF THE MUSEUM'S NON-RESIDENT MEMBERS WHO MAY WISH TO SEE ITS CIRCULATING EXHIBITIONS

City	*Institution*	*Exhibition*	*Dates*
Austin, Texas	University of Texas	The Animal Kingdom in Modern Art	Apr. 23-May 11
Baltimore, Md.	Baltimore Museum of Art	The Arts in Therapy	Apr. 18-May 9
Bloomington, Ind.	Indiana University	Regional Building in the United States	Apr. 21-May 7
Boston, Mass.	Pan American Society (at Jordan-Marsh)	United Hemisphere Poster Competition	Apr. 10-May 1
Chattanooga, Tenn.	Chattanooga Art Association	Our Leading Watercolorists	Apr. 17-May 8
Chicago, Ill.	Art Institute of Chicago	Road to Victory (large)	Mar. 29-Apr. 26
" "	" " " "	Emotional Design in Painting	Apr. 5-May 5
Columbus, Ohio	Columbus Gallery of Fine Arts	Civil War & Frontier Photographs	Apr. 2-Apr. 25
Davenport, Iowa	Davenport Municipal Art Gallery	Army Illustrators	Apr. 6-Apr. 27
Detroit, Mich.	Detroit Institute of Arts	John Flannagan	Apr. 12-May 10
Hartford, Conn.	Hartford Public Schools	Modern Architecture for Modern Schools	Apr. 10-May 1
Indianapolis, Ind.	John Herron Art Institute	Art of Australia	Apr. 8-May 5
Ithaca, N. Y.	Cornell University	Wartime Housing	Apr. 13-May 4
Lakeville, Conn.	Hotchkiss School	A History of American Movies	Apr. 2-Apr. 23
Manchester, N. H.	Currier Gallery of Art	Rugs by American Artists	Apr. 8-Apr. 29
Middletown, Conn.	Wesleyan University	How to Make a Photogram	Apr. 6-Apr. 29
Muncie, Ind.	Ball State Teachers College	War Posters Today	Apr. 13-May 4
Northfield, Minn.	Carleton College	War Posters Today II	Apr. 8-Apr. 22
Oklahoma City, Okla.	Art Renaissance Club	Contemporary Latin American Art, Exhibition #3, Section C	Apr. 1-Apr. 22
Omaha, Neb.	Society of Liberal Arts, Joslyn Memorial	Salvador Dali	Apr. 26-May 17
Pittsburgh, Pa.	Carnegie Institute	Ancestral Sources of Modern Painting	Mar. 15-May 6
Poughkeepsie, N. Y.	Vassar College	Brazil Builds	Apr. 14-May 5
Rochester, N. Y.	Rush Rhees Library	Faces & Places in Brazil	Apr. 1-Apr. 22
" "	Memorial Art Gallery	Road to Victory (small)	Apr. 9-May 1
St. Louis, Mo.	City Art Museum	Henri Rousseau	Mar. 29-Apr. 26
South Hadley, Mass.	Mt. Holyoke College	Contemporary Latin American Art, Exhibition #1, Section C	Apr. 1-Apr. 26
Spartanburg, S. C.	Converse College	The Face of America	Apr. 3-Apr. 24
Terre Haute, Ind.	Indiana State Teachers College	Camouflage for Civilian Defense	Apr. 11-May 2
" " "	" " " "	Posters for Defense	Apr. 11-May 2
Toledo, Ohio	Toledo Museum School of Design	Pictures for Children I	Apr. 2-Apr. 16
University, Ala.	University of Alabama	Camouflage Slides	Apr. 19-Apr. 26
Winter Park, Fla.	Rollins College	Plan of a Painting	Apr. 18-May 9
Zanesville, Ohio	Art Institute	Watercolors of Venezuela	Apr. 10-May 1

SECONDARY SCHOOL EXHIBITIONS

Appleton, Wis.	Lawrence College	Functions of the Camera	Apr. 6-Apr. 20
Lawrenceville, N. J.	Lawrenceville School	Shapes of Things	Mar. 29-Apr. 12
Murray, Ky.	Murray State Teachers College	Wartime Posters II	Apr. 14-Apr. 28
Spartanburg, S. C.	Converse College	Useful Objects under $5.00	Mar. 31-Apr. 14
Weatherford, Okla.	Southwestern Institute of Technology	Wartime Posters	Apr. 3-Apr. 24
Zanesville, Ohio	Art Institute	Shapes of Things	Apr. 21-May 5

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THE MUSEUM OF MODERN ART

Date June 3

To: Mr. Newhall

From: Mr. Soby

Re: Leavitt Show –

Beau: I heard at the Exhibitions Com. of the proposed Weston show on which, as I remember it, no action was taken. As a member of your committee (do we ever meet, oui ou non?) I'd like to suggest that if this can't be arranged we have a show of Helen Leavitt (sp?). As a matter of fact I think that between the two her show would be more exciting and more contemporary, but that's only personal opinion of course. Practical conclusion: the budget on her show would be far lower.

Yrs.

Jim

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Mr. Wheeler
Miss Hawkins
Miss Newmeyer
Miss Carson
Mr. Warren

THE MUSEUM OF MODERN ART

Date Jan. 7, 1943

To:

From: Mrs. Newhall

Re: Opening and closing dates of Porter-Levitt show

Miss Carson and I have agreed on the opening and closing dates of California Houses and Porter-Levitt. Porter-Levitt is to open on April 22nd and close June 13th. California Houses opens May 4th and closes June 20th. Both shows to be on the first floor. O.K.?

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 5-8900

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1943

MUSEUM OF MODERN ART OPENS TWO EXHIBITIONS OF PHOTOGRAPHY

Two one-man exhibitions of unusual photographs will be presented by the Museum of Modern Art on Wednesday, March 10, in Children: Photographs by Helen Levitt and Birds in Color: Flashlight Photographs by Eliot Porter. The exhibitions will be shown in the first floor galleries of the Museum and will be on view through Sunday, April 18.

Helen Levitt, born in New York, strolls quietly along the city's crowded streets, or stands at the edge of vacant lots where children play. With her Leica slung around her neck she catches them unaware in the absorbing business of their own worlds: a small boy on a tricycle attempting to ride through the frame of a broken mirror held upright by two of his pals; in the background people pass along the crowded street, a mother sits joggling her baby in its buggy, three little girls laugh and talk in a doorway, two men converse near an ice and coal sign, and an elderly woman in a slack suit strolls past, evidently straight from a beauty shop, her white hair plastered down in such sculptured ridges that she looks like a walking statue.

Another of the city pictures shows boys scrambling up and over the cornice above the boarded door of an empty house. With unconscious grace a lad playing hide-and-seek stoops behind a stone lion guarding a house in Harlem that has long since forgotten its days of magnificence. Helmeted in a tall piece of corrugated board a small boy slides down an inner support of a partially demolished house. On one stoop three little colored boys, two of them with scraps of cloth as capes, stage a triangular duel while on another front stoop three play cops and robbers or the game's modern equivalent, G-men and public enemy.

These pictures have all been taken on the sidewalks of New York, from which the photographer has also recorded pictures in chalk drawn by children--one of them the profile of a woman with a cloud rising above her head indicating that her thoughts are all on a five-cent ice cream soda. Another of these chalk recordings is a message on the wall of a house: "Button to Secret Passage. Press."

Miss Levitt began photographing children in 1936 chiefly in Harlem where, with its mixture of races, she finds the most vivid

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action. In 1941 she took her camera to Mexico. In Tacubaya, a suburb of Mexico City, she made a series of photographs of Mexican children. Selections from these pictures will also be shown in the exhibition. Her camera is usually a Leica with a right-angle sight which enables her to avoid pointing directly at her subject.

She prefers a camera of this miniature size because it can be concealed and because its short focal length lens simplifies [illegible] focussing. Her photography is opposite in spirit and intent to that of the so-called "documentary" photographers who work with large-view cameras set up on tripods. She attempts to record the accidental in its brief second of high emotional impact, to seize the unforeseen and the quick. Her approach to photography was inspired by that of the Frenchman, Cartier-Bresson, now reported interned in Germany as a prisoner of war. Her technical training was received from Walker Evans, a leading American photographer whose work was shown in the Museum in a large one-man retrospective exhibition in 1938.

Both artist and scientist, Dr. Eliot Porter has taken a remarkable series of color flashlights of birds. By remote control he has been able to catch the movement and activity of birds in and around their nests, particularly the parent bird, just arrived with a luscious lizard or bug in its beak and about to pop it into the cavernous mouths of its young.

The Museum will show twenty-seven of the color flashlights and eleven in black and white, all of them gifts of the photographer to the Museum. Nancy Newhall, Acting Curator of Photography, writes of Dr. Porter in the Museum Bulletin as follows:

> "In these brilliant photographs of birds, high achievements in the technical fields of natural history and color photography, Dr. Porter brings us not only living documents, but a profound insight into the beauty and diabolism of nature. From delicate nests among the palms and cacti of Arizona, the spruces of Maine, and the grasses of Illinois, the uncanny and repulsive beaks of the still-embryonic young sprout like incarnate greed. With tireless devotion the sleek, bright parents bring worms and berries glowing like jewels.
>
> "Subtly Dr. Porter uses color to accent one particular quality, and black and white for another. The cormorants dance in black velvet; the eye of the phainopepla shines like an ember in the darkness. In a black and white photograph, the young of the meadowlark would be lost in flickering shadows. In color they wait in the grasses like winged demons. Sometimes different aspects of the same bird are thus emphasized. In harsh greys, the road runner emerging from the tortuous cactus is stony, Gothic, and menacing. In color, the bird with the pale legs of a lizard dangling from its beak is transformed into the gigantic symbol of a nightmare."

Dr. Porter, born in Winnetka, Illinois, in 1901, holds degrees

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from the Harvard Engineering School and the Harvard Medical School. For several years he was engaged in teaching and in research, first in bacteriology and then in biological chemistry. His approach to photography was crystalized by the ideals and influence of Alfred Stieglitz and Ansel Adams. In 1937 he began applying these severe standards to his life-long interest in birds. He insisted on attaining three things: a clear and characteristic portrait of the bird, a technically good photograph, and an emotionally satisfying picture. By using flash, he could stop the motion of small swift birds and still retain definition in their surroundings. He developed an ingenious method for overcoming the physical and technical difficulties involved.

In 1938 a one-man exhibition of his work was held at An American Place, New York. In 1939 he decided to become a fulltime photographer. In 1940 he started photographing birds in color. He found Daylight Type Kodachrome best for field conditions, afterwards making color separation negatives and printing them by the washoff relief process. In 1941 he received a Guggenheim award to aid him in completing his project. In 1942 his work was exhibited at the Katharine Kuh Gallery in Chicago and his series on birds was shown by the New York Zoological Society. At present he is engaged in war work at the Radiation Laboratory, Massachusetts Institute of Technology.

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Mr Morgan
Photog. Center

Lewitt & Son

February 25, 1944

Dear Mr. Aulsebrook:

Mr. Morgan has given your letter of February 7th to me for reply. I am indeed pleased to know you are interested in bringing some of our photography exhibits to Evansville and hope we shall be able to make suitable arrangements. Under separate cover I am mailing you copies of our two catalogs of circulating exhibitions. In the orange catalog, the exhibits on photography are described on pages 32 to 35, and in the blue, on page 18.

Unfortunately, not all of these shows would be available for your annual meeting during the second week in April, but perhaps one of the following would be of interest:

Title	Available	Following	Wt.
City Children at Play	anytime after Apr.1	Ft. Wayne, Ind.	?
Faces & Places of Brazil	Apr. 9 - 30	Seattle, Wash. (probably)	96
Functions of the Camera	Apr. 9 - 23	Portland, Me.	62

As with all our exhibitions, your only expense in addition to the rental fees is transportation (express) from the preceding city on the itinerary. If you wish to estimate thesexpress costs, they should be based on the weights indicated.

The open periods I have listed have been offered elsewhere but have not yet been confirmed at this writing.

Regarding the exhibit, City Children at Play, this is one of the shows we had hoped to assemble into a regular circulating exhibition but were unable to mount because of the increased pressure of work here. We have therefore arranged to send the photos to the Fort Wayne Art School and Museum in their present state, that is, out of 55 mounts, only 11 are framed and glazed. The unframed photos are mounted on white. Mr. McBride, the Director of the School, has agreed to pay round-trip express from here to Fort Wayne and the usual rental waive fee is to be waived. His showing closes on April 1st and you could have the pictures anytime after. We would of course waive the fee in your case also but would request that you share the express costs with Fort Wayne. These would include express from Fort Wayne to Evansville, which would amount to very little. If you would like to show these photos,

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February 25, 1944

we would appreciate your displaying them under glass if possible so that there will be minimum risk of damage.

We look forward to hearing from you at your first opportunity and hope you find it possible to book one of the above shows. If you would like to schedule any of the other photography exhibitions at a later date, or one of the exhibits on painting, sculpture, etc., I shall be more than glad to suggest convenient bookings.

Very sincerely yours,

Elodie Courter
Director of Circulating Exhibitions

Mr. W. J. Aulsebrook
Salon Committee
2031 Lincoln Avenue
Evansville, Indiana

ec:o

P.S.

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cc: Mrs. Newhall

Levitt

March 17, 1943

Dear Dr. Bender:

We are now having an exhibition which I think might be of particular interest to you. It is a group of photographs of children in Harlem and Spanish Harlem by a young American photographer, Helen Levitt. Miss Levitt has developed a remarkable technique of photographing children unawares at moments of high emotional intensity. She has made an invaluable record of children's games but more than this has, I believe, thrown a great deal of light on the psychology of city children in the poorer neighborhoods.

Her exhibition will continue here until April 18th. I mention it to you first because I think you would enjoy seeing it and secondly because it occurred to me that Miss Levitt might be of special use in your work at Bellevue Hospital. She could, I am sure, make an extraordinary document of abnormal children in the Hospital, a document which, I should think, would have considerable research value though I am of course not qualified to say so. I do know that this kind of subject would interest Miss Levitt enormously.

I trust you will forgive my presumption but I do hope you will be able to see the exhibition before it closes. I should perhaps add that Miss Levitt works with a miniature camera and is thoroughly competent from a technical point of view.

Sincerely yours,

(Soby)

Dr. Lauretta Bender
Psychiatric Division
Bellevue Hospital
30th Street at First Avenue
New York, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

INVITATIONS TO PORTER-LEVITT EXHIBITION

C1-7-2200
Mr. Rentsoal - banquet manager

Miss Berenice Abbott
50 Commerce St., N.Y.C.

