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	MoMA Exhs.	427.4

August 18, 1949

Mr. Edward Steichen
c/o Carl Sandburg
Flat Rock
North Carolina

Dear Mr. Steichen:

Please forgive me for intruding on your vacation with matters pertaining to our poster project but after speaking with Helen Levitt and Esther Bubley I feel that it will be a great help if each of the photographers meet with you and me one day after your return to New York.

Could we set a tentative date, if possible Wednesday, September 7th, and if so, I will let Miss Levitt and Miss Bubley know.

I was very interested to note that you liked some of the slogans but you did not indicate which ones in particular. It would help me a great deal if you would mark on the attached list which ones appealed to you.

Best wishes for a good holiday.

Sincerely,

Mildred Constantine

MC/gm
enc.

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June 17, 1949

Posters for the NFIP

Edward Steichen

Mildred Constantine

The committee of selection for the Posters for the National Foundation of Infantile Paralysis approved the following names: Helen Levitt; Dorothea Lange; Esther Bubley, Tana Hoban. I would be grateful if you will invite these photographers to participate in this program. A formal letter will be sent to each one on Monday, in which they will be invited to attend a meeting on Tuesday, June 28th, 10:am in the Penthouse at the Museum.

I am sending each artist data about the Foundation and its work. In addition to the artists, the meeting will be attended by the Committee of Selection and Officials from the National Foundation who will be able to give information and answer questions. We also plan to show two information films.

I am sending you a copy of the official invitation and the material as it will go forward to the photographers listed above. Meanwhile I anticipate difficulty with Dorothea Lange because if she should accept the commission, it will be impractical for her to come from the west coast. Do you think she can undertake the commission through information sent her by mail? May I have your ideas on this?

And also may I also have your suggestions for an alternate in the event that we need one.

Miss Jean of the Foudnation is looking forward to meeting you on Tuesday, the 28th. She was very excited by your ideas and suggestions.

Please let me know when you are next in the Museum.

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Mrs Helen D. Audek

Darblson Hotel, Lexington Ave. & 63 St.
New York City, N. Y.

Date October 10, 1969

PLEASE PUT ORDER NUMBER ON INVOICE

THE MUSEUM OF MODERN ART

Date JANUARY 5, 1950

To: IONE ULRICH

From: CONSTANTINE

Re: POLLO POSTERS

RE:

PROJECT ORDER 6731 SENT TO BOB FAETH office which was to be parcel
and THIS SUM OF \$15.00 IS TO BE BILLED TO THE MARCH OF DIMES IN ACCORDANCE WITH
ATTACHED LETTER.

Constantine

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Miss Helen D. Audet

Barbizon Hotel, Lexington Ave. & 63 St.
New York City, N. Y.

Date October 10, 1949

PLEASE PUT ORDER NUMBER ON INVOICE

THE MUSEUM OF MODERN ART

Date January 11, 1950

To: Miss. Dudley

Re: Polio Posters

From: Miss. Constantine

There are two photographic posters in my office which are to be packed

and mailed to the National Foundation for Infantile Paralysis c/o

Miss. Jean. Jones Herbert's Wister, 12 Madison Ave, New York City

Henry Kourany, 411 Ave. Constantine Brooklyn, New York

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Miss Helen D. Audet

Darblson Hotel, Lexington Ave. & 63 St.
New York City, N. Y.

Date October 10, 1949

PLEASE PUT ORDER NUMBER ON INVOICE

THE MUSEUM OF MODERN ART

Date November 4, 1949

To: Patty Comberlein
Sarah Rubenstein

From: Mildred Constantine

Re: Addressed of artists

Dear Patty: Herewith the letter and check for herbert deyer. His address is: Aspen, Colorado. The other prize winners addresses are as follows: Herbert Matter, 19 MacDougal Alley, New York City; Henry Koerner, 317 State Street, Brooklyn, New York

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Miss Helen D. Audet

Darblson Hotel, Lexington Ave. & 63 St.
New York City, N. Y.

Date October 10, 1949

PLEASE PUT ORDER NUMBER ON INVOICE

THE MUSEUM OF MODERN ART

To: Betty Chamberlain

From: Mildred Constantine

Re: George Berkowitz

Date September 27, 1949

DEAR BETTY:
Dear Betty:

I am forwarding the attached to you because you can probably handle Berkowitz when the time comes.

CONSTANTINE

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Miss Helen D. Audet

Barbizon Hotel, Lexington Ave. & 63 St.
New York City, N. Y.

Date October 10, 1949

PLEASE PUT ORDER NUMBER ON INVOICE

THE MUSEUM OF MODERN ART

Date July 11, 1949

NATIONAL FOUNDATION FOR
INFANTILE PARALYSIS
Re: POSTER PROJECT

To: BETTY CHAMBERLAIN
From: MILDRED CONSTANTINE

DEAR BETTY:

THERE IS TO BE NO PUBLICITY AT ALL ON THE POSTER PROJECT UNTIL THE EARLY FALL AND UNTIL WE CAN COORDINATE OUR PUBLICITY WITH THAT OF THE FOUNDATION. THE VERY GOOD REASONING BACK OF THIS IS BECAUSE DURING THE EPIDEMICS AROUND THE COUNTRY THE FOUNDATION DOES NOT WISH TO EMPHASIZE ITS MONEY SPENDING IN OTHER DIRECTIONS!

CONSTANTINE

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Miss Helen D. Audet

Barbison Hotel, Lexington Ave. & 63 St.
New York City, N. Y.

Date October 10, 1949

PLEASE PUT ORDER NUMBER ON INVOICE

THE MUSEUM OF MODERN ART

Date October 3, 1949

To: Philip Johnson

Re: Polio Poster

From: Mildred Constantine

The jury of awards for the polio poster is scheduled to meet on Wednesday, October 19th at 2:30 P.M. in the small Committee Room on the sixth floor.

Will you please let me know if you will be present?

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Mrs Helen D. Audet

Barbizon Hotel, Lexington Ave. & 63 St.
New York City, N. Y.

Date October 10, 1949

PLEASE PUT ORDER NUMBER ON INVOICE

THE MUSEUM OF MODERN ART

Date November 4, 1949

To: Business Office

Re: _____

From: Mildred Constantine

Here are two bills which should be of great help. You will find them
 very useful. I have used rapid messenger service to send a package down to
 the National Foundation for Infantile Paralysis at 120 Broadway.
 This package and its contents are of great value and will be of great
 help to you.