Ansel Adams
Art Center School
2544 West 7th Street
Los Angeles, California

Elmer Adler
40 Mercer St.
Princeton, N. J.

James Agee
Time
Time and Life Bldg.
New York

Dr. M. F. Agha
Conde Nast Publications
420 Lexington Ave., N.Y.C.

Lewis Alliger
c/o Whitehead & Alliger Co., Inc.
11 Thomas St., N.Y.C.

Alexander Alland
246 Waverly Place, N.Y.C.

Mr & Mrs Phillip Andrews
545 Fifth Avenue, N.Y.C.

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

Mrs & Mrs Kurt Baasch
86 Harrison St.
Baldwin, N.Y.

Herbert Bayer
850 Seventh Ave., N.Y.C.

Dr. Loretta Bender
325 East 41 St, N.Y.C.

Miss Ruth Bernhard
120 East 86th St., N.Y.C.

Mr. Simon Bessie
560 West 161st St., N.Y.C.

Matthew Black
N. Y. Journal American
220 South St., N.Y.C.

Miss Therese M. Bonney
117 E. 30th Street, N.Y.C.

Levitt 11
Committee - 6
Staff 10
Porter 13
Bennel 12
52

Dorothy Miller

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Arnold Borsig
53 W. 74th St., N.Y.C.

Thomas Bouchard
80 West 40th St., N.Y.C.

Mrs Margaret Bourke-White
Time and Life Bldg.
New York, N. Y.

Alexey Brodovitch
Hapers Bazaar
572 Madison Avenue, N.Y.C.

Anton Bruehl
480 Lexington Ave., N.Y.C.

Dr. Walter Clark
Eastman Research Laboratories
Kodak Park
Rochester, New York

<--> Dr. Lee Crandall
Curator of Ornithology
New York Zoological Society
630 Fifth Ave., N. Y.

Frank Crowninshield
Condé Nast Publications
420 Lexington Ave., N.Y.C.

Miss Louise Dahl-Wolfe
58 West 57th St., N.Y.C.

Mr. and Mrs. Robert Tyler Davis
Portland Art Museum
West Park and Madison
Portland, Oregon

<--> Mr. F. Trubee Davison, President
American Museum of Natural History
Central Park W. & 79th St., N. Y.

Dr. Harold Edgerton
Department of Electrical Engineering
Massachusetts Institute of Technology
Cambridge, Mass.

Mrs. Eliot Elisofon
41 West 54th St., N.Y.C.

Edward Epstean
2 East 86th St., N.Y.C.

✓ Mr + Mrs Walker Evans
441 East 92nd St., N.Y.C.

<--> Wayne M. Faunce
Acting Director of American Museum
of Natural History
Central Pk. W. + 79th St, N. Y.

Andreas Feininger
365 West 20th St., N.Y.C.

Albert Fenn
351 East 19th St., N.Y.C.

Robert J. Flaherty

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Charles Henri Ford
360 East 55th St., N.Y.C.

Frank Fraprie
American Photographic Pub. Co.
353 Newbury St.
Boston, Mass.

Miss Mia Fritsch
Fortune
Time and Life Building
New York, N. Y.

Mr. and Mrs. William N. Gates
2283 Chatfield Drive
Cleveland Heights, Ohio

Mr. and Mrs. John Goldstone
17 East 84th St., N.Y.C.

Lloyd Goodrich
1349 Lexington Avenue, N.Y.C.

Charles Graves
Wide World Photos, Inc.
New York Times, N.Y.C.

Samuel Grierson
1155 Dean St., Brooklyn, N.Y.

Norris Harkness
The Sun
280 Broadway, N.Y.C.

Dr Ernest Haims
58 West 56 St. N.Y.C.

Mr. and Mrs. Bartlett Hayes
Addison Gallery
Andover, Mass.

Nicholas Haz
30 Rockefeller Plaza, N.Y.C.

Fritz Henle
538 Fifth Avenue, N.Y.C.

Keith Henney
McGraw Hill Bldg.
330 W. 42nd St., N.Y.C.

Ann Henry
c/o P M
27 Sixth Ave.
Brooklyn, N.Y.

Wilson Hicks
Life Magazine
Time & Life Bldg.
New York, N.Y.

Lejaren A. Hiller
332 W. 28th St., N.Y.C.

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Henry Russell Hitchcock, Jr.
Office of Strategic Services
25 and E Sts.
Washington, D.C.

George Howe, Director
Public Buildings Administration
Washington, D.C.

Mr. Joseph Kastner
Associate Editor
Life Magazine
Time & Life Bldg.
New York, N.Y.

Miss Teresa Kilham
210 East 49th St., N.Y.C.

Mr. and Mrs. Walter H. Kilham, Jr.
229 East 48th St., N.Y.C.

John Adam Knight
New York Post
75 West St., N.Y.C.

Helen Levitt
448 East 88th St., N.Y.C.

Mrs. Harold Levi
Hotel Marcy
95th St. & West End Ave., N.Y.

Julien Levy
11 East 57th St., N.Y.C.

Dr. C. Nolan Lewis, Director
Psychiatric Institute & Hospital
722 W. 168th St., N.Y.C.

Mrs. Charles Liebman
907 Fifth Avenue, N.Y.C.

Dr. Edward Liss
130 East 39th St., N.Y.C.

Miss Janice Loeb
542 East 89th St., N.Y.C.

George Platt Lynes
640 Madison Ave., N.Y.C.

T. J. Maloney
122 East 42nd St., N.Y.C.

Robert Marcy
302 West 12th St., N.Y.C.

Albert Marshall
730 Elmgrove Rd.
Providence, R.I.

Ira W. Martin
14 Grace Church
Rye, New York

Herbert Matter
45 Prospect Place, N.Y.C.

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Mr. and Mrs. A. Hyatt Mayor
51 East 97th St., N.Y.C.

Lt. Commander and Mrs. David H. McAlpin
Hotel Lafayette
16 and I Streets N.W.
Washington, D.C.

Elizabeth McCausland
50 Commerce St., N.Y.C.

Dr. C. E. Kenneth Mees
Kodak Park
Rochester, New York

Sidney Meyers
200 West 109th St., N.Y.C.

Miss Julia Milch
c/o Burstyn
1600 Broadway
Room 1001
New York, N.Y.

Lisette Model
55 Grove St., N.Y.C.

Dr. Henry Allen Moe
551 Fifth Avenue, N.Y.C.

Mr. L. Moholy-Nagy
247-257 East Ontario St.
Chicago, Ill.

Mr. and Mrs. Willard D. Morgan
High Point Road
Scarsdale, New York

Dr. Grace McCann Morley
San Francisco Museum of Art
San Francisco, California

~~Wright Morris~~
Dr. Robert Cushman Murphy, Curator of Ornithology
American Museum of Natural History
Central Pk. W. & 79th St., N.Y.
1st Lt. Beaumont Newhall 0-912682
3rd Photo-Intelligence Detachment
~~9th Air Force~~
A.P.O. no. 3447
c/o Postamster, New York City

Muray Nickolas
18 East 48th St., N.Y.C.

Mrs. Dorothy Norman
124 East 70th St., N.Y.C.

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Miss Georgia O'Keeffe
59 East 54th St., N.Y.C.

Professor Artemas Packard
Dartmouth College
Hanover, New Hampshire

Ronald Partridge
c/o Black Star Pub. Co.
420 Lexington Ave., N.Y.C.

Dr. and Mrs. Eliot Porter
35 Hawthorne Street
Cambridge, Mass.

Mr. and Mrs. Fairfield Porter
312 East 52nd St., N.Y.C.

Mr. and Mrs. John F. Porter
5 Crow's Nest Rd.
Bronxville, N. Y.

Fredrick Quellmalz
450 Madison Avenue
York, Pennsylvania

David Rabson
111 W. 52nd St., N.Y.C.

Mr. and Mrs. Andrew Ritchie
Albright Art Gallery
Buffalo, New York

Henwar Rodakiewicz
630 Fifth Avenue, N.Y.C.

Carl Sandburg
~~176 Emerson Pl. Brooklyn, N.Y.~~ Harbert
Michigan

Charles Sawyer
Worcester Art Museum
Worcester, Mass.

Mrs. Mabel Scacheri
New York World Telegram
125 Barclay St., N.Y.C.

Miss Clara Shapiro
80 Avenue P
Brooklyn, N.Y.

Ensign Eli Shapiro
80 Avenue P
Brooklyn, N. Y.

Mr. and Mrs. Carl G. Schniewind
Art Institute of Chicago
Chicago, Illinois

Mr. Fairfield Osborn, Pres.
New York Zoological Society
630 - 5th Ave., N.Y.

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Mr. and Mrs. Charles Sheeler
Dows Lane
Irvington, New York

Lt. Commander Edward Steichen
The Bureau of Aeronautics
Training Division
Navy Department
Washington, D. C.

Ralph Steiner
4 East 12th St., N.Y.C.

Alfred Stieglitz
509 Madison Ave., N.Y.C.

Mr. & Mrs. Paul Strand
48 East Grove St., N.Y.C.

Francis H. Taylor
Metropolitan Museum of Art
Fifth Avenue and 82nd St., N.Y.C.

John A. Tenant
c/o Edward Epstean
2 East 86th St., N.Y.C.

Rolf Tietgens
c/o Phillip Andrews
545 Fifth Avenue, N.Y.C.

Mrs. Willard Van Dyke
70 Bank Street, N.Y.C.

Harry B. Wehle
325 East 79th St., N.Y.C.

Mr. & Mrs. Edward Weston
Route 1
Box 162 A
Carmel, California

Mr. Clarence J. White, Jr.
14 Sutton Place South, N.Y.C.

✓ MISS HELEN VAN DONGEN
46 WASHINGTON SQ
N. Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

Photographs of CHILDREN by Helen Levitt: list of titles

	Group title:	Sequence:	Loan or Museum No.:	Identifying title:
NEW YORK CITY	THE STREETS	1.	MoMA 432.43	Harlem, 1939
		2.	43.444	(negro girl in street)
		3.	43.445	(gypsy children)
	MASKS	4.	MOMA 63.41	Children, N.Y.,1940
		5.	43.446	(boys with masks off)
		6.	MOMA 433.42	113 St, N.Y., 1940
		7.	43.447	(masked children and tired woman)
		8.	43.448	(masks and bugle)
		9.	43. 449	(mysterious figure)
		10.	43. 450	(war paint)
	IMPROVISATIONS	11.	43.451	(Foriegn Legion)
		12.	43.452	(Crusaders)
		13.	MOMA 47.42	Cops and robbers
		14.	43.453	(Accident)
		15.	43. 455	(tree game)
		16.	43.456	(" " no.2)
		17.	MOMA 435.42	3rd Ave. empty lot (tree game no.3)
		18.	MOMA 48.42	Boys on doorway
		19.	MOMA 430.42	Child climbing
		20.	43.458 (same as MOMA 46.42)	Broken mirror
	PORTRAITS	21.	MOMA 50.42	Two wild little girls
		22.	43. 459	(cross-eyed girl and baby sister)
		23.	43.460	(fat boy)
		24.	43.461	(negro girl in meditation)
		25.	43.462	(boy hiding behind stone lion)
	CHALK DRAWINGS	28.	43.464	("Button to secret passage"
		29.	43.465	(the grownups)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

	Group title:	Sequence:	Loan or Museum No.:	Identifying title:
New York City (Cont.)	CHALK DRAWINGS (cont)	30.	43.466	(wreath improved)
		31.	43.467	(innocent and accident)
		32.	43.468	(idea)
		33.	43.469	(skirt)
		34.	43. 470	(snail)
		35.	43.471	(champagne and roses)
	EMOTIONS	36.	43.472	(dead cat)
		37.	43.473	(comforting)
		38.	43.474	(curiousity)
		39.	43.475	(adolescents)
		40.	43.476	(Easter)
MEXICO	(no group title)	41.	MOMA 431.42	School courtyard, Mexico City, 1941
		42.	43.477	(children and black dog)
		43.	43.478	(boy with baseball mitt)
		44.	43.479	(streetperformance)
		45.	43.480	(child carrying baby)
		46.	43.481	(the stranger)
		47.	43.483	(paper ball game no 1)
		48.	43.484	(" " " " 2)
		49.	43.485	(" " " " 3)
		50.	MOMA 436.42	Game, Mexico City, 1941 (paper ball game no.4)
		51.	43.487	(dead rabbit---crying)
		52.	43.488	(" " ---smiling)
		53.	43.489	(rage)
		54.	43.490 on same mat	(crying no.1)
		55.	43.491	(" " 2)
		56.	MOMA 429.42	Tacubaya, Mexico City, 1941

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

February 19, 43

Miss Helen Levitt
448 East 88 Street
New York City

Exhibition: PHOTOGRAPHS OF CHILDREN BY HELEN LEVITT

New York City: The Streets

*43.444	(Negro girl in street)	$ 15 00
43.445	(Gypsy children)	15 00

New York City: Masks

43.446	(boys with masks off)	15 00
43.447	(masked children and tired woman)	15 00
43.448	(masks and bugle)	15 00
43.449	(mysterious figure)	15 00
43.450	(war paint)	15 00

New York City: Improvisations

43.451	(Foreign Legion)	15 00
43.452	(Crusaders)	15 00
43.453	Cops and Robbers	15 00
43.454	(Accident)	15 00
43.455	(tree game, #1)	15 00
43.456	(tree game, #2)	15 00
43.457	Child Climbing	15 00
43.458	Broken Mirror	15 00

New York City: Portraits

43.459	(cross-eyed girl and baby sister)	15 00
43.460	(fat boy)	15 00
43.461	(Negro girl in meditation)	15 00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

February 19, 43

Miss Helen Levitt
443 East 88 Street
New York City

(continued)

Exhibition: PHOTOGRAPHS OF CHILDREN BY HELEN LEVITT

New York City: Portraits (continued)

43.462	(boy hiding behind stone lion)	$ 15 00
43.463	(Gypsy boy)	15 00

New York City: Chalk Drawings

43.464	("Button to secret passage")	15 00
43.465	(the grown-ups)	15 00
43.466	(wreath improved)	15 00
43.467	(innocent and accident)	15 00
43.468	(idea)	15 00
43.469	(skirt)	15 00
*43.470	(snail)	15 00
*43.471	(champagne and roses)	15 00

New York City: Emotions

43.472	(dead cat)	15 00
43.473	(comforting)	15 00
43.474	(curiosity)	15 00
43.475	(adolescents)	15 00
43.476	(Easter)	15 00

Mexico

43.477	(children and black dog)	15 00
43.478	(boy with baseball mitt)	15 00
43.479	(street performance)	15 00
43.480	(child carrying baby)	15 00
43.481	(The stranger)	15 00

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	MoMA Exhs.	220.2

1 Rep

Photographs of Children by Helen Levitt

Directions for mounting, matting

NEW YORK SERIES

Sequence		Loan or Museum No.	Installation	Remarks
	1.	MOMA Coll. 432.42	single frame	
	2.	43.444	" "	not to circulate and not for publication
	3.	43.445	" "	
STRIP WITH RED FLES 7 TURES	4.	MOMA Coll. 63.41	trim	
	5.	43.446		
	6.	MOMA 433.42		
	7.	43.447		
	8.	43.448		
	9.	43.449		
	10.	43.450		not for publication
	11.	43.451	single frame	
ON XTURE 'ANEL 6 CTURES	12.	43.452		
	13. group together	43.453		
	14.	43.454		
	15.	43.455		
	16. group together	43.456		
	17.	MOMA Coll. 435.42		
	18.	MOMA Coll. 48.42	single frame	
	19.	43.457	" "	
	20.	43.458	" "	
STRIP ITH ES 5 CTURES	21.	MOMA Coll. 50.42	trim if necessary	
	22.	43.459		not for publication
	23.	43.460		" " "
	24.	43.461		" " "
	25.	43.462		" " "
PLAIN WHITE STRIP	26.	MOMA Coll. 434.42		" " "
	27.	43.463		" " "

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NEW YORK SERIES — Levitt Show

	Sequence	Loan or Museum No.	Installation	Remarks
TEXTURE PANEL 6 PICTURES	28.	43.464		
	29.	43.465		
	30.	43.466		
	31.	43.467	trim	
	32.	43.468		
	33.	43.469		
	34.	43.470	single frame	not for circulation
	35.	43.471	" " hinged mat	" " "
	36.	43.472		
	37.	43.473		not for publication
	38.	43.474		" " "
	39.	43.475		" " "
	40.	43.476		" " "

MEXICO SERIES

	41.	MOMA Coll. 431.42	
TEXTURE PANEL 5 PICTURES	42.	43.477	
	43.	43.478	
	44.	43.479	
	45.	43.480	
	46.	43.481	
PLAIN WHITE STRIP 4 PICTURES	47.	43.483	
	48.	43.484	
	49.	43.485	
	50.	43.486	
STRIP WITH RED [illegible]LES 4 UNITS	51.	43.487	
	52.	43.488	
	53.	43.489	
	54. on same mat	43.490	
	55.	43.491	
	56.	MOMA Coll. 429.42	

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~~Check with Pleadis, then make project order as soon as Warren sends estimate~~

6 February 1943

PORTER-LEVITT SHOW:

Maximum cost $250.

Walls: (see plan)

6 to be painted
5 to be touched-up if necessary

Mounting:

Query: does Apeda mount the 24" x 36" enlargement of Levitt sign? Yes.

2 labels
~~50~~ photos, ~~approx.~~, to be ~~lightly~~ pasted on
55 cold white stock 14 1/4 x 17 1/2 inches (~~Photo Dept stock~~) ~~possibly 4 more~~

Frames and rails etc.:

9 white enamel frames 15" x 20" (PORTER)
11 ~~10~~ " " " 14 1/4 x 17 1/2 " (LEVITT)

all other photos to be supported by white enamel picture rails top and bottom
Porter show: 24 pictures 15" wide
Levitt show: 43 " 14 1/4" wide
+ backed by hardwood panels.
plus (since no glass is to be used) side moudlings mitred to fit and vertical strips, flat and as narrow as possible (3/8"?), to hold mounts flat where they join

3 special picture rails: same as above except that the verticals are replaced by ~~3 strips of masonite(?)~~ painted blood-red which stand out at right angles to the wall, thus:

triangular strips of wood, 3" x 3/4"

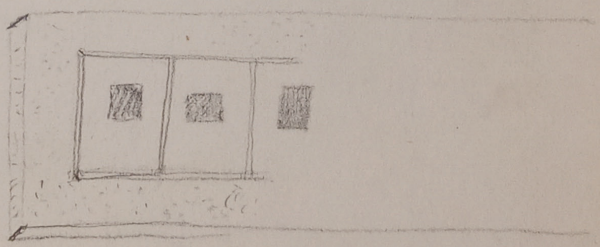
1 7-photo rail
~~1 5-~~ " "
~~1 4-~~ " "



3/4 inch

3 thick ~~masonite~~ panels to hang on wall 2'6" x 8' x 2" painted grey mixed with sand. On these

2 6-photo rails
1 5- " "



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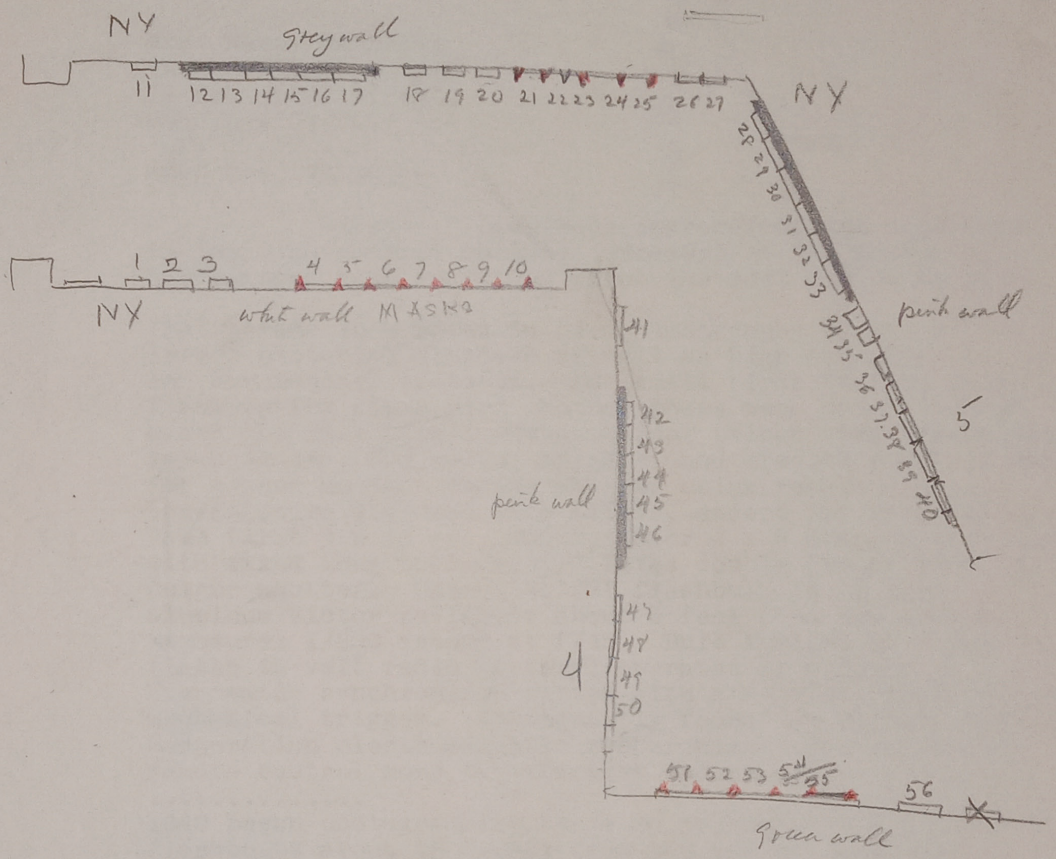
LEVITT show:



original transparencies are in storage in Chicago it will require a certain amount of arranging to have the material sent to you. Please let me know as soon as you decide. The prints should be used by the engraver as guides for composition as well as, in some cases, for color. For instance the phainopepla print is I believe better than the original, although there is still a lot of room for improvement. The bird and tree should be gray, not mauve

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

35 Hawthorn St.
Cambridge, Mass.

February 20, 1943

Mrs. Nancy Newhall,
The Museum of Modern Art,
11 West 53rd Street,
New York City

Dear Mrs. Newhall:

First: I have made corrections and additions to the biographical outline. Because of the number of corrections I am rewriting below the most confusing part.

1937 became interested in bird photography again, with a severe pictorial standard as well as high technica l and documentary criteria. For small birds started using flash (a few other bird photographers were doing this at about the same time). Used 15-foot tripod, one leg of which was a ladder, for medium heights; and erected scaffoldings for higher nests. Became able, by using remote control operation, to dispense with blinds, except for large birds. Used first 9 x 12 cm. Linhof, later 4 x 5 Graphic View Camera, with xxxxx long bellows, f/7 Zeiss double Protar lens in Compur shutter. One G. E. #21 flashbulb in 11 inch aluminum Victor reflector about 3 feet from the subject. Exposure: 1/200 second at f/45. Bulb ignited by 9 volt battery (later 45 volt radio battery) operated by a Kalart Micromatic synchronizer fitted with a special remote control mechanical trigger. Subsequently found the Heiland Research Corporation electromagnetic synchronizer with electrical remote control more satisfactory and reliable. .....
.....
1940 began photographing birds in color, used 2 G. E. # 21B flashbulbs about 18 inches from the subject and used exposure of 1/200 second at f/22. .....

Under articles please leave out "Law" in the title of the U. S. Camera article, February-March 1940. It was inserted gratuitously by the editor and has no meaning. One article omited is, Some Problems of Bird Photography published by the New England Naturalist, December 1939.

Of course I should be delighted to have a portfolio published and will be glad to lend you all the ma terial I have. Since the separation negatives and original transparencies are in storage in Chicago it will require a certain amount of arranging to have the material sent to you. Please let me know as soon as you decide. The prints should be used by the engraver as guides for composition as well as, in some cases, for color. For instance the phainopepla print is I believe better than the original, although there is still a lot of room for improvement. The bird and tree should be gray, not mauve

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	MoMA Exhs.	220.2

as in the print or yellowish as in the Kodachrome. I am interested also in the selection. I never considered the Roadrunner print very good. I even thought the originalpoor and hardly worth reproducing. If people like it I will probably like it better myself from now on. I would probabl y have picked one of the goldfinches, the song sparrow, the woodthrush looking down into her nest, the lucy warbler, the female hooded oriole and the male and female pyrrhuloxia, butt it is not very important. I will be very excited to have any of them reproduced.

There are a few people I should like to have invited to the opening:

1. Mr. and Mrs. Walter H. Kilham, Jr. 229 East 48th St., NYC
2. Miss. Teresa Kilham 210 East 49th St., NYC
3. Mr. and Mrs. John Goldstone 17 East 84th St. , NYC
4. Mr. and Mrs. William N. Gates 2283 Chatfield Drive, Cleveland Heights, Ohio 312 E. 52 St
5. Mr. and Mrs. Fairfield Porter East 63rd St.? my brother,so I do not know his address
6. Mr. and Mrs. John F. Porter 5 Crow's Nest Rd., Bronxville, N. Y.
7. Mr. Simon Bessie 560 West 161st St., NYC
8. Mr. Joseph Kastner, Associate Editor, Life Magazine, NYC

I met Max Ernst several years ago in N. Y. and I see now that he does look sort of like a roadrunner. I like the nicknames.

Most appreciatively,

Eliot F Porter

Eliot Porter

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Cir.

CITY CHILDREN AT PLAY - PHOTOGRAPHS BY HELEN LEVITT

An exhibition from the Museum of Modern Art, New York City

INSTALLATION LIST

Subject	Sequence	Museum No.	Identifying title
NEW YORK CITY:			
THE STREETS	1.	432.42	Harlem, 1939 (FRAMED)
	2.	43.444	(Negro girl in street) (FRAMED)
	3.	43.445	(Gypsy children) (FRAMED)
MASKS	4.	63.41	Children, N.Y., 1940
	5.	43.446	(Boys with masks off)
	6.	433.42	115 St., N.Y., 1940
	7.	43.447	(masked children & tired woman)
	9.	43.449	(Mysterious figure)
	10.	43.450	(War paint)
	8.	43.448	(Masks and bugle)
IMPROVISATIONS	11.	43.451	(Foreign Legion) (FRAMED)
	12.	43.452	(Crusaders)
	13.	47.42	Cops and Robbers
	14.	43.454	(Accident))
	15.	43.455	(Tree game #1)
	16.	43.456	(" #2)
	17.	435.42	(3rd Ave. empty lot)- tree game #3)
	18.	48.42	Boys on doorway (FRAMED)
	19.	430.42	Child climbing (FRAMED)
	20.	43.458	Broken mirror (FRAMED) - Sh
PORTRAITS	21.	50.42	Two wild little girls - Sh
	22.	43.459	(Cross-eyed girl and baby sister)
	23.	43.460	(Fat boy)
	24.	43.461	(Negro girl in meditation)
	25.	43.462	(Boy hiding behind stonelion)
	26.	434.42	Gypsy (Crosseeyed girl in alcove)
	27.	43.463	(Gypsy boy, interior)
CHALK DRAWINGS	28.	43.464	("Button to secret passage")
	29.	43.465	(The Grownups)
	30.	43.466	(Wreath improved)
	31.	43.467	(Innocent and accident)
	32.	43.468	(Idea)
	33.	43.469	(Skirt)
	34.	43.470	(Snail) (FRAMED)
	35.	43.471	(Champagne and roses) (FRAMED)

(Being held for possible acquisition!

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Subject	Sequence	Museum No.	Identifying title
EMOTIONS	36.	43.472	(Dead cat)
	37.	43.473	(Comforting)
	38.	43.474	(Curiosity)
	39.	43.475	(Adolescents)
	40.	43.476	(Easter)
MEXICO	41.	43.42 (43.42.2)	School courtyard, Mexico City, 1941 (FRAMED)
	42.	43.477	(Children and black dog)
	43.	43.478	(Boy with baseball mit)
	44.	43.479	(Street performance)
	45.	43.480	(Child carrying baby)
	46.	43.481	(The stranger)
	47.	43.482	(Paper ball game #1)
	48.	43.484	(" #2)
	49.	43.485	(" #3)
	50.	436.42	Game, Mexico City, 1941 (paper ball game #4)
	51.	43.487	(Child with rabbit #1)
	52.	43.488	(" #2)
	53.	43.489	(Rage)
(mounted on same card)	54.	43.490	(Crying #1 - boy carrying child)
	55.	43.491	(" #2 - ")
	56.	429.42	Tacubaya, Mexico City, 1941 (FRAMED)

TOTAL of 55 mats - 56 photos - 11 are framed

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February 19, 43

Miss Helen Levitt
448 East 88 Street
New York City

Exhibition: PHOTOGRAPHS OF CHILDREN BY HELEN LEVITT

Mexico (continued)

43.483	(paper ball game,#1)	15 00
43.484	(paper ball game,#2)	15 00
43.485	(paper ball game,#3)	15 00
43.486	Game, Mexico City, 1941 (paper ball game,#4)	15 00
43.487	(Child with rabbit,#1)	15 00
43.488	(Child with rabbit, #2)	15 00
43.489	(rage)	15 00
43.490	(boy carrying child, #1)	15 00
43.491	(boy carrying child, #2)	15 00
43.		15 00

In no event shall the Museum be liable for the destruction of, or damage or injury to, objects lent to it caused by act of war, invasion, foreign enemies, civil commotions, riots, or any military or usurped power whatsoever.