Mildred Constantine

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

11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Miss Helen D. Audet

Barbizon Hotel, Lexington Ave. & 63 St.
New York City, N. Y.

Date October 10, 1949

PLEASE PUT ORDER NUMBER ON INVOICE

INVOICE REFERENCE

THE MUSEUM OF MODERN ART

Date November 4, 1949

To: Miss Dudley

From: Mildred Constantine

Re: _____

Here are two bills which should be charged to HMM. One additional bill will be forthcoming for their account and this will be coming from Mr. Stelchen's office which paid for the reprinting of the photograph. Please let me know how Miss Ulrich suggests this should be handled. Florence was asked to do these on her own time outside the Museum and it involved a great deal of effort as well as a dead-
line to me.

Mildred Constantine

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INVOICE READING

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Miss Helen D. Audot

Barbison Hotel, Lexington Ave. & 63 St.,
New York City, N. Y.

Date October 10, 1949

PLEASE PUT ORDER NUMBER ON INVOICE

THE MUSEUM OF MODERN ART

To: Miss Dudley

From: Mildred Constantine

Date November 4, 1949

Re: _____

Here are two bills which should be charged to Hahn. One additional bill will be forthcoming for their account and this will be coming from Mr. Steichen's office which paid for the reprinting of the photograph. Please let me know how Miss Ulrich suggests this should be handled. Florence was asked to do these on her own time outside the Museum and it involved a great deal of effort as well as a dead-line to me.

Mildred Constantine

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INVOICE BEARING ORDER NUMBER

THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Miss Helen D. Audet

Barbizon Hotel, Lexington Ave. & 63 St.
New York City, N. Y.

Date October 10, 1949

PLEASE PUT ORDER NUMBER ON INVOICE

THE MUSEUM OF MODERN ART

Architecture

Date June 17, 1949

To: Miss Mildred Constantine

Re: Sue Fuller

From: Miss Dorothy Miller

Dear Mildred:

I tried to reach you on the phone yesterday about Sue Fuller. We recently bought a print from her and think her a talented graphic artist. As you probably know she was pupil and assistant of Hayter's. Neither Alfred Barr nor I have seen much painting by her but she did have a couple of string compositions here for us to see last winter — not too exciting. So far I think her best work is in prints and it is good.

For more information about her see Bill Lieberman in the Print Room.

DM.

DCM:dj

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Miss Helen D. Audet

Date October 10, 1949

Barbizon Hotel, Lexington Ave. & 63 St.

PLEASE PUT ORDER NUMBER ON INVOICE

New York City, N. Y.

Nº 48439

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
Stenographic services for Poster Competition Exhibition - one and one-half days.	66. 00 (per day)	\$ 10 00
Ordered by <u>Miss Constantine</u>		
Authorized by <u>Ruth W. ...</u>		
For <u>Poster Competition Exhibition</u>		

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TH

WYETH, ANDREW

F D. ROOSEVELT

background symbol

To:

From:

they have been and Miss Dudley feels sure that the insurance company will honor a claim if Hahn Bos. does not come through.

mc.

P. S. The men are wearing black ties.

To
Mr. and Mrs. Earl E. Van Piper
19 Gramercy Avenue
Geneva, New York

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

Date October 3, 1949

To: Edward Steichen

Re: Polio Poster

From: Mildred Constantine

The jury of awards for the polio poster is scheduled to meet on Wednesday, October 19th at 2:30 P.M. in the small Committee Room on the sixth floor.

Will you please let me know if you will be present?

they have been and Miss Dudley feels sure that the insurance company will honor a claim if Hahn Bos. does not come through.

mc.

P. S. The men are wearing black ties.

To
Dr. and Mrs. Earl E. Van Piper
14 Grammat Avenue
Coventry, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 23, 1950

IONE ULRICH

Hahn Brox. -Polio Posters

M. CONSTANTINE

Attached is a copy of the letter which I wrote to Mr. Hahn regarding the damages caused by careless handling and carrying of the Polio Posters. Mr. Hahn came to the Museum after this letter was written and saw the damaged posters. He came again to the Museum after the exhibition was on view and saw the repaired posters and the one photographic replacement. It was my impression that he accepted the responsibility for the damages.

The posters were not covered with insurance at that time although subsequently they have been and Miss Dudley feels sure that the insurance company will honor a claim if Hahn Bos. does not come through.

mc.

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July 11, 1949

October 27, 1949

Dr. Hart E. Van Riper
Medical Director, Nation Foundation
for Infantile Paralysis

Dear Dr. and Mrs. Van Riper:

I am hoping that you both will join us at
a buffet dinner for the speakers and two prize-winning
artists, on Monday evening, October 31st, at 6:30, in
the penthouse of the Museum.

Looking forward to seeing you, I am

Sincerely,

MC:bg

Mildred Constantine

P. S. The men are wearing black tie.

To
Dr. and Mrs. Hart E. Van Riper
19 Claremont Avenue
Scarsdale, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

July 11, 1949

Dr. Hart L. Van Riper
Medical Director, National Foundation
for Infantile Paralysis

Dear Dr. Van Riper:

Thank you very much indeed for your letter of June 30th the
contents of which have been sent to the artists together
with the report of the June 28th meeting.

Sincerely yours,

Mildred Constantine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS, INC.

FRANKLIN D. ROOSEVELT, FOUNDER

120 BROADWAY

NEW YORK 5, N. Y.

BASIL O'CONNOR
PRESIDENT

June 30, 1949

Miss Mildred Constantine
Department of Architecture and Design
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Constantine:

*35
Copies*
I shall attempt to briefly cover the subjects on the research program as I outlined it at our meeting at the museum on Tuesday.

It is generally agreed that continued treatment of patients is not the answer to the problem of poliomyelitis, but rather that only scientific research can control poliomyelitis either through prevention or specific cure. Since poliomyelitis is a disease not too unlike other communicable diseases it is possible today to anticipate that a vaccine can be prepared which will immunize susceptible persons against attacks. As one considers the preparation of a vaccine certain questions must be answered:

(1) How many different viruses cause human poliomyelitis? We know today that poliomyelitis is not a single virus disease but rather a family of viruses, and it has been established that there are four in this family capable of causing human disease and that immunity to one of the family does not protect against attacks from the other three. An extensive program of research is being conducted in four different centers today to determine finally how many families of viruses there are prevalent capable of causing this disease. Once this number is established we can determine whether it would be practicable to develop a combined vaccine. We do know that laboratory animals can be immunized against a single family of virus and remain absolutely immune to future exposures to overwhelming doses of live virus of this same family.

(2) If a vaccine is to be made we must have quantities of virus from which to make the vaccine. Until very recently we have had only one source of such virus and that has been from the brain and spinal cord of laboratory animals that have been infected with the virus, the animal killed and the cord and brain removed. From this nervous tissue it has been possible to concentrate the virus so that it is somewhere near eighty per cent pure virus; however, the twenty per cent contaminant consists of nervous tissue which is very toxic when injected into the animals for the purpose of immunizing them. Within the last few months it has been possible to cultivate virus on tissue other than

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Miss Mildred Constantine

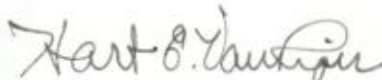
-2-

6-30-49

nervous tissue, so that at long last it would appear that we have the means of producing great quantities of virus which is relatively pure of any contaminant tissue that would be toxic when injected as part of a vaccine.

(3) Within the last year a test has been developed which makes it possible to determine for any suspect case of poliomyelitis whether or not the virus is actually present in that individual's system. This test, if proven by further clinical trial, can be carried out in a matter of 42 hours in a laboratory without the use of animals. This is a great advance, since the cost of each test will be minimal as compared with former virus detection tests which have required many months of time and the sacrifice of several monkeys.

Sincerely yours,



Hart E. Van Riper, M.D.
Medical Director

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In private

December 21, 1949

If you are interested in booking this exhibition would you furnish us at your earliest convenience your first and second choice of dates.

Sincerely,

Dear Dan:

The interest aroused throughout the country by the exhibition Polio Posters recently held at the Museum of Modern Art has prompted us to offer this exhibition to other museums and organizations active in the fight against Polio.

The exhibition of 23 original posters created for the National Foundation for Infantile Paralysis and the Museum of Modern Art was originally designed to relate to a large public the human, scientific and educational factors which make up the program of the Foundation. Believing that the creative artist, by supplying his special talent, could translate these factors into effective visual terms, the Museum named a Committee of Selection which invited the following artists to create these designs: Milton Aekoff, Walter Allner, Herbert Bayer, Margaret Bourke-White, Esther Bubley, Jean Carlu, Philip Evergood, Tana Hoban, Leon Karp, Henry Koerner, Hazel-Frieda Larsen, Jacob Lawrence, Helen Levitt, Herbert Matter, Loren MacIver, David Stone Martin, Erik Nitsche, Paul Rand, Ben Shahn, Honore Sharrer, David Smith, Franklin Watkins, Milton Wymme.

The subjects dealt with the possibility of recovery; the need of facts to fight fear; the courage required of patients; the unbiased premise of the Foundation regarding treatment for all; the importance of scientific research. Where these themes are duplicated, it is interesting how differently each is handled by the individual artist.

The exhibition consisting of 23 original photographs, paintings and montages is being offered for a three week period at a rental of \$75.00 plus transportation charges from the preceding exhibitor. In each case our schedule is arranged to give the greatest geographical routing advantage to each exhibitor.

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If you are interested in booking this exhibition would you furnish us at your earliest convenience your first and second choice of dates.

Sincerely,

Porter A. McCray

Dear Mr. Watkins:

Mr. Dan Defenbacher

The Walker Art Center is by arrangement with the Facts Right Fair let Minneapolis, Minnesota. Monroe Wheeler and I agree that it should definitely be shown. I am going to have to take it PAM;baf stretcher and restretch it to keep it within the 30 x 40 size required and I am also planning to add the name and address, etc., and I am sure you will feel much better about it when you see it on view.

I look forward to seeing you on November 1, the evening of the opening of which you will get a formal notification.

Sincerely,

Mildred Constantine

MC:rd

Mr. Franklin Watkins
Avalon
New Jersey

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 27, 1949
September 30, 1949

Dear Mr. Watkins:
Dear Mr. Watkins:

I am delighted that you decided to continue your work on the poster. The poster was brought in by Ayers with the Facts Fight Fear lettered on it and both Mr. Monroe Wheeler and I agree that it should definitely be shown. I am going to have to take it off the stretcher and restretch it to keep it within the 30 x 46 size required and I am also planning to add the name and address, etc., and I am sure you will feel much better about it when you see it on view.

I look forward to seeing you on November 1, the evening of the opening of which you will get a formal notification.

Sincerely,

Mildred Constantine

Mildred Constantine

Mr. Franklin C. Watkins
Mr. Franklyn Watkins
Avalon
New Jersey

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 27, 1949

Dear Mr. Watkins:

I am delighted that you decided to continue your work on the polio poster and I am quite sure that you can complete it to your satisfaction. I want to tell you that in the event that you feel it necessary, we can stretch the deadline until October 6th or 7th.

Mr. Wheeler joins me in best wishes and we look forward to hearing from you.

Sincerely,

Mildred Constantine

MC:rd

Mr. Franklin C. Watkins
Avalon
New Jersey

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Avalon. N. J.

FRANKLIN C. WATKINS
2120 SPRING STREET, PHILA. 3, PA.

(3)

Dear Miss Sutherland,

I regret very much
to have to tell you that
my poster effort has not
turned out to my satisfaction.

I tried very hard and gave
it a lot of time chiefly
because I was so
grateful to you for

Your kind attention that
included me in this

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important undertaking. As a
 so called "fine arts artist"
 I am particularly sorry to
 have failed where so many
 of the so called commercial
 artists will just go right
 ahead with it and do good
 things. Please forgive me
 and try to understand, I really
 feel very badly about it

Sincerely

Franklin Watkins

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September 1, 1949

Dear Mr. Watkins:

Thank you for your letter. I think that the double captions of Facts Fight Fear and Be Informed plus the name and address of the Foundation would overburden the canvas considerably and would detract from the light and airy quality of your painting. Perhaps it would be sufficient to have Facts Fight Fear at the top leaving out Be Informed and simply leaving sufficient space between the end of the painting and the name and address. In that case I would recommend that the top caption be of different type face than the name and address of the Foundation and I feel quite sure that Charlie Coiner will help you out in this. I feel that the whole quality of happiness of the child lends itself to the Facts Fight Fear caption and with the name and address of the Foundation it would seem redundant to me to include Be Informed. I am very pleased with this approach which you have selected and think that it will be a very successful idea.

It was good to see you the other day.

Sincerely,

Mildred Constantine

MC:rd

Mr. Franklyn Watkins
Post Office Box 126
Avalon, New Jersey

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①

POST OFFICE BOX 126
AVALON, NEW JERSEY

Saw Miss Sourcantine
On the poster I was
working on - how would it
be to have the word mi
this way



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It's just that I wonder if
the word "HOPE" marked in
the sand or fluttering across
on a piece of paper is
quite enough to the point.