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Copy to Mrs. Newhall for Photography Department files

October 6th, 1942

Dear Mr. Porter:

Thank you so much for your letter of the 3rd.

I am terribly sorry I misunderstood that your photographs were an extended loan to the Museum. I talked with Mr. Newhall about the possibility of circulating these pictures just before he entered the Army. There was so much confusion at that time about the future of the Photography Department, I am afraid I merely assumed that you had offered to lend them to us for circulation.

It is indeed very generous of you to give us this fine collection and I am very pleased to have the opportunity of sending it on exhibition to other museums. Mrs. Newhall, who is taking her husband's place as Curator of Photography for the duration, will write you when she returns from a brief vacation.

Very sincerely yours,

Mr. Eliot Porter
35 Hawthorn Street
Cambridge, Mass.

ec:eo

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8 October 1942

Dr Eliot Porter
35 Hawthorn Street
Cambridge, Mass.

Dear Dr Porter,

Miss Courter showed me your letter of October third and I can only say that I am deeply sorry that there has been any misunderstanding where so magnificent a gift is concerned.

While Mr Newhall and I were on vacation this summer---just before he received his commissione6- he received a letter from Mr Mc Alpin, enclosing yours, and saying, "Have acknowledged enclosed and thanked Porter for his magnificent offer. But want to discuss it further with you, because this is the biggest thing he's done and I don't want him to regret it later. After we talk it over, it may be better to say that we are delighted to accept it either for custody for the duration or on condition that he confirms it later. It represents at least six months of his time and untiring effort. I believe it is the finest group of color prints I've seen and certainly there's no reason we should hesitate to accept unconditionally except on his own account. So you need not reply offically until we can talk it over. Personally I'm delighted to have them and wish we could send him a liberal check."

Every word of this may be considered as expressing the feeling of the Newhalls as well as Mr McAlpin's. It has been curiously hard for us to decide what to do in cases of such generosity. Edward Weston, for instance, has offered us more than seventy platinum prints, represented the best of his early work. As museum people hungry for superb gifts to add to the permanent collection, we jump at the chance. As individuals and photographers, we can only think what such gifts mean to the photographers and it seems unfair to accept unconditionally what is offered in the pressure and emotional confusion of a war. When peace comes, will you wish you still had these very beautiful things into which so much of your life and effort has gone? Or will you be content that the Museum has them and has cared for them to the best of its ability? The Museum will do its best whether the prints are entrusted to tis custody or whether they become part of its permanent collection. And it is happy to have the chance of showing them. If, at this point, the Museum had the cash to purchase these things at their true value, there would be no hesitation whatever. But Museums suffer in time of war like other things. You see, it's really your decision we are trying to make in your interests. And, as in other cases, we feel that perhaps it is better to accept these things in custody for the duration. Then if you still want us to have them, we shall acept with the deepest gratitude.

If, on due consideration, you still feel that you would feel relived that we acquired them outright, I shall be happy to take up the matter with the Acquisitons Committee. But really I recommend that you let us care for them and then, when peace comes, we'll get together and make a final decision.

Please let me know how you feel about all this. And if you come to New York, please come to see me.

Faithfully,

Nancy Newhall

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For Porter Label

TECHNICAL DATA:

At first Dr Porter used a 9 x 12 cm Linhof camera, later a 4 x 5 Graphic View Camera, with long bellows and an F/7 Zeiss double Protar lens in a Compur shutter. He found the swingback and rising and falling front valuable in difficult compositions.

For medium heights, he used a 15-foot tripod, one leg of which was a ladder. He erected scaffoldings for higher nests. He became able, by using remote control operation, to dispense with blinds except when photographing larger birds.

For black and white, 1 G.E. no. 21 flashbulb was set in an 11-inch aluminum Victor reflector about 3 feet from the subject, approximating the natural lighting as far as possible. Average exposure: 1/200 second at F/45. Eastman Super-XX sheet film.

For color, 2 G.E.no. 21B flashbulbs in reflectors were set about 18 inches from the subject. Average exposure: 1/200 second at F/22. Daylight Type Kodachrome film.

At first, the single bulb was ignited by a 9 volt battery operated by a Kalart Micromatic synchronizer fitted with a special remote control mechanical trigger. Later, when two bulbs were used, a 45 volt radio battery and a Heiland Research Corporation synchronizer with electrical remote control were found more satisfactory and reliable.

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1939 he decided to become a fulltime photographer. In 1940 he started photographing birds in color. He found Daylight Type Kodachrome best for field conditions, afterwards making color separation negatives and printing them by the washoff relief process. In 1941 he received a Guggenheim award to aid him in completing his project. In 1942 his work was exhibited at the Katharine Kuh Gallery in Chicago and his series on birds was shown by the New York Zoological Society. At present he is engaged in war work at the Radiation Laboratory, Massachusetts Institute of Technology.

All the photographs in this exhibition are the gift of the photographer.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BIRDS IN COLOR: Flashlight Photographs by Eliot Porter

single space

Eliot Porter is both artist and scientist. In these brilliant photographs of birds, high acheivements in the technical fields of natural history and color photography, Dr. Porter he brings us not only living documents, but a profound insight into the beauty and diabolism of nature. From delicate nests among the palms and cacti of Arizona, the spruces of Maine, and the grasses of Illinois, the uncanny and repulsive beaks of the still-embryonic young sprout like incarnate greed. With tireless devotion the sleek, bright parents bring worms and berries glowing like jewels.

Subtly Dr. Porter uses color to accent one particular quality, and black and white for another. The cormorants dance in black velvet; the eye of the phainopepla shines like an ember in the darkness. In a black and white photograph, the young of the meadowlark would be lost in flickering shadows. In color they wait in the grasses like winged demons. Sometimes different aspects of the same bird are thus emphasized. In harsh greys, the road runner emerging from the tortuous cactus is stony, Gothic, and menacing. In color, the bird with the pale ~~human~~ legs of a lizard dangling from its beak is transformed into the gigantic symbol of a ~~world~~ nightmare.

Dr. Porter, ~~was~~ born in Winnetka, Illinois, in 1901, ~~He~~ holds degrees from the Harvard Engineering School and the Harvard Medical School. For several years he was engaged in teaching and in research, first in bacteriology and then in biological chemistry. His approach to photography was crystalized by the ideals and influence of Alfred Stieglitz and Ansel Adams. In 1937 he began applying these severe standards to his life-long interest in birds. He insisted on attaining three things: a clear and characteristic portrait of the bird, a technically good photograph, and an emotionally satisfying picture. By using flash, he could stop the motion of small swift birds and still retain definition in their surroundings. He developed an ingenious method for overcoming the physical and technical difficulties involved.

In 1938 a one-man exhibition of his work was held at An American Place, New York. In

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

Photographs of CHILDREN by Helen Levitt

Helen Levitt seems to walk invisible among the children. She is young, she has the eye of a poet, and she has not forgotten the strange world which tunnels back through thousand of years to the dim beginnings of the human race. With her camera to her eye, she watches a group playing; she seizes the split second when the dark world rises visible into the light. She understands the magic of metamorphosis---how a mask invests the wearer with the power of the enigma, how a discarded mirror or an empty house may engender a hundred improvisations full of danger and destruction. Reverently she records the occult symbols drawn on walls and sidewalks.

The childfen of the poor are not starched and supervised. Roaming in tribes through the streets and empty lots, they inherit to the full the magic and terror of the inscrutable world. Joyous, vicious, remote, or sad, these photographs arouse in adults a swift and poignant succession of emotions, the sum of which is heartbreak.

Helen Levitt was born in New York City. She started photographing children in 1936. Harlem, with its mixture of races---negroes, gypsies, Latins---is where she finds the most vivid action. Nearly always she uses a Leica with a right angle sight which enables her to avoid pointing directly at her subject. In 1941, when she went to Mexico for a few months, she found most of her material in Tacubaya, a suburb of Mexico City. The majority of the New York series were taken during the last four years.

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Helen Levitt

PHOTOGRAPHS OF CHILDREN

Helen Levitt seems to walk invisible among the children. She is young, she has the eye of a poet, and she has not forgotten the strange world which tunnels back through thousands of years to the dim beginnings of the human race. With her camera to her eye, she watches a group playing; she seizes the split second when the dark world rises visible into the light. She understands the magic of metamorphosis—how a mask invests the wearer with the power of the enigma, how a discarded mirror or an empty house may engender a hundred improvisations full of danger and destruction. Reverently she records the occult symbols drawn on walls and sidewalks.

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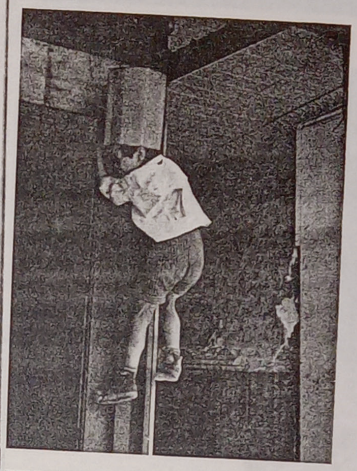
Miss Levitt's photography is, however, not confined to children; the Museum exhibition, current from March 8 to April 18, was limited arbitrarily to one phase of her work.

N. N.







All photographs reproduced are from the Collection of the Museum except that of the pavement drawing.

p8

p.9 MoMA Bulletin X:4, April, 1943

PASADENA 1, California.

Curatorial Assistant.
Department of Photography.

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light and dark triangles, falling on the left of the beggar woman's face but squarely from the opposite direction to light the profile and forehead of Mussolini. The sky was in fact the last section of the picture to have been painted, and the values of lighting had largely been determined when it was added. Mention of the lighting reminds us that the picture as a whole was inspired by the curious illumination which flooded the Forum as Blume stood amid its ruins. Here his own words are more than pertinent: "There always seems to me to be a curious process or alchemy by which a number of diverse ideas out of the accumulation of images and experiences are suddenly brought together into a unified picture. The keystone of the whole structure may be quite incidental and external, such as the peculiar light which flooded the Forum that afternoon."

JAMES THRALL SOBY
Assistant Director

Eliot Porter: BIRDS IN COLOR

Eliot Porter is both artist and scientist. In these brilliant photographs of birds, high achievements in the technical fields of natural history and color photography, he brings us not only living documents but a profound insight into the beauty and diabolism of nature. From delicate nests among the palms and cacti of Arizona, the spruces of Maine, and the grasses of Illinois, the uncanny and repulsive beaks of the still-embryonic young sprout like incarnate greed. With tireless patience the sleek, bright parents bring worms and berries glowing like jewels.

Subtly Dr. Porter uses color to accent one particular quality, and black and white for another. The cormorants dance in black velvet; the eye of the phainopepla shines like an ember in the darkness. In a black and white photograph, the young of the meadowlark would be lost in flickering shadows. In color they wait in the grasses like winged demons. Sometimes different aspects of the same bird are thus emphasized. In harsh grays, the roadrunner emerging from the tortuous cactus is stony, Gothic, and menacing. In color, this bird with the pale human legs of a lizard dangling from its beak is transformed into the gigantic symbol of a nightmare.

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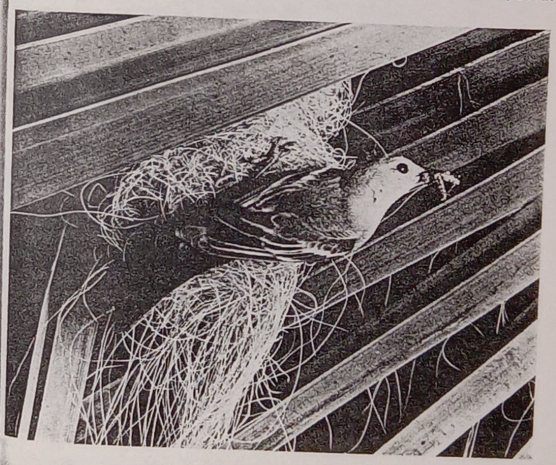
All the photographs in the exhibition, which closes April 18, are the gift of the photographer.

NANCY NEWHALL
Acting Curator, Department of Photography



Road runner, Arizona, 1941.

Hooded oriole, Arizona, 1941.



MoMA Bulletin V:4, April 1943 p.7

PASADENA 1, California.

Curatorial Assistant.
Department of Photography.

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ESTO PUBLISHING COMPANY
P. O. Box 46
PASADENA, CALIFORNIA

January 12th, 1945.

Dear Mr. Barlow:

Mr. Thurston has written that your are interested in borrowing our Eliot Porter photographs. They comprise a magnificent selection in both color and black and white of various birds found in the United States. There are about 52 pictues taken with flash to get a clear characteristic portrait. They are fine from both the technical and aesthetic standpoint.

Only about eight of them are framed, the rest are on mats, uniformly 20 inches high by 15 inches wide, these last must, of course, be put behind glass. I also recommend a strong artificial light for them.

The only charge will be the packing and shipping costs which should not be costly since there are so few framed photographs. Please let me know as soon as possible, preferably by telegraph if you want this exhibition early in February, since we must allow two weeks for shipping.

We are also arranging a schedule for Ansel Adam's show, MANZANAR: PHOTOGRAPHY BY ANSEL ADAMS OF LOYAL JAPANESE AMERICAN RELOCATION CENTER. As you porbably know, Mr. Adams is one of the three or four outstanding photographers today. He undertook this exhibition of his own volition, as his contribution to the fight against racial intolerance and he has done a very moving and beautiful job. It is completely prepared and labeled on ready-to-hang panels. Approximately 140 running feet and weighs 540 lbs. The fee is $50. plus transportation. It is definitely booked in Portland, Oregon for the Month of March and we are seeking other exhibition centers on the West Coast through the Spring and Summer. If your are interested or want further information, please let me know.

Yours sincerely,

Mr. Jarvis Barlow, Director,
Pasadena Art Institute,
46 North Los Robles Avenue,
PASADENA 1, California.