Could you bother to drop
me a line on this. I'd like
to deliver something vaguely
useful but I feel as though
I were swimming around in
the dark as to captions etc.

If you favor this present
suggestion I think the lettering
should be just printed, and
NOT done by my wobbly hand
^{separate from the paint}

Yours etc

Franklin Watkins

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August 25, 1949

Dear Mr. Watkins:

Thank you for your letter about the poster design. I am looking forward to seeing you and discussing the matter directly with you.

Kind regards.

Sincerely yours,

Mildred Constantine

MC:rd

Mr. Franklin Watkins
Post Office Box 126
Avalon, N.J.

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73058

Franklin Watkins

POST OFFICE BOX 126
AVALON, NEW JERSEY

Dear Miss Sontag

I've been working on something the size of the finished poster. I was afraid a small sketch of the thing would put me off and deceive you if I couldn't show it. I'm not at all sure that the thing I am doing will be satisfaction to me or you but I shall have it up there (probably

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in its unfinished state) or
a sketch of it by Sept 1st
It's just a little girl running
on a beach with a little
dog. Don't know why it
should give me so much
trouble. I suppose because
I'm trying to keep it empty

Sincerely

Franklin Watts

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August 18, 1949

Mr. Franklin Watkins
P. O. B. 126
Avalon, New Jersey

Dear Mr. Watkins:

According to my records your theme for a poster is "Facts Fight Fear".

I am wondering if there is any chance for me to see the preliminary sketch before the first of September. Please let me hear from you by return mail.

Sincerely,

Hildred Constantine

MC/ga

Hildred Constantine

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July 19, 1949

Mr. Franklin Watkins
PO Box 126
Avalon, New Jersey

Dear Mr. Watkins:

I am delighted to have your letter and your subject "acts
Fight 'ear" for your poster design.

Under separate cover you will receive a voucher for your
expenses in connection with the June 28th meeting.

I shall look forward to seeing your preliminary sketch.

Sincerely yours,

Mildred Constantine

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POST OFFICE BOX 126
AVALON, NEW JERSEY

Dear Miss Ginstenberg.

Thanks for the data.

I think I shall undertake a design on the subject of "Facts Frighten Fear" although I'm still vague as to just what it will be.

The meeting was most interesting and I'm glad I made the effort to attend. Thank you for writing me

Sincerely

Franklin Wortman

my expenses to N.Y. + Return from Avalon
R.R. 7.05. Bridge tolls Avalon to Atlantic City 1.00
Taxis 1.25 = total \$ 9 ³⁰

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POST OFFICE BOX 126
AVALON, NEW JERSEY

Dear Miss Gorkuchin, Mr Johnson

I'm interested in the Pooler
Project, I'm very flattered to
have been included on your
list, and I shall come up
to the meeting 10 A.M.

Tuesday. Meanwhile I shall
study the data you have
sent to me

Sincerely yours

Franklin Watkins

Saturday

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

TO MR. FRANKLIN WATKINS

Date July 19, 1949

PLEASE PUT ORDER NUMBER ON INVOICE

WATKINS, FRANKLIN

FACTS FIGHT FEAR

47669

INVOICE BEARING ORDER

Expenses in
National

Rail

Taxis

Total

9 30

Ordered by *[Signature]*

Authorized by

Material
Received and Checked by

Date

For

Jean Carla - FOLIO - THE ULTIMATE GOAL

Philip [unclear] - A LIPSIN IS IN YOUR DIME

Tana Heban - I CAN WALK AGAIN

Leon Karp - RESEARCH IS NOT

Henry [unclear] - WATER SOUP

Joseph [unclear] - PROGRESS OVER FOLIO

Agnes Larsen - DON'T BE AFRAID

Helmi Lovitt - BACK TO THE GANG

Herbert [unclear] - ONE OF THEM HAD PULL

Loren Halver - HELP NEGROES, CLOSE THE CIRCLE

Unit Price

Total

No 47669

Date July 19, 1949
PLEASE PUT ORDER NUMBER ON INVOICE

ERN ART

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK 19, N. Y.

TO MR. FRANKLIN WATKINS
BOX 126
AVALON NEW JERSEY

Date July 19, 1949

PLEASE PUT ORDER NUMBER ON INVOICE

No 47669

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

Expenses in connection with June 28th meeting
National Foundation for Infantile Paralysis
Poster Project

Railroad tick to New York and return
to Avalon
Bridge tolls
Taxis

Unit Price

Total

7 05
1 00
1 25

9 30

Ordered by [Signature]
Authorized by [Signature]
Material Received and Checked by _____
Date _____
For _____

RN ART

Date July 19, 1949

PLEASE PUT ORDER NUMBER ON INVOICE

No 47669

	Unit Price	Total
Tana Heben - I CAN WALK AGAIN	7 05	
Leon Karp - RESEARCH IS WORK	1 00	
Wally Kowars - TALKING BOOK	1 25	
Arvid Larsen - DON'T BE AFRAID		
Nolan LeVitt - BACK TO THE GAME		
Harriet Satter - ONE OF THEM HAD PULL		
Loren Halper - HELP NEWMAN, CLOSE THE CIRCLE		

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

TO MR. FRANKLIN WATKINS
BOX 126
AVALON NEW JERSEY

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Poster Project

Railroad tick to New York and return
to Avalon

Bridge tolls

Taxis

Unit Price

Total

7 05

1 00

1 25

9 30

Ordered by.....

Authorized by.....

For.....

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THE MUSEUM OF MODERN ART

Date October 18, 1949

To: Mr. Monroe Wheeler (Page 1)

Re: POLIO POSTER CONTEST

From: Mildred Constantine

TO THE MEMBERS OF THE JURY:

Three awards are to be presented at the opening of the Polio Poster exhibition on October 31st:

- 1) \$1,000.
- 2) 750.
- 3) 500.

At the close of the exhibition an award of \$250. will be presented to the poster selected by popular ballot.

The following list of 23 (final list) will help you to identify the posters for the selection of the 3 winners, on Wednesday, at 2:30 P. M., in the penthouse:

- Milton Ackoff - POLIO CARE OPEN TO ALL
- Walter Allner - YOUR HEART, YOUR HELP, THEIR HOPE
- Herbert Bayer - POLIO RESEARCH, A LIGHT IS BEGINNING TO DAWN
- Margaret Bourke-White - SHE'S WINNING HER FIGHT
- Esther Bubley - COURAGE COMES IN THE 4-YEAR SIZE
- Jean Carlu - POLIO - THE ULTIMATE GOAL
- Philip Evergood - A LIFETIME IS IN YOUR DIME
- Tana Hoban - I CAN WALK AGAIN
- Leon Karp - RESEARCH IS HOPE
- Henry Koerner - MAYBE SOON
- Jacob Laurence - PROGRESS OVER POLIO
- Hazel Larsen - DON'T BE AFRAID
- Helen Levitt - BACK TO THE GANG
- Herbert Matter - ONE OF THEM HAD POLIO
- Loren MacIver - HELP RESEARCH, CLOSE THE CIRCLE

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THE MUSEUM OF MODERN ART

Date October 18, 1949

To: (Page 2)

Re: POLIO POSTER CONTEST

From: Mildred Constantine

- David Stone Martin - RECOVERY
- Erik Nitsche - LET YOUR DIME FIGHT POLIO
- Paul Rand - IGNORANCE BREEDS FEAR
- Ben Shahn - LET YOUR HELP MATCH THEIR COURAGE
- David Smith - POLIO'S WAR
- H onore Sharrer - HOME AGAIN
- Milton Wynne - WE POLIOS CAN FILL ALMOST ANY JOB
- Franklin Watkins - FACTS FIGHT FEAR

MC:bg

THE MUSEUM OF MODERN ART

Date October 18, 1949

Re: MILDRED CONSTANTINE

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THE MUSEUM OF MODERN ART

Date October 18, 1949

To: MR. MONROE WHEELER

Re: POLIO POSTER

From: Mildred Constantine

With regard to the Franklin Watkins poster, we have had it relettered and additional lettering put in, to the tune of some \$50.00. In addition, we have had it restretched, so that it is now the proper size.

These two costs, it seems to me, should be deducted from his \$500.00 fee; but before I put through a requisition, I would like your opinion on the matter.

MC:bg

C. Paper. NW

THE MUSEUM OF MODERN ART

To: Monroe Wheeler
From: Mildred Constantine

The jury of awards for the
on Wednesday, October 19th at
Room on the sixth floor.
Will you please let me know

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October 18, 1949

MR. MONROE WHEELER

POLIO POSTER

Mildred Constantine

With regard to the Franklin Watkins poster, we have had it relettered and additional lettering put in, to the tune of some \$50.00. In addition, we have had it restretched, so that it is now the proper size.

These two costs, it seems to me, should be deducted from his \$500.00 fee; but before I put through a requisition, I would like your opinion on the matter.

MC:bg

THE MUSEUM OF MODERN ART

Date: October 18, 1949

Re: Polio Poster

To: Monroe Wheeler

From: Mildred Constantine

The jury of awards for the polio poster is scheduled on Wednesday, October 19th at 2:30 P.M. in the small Room on the sixth floor.

Will you please let me know if you will be present.

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THE MUSEUM OF MODERN ART

Date October 3, 1949

To: Monroe Wheeler

Re: Polio Poster

From: Mildred Constantine

The jury of awards for the polio poster is scheduled to meet on Wednesday, October 19th at 2:30 P.M. in the small Committee Room on the sixth floor.

Will you please let me know if you will be present?

Herbert Matter
Eric Ritche
Paul Rand
David Stone Martin

Boyer is in Denver and we should be hearing from him by telephone.
Doris is in Europe and will be returning in Feb.

Painters and Graphic artists

Philip Evergood

Lee Karp

Scott Korman

Jack Lawrence

Lyons Silver

Lee Stone

David Smith

Franklin Watkins

Robert Shaver

Trappier is in Europe - invitation is being forwarded

Lebrun is in California

Wyeth is in Maine

Photographers

Yous Kaban

Leary is in San Francisco

Ed word as yet from Haddock or Levitt

Chart arrives from Miss Jean and the films are the only definite points in the agenda.

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July 18, 1949

NATIONAL INFANTILE PARALYSIS
POSTER PROJECT

MONROE WHEELER

MILDRED CONSTANTINE

Miss Jean of the Foundation has confirmed the dates November 1 - 20 for the Poster Exhibition. Mr. Basil O'Connor will of course be present for the opening and possibly Mrs. Roosevelt as co-guest. We can iron out details of the opening at a later date but I should like to talk to you about posters from the collection which are to be shown at the same time, I believe.

mc

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June 27, 1949

POSTER PROJECT

MONROE WHEELER

MILDRED CONSTANTINE

Dr. Van Riper *Dr. Turner*

The following people from the National Foundation for Infantile Paralysis will attend the meeting tomorrow morning:

Dr. Hart Van Riper, Medical Director
Dr. Clare Turner, Assistant to the President
Dorothy ~~Dancy~~, Assistant to the President
Miss Sally Lucas Jean, Consultant in Health Education

The list of artists participating in the project follows:

Poster Artists

Milton Ackoff
Walter Allner
McKnight Kauffer
Herbert Matter
Erik Nitsche
Paul Rand
David Stone Martin

OK Bayer is in Denver and we should be hearing from him by telephone.
Carlu is in Europe and will be returning in July.

Painters and Graphic Artists

Philip Evergood
Leon Karp
Henry Koerner
Jacob Lawrence
Loren McIver - 1
Ben Shahn
David Smith
Franklin Watkins
Honoré Sharrer - 1

Gropper is in Europe - invitation is being forwarded
LeBrun is in California
Wyeth is in Maine

Photographers

OK Tana Hoban
OK Father Bueley - 1
Lange is in San Francisco. - 1
No word as yet from Bueley or Levitt

A short address from Miss Jean and the films are the only definite points on the agenda.

18
Simon Shuman

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June 24, 1949

POSTERS FOR THE
NATIONAL FOUNDATION FOR
INFANTILE PARALYSIS

MR. MONROE WHEELER

MILDRED CONSTANTINE

I am glad to know that Miss McIver will attend the meeting. Inasmuch as Mr. Johnson will be in Chicago, I wonder whether you will chair the Tuesday meeting which is scheduled to begin at 10:am. The 2 films are to be shown in the projection room on the Fourth Floor between 11 and 11:30.

Mr. Blume begs to be excused. Feels it is beyond him. Mr. Barr had some interesting comments to make on Levine and Evergood. We have approached Honore Sharrer.

MC *MC*

MC

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 17, 1949

Posters for the NFIP

Monroe Wheeler

Mildred Constantine

Dear Mr. Wheeler:

The meeting of artists, committee of selectimand officials from the National Foundation for Infantile Paralysis is scheduled for Tuesday morning, 10 a.m., June 28th, in the Penthouse of the Museum. Arrangements have been made to have the entire group see the Foundation's two films in the projection room on the 4th Floor and I have promised to be out of the Penthouse no later than 1 p.m.

The artists whom you are to invite are McKnight Kauffer, Loren McIver, Ben Shahn, and Herbert Matter. Formal letters of invitation will go forward to them on Tuesday, the 21st.

I am gathering names which can be used as alternates for suggestion to the Committee. Any ideas you have will be appreciated. It was felt that one or two typographers might be added.

Mildred Constantine

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THE MUSEUM OF MODERN ART

Date June 22, 1949

To: MONROE WHEELER

Re: Poster Project for Infantile Paralysis

From: Mildred Constantine

September 20, 1949

This is the illustrator whom Dorothy Miller suggests. What do you think?

MC

[Faint, mostly illegible text, likely bleed-through from the reverse side of the page]

Sincerely yours,

Mildred Constantine

Mildred Constantine

MC:rd

MC:rd

Mr. Andrew Wyeth
Bradford Point
Mr. Andrew Wyeth
Bradford Point
Cushing, Maine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 6, 1949
September 20, 1949

Dear Mr. Wyeth: Your letter about the poster. It is indeed an
interesting problem to hit just the right idea but I do not
know. Last Monday from Albany I tried to telephone to you but
unfortunately no contact could be made. I am hoping that you
have solved your problem on the polio poster and would appreciate
hearing from you in this connection.
I will telephone you from Boston where I expect to be next.
Are you planning to remain in Maine or is there a chance
that you will be in New York before the opening of the exhibition
in November?

Sincerely,

Sincerely yours,

Mildred Constantine

Mildred Constantine

MC:rd

MC:rd

Mr. Andrew Wyeth
Bradford Point
Mr. Andrew Wyeth
Bradford Point
Cushing, Maine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

September 6, 1949

Dear Mr. Wyeth:

Thank you for your letter about the poster. It is indeed an interesting problem to hit just the right idea but I am not discouraged because many exciting things have been coming in from the artists. Perhaps a little more time would help you and I will be glad to extend the deadline a week or so.

I will telephone you from Boston where I expect to be next week and perhaps you will have some news for me.

Sincerely,

Mildred Constantine

MC:rd

Mr. Andrew Wyeth
Bradford Point
Cushing, Maine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

Bradford Paint
 Custody
 Manual

Dear Miss Constantine:

I doubt very much if
 I will make the deadline
 with my painting for the
 poster project - Have made
 several sketches but can't
 seem to hit right mood

Am hoping I will hit
 something before it's
 too late -

Will keep in touch
 with you -

Sincerely yours.

Andrew Wyeth

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

August 18, 1949

Mr. Andrew Wyeth
Cushing, Maine

Dear Mr. Wyeth:

Inasmuch as I have not heard from you since our telephone conversation and my letter of July 7th, I am wondering whether you have decided upon your theme or slogan and if your preliminary sketch will be ready by September 1st.

There is a possibility that I will be in Maine the second week of September and if you cannot arrange to send your sketch before that time, I would be glad to meet you in Bangor if that is convenient for you.

I would appreciate hearing from you as soon as possible in this connection.

Sincerely,

Mildred Constantine

MC/gm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

July 7, 1949

Mr. Andrew Wyeth
Cushing, Maine

My dear Mr. Wyeth:

I was delighted to talk to you yesterday and to have your confirmation of your participation in the Poster Project for the National Foundation for Infantile Paralysis.

I am sending to you herewith some themes suggested by the Foundation as well as some material on their research program which may be of interest to you. Additional slogans and material will be sent to you next week. These are sent to you only for your consideration as we do not wish to limit the artist to use any of the slogans. I have discussed with the Foundation your idea to use the figure of Franklin Roosevelt as a symbol and they were delighted, as I am.

If you plan to use a written slogan, please let me know which is your choice. The preliminary design should be received by August 10th and the final design not later than September 15th.

I look forward to hearing from you.

Sincerely yours,

Mildred Constantine
Director of the Project

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	MoMA Exhs.	427.4

Nº 3271

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

Memorandum to RECORDING ROOM

From Registrar

9/5/50

Please have the following ready for release

Number	Artist	Description
1	Milton Wynne	Polio Poster - We polios can do almost any job

To be collected by

for Milton Wynne

Date

Remarks

Date 9/5/50

Polio Poster by Milton Wynne

Signed

O. H. Dudley

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

October 14, 1949

Dear Milton:

This will acknowledge formal receipt of your original poster for the National Foundation for Infantile Paralysis project. The exhibition of these posters will take place in the Museum from November 1st through the 20th. October 31st will mark the formal preview, which will be held at 8:00 P.M., and you will receive your formal invitation in due course.

Sincerely,

MC:bg

Mildred Constantine

To:
Mr. Milton Wynne
333 West 18th Street
New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

September 20, 1949

Dear Milton:

I have learned from the National Foundation that the only organization which helps the polio's to get employment is the State Office of the Vocational Rehabilitation Center. We feel that it would be much too confusing to have this information on the poster as well as the name, address and symbol of the Foundation. What do you think of the idea of simply saying, "Mr. Employer, we can fill almost any job," or, "Message to employers. We can fill almost any job?" That will address itself then to all potential employers and would incidentally save you a line of additional type on your poster. Do let me know what you think about this.

Sincerely,

Mildred Constantine

MC:rd

Mr. Milton Wynne
333 West 18th Street
New York City

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

August 1, 1949

Dear Mr. Wynne:

Enclosed you will find a report of the June 28th meeting on the Poster Project for the National Foundation for Infantile Paralysis, together with a statement on the research program of the Foundation prepared by Dr. Hart Van Riper, its Medical Director. You have already received the suggestions for themes, and slogans on these themes will be sent to you shortly.

The preliminary sketch for your poster should be submitted to the Committee of Selection no later than August 30th. The final design must be received by September 30th.

The final design should be regulation poster size, 30" wide x 46" high. The name, National Foundation for Infantile Paralysis, Inc.; the address, 120 Broadway, New York 5, N. Y.; and the symbol of the Foundation (please see the publications of the Foundation which you have been sent) must appear on all posters.

The size, style, and position of the name, address and symbol, are of course left to each artist. If the artist wishes to consult a typographic designer for assistance, this is, of course permissible, but must be for the artist's account. However, he can of course consult with the writer and specialists from the Foundation for whatever advice and help he needs on the wording of the slogan or theme.