Ann E. Armstrong
Curatorial Assistant.
Department of Photography.

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Ann Armstrong

ESTO PUBLISHING COMPANY
P. O. Box 46
PASADENA, CALIFORNIA

JAN 10 1945

January 6, 1945.

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

Gentlemen:

When I was in the East last fall, scouting incidentally for possible shows for the Pasadena Art Institute, Miss Ann Armstrong kindly showed me your collection of photographs of birds by Dr. Eliot Porter, but I neglected to ask the rental cost. Now there is a chance that we might be able to use some of them, if we could get them before February 1st, or perhaps even a little later, as a substitute for another show that can't be shipped to us on scheduled time.

Would you be good enough to send the essential facts, about number available, cost, shipping date, etc., to Jarvis Barlow, Director, Pasadena Art Institute, 46 North Los Robles Avenue, Pasadena 1, California---and by airmail? We might possibly want enough of the color-photographs to fill 150 running feet of wall space and enough of the black and whites for 60 feet---but Mr. Barlow will have to make the decision as to whether to order them or not, and how many. And I can't promise that he won't have secured another substitute nearer at hand before he receives your reply. I hope not, however, for it seemed to me that the Porter things would make a very popular show.

Sincerely yours,

Carl Thurston

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BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, CONDUCTOR
G. E. JUDD, MANAGER
C. W. SPALDING, ASSISTANT MANAGER
SYMPHONY HALL, BOSTON 15, MASSACHUSETTS

December 13th, 1944.

Dear Miss Glover,

This is to acknowledge the successful return of the Eliot Porter photographs which arrived about ten days ago. I have checked the items and found all in order. Thank you for taking such good care of them.

We have already conveyed your appreciation to Mr. Porter and he is content that they brought such pleasure.

Yours very sincerely,

Ann E. Armstrong,
Curatorial Assistant,
Photography Department.

Ann: Check Porter return -
Write Glover: Express pleasure, if Porters are ok. Tell her we have already conveyed her appreciation to Porter -

52 photos

474.42	Eliot Porter, Indigo bunting
475.42	Eliot Porter, Arizona vireo
476.42	Eliot Porter, Catbird
477.42	Eliot Porter, Black-chinned humming bird
478.42	Eliot Porter, Song sparrow
479.42	Eliot Porter, Goldfinch
480.42	Eliot Porter, Meadowlark

continued.....

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13
39/52

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, CONDUCTOR
G. E. JUDD, MANAGER
C. W. SPALDING, ASSISTANT MANAGER
SYMPHONY HALL, BOSTON 15, MASSACHUSETTS

November 17, 1944

Miss Nancy Newhall
Museum of Modern Art
11 West Fifty-Third Street
New York City

Dear Miss Newhall:

We are shipping the Eliot Porter photographs to you today by Railway Express prepaid, and trust that they will soon be back in your hands in perfect order.

We want to thank you most sincerely for your kindness in letting us have this exhibition. It will certainly be remembered as one of our most outstanding, judging from the great interest shown and the unusually large number of comments that were made while the exhibition was on our walls. I hope that you may be able to convey our interest and appreciation to Dr. Porter personally.

Very sincerely,

Katharine M. Glover

Ann: check Porter return - H
Write Glover: Express pleasure, if Porters are ok. Tell her we have already conveyed her appreciation to Porter -

52 photos

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475.42	Eliot Porter, Arizona vireo
476.42	Eliot Porter, Catbird
477.42	Eliot Porter, Black-chinned humming bird
478.42	Eliot Porter, Song sparrow
479.42	Eliot Porter, Goldfinch
480.42	Eliot Porter, Meadowlark

continued.....

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SYMPHONIANA

Exhibition

A Thought on Tchaikovsky

EXHIBITION

Through the courtesy of the Museum of Modern Art in New York, there is to be seen in the First Balcony Gallery a collection of brilliant photographs of birds by the artist and scientist, Dr. Eliot Porter.

Dr. Porter, born in Winnetka, Ill., in 1901, holds degrees from the Harvard Engineering School and the Harvard Medical School. For several years he was engaged in teaching and in research, first in bacteriology and then in biological chemistry. His approach to photography was crystallized by the ideals and influence of Alfred Stieglitz and Ansel Adams. In 1937 he began applying these severe standards to his lifelong interest in birds. He insisted on attaining three things: a clear and characteristic portrait of the bird, a technically good photograph, and an emotionally satisfying picture. By using flash, he could stop the motion of small swift birds and still retain definition in their surroundings. He developed an ingenious method for overcoming the physical and technical difficulties involved.

In 1938 a one-man exhibition of his work was held at An American Place, New York, and in 1939 he decided to become a fulltime photographer. He started photographing birds in color, and in 1941 received a Guggenheim award to aid him in completing his project. In 1942 his work was exhibited at the Katharine Kuh Gallery in Chicago and his series on birds was shown by the New York Zoölogical Society. At present he is engaged in war work at the Radiation Laboratory, Massachusetts Institute of Technology.



LIGHTING
YOUR WAY

Smouldering sequins and sumptuous beading of the same anthracite black or logwood brown of the rayon crepe. A boat-necked overblouse and the sleekest of skirts, importantly designed... 124.00

IN MISSES' SIZES

Jordan Marsh Temple Place Boston

r 27, 1944

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474.42	Eliot Porter, Indigo bunting
475.42	Eliot Porter, Arizona vireo
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continued.....

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BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, CONDUCTOR
G. E. JUDD, MANAGER
C. W. SPALDING, ASSISTANT MANAGER
SYMPHONY HALL, BOSTON 15, MASSACHUSETTS

October 27, 1944

Miss Nancy Newhall
Museum of Modern Art
11 West Fifty-Third Street
New York City

Dear Miss Newhall:

I am sorry not to have written sooner, but we were a little late in checking and hanging the exhibition of Porter photographs. We now have over forty of them on our walls, and they look very well indeed. Already there have been a number of favorable comments. I enclose one of our program books with a few paragraphs about the exhibition.

I am afraid I carelessly marked up the list of the photographs which I should have returned to you, but I am signing the carbon copy and hope it will serve the purpose and not inconvenience you. We shall let you know when the photographs are ready to be shipped back to you, so that a careful check may be kept on them.

Very sincerely,
Katharine M. Glover

475.42 Eliot Porter, Arizona vireo
476.42 Eliot Porter, Catbird
477.42 Eliot Porter, Black-chinned humming bird
478.42 Eliot Porter, Song sparrow
479.42 Eliot Porter, Goldfinch
480.42 Eliot Porter, Meadowlark

continued.....

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date 13 October 1944

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From

For

Miss Katherine M. Glover
Boston Symphony Orchestra
Symphony Hall
Boston 15, Massachusetts

Registrar

Museum Number	Description	Insurance Value
444.42	Eliot Porter, Mockingbird	
445.42	Eliot Porter, Curved-bill thrasher	
446.42	Eliot Porter, Lucy Warbler	
447.42	Eliot Porter, Redwinged blackbird	
448.42	Eliot Porter, Road Runner	
449.42	Eliot Porter, Hooded oriole	
450.42	Eliot Porter, Field sparrow	
451.42	Eliot Porter, Northern Parula warbler	
452.42	Eliot Porter, Magnolia warblers	
453.42	Eliot Porter, Robin	
454.42	Eliot Porter, Phainopepla	
455.42	Eliot Porter, Pyrrhuloxia	
456.42	Eliot Porter, Cedar waxwing	
457.42	Eliot Porter, Redstart	
458.42	Eliot Porter, Alder flycatcher	
459.42	Eliot Porter, Black throated green warbler	
460.42	Eliot Porter, Long tailed chat	
461.42	Eliot Porter, Red-eyed vireo	
462.42	Eliot Porter, Wood thrush	
463.42	Eliot Porter, Baltimore oriole	
464.42	Eliot Porter, Verdin	
465.42	Eliot Porter, Hooded oriole	
466.42	Eliot Porter, Brown thrasher	
467.42	Eliot Porter, Vermilion flycatcher	
468.42	Eliot Porter, Arizona vireo	
469.42	Eliot Porter, Wood thrush	
470.42	Eliot Porter, Goldfinch - female	
471.42	Eliot Porter, Arizona Pyrrhuloxia	
472.42	Eliot Porter, Goldfinch - male	
473.42	Eliot Porter, Wood thrush	
474.42	Eliot Porter, Indigo bunting	
475.42	Eliot Porter, Arizona vireo	
476.42	Eliot Porter, Catbird	
477.42	Eliot Porter, Black-chinned humming bird	
478.42	Eliot Porter, Song sparrow	
479.42	Eliot Porter, Goldfinch	
480.42	Eliot Porter, Meadowlark	

continued.....

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date 13 October 1944

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From

For Miss Katherine M Glover
Boston Symphony Orchestra
Symphony Hall
Boston 15, Massachusetts

Registrar

Museum Number	Description	Insurance Value
	- Page 2 -	
481.42	Eliot Porter, Arizona vireo	
482.42	Eliot Porter, Song sparrow	
483.42	Eliot Porter, Wood thrush	
484.42	Eliot Porter, Field sparrow	
485.42	Eliot Porter, Double-crested cormorants	
486.42	Eliot Porter, Meadowlark	
487.42	Eliot Porter, Magnolia warbler	
488.42	Eliot Porter, Green-backed gold finches	
489.42	Eliot Porter, Palmer thrasher	
490.42	Eliot Porter, Cactus wren	
491.42	Eliot Porter, Northern parula warbler	
492.42	Eliot Porter, Road runner	
493.42	Eliot Porter, Hooded oriole	
494.42	Eliot Porter, Double crested cormorants	
495.42	Eliot Porter, Red-winged blackbird	
443.42	Eliot Porter, Eastern gold finch	
690.41	Eliot Porter, Jerome	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

THE MUSEUM OF MODERN ART

Date October 13th.1944.

To: ~~Mrs. Soby~~

From: Ann Armstrong

Re: ELIOT PORTER exhibition
In Symphony Hall.

In Nancy's absence I submit these papers for your approval. The shipment is prepared to go out this afternoon. The exhibition dates are from October 27th through November 11th and the exhibition will be held in the upstairs room over the lobby. I can find no indication that you have been notified of this small transaction, to this end I now write.

OK
J.J.-

Ann Armstrong

Nancy Newhall
Acting Curator
of Photography

Miss Katherine Glover
Boston Symphony Orchestra
Symphony Hall
Boston 15, Massachusetts

NN:vh

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

19 October 1944

Dear Miss Glover:

Your list of the Porter photographs should have included this notation: that the Museum insures and bills the borrower. I doubt, however, if the insurance bill will amount to more than 50¢. If it does not, we shall not bother you with it.

Have the photographs arrived safely, and have you made your selection yet?

Hoping you have a very successful show,

Faithfully,

Nancy Newhall
Acting Curator
of Photography

Miss Katherine Glover
Boston Symphony Orchestra
Symphony Hall
Boston 15, Massachusetts

NN:vh

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

13 October 1944

Dear Miss Glover:

We are sending off the Eliot Porter photographs this afternoon by Railway Express. This should give them plenty of time to reach you, and for you to hang them at leisure.

If there is any further information with which we can supply you, please let us know.

Sincerely yours,

Ann Armstrong
Assistant
Photography Department

Miss Katherine M. Glover
Boston Symphony Orchestra
Symphony Hall
Boston 15, Massachusetts

AA:vh

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PRESIDENT

(51)

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

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NAB48 DL PD=BOSTON MASS 19 1120A

1944 OCT 19 AM 11 58

ANN ARMSTRONG, PHOTOGRAPHY DEPT=
MUSEUM OF MODERN ARTS 11 WEST 53 ST=

HAVE RECEIVED YOUR LIST OF PORTER PHOTOGRAPHS ARE THE PHOTOGRAPHS COVERED BY INSURANCE IF NOT WHAT VALUATION SHALL WE INSURE THEM FOR WHILE IN OUR POSSESSION=
K M GLOVER.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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

Date October 13th,1944.

To: Mr. Soby

From: Ann Armstrong

Re: ELIOT PORTER exhibition
In Symphony Hall.

In Nancy's absence I submit these papers for your approval. The shipment is prepared to go out this afternoon. The exhibition dates are from October 27th through November 11th and the exhibition will be held in the upstairs room over the lobby. I can find no indication that you have been notified of this small transaction, to this end I now write.

Nancy Newhall
Acting Curator
of Photography

Miss Katharine M. Glover
Boston Symphony Orchestra
Symphony Hall
Boston 15, Massachusetts

NN:vh

enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

22 September 1944

Dear Miss Glover:

I will send you the Eliot Porter photographs around the 15th of October, which should allow plenty of time for shipping delays.

For your program book, perhaps the enclosed release will supply sufficient material.

If you wish anything more, please let me know.

Faithfully,

Nancy Newhall
Acting Curator
of Photography

Miss Katharine M. Glover
Boston Symphony Orchestra
Symphony Hall
Boston 15, Massachusetts

NN:vh

enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, CONDUCTOR
G. E. JUDD, MANAGER
C. W. SPALDING, ASSISTANT MANAGER
SYMPHONY HALL, BOSTON 15, MASSACHUSETTS

September 18, 1944

Miss Nancy Newhall
The Museum of Modern Art
11 West Fifty-Third Street
New York City

Dear Miss Newhall:

Thank you very much for your letter of September 14. We are so glad that we can count on having Dr. Porter's bird photographs from October 27 through November 11, and we are looking forward to this exhibition with much interest.

Please send us the entire collection, and we shall show as many of them as we find possible. May we have them by Wednesday, October 25, or earlier?

In order that we may have an appropriate paragraph or two in our program book during the exhibition, we should very much appreciate receiving a few lines about the collection - perhaps something about when and how the collection was made, where it has been shown, and certainly something about Dr. Porter himself. May we have this early next month?

Thank you for all your help and cooperation in making this exhibit an outstanding one on our art calendar for the approaching season.

Very sincerely,

Katharine M. Glover

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

September 14, 1944

Dear Miss Glover:

I should be delighted to send the Elliot Porter photographs to you for exhibition from October 27th through November 11th.

Do you wish the entire collection of about 54 photographs of birds in black-and-white and color, or would you prefer to have me make a selection?

Only about eight of them are framed, and the rest are on mats, uniformly 20 inches high by 15 inches wide, and must, of course, be put behind glass. I also recommend a strong artificial light for them.

Dr. Porter has very kindly given us his permission.

Faithfully,

Nancy Newhall
Acting Curator of
Photography

Miss Katharine M. Glover
Boston Symphony Orchestra
Symphony Hall
Boston 15, Massachusetts

NN:vh

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	MoMA Exhs.	220.2

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, CONDUCTOR
G. E. JUDD, MANAGER
C. W. SPALDING, ASSISTANT MANAGER
SYMPHONY HALL, BOSTON

March 18, 1944

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

Dear Miss Newhall:

We at Symphony Hall are very happy to know that we are to have the pleasure of showing Mr. Eliot Porter's pictures.

Upon looking at our calendar of exhibits I find that the remainder of this season to April 30th is entirely filled. Tentatively, I should like to suggest the last two weeks in October, and I am so marking our calendar. May we count on the pictures for this period?

The question of frames has not at the moment been solved, but I am sure we can find some. My impression is that all the mats are fifteen by twenty, and I am going ahead on this assumption. If I am in error, will you let me know?

My schedule in the last days in New York did not permit me time to visit Mr. Janssen, but I am looking forward to the sight of his pictures on my nexy visit during the first week in April.

Yours sincerely,

R Mazzeo

Rosario Mazzeo

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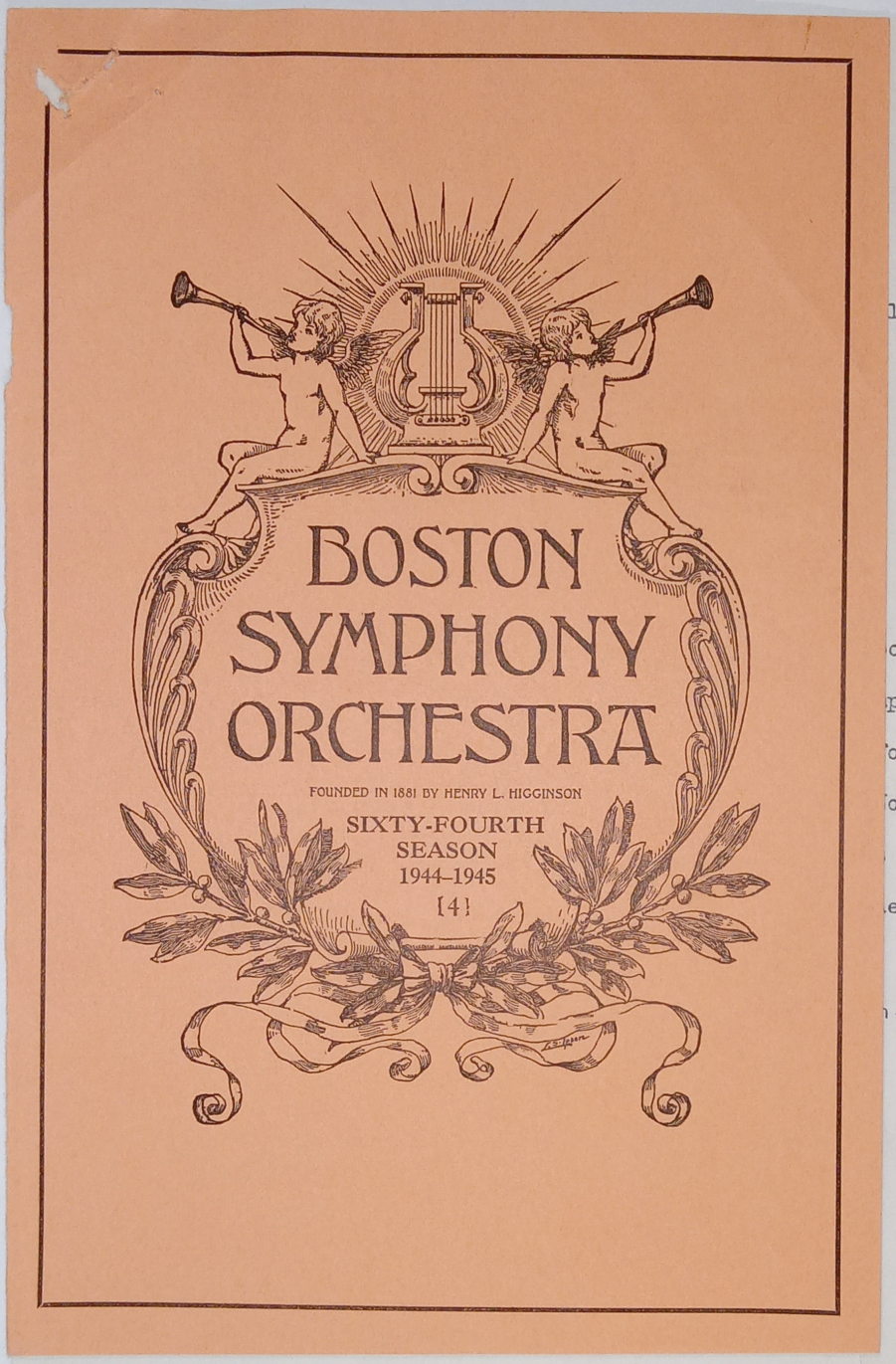
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2



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. Glover

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Telephone, Commonwealth 1492

SIXTY-FOURTH SEASON, 1944–1945

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

COPYRIGHT, 1944, BY BOSTON SYMPHONY ORCHESTRA, *Inc.*

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C. W. SPALDING, *Assistant Manager*

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BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, CONDUCTOR
G. E. JUDD, MANAGER
C. W. SPALDING, ASSISTANT MANAGER
SYMPHONY HALL, BOSTON 15, MASSACHUSETTS

July 7, 1944

Miss Barbara Newhall
Museum of Modern Art
11 West Fifty-Third Street
New York City

Dear Miss Newhall:

As Mr. Mazzeo has written you, we are looking forward to showing Mr. Eliot Porter's pictures here at Symphony Hall. I am now in a position to suggest definite dates for this exhibit - would the period from October 27 through November 11 be a convenient time? We should need the pictures by Wednesday, October 25. I shall await your confirmation of these dates.

Sincerely yours,

Katharine M. Glover

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

Porter Ex.

16 February 1945

Dear Mr. Mason:

In answer to your letter of the 5th requesting a loan of Eliot Porter's bird pictures, I am sorry to say that we cannot allow them to be displayed under daylight as it is harmful to all colored photographs.

Sincerely yours,

Ann Armstrong
Curatorial Assistant

Mr. C. Russell Mason, Secretary-Treasurer
Massachusetts Audubon Society
155 Newbury Street
Boston 16, Massachusetts

AA:LB

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Massachusetts Audubon Society

FOUNDED 1896. INCORPORATED 1914.

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MRS. JOHN RICHARDSON, JR.
FREDERICK A. SAUNDERS
MRS. SYDNEY M. WILLIAMS

Telephone, KENmore 4895

155 Newbury Street, Boston 16

FOR THE PROTECTION OF WILD BIRDS AND MAMMALS

February 5, 1945

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

Dear Miss Newhall:

At the suggestion of Mr. Rosario Mazzeo, we are writing to inquire whether we might secure the loan of four or five of Elliott Porter's fine bird pictures for use in a special window display of bird photography which we expect to set up in two weeks. We should, of course, be glad to pay transportation charges in connection with this loan.

Sincerely yours,

C. Russell Mason

C. Russell Mason
Secretary-Treasurer

CRM:HB

CONTRIBUTIONS TO THE MASSACHUSETTS AUDUBON SOCIETY MAY BE DEDUCTED FROM YOUR NET INCOME SUBJECT TO FEDERAL INCOME TAX

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 220.2

THE MUSEUM OF MODERN ART

PROJECT ORDER No. 3364

TO PRODUCTION MANAGER FROM Photography Department DEPT

FOR Boston Symphony exhibition of ELIOT PORTER DATE October 13th, 1944

DETAILED INSTRUCTIONS Pack case with 12 framed photographs 21" x 16" and 39 mounts 19" x 14" for railway express to Boston, Mass.

DATE WORK MUST BE COMPLETED October 14th, 1944

COST LIMIT $ 3.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD

_____ COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
10/22		2	2.74	

TOTAL LABOR 2.74

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER No.	AMOUNT	TOTAL FOR MONTH
	reused box			
	(Express chgs. $2.31)			

TOTAL MATERIAL 2.31

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 5.05

APPROVED _____ PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

April 5, 1944

The Children's Museum of Washington, 4215 Massachusetts Ave., Wash., D.C.

exhibition ~~April 13~~ April 18 ~~May 4, 1944~~ May 9, 1944

45 Photographs by Eliot Porter

		Color	Museum insures and bills borrower
✓444.42	Porter	Mockingbird, Arizona, 1941	
✓445.42	"	Curved bill thrasher (Palmer), Arizona, '41	
✓446.42 (F)	"	Lucy warbler, Arizona, 1941	
✓450.42 (F)	"	Field sparrow, Illinois, 1941	
✓451.42 (F)	"	Northern parula warbler, female, Maine, 1940	
✓452.42	"	Magnolia warblers, Maine, 1940	
✓453.42	"	Robin, Illinois, 1941	
✓454.42	"	Phainopepla, Arizona, 1941	
✓455.42 (F)	"	Pyrrhuloxia, male and female, Arizona, 1941	
✓456.42	"	Cedar waxwing, Maine, 1940	
✓457.42	"	Redstart - male, Maine, 1940	
✓458.42	"	Alder flycatcher, Maine, 1940	
✓459.42	"	Black throated green warbler - female, Maine, 1940	
✓460.42	"	Long tailed chat, Arizona, 1941	
✓461.42	"	Red-eyed vireo, Illinois, 1941	
✓462.42	"	Wood thrush, Illinois, 1941	
✓463.42	"	Baltimore oriole - male, Illinois, 1941	
✓464.42	"	Verdin, Arizona, 1941	
✓465.42	"	Hooded oriole, male, Arizona, 1941	
✓466.42	"	Brown thrasher, Illinois, 1941	
✓467.42	"	Vermilion flycatcher - male, Arizona, 1941	
✓468.42	"	Arizona vireo, Arizona, 1941	
✓469.42	"	Wood thrush, Illinois, 1941	
✓470.42	"	Goldfinch - female, Illinois, 1941	
✓471.42	"	Arizona pyrrhuloxia, Arizona, 1941	
✓472.42	"	Goldfinch - male, Illinois, 1941	
✓473.42	"	Wood thrush, Illinois, 1941	
✓474.42	"	Indigo bunting, Illinois, 1941	
✓475.42	"	Arizona vireo, Arizona, 1941	
✓476.42	"	Catbird, Illinois, 1941	
✓477.42	"	Black-chinned humming bird, Arizona, 1941	
~~479.42~~	"	Goldfinch, Illinois, 1941	
~~480.42~~	"	Meadowlark, Illinois, 1941	

(continued)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

April 5, 1944

The Children's Museum of Washington ,4215 Massachusetts Ave.,Wash.,D.C.

exhibition April 13 May 4, 1944

45 Photographs (continued)

		Black and white	Museum insures and bills borrower
481.42	Porter	Arizona vireo, Arizona, 1941	
482.42	"	Song sparrow, Illinois, 1941	
483.42	"	Wood thrush, Illinois, 1941	
484.42	"	Field sparrow, Illinois, 1941	
486.42	"	Meadowlark, Illinois, 1941	
487.42	"	Magnolia warbler	
488.42	"	Green-bodied goldfinches	
489.42	"	Palmer thrasher, Arizona, 1941	
490.42	"	Cactus wren, Arizona, 1941	
491.42	"	Northern parula warbler	
494.42	"	Double crested cormorants, Maine, 1940	
445.42	"	Eastern goldfinch, Illinois, 1941	

Please credit these loans to: Museum of Modern Art, New York
Gift of Dr. Eliot Porter

Adams, Ansel (67)

Agha, Dr. Mehemed F. (1)

Allsnd, Alexander (3)

Alvarez Bravo, Manuel (9)

Atget, Eugene (18)

Aulik, Keith James (1)

Avery, Frances (1)

Bansch, Kurt (15)

Bakker, Gerhard H. (1)

G. N. Barnard (53)

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

✓ = Rt'd 2-23-44

Nov. 23, 1943

Mr. Thos. S. Roberts, Director
Univ. of Minnesota, Minnesota Museum of Natural History, Minneapolis

exhibition

From Dec. 1, 1943 to Feb. 1, 1944

43 PHOTOGRAPHS BY ELIOT PORTER

		Color	Museum insures and bills borrower
✓444.42	Porter	Mockingbird, Arizona, 1941	
✓445.42	"	Curved-bill thrasher(Palmer)Arizizona,'41	
✓446.42	"	Lucy warbler, Arizona, 1941	
✓447.42	"	Redwinged blackbird, Illinois, 1941	
✓448.42	"	Road runner, Arizona, 1941	
✓449.42	"	Hooded oriole, Arizona, 1941	
✓450.42	"	Field sparrow, Illinois, 1941	
✓451.42	"	Northern parula warbler, female, Maine, '40	
✓452.42	"	Magnolia warblers, Maine, 1940	
✓453.42	"	Robin, Illinois, 1941	
✓454.42	"	Phainopepla, Arizona, 1941	
✓455.42	"	Pyrrhuloxia, male & female, Arizona, 1941	
✓456.42	"	Cedar waxwing, Maine, 1940	
✓457.42	"	Redstart - male, Maine, 1940	
✓458.42	"	Alder flycatcher, Maine, 1940	
✓459.42	"	Black throated green warbler-female, Maine, '40	
✓460.42	"	Long tailed chat, Arizona, 1941	
✓462.42	"	Wood thrush, Illinois, 1941	
✓463.42	"	Baltimore oriole - male, Illinois, 1941	
✓466.42	"	Brown thrasher, Illinois, 1941	
✓467.42	"	Vermilion flycatcher - male, Arizona, '41	
✓465.42	"	Hooded oriole, male, Arizona, 1941	
✓469.42	"	Wood thrush, Illinois, 1941	
✓470.42	"	Goldfinch - female, Illinois, 1941	
✓472.42	"	Goldfinch - male, Illinois, 1941	
✓473.42	"	Wood thrush, Illinois, 1941	
✓475.42	"	Arizona vireo, 1941	
✓476.42	"	Catbird, Illinois, 1941	
✓477.42	"	Black-chinned humming bird, Arizona, 1941	
✓478.42	"	Song sparrow, Illinois, 1941	
✓479.42	"	Goldfinch, Illinois, 1941	
✓480.42	"	Meadowlark, Illinois, 1941	