Any technical and medical questions may be referred to Miss Dorothy Vickery, who can be reached at the offices of the Foundation at 120 Broadway, or called at Beekman 3 - 0500. All other questions can be referred to the writer, who can be reached at the Museum.

Sincerely yours,

Mildred Constantine

MC:ah

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

Dear Mr. Wyne

25

Enclosed you will find a report of the June 28th meeting on the Poster Project for the National Foundation for Infantile Paralysis, together with a statement on the research program of the Foundation prepared by Dr. Hart Van Piper, its Medical Director. You have already received the suggestions for themes, and slogans on these themes will be sent you shortly.

The preliminary sketch for your poster should be submitted to the Committee of Selection no later than August 30th. The final design must be received by September 12th.

The final design should be regulation poster size, 30" wide x 46" high. The name, National Foundation for Infantile Paralysis, Inc.; the address, 120 Broadway, New York 5, N. Y.; and the symbol of the Foundation (please see the publications of the Foundation which you have been sent) must appear on all posters. The size, style, and position of the name, address and symbol, are of course left to the artist. If the artist wishes to consult a typographic designer for assistance, this of course is permissible but must be for the artist's account. However, he can of course consult with the writer and specialists from the Foundation for whatever advice and help he needs on the wording of the slogan or theme.

Any technical and medical questions may be referred to Miss Dorothy Vickery, who can be reached at the offices of the Foundation at 120 Broadway, or called at Peckman 3 - 0599. All other questions can be referred to the writer, who can be reached at the Museum.

Sincerely yours,

Mildred Constantine

Exhibit

101

No.

Date

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PROPOSED BUDGET FOR POSTER COMPETITION FOR THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS

Commission for ⁹ 25 artists to create original designs at \$500 each <i>250</i>	\$12,500 <i>1800</i>	<i>1800</i>	F S A A
Prizes	2,500		
Salary for Director of Competition and Exhibition, one year	\$5,500		
Travel expenses for Jury Members and invited artists to come to meeting	500		<i>150</i>
Printed material including invitations, ballots, booklets and mailing expenses	1,000	}	750
Installation and secretarial work	1,000		
Opening for Foundation guests and MoMA members	<u>250</u> \$7,250		
<i>Publicity</i>			
Museum overhead 20% of \$7,850	1,450	<u>8,700</u> \$23,700	<i>1000</i>
			<i>3150</i> <i>3150</i>

Rene d'Harnoncourt
Director of Curatorial
Departments, Museum of
Modern Art

RECEIVED:

Signed: _____
Date: _____
D: _____

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MESSAGES TO BE CONVEYED BY NFIP POSTERS
MODERN MUSEUM COMPETITION

1. Research - The Real Hope for Victory Over Polio
 - a) The Dimes and Dollars of Millions of People Are Financing It
 - b) Progress Is Great
 - 1) Possibility of a Preventive Is Brighter Than Ever Before
 - 2) New Discoveries Mean New Tools for Forging Ahead
 - 3) The Fog of Mystery About Polio Is Lifting
 - 4) Polio No Longer An Oddity Among Diseases
(Have learned it acts like other communicable diseases)
 - c) The Final Benefit - Eradication of Polio - A Goal for Tomorrow
2. Facts Fight Fears
 - a) Knowledge Is a Weapon Against Hysteria
 - b) Know Your Enemy and Fear Him Less
 - c) There Are Reassuring As Well As Tragic Facts About Polio
 - 1) Low Incidence Compared With Other Diseases
 - 2) 50% Uncrippled
 - 3) Rehabilitation Works Wonders Today
 - 4) No Damage to the Intellect
 - 5) Medical Care for All Assured
 - d) Caution Not Panic Is Polio Creed
 - 1) Knowing Precautions Helps
 - 2) Consult Your Doctor Early
 - 3) Keep Calm
3. What Everyone Should Know About Infantile Paralysis
 - a) Polio Strikes Only About 1 in 2000
 - b) It Doesn't Always Cripple
 - 1) 50% Emerge Without Disability
 - 2) Of the Other 50% More Than Half Can Eventually Lead Normal Lives
 - 3) Only 7-8% Die
 - c) Treatment and Rehabilitation Have Made Great Strides
 - 1) Recovery May Mean a Long, Hard Pull But It's Attainable for Most
 - 2) Reaching the Summit Means Going Home Again to be Part of Society
 - d) Cripples Are People
 - 1) Don't Offer Pity in Place of Understanding
 - 2) A Brace Can Be a Girl's Best Friend
 - 3) A Crippled Child in the Schoolroom is Just Another Guy
 - 4) Let Your Courage Match Theirs - Accept the Physically Handicapped as a Matter-of-Fact
4. Play Safe - Follow Polio Precautions
 - a) See "Message to Parents"
 - 1) Guard Against Fatigue During Polio Season
 - 2) That Extra Hour's Sleep May Make a Difference
 - 3) Cleanliness Is Camminess - When Polio Lurks
 - 4) Forego That Hike if Feeling Tired
 - 5) A Chill Invites Trouble
 - b) Quick Action Often Prevents Crippling

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5. You Are Not Alone - When Polio Strikes

- a) Financial Assistance Removes Hindrance Block to Medical Care
- b) One Burden Lifted - Worry About Insurmountable Bills
 - 1) Long Term Family Plans Need Not Be Blasted
- c) Your Local Chapter Is Your Local Service Station
 - 1) Manned by Volunteers - Your Neighbors
 - 2) The March of Dimes Is Not Charity
(You need not be indigent to receive help)
- d) Medical Care Is Available to All
(Regardless of age, race, creed or color)

6. Bringing the World to a Polio Ward

- a) Supposing You Were Cut Off From Family, Friends, All Activity?
 - 1) Loneliness Harder to Bear Than Pain
 - 2) This Is When a Feller Needs a Friend
- b) You Can Befriend the Youngsters in the Polio Ward
--by bringing a smile, an hour's attention to a lonely boy or girl
- c) They Need Education Most Who Have Only Their Minds to Use
 - 1) Learning by Doing, Helps Polio Recovery
 - 2) Being With Other Children - At Work and Play - Is Important
 - 3) The Mind Cannot Be Put In Cast
 - 4) Don't Let a Crib Be a Prison
- d) Fill the Empty Hours on the Island of a Bed
 - 1) Through Activity a Child Is No Longer a Castaway
-His Bed Becomes an Island of Adventure