(continued)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	220.2

Nov. 23, 1943

Mr. Thos. S. Roberts, Director
Univ. of Minnesota, Minnesota Museum of Natural History, Minneapolis

exhibition

43 PHOTOGRAPHS (continued) — Black and white — Museum insures and bills borrower

✓443.42	Porter	Eastern goldfinch, Illinois, 1941
✓481.42	"	Arizona vireo
✓484.42	"	Field sparrow, Illinois, 1941
✓485.42	"	Double-crested cormorants, Maine, '40
✓487.42	"	Magnolia warbler
✓488.42	"	Green-bodied goldfinches
✓491.42	"	Northern parula warbler
✓492.42	"	Road runner, Arizona, 1941
✓493.42	"	Wooded oriole, Arizona, 1941
✓494.42	"	Double crested cormorants, Maine, 1940
✓495.42	"	Red-winged blackbird, Illinois, 1941

Please credit these loans to: Museum of Modern Art, New York
Gift of Dr. Eliot Porter (photographer)

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Loan to:

Miss Harriet M. Smith, Assistant to the Director
Chicago Academy of Sciences, Lincoln Park - Clark St. & Ogden Ave.,
Chicago, Illinois
exhibition July 15 October 15, 1943

Assistant

40 PHOTOGRAPHS BY ELIOT PORTER		Color	Museum insures and bills borrower
~~444.42~~	Porter	Mockingbird,Arizona,1941	
445.42	"	Curved-bill thrasher(Palmer)Arizona,'41	
446.42	"	Lucy warbler,Arizona,1941	
449.42	"	Hooded oriole,Arizona,1941	
450.42	"	Field sparrow,Illinois, 1941	
451.42	"	Northern Parula warbler,female,Maine,1940	
452.42	"	Magnolia warblers,Maine,1940	
453.42	"	Robin, Illinois, 1941	
454.42	"	Phainopepla, Arizona, 1941	
455.42	"	Pyrrhuloxia,male & female,Arizona,1941	
456.42	"	Cedar waxwing, Maine, 1940	
457.42	"	Redstart - male, Maine, 1940	
458.42	"	Alder flycatcher, Maine, 1940	
459.42	"	Black throated green warbler-female,Maine,1940	
460.42	"	Long tailed chat, Arizona, 1941	
here ~~461.42~~	"	Red-eyed vireo, Illinois, 1941	
462.42	"	Wood thrush, Illinois, 1941	
463.42	"	Baltimore oriole - male, Illinois, 1941	
first 464.42	"	Verdin, Arizona, 1941	
465.42	"	Hooded oriole, male, Arizona, 1941	
466.42	"	Brown thrasher, Illinois, 1941	
467.42	"	Vermilion flycatcher - male, Arizona,1941	
here ~~468.42~~	"	Arizona vireo, 1941	
469.42	"	Wood thrush, Illinois, 1941	
470.42	"	Goldfinch - female, Illinois, 1941	
here ~~471.42~~	"	Arizona Pyrrhuloxia, 1941	
472.42	"	Goldfinch - male, Illinois, 1941	
473.42	"	Wood thrush, Illinois, 1941	
here ~~474.42~~	"	Indigo bunting, Illinois, 1941	
475.42	"	Arizona vireo, 1941	
476.42	"	Catbird, Illinois, 1941	
477.42	"	Black-chinned humming bird, Arizona, 1941	
478.42	"	Song sparrow, Illinois, 1941	
479.42	"	Goldfinch, Illinois, 1941	
480.42	"	Meadowlark, Illinois, 1941	

(continued)

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July 15, 1943

Miss Harriet M. Smith, Assistant to the Director
Chicago Academy of Sciences, Lincoln Park - Clark St. & Ogden Ave.,
Chicago, Illinois

exhibition July 15 October 15, 1943

Assistant

49 PHOTOGRAPHS (continued)

		Black and white	Museum insures and bills borrower
✓481.42	Porter	Arizona vireo	
~~✓482.42~~	"	Song sparrow, Illinois, 1941	
~~✓485.42~~	"	Wood thrush, Illinois, 1941	
✓484.42	"	Field sparrow, Illinois, 1941	
✓485.42	"	Double-crested cormorants, Maine, 1940	
~~✓486.42~~	"	Meadowlark, Illinois, 1941	
✓487.42	"	Magnolia warbler	
✓488.42	"	Green-bodied goldfinches	
~~✓489.42~~	"	Palmer thrasher, Arizona, 1941	
~~✓490.42~~	"	Cactus wren, Arizona, 1941	
✓491.42	"	Northern parula warbler	
✓493.42	"	Hooded oriole, Arizona, 1941	
✓494.42	"	Double crested cormorants, Maine, 1940	
✓443.42	"	Eastern goldfinch, Illinois, 1941	

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Porter Ex

March 5, 1944

Mrs. Edson Finney
National Audubon Society, 1006 Fifth Ave., New York 28, N.Y.

exhibition March 3 March 27, 1944

26 Photographs by Eliot Porter

Museum insures and bills borrower

Color

445.42	Porter	Curved-bill thrasher (Palmer) Arizona, 1941
446.42 (F)	"	Lucy warbler, Arizona, 1941
447.42 (F)	"	Redwinged blackbird, Illinois, 1941
448.42 (F)	"	Road runner, Arizona, 1941
450.42 (F).	"	Field sparrow, Illinois, 1941
451.42 (F)	"	Northern parula warbler, female, Maine, 1940
452.42	"	Magnolia warblers, Maine, 1940
453.42	"	Robin, Illinois, 1941
455.42 (F)	"	Pyrrhuloxia, male and female, Arizona, 1941
456.42	"	Cedar waxwing, Maine, 1940
457.42	"	Redstart - male, Maine, 1940
459.42	"	Black throated green warbler - female, Maine, '40
461.42	"	Red-eyed vireo, Illinois, 1941
465.42	"	Baltimore oriole - male, Illinois, 1941
466.42	"	Hooded oriole, male, Arizona, 1941
467.42	"	Vermilion flycatcher - male, Arizona, 1941
469.42	"	Wood thrush, Illinois, 1941
473.42	"	Wood thrush, Illinois, 1941
479.42 (F)	"	Goldfinch, Illinois, 1941
480.42 (F)	"	Meadowlark, Illinois, 1941

Black and White

481.42	"	Arizona vireo, Arizona, 1941
482.42	"	Song sparrow, Illinois, 1941
483.42	"	Wood thrush, Illinois, 1941
488.42	"	Green-backed goldfinches
494.42	"	Double crested cormorants, Maine, 1940
443.42	"	Eastern goldfinch, Illinois, 1941

Please credit these loans to: Museum of Modern Art, New York
Gift of Dr. Eliot Porter

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THE CHICAGO ACADEMY OF SCIENCES

Founded in 1857 for the increase and diffusion of scientific knowledge

MUSEUM OF NATURAL HISTORY

LINCOLN PARK - CLARK STREET AND OGDEN AVENUE

CHICAGO

OFFICE OF THE DIRECTOR

July 14, 1943

LOANS

Mrs. Beaumont Newhall
Acting Curator of Photography
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mrs. Newhall:

I just finished unpacking the Eliot Porter photographs. They are all present and unbroken - and very beautiful. We are most grateful to the Museum of Modern Art for the privilege of exhibiting them.

Very sincerely yours,

Harriet M. Smith

Harriet M. Smith
Assistant to the Director

HMS:LH
ENC:

HENRY B. BABSON — PRESIDENT OF THE CHICAGO PARK DISTRICT

PRESIDENTS OF AFFILIATED SOCIETIES

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LOANS

THE CHICAGO ACADEMY OF SCIENCES
Founded in 1857 for the increase and diffusion of scientific knowledge
MUSEUM OF NATURAL HISTORY
LINCOLN PARK - CLARK STREET AND OGDEN AVENUE
CHICAGO 14

NATHAN S. DAVIS, III, M.D. *President*
TAPPAN GREGORY *Vice-president*
VERNE O. GRAHAM, PH.D. *Vice-president*
ALTON S. WINDSOR *Secretary*
HENRY S. HENSCHEN *Treasurer*
H. K. GLOYD, PH.D. *Director of the Museum*

July 24, 1943

Mrs. Beaumont Newhall
Acting Curator of Photography
The Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mrs. Newhall:

We are very happy to be privileged to exhibit Dr. Porter's photographs at the Academy's Museum of Natural History and are most grateful to the Museum of Modern Art for making this possible.

Enclosed are copies of our press release and the announcement, in the form of an invitation, sent to all Academy and local Audubon members, secretaries of Camera Clubs in the area, and art, picture, and exhibit editors of our Chicago papers. You will note that I have plagiarized freely from your release. It was obviously most helpful to me. Thank you for all your courtesies.

We have saved the packing materials and will return the pictures packed just as they reached us.

Sincerely yours,

Harriet M. Smith
Assistant to the Director

ENC.

BOARD OF TRUSTEES
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THE CHICAGO ACADEMY OF SCIENCES
Lincoln Park ✦ Clark and Ogden Avenue

INVITES YOU TO VIEW
A SPECIAL EXHIBIT OF

Photographs of Birds
(mainly in natural colors)
by
DR. ELIOT F. PORTER

The Academy's Museum of Natural History is privileged to present this exhibit to the Chicago public through the courtesy of the Museum of Modern Art, New York. This collection of prints is literally unique, for there are no duplicates. They will be on display in the museum lobby

from July 28 through October 13, 1943

Museum Hours: Week days 9 to 5; Sundays and Holidays 1 to 5.
Admission Free at all times

FOR FURTHER INFORMATION CALL
LINCOLN 0606

superb color photo-
in a recent issue of
privilege of viewing
ts in both natural
nature photographer.

A special exhibit of his work, the loan of the Museum of Modern Art, New York, will be on display from July 28 through October 13 in the lobby of the Chicago Academy of Sciences' Museum of Natural History, Lincoln Park at Clark Street and Ogden Avenue, during regular museum hours (week days 9 to 5, Sundays and Holidays 1 to 5). Admission is free at all times.

The photographs in this collection, all gifts of the photographer to the Museum of Modern Art, were made in Illinois, Arizona, and Maine during 1940 and 1941. This collection comprises most of Dr. Porter's best work and is literally unique, for there are no duplicates of these original prints.

Dr. Porter's exacting requirements for an ornithological photograph are: a clear and characteristic portrait of the bird, a technically good photograph, and an emotionally satisfying picture. Nation-wide recognition by both ornithologists and camera enthusiasts testifies to his achievement of these standards.

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Dr. Eliot Porter, who was born in Winnetka, Illinois, and was until recently a resident of Chicago, has had a lifelong interest in birds. In 1937 he combined this interest with another avocation, photography, so effectively that by 1939 he decided to become a full-time photographer.

In 1940 he started photographing birds in color, using ingenious methods for overcoming the physical and technical difficulties involved. He uses Daylight Type Kodachrome and makes color separation negatives, printing them by the washoff relief process. In 1941 he received a Guggenheim award to aid him in completing his project.

The photographs in this collection, all gifts of the photographer to the Museum of Modern Art, New York, were made in Illinois, Arizona, and Maine during 1940 and 1941. At present Dr. Porter is engaged in war work at the Radiation Laboratory, Massachusetts Institute of Technology.

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THE CHICAGO ACADEMY OF SCIENCES
MUSEUM OF NATURAL HISTORY
LINCOLN PARK - CLARK STREET AND OGDEN AVENUE
CHICAGO

FOR FURTHER INFORMATION CALL
LINCOLN 0606

For Release

On July 28 or thereafter

Camera fans and nature lovers will recall the superb color photographs of birds by Dr. Eliot F. Porter reproduced in a recent issue of Life magazine. Chicagoans will have the unusual privilege of viewing the originals of these and many other bird portraits in both natural color and black and white by this already famous nature photographer. A special exhibit of his work, the loan of the Museum of Modern Art, New York, will be on display from July 28 through October 13 in the lobby of the Chicago Academy of Sciences' Museum of Natural History, Lincoln Park at Clark Street and Ogden Avenue, during regular museum hours (week days 9 to 5, Sundays and Holidays 1 to 5). Admission is free at all times.

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THE CHICAGO ACADEMY OF SCIENCES
MUSEUM OF NATURAL HISTORY
LINCOLN PARK - CLARK STREET AND OGDEN AVENUE
CHICAGO

FOR FURTHER INFORMATION CALL
LINCOLN 0606

For Release

Dr. Eliot Porter, who was born in Winnetka, Illinois, and was until recently a resident of Chicago, has had a lifelong interest in birds. In 1937 he combined this interest with another avocation, photography, so effectively that by 1939 he decided to become a full-time photographer.

In 1940 he started photographing birds in color, using ingenious methods for overcoming the physical and technical difficulties involved. He uses Daylight Type Kodachrome and makes color separation negatives, printing them by the washoff relief process. In 1941 he received a Guggenheim award to aid him in completing his project. A graduate of the Harvard Engineering School and the Harvard Medical School, Dr. Porter at present is engaged in war work at the Radiation Laboratory, Massachusetts Institute of Technology.

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c. Mrs. Newhall

February 4, 1943

Dear Mr. Porter:

I take pleasure in sending you an official receipt for your gift of 53 of your photographs of birds. This is a very important addition to the museum's collection of photographs, and we are most grateful to you.

Our Committee on Acquisitions did not meet during the Fall; otherwise this official acknowledgment would have been sent to you sooner. Nancy Newhall joins me in expressing our satisfaction over the accession of this remarkable series.

Sincerely,

Mr. Eliot Porter
35 Hawthorne St.
Cambridge, Mass.

AHB:ljs

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25 January 1943

Dr Eliot Porter
35 Hawthorne Street
Cambridge, Mass.

Dear Dr Porter,

Your show is now scheduled for March 9 and I'm having a wonderful time living with the photographs and choosing subtle colors that shall accentuate them. The blacks and whites go on a white wall. How do you feel about a grey green for the Arizona group, pale blue-violet for Maine, and possibly gold, if the right color can be achieved, for the Illinois group? I had no intention of sticking strictly to localities, but somehow the groups belong together.

We often use plants against the bare walls of the galleries especially when the objects shown are flat, and I hope to have a few beautiful ones to pick up the colors of the birds---perhaps a blooming cactus, and a flowering dogwood.

Thanks to you and to U.S.Camera and various other publications, I seem to have all the information necessary except where and when you were born and by what process you printed the color transparencies made from Kodachrome. Washoff relief, perhaps? Would you let me have this data as soon as possible?

Do you think you will be able to come to the opening? I feel the show is going to be most enthusiastically received, if the fascinated admiration of all kinds of people is anything to go by.

Faithfully,

Nancy Newhall
Acting Curator

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Porter Exhibition

35 Hawthorn St.
Cambridge, Mass.

February 1, 1943

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

Dear Mrs. Newhall:

I was born in Wennetka, Illinois on December 6, 1901.