7. The March of Dimes Is Democracy in Action

- a) Polio Itself Knows No Race, Creed or Color - Neither Does Aid to the Afflicted
- b) Rich and Poor, City and Country Dwellers Together Fight Polio
- c) Boys and Girls Help Take Care of Boys and Girls
 - 1) School Children Learn About Polio, Help Their Own Classmates, Raise Money For All Those Stricken
 - 2) In School Again Means a Thrill for Patients and Classmates
- d) Your Gifts Have Mobilized a Nation's Resources Against Infantile Paralysis
 - 1) When Epidemics Strike, Men and Machines Speed to the Scene
 - 2) Dimes Have Even Helped Train the Experts to Give Medical Care (through scholarship and fellowship program financed by March of Dimes - See Annual Report)
 - 3) Scientific Discoveries Are Shared the World Over
 - 4) Skilled Hands and Willing Hearts Rally Round
(Professional Workers and Volunteers Play Their Parts)

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SLIDE I

The Story of Polio Posters -
An Experiment in Designing a Poster

SLIDE II

The word "Polio" has become part of the vocabulary of nearly every American. To some it means fear of the unknown; to many it means recovery; to others, courage for the long hard struggle to overcome disability.

SLIDE III

This is the story of polio posters and of how 23 artists dealt with the enormous problem of putting facts about this disease before the public.

Posters are used throughout the world to sell soap, cigarettes, shoe polish, to urge people to travel, to try this or that cereal or perfume. But beyond its commercial function, the poster has a social role to play. It gives information, it is a medium of human need and necessity, it counsels and it teaches. In order to get its message across, it must be a compelling force in words, pictures or symbols, or a combination of all three, which catch the attention and hold the eye. It can produce an immediate effect or subconsciously register its ideas and emotions.

But while the artist strives to produce these results, he has to observe the obligations to his own personal tastes and standards and special creative abilities. Through simplicity and purity of design, well-studied forms, harmony of arrangement, subtle and daring use of color, brevity and potency of text, he can sell his idea!

In the case of the polio posters, the artist had his choice of many facts and ideas to set before the public. His job was to interpret some phase of the program of the National Foundation for Infantile Paralysis in its fight against the disease.

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Because there is so much to tell about the National Foundation's work and so many misconceptions about the disease, the National Foundation felt that the universal language of the poster addressed to everyone could best describe their vast program.

They must help the stricken with the best available medical and hospital care. They spend millions to support the scientists and doctors in their search for knowledge and skill to combat the disease. They must tell people what they need to know about polio and what precautions to take against it. Through the 2822 chapters the National Foundation serves the entire nation!

The Greater New York Chapter of The National Foundation for Infantile Paralysis serves all five boroughs, and fights a year-round battle against polio with a staff of trained medical social workers, administrative employees and volunteers. Its funds provide assistance without regard to age, race, creed and color; for hospitalization, medical care, nursing and physical therapy service; for the purchase of braces, shoes, crutches, and wheelchairs. It helps to buy and install respirators, hot-pack machines, and other essential equipment; to pay the salaries of nurses and physical therapists. In emergencies it helps to defray the cost of combatting the national polio epidemic. Funds are supplied by money raised during the annual March of Dimes in Greater New York.

SLIDE IV

The National Foundation and the Museum of Modern Art selected painters, photographers, designers, and a sculptor, to create posters because they felt that the artists could interpret through their individual personalities and media many different aspects of the program. Since the artists shared with

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the general public the common misunderstandings and misconceptions about the disease, they had to be informed. They met with the medical, scientific and educational staff of the National Foundation, and the directors of the departments of painting, design and photography, from The Museum of Modern Art. Several films of the work of the Foundation were shown; questions were asked and answered, like "What is Polio", "Does it Always Paralyze", "How is it Spread", and "What Precautions Can I Take Against It"? Slogans for the posters were also discussed -- should the artists use slogans which the National Foundation had already brought before the public -- would a professional writer be better equipped to originate new ones, or should each artist armed with all the available facts invent his own slogans to accompany the visual concept of the message he wished to express. Although a list of suggested themes was sent to the artists, only one of the 23 used a prepared slogan. All the others individually wrote their own.

After the briefing the artist was ready to begin to solve his problem in his own way. He was given access to the National Foundation's files, and permission to visit hospitals and rehabilitation centers. No restrictions were placed on him except a limitation as to the size of the poster -- 30 inches wide by 46 inches high. How did he go about planning his design?

SLIDE V

Mr. Milton Wynne, Director of the Workshop School of Advertising and Editorial Art will describe the steps which led to the creation of his poster which is on the screen before you.

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I work on the premise that content determines form. I tried to classify the various ideas I might picture in my poster. The poignancy and loneliness of little children stricken by polio was the first subject to absorb my attention. Could I move my audience from pity to action with ideas like "Toys for Polio Tots", "Companionship", "Friendly Visits". As a father of two little boys, I transferred the grief and fear of polio parents to myself. Perhaps I should direct my poster to them, calling out friendship and hope, explaining that they were not alone in their battle. I didn't make many sketches at first. I just let these ideas percolate in my mind. Then I recalled some of my own army hospital experiences. The hospitalized vet was the object of much interest and attention. But what happened after he got out -- Did he get a job? Did he feel like a self-respecting citizen earning his way? Did employers turn him down time after time? The adult polio is no different from the disabled vet -- they both need help and attention! This problem seemed to me very acute and in need of emphasis. I felt sure that the hope theme, the research theme, and the child polio theme would be covered by other artists in the group and it turned out that I was right. Since I was a veteran I felt I could speak more convincingly for the adult polio who needs help in the form of a job! I began to jot down visual ideas, filling my pad with sketches of people and crutches, like these:

SLIDE VI

I tried to find a symbol and a slogan which would simply and effectively project my general thinking and feeling. The figure of Franklin Roosevelt came sharply to mind. Here was the universal symbol of one man's successful fight against polio -- a polio who became President of the United States.

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But not everyone is F.D.R. and I wanted to compare him with an everyday man. This is the problem I faced as I made these sketches in my book.

SLIDE VII

I wanted a symbol which would effectively express the polyglot of character of America, of the American everyday man. Fortunately, my neighborhood is inhabited by varied groups of workers and I began to make sketches of some of the people who live on my block. I found that the attempt to represent the special characteristics of each group limited my effectiveness. Then I hit on the idea of producing a composite portrait. The real portrait of America. At this point I had two themes: The general, an average American adult polio, and the specific, the special symbol of the particular polio -- Franklin Roosevelt. My problem now became to fit them together and unite them closely