The color prints are Washoff Relief as you suspected. I can give you more detailed information about them if you wish.

Your suggestions for the exhibition sound wonderful to me. I would give a lot to see it and maybe I will be able to get down. We will see. On the other hand, do you ever get to Boston? For what purpose I cannot imagine, but still if you ever do please let us know so that we can have a party for you.

Of course I leave everything in your hands. I do not feel that I can or should give any advice. It is not for me to decide about the manner of exhibition and least of all whether it is to take place at all.

Yours very sincerely,

Elliot Porter

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2 December 1942

Dr Eliot Porter
35 Hawthorne Road
Cambridge, Massachusetts

Dear Dr Porter,

The beauty of the birds filled the Exhbitions Committee with unusual enthusiasm, and they are to be shown here in March. We 're putting up at the same time some of Helen Levitt's extraordinary photographs of children. Do you know Miss Levitt and her work? She's quite young, was inspired by Cartier-Bresson and helped in realizing her ideas by Walker Evans, and her things have a strange split-second kind of poetry. The two shows are so utterly different in character that they seem to us to discourse music together, and with them we are inaugurating a new policy of exhbiting exciting projects by themselves as they occur, rather than waiting to incorporate them much later in a monumental one-man show.

If you and your wife should happen to be in or near New York on Sunday the thirteenth of December, please come and celebrate with us the acquisition of ten beautiful Stieglitz photographs. We're having a small gathering to view them on exhbition and there will be tea served in the Penthouse from four to six.

Sincerely,

Nancy Newhall

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17 October 1942

Dr Eliot Porter
35 Hawthorne Road
Cambridge
Massachusetts

Dear Dr Porter,

If you are quite sure you want to make us this magnificent gift, then we accept with joy. Mr Barr, the Director, said, "Wonderful!" and started identifying the birds at sight, a knowledge of birds which I have heard praised by experts being one of his more surprising attributes. Mr Soby, who is Chairman of the Committee on Photography now that Mr McAlpin is in the Navy, is as delighted as I am.

Just when during this season the photographs will be shown here at the Museum is not yet decided. I very much hope you will be able to come to the opening.

Are you to be in Cambridge permanently? And is the defence job you speak of connected with photography or medecine?

Thanking you again for the rare and beautiful gift you have made us,

Faithfully,

Nancy Newhall

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35 Hawthorn St.
Cambridge, Mass.

Oct. 10, 1942

Mrs. Nancy Newhall
Museum of Modern Art
11 West 53rd St.
New York, N.Y.

Dear Mrs. Newhall:

Thank you for your last two letters.

In regard to the first I think your ideas about exhibiting the bird pictures are good. I have nothing to add in the way of further information.

In answer to your last letter I can assure you that I am not sensitive about any misunderstanding if such ever existed. Also I am quite sure that I shall never regret giving my pictures to the Museum. My only hesitation in offering them is due to a fear that I overate them as to importance and merit and I do not wish to foist upon the Museum anything which it will, at some later time, be embarassed to possess. Undoubtedly as time goes on and if the war doesn't last for ever I shall improve my technique so that future pictures may be much better than the ones you have. The work I did this spring and summer is considerably better on the average than that of the year before but because of the war and my having a defense job I will not be able to make prints for long time. When I can again get back to birds I shall have much work to do and since the pleasure in making color prints is far greater than that derived from looking at the finished product I shall never miss the prints which I have given away.

I entertain the hope of some day publishing a book of color photographs of birds. When and if that time ever arrives I might want to borrow from the Museum the best photographs to be used as guides by the engraver.

I do not believe that there is much chance of my getting to New York this winter but if I should I will certainly try to see you.

Yours very sincerely,

Eliot Porter

Eliot Porter

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15 February 1943

Dr Eliot Porter
35 Hawthorne Street
Cambridge
Massachusetts

Dear Dr Porter,

Here is a brief digest of the biographical material I've found about you. Would you check it over, adding or deleting as you wish, and making sure the description of your working technique is accurate? Beaumont, my husband, would do it justice, but I, alas, haven't his technical knowledge and experience. I forgot to state, which of course I shall do in the labels and so on for the show, that the purpose of your technique is perfect sharpness for pictorial as well as documentary reasons.

Our Director of Publicity has lost her heart to the birds. She feels that we should be able to have some of the magazines publish a color portfolio and wants to know if you have duplicates or could part with the separation negatives for such a purpose? We will excercise all care in their handling. The ones we particularly like are the Roadrunner with the lizard in its mouth (known here as the Max Ernst bird), the Red-winged Blackbird looking down into its nest, the female Hooded Oriole against the palm fronds, the Phainopepla, redeyed in the darkness, and the Pyrrhuloxia, male and female, (known to us as the Jeweled Worm).

Have you a list of people you would like to have invited to the opening? O'Keeffe and Stieglitz and Dave McAlpin are on our list, of course, and we shall be happy to add anyone you wish.

Best wishes,

Nancy Newhall
Acting Curator

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43308 - 13 from Exh. folder 1943

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

MUSEUM OF MODERN ART OPENS TWO EXHIBITIONS OF PHOTOGRAPHY

Two one-man exhibitions of unusual photographs will be presented by the Museum of Modern Art on Wednesday, March 10, in Children: Photographs by Helen Levitt and Birds in Color: Flashlight Photographs by Eliot Porter. The exhibitions will be shown in the first floor galleries of the Museum and will be on view through Sunday, April 18.

Helen Levitt, born in New York, strolls quietly along the city's crowded streets, or stands at the edge of vacant lots where children play. With her Leica slung around her neck she catches them unaware in the absorbing business of their own worlds: a small boy on a tricycle attempting to ride through the frame of a broken mirror held upright by two of his pals; in the background people pass along the crowded street, a mother sits joggling her baby in its buggy, three little girls laugh and talk in a doorway, two men converse near an ice and coal sign, and an elderly woman in a slack suit strolls past, evidently straight from a beauty shop, her white hair plastered down in such sculptured ridges that she looks like a walking statue.

Another of the city pictures shows boys scrambling up and over the cornice above the boarded door of an empty house. With unconscious grace a lad playing hide-and-seek stoops behind a stone lion guarding a house in Harlem that has long since forgotten its days of magnificence. Helmeted in a tall piece of corrugated board a small boy slides down an inner support of a partially demolished house. On one stoop three little colored boys, two of them with scraps of cloth as capes, stage a triangular duel while on another front stoop three play cops and robbers or the game's modern equivalent, G-men and public enemy.

Those pictures have all been taken on the sidewalks of New York, from which the photographer has also recorded pictures in chalk drawn by children--one of them the profile of a woman with a cloud rising above her head indicating that her thoughts are all on a five-cent ice cream soda. Another of these chalk recordings is a message on the wall of a house: "Button to Secret Passage. Press."

Miss Levitt began photographing children in 1936 chiefly in Harlem where, with its mixture of races, she finds the most vivid

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action. In 1941 she took her camera to Mexico. In Tacubaya, a suburb of Mexico City, she made a series of photographs of Mexican children. Selections from these pictures will also be shown in the exhibition. Her camera is usually a Leica with a right-angle sight which enables her to avoid pointing directly at her subject.

She prefers a camera of this miniature size because it can be concealed and because its short focal length lens simplifies focussing. Her photography is opposite in spirit and intent to that of the so-called "documentary" photographers who work with large-view cameras set up on tripods. She attempts to record the accidental in its brief second of high emotional impact, to seize the unforeseen and the quick. Her approach to photography was inspired by that of the Frenchman, Cartier-Bresson, now reported interned in Germany as a prisoner of war. Her technical training was received from Walker Evans, a leading American photographer whose work was shown in the Museum in a large one-man retrospective exhibition in 1938.

Both artist and scientist, Dr. Eliot Porter has taken a remarkable series of color flashlights of birds. By remote control he has been able to catch the movement and activity of birds in and around their nests, particularly the parent bird, just arrived with a luscious lizard or bug in its beak and about to pop it into the cavernous mouths of its young.

The Museum will show twenty-seven of the color flashlights and eleven in black and white, all of them gifts of the photographer to the Museum. Nancy Newhall, Acting Curator of Photography, writes of Dr. Porter in the Museum Bulletin as follows:

> "In these brilliant photographs of birds, high achievements in the technical fields of natural history and color photography, Dr. Porter brings us not only living documents, but a profound insight into the beauty and diabolism of nature. From delicate nests among the palms and cacti of Arizona, the spruces of Maine, and the grasses of Illinois, the uncanny and repulsive beaks of the still-embryonic young sprout like incarnate greed. With tireless devotion the sleek, bright parents bring worms and berries glowing like jewels.
>
> "Subtly Dr. Porter uses color to accent one particular quality, and black and white for another. The cormorants dance in black velvet; the eye of the phainopepla shines like an ember in the darkness. In a black and white photograph, the young of the meadowlark would be lost in flickering shadows. In color they wait in the grasses like winged demons. Sometimes different aspects of the same bird are thus emphasized. In harsh greys, the road runner emerging from the tortuous cactus is stony, Gothic, and menacing. In color, the bird with the pale legs of a lizard dangling from its beak is transformed into the gigantic symbol of a nightmare."

Dr. Porter, born in Winnetka, Illinois, in 1901, holds degrees

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from the Harvard Engineering School and the Harvard Medical School. For several years he was engaged in teaching and in research, first in bacteriology and then in biological chemistry. His approach to photography was crystalized by the ideals and influence of Alfred Stieglitz and Ansel Adams. In 1937 he began applying these severe standards to his life-long interest in birds. He insisted on attaining three things: a clear and characteristic portrait of the bird, a technically good photograph, and an emotionally satisfying picture. By using flash, he could stop the motion of small swift birds and still retain definition in their surroundings. He developed an ingenious method for overcoming the physical and technical difficulties involved.

In 1938 a one-man exhibition of his work was held at An American Place, New York. In 1939 he decided to become a fulltime photographer. In 1940 he started photographing birds in color. He found Daylight Type Kodachrome best for field conditions, afterwards making color separation negatives and printing them by the washoff relief process. In 1941 he received a Guggenheim award to aid him in completing his project. In 1942 his work was exhibited at the Katharine Kuh Gallery in Chicago and his series on birds was shown by the New York Zoological Society. At present he is engaged in war work at the Radiation Laboratory, Massachusetts Institute of Technology.

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
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Dept. of Photography 1943

FOR IMMEDIATE RELEASE

MUSEUM OF MODERN ART OPENS TWO EXHIBITIONS OF PHOTOGRAPHY

Two one-man exhibitions of unusual photographs will be presented by the Museum of Modern Art on Wednesday, March 10, in Children: Photographs by Helen Levitt and Birds in Color: Flashlight Photographs by Eliot Porter. The exhibitions will be shown in the first floor galleries of the Museum and will be on view through Sunday, April 18.

Helen Levitt, born in New York, strolls quietly along the city's crowded streets, or stands at the edge of vacant lots where children play. With her Leica slung around her neck she catches them unaware in the absorbing business of their own worlds: a small boy on a tricycle attempting to ride through the frame of a broken mirror held upright by two of his pals; in the background people pass along the crowded street, a mother sits joggling her baby in its buggy, three little girls laugh and talk in a doorway, two men converse near an ice and coal sign, and an elderly woman in a slack suit strolls past, evidently straight from a beauty shop, her white hair plastered down in such sculptured ridges that she looks like a walking statue.

Another of the city pictures shows boys scrambling up and over the cornice above the boarded door of an empty house. With unconscious grace a lad playing hide-and-seek stoops behind a stone lion guarding a house in Harlem that has long since forgotten its days of magnificence. Helmeted in a tall piece of corrugated board a small boy slides down an inner support of a partially demolished house. On one stoop three little colored boys, two of them with scraps of cloth as capes, stage a triangular duel while on another front stoop three play cops and robbers or the game's modern equivalent, G-men and public enemy.

Those pictures have all been taken on the sidewalks of New York, from which the photographer has also recorded pictures in chalk drawn by children--one of them the profile of a woman with a cloud rising above her head indicating that her thoughts are all on a five-cent ice cream soda. Another of these chalk recordings is a message on the wall of a house: "Button to Secret Passage. Press."

Miss Levitt began photographing children in 1936 chiefly in Harlem where, with its mixture of races, she finds the most vivid

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action. In 1941 she took her camera to Mexico. In Tacubaya, a suburb of Mexico City, she made a series of photographs of Mexican children. Selections from these pictures will also be shown in the exhibition. Her camera is usually a Leica with a right-angle sight which enables her to avoid pointing directly at her subject.

She prefers a camera of this miniature size because it can be concealed and because its short focal length lens simplifies focussing. Her photography is opposite in spirit and intent to that of the so-called "documentary" photographers who work with large-view cameras set up on tripods. She attempts to record the accidental in its brief second of high emotional impact, to seize the unforeseen and the quick. Her approach to photography was inspired by that of the Frenchman, Cartier-Bresson, now reported interned in Germany as a prisoner of war. Her technical training was received from Walker Evans, a leading American photographer whose work was shown in the Museum in a large one-man retrospective exhibition in 1938.

Both artist and scientist, Dr. Eliot Porter has taken a remarkable series of color flashlights of birds. By remote control he has been able to catch the movement and activity of birds in and around their nests, particularly the parent bird, just arrived with a luscious lizard or bug in its beak and about to pop it into the cavernous mouths of its young.

The Museum will show twenty-seven of the color flashlights and eleven in black and white, all of them gifts of the photographer to the Museum. Nancy Newhall, Acting Curator of Photography, writes of Dr. Porter in the Museum Bulletin as follows:

> "In these brilliant photographs of birds, high achievements in the technical fields of natural history and color photography, Dr. Porter brings us not only living documents, but a profound insight into the beauty and diabolism of nature. From delicate nests among the palms and cacti of Arizona, the spruces of Maine, and the grasses of Illinois, the uncanny and repulsive beaks of the still-embryonic young sprout like incarnate greed. With tireless devotion the sleek, bright parents bring worms and berries glowing like jewels.
>
> "Subtly Dr. Porter uses color to accent one particular quality, and black and white for another. The cormorants dance in black velvet; the eye of the phainopepla shines like an ember in the darkness. In a black and white photograph, the young of the meadowlark would be lost in flickering shadows. In color they wait in the grasses like winged demons. Sometimes different aspects of the same bird are thus emphasized. In harsh greys, the road runner emerging from the tortuous cactus is stony, Gothic, and menacing. In color, the bird with the pale legs of a lizard dangling from its beak is transformed into the gigantic symbol of a nightmare."

Dr. Porter, born in Winnetka, Illinois, in 1901, holds degrees

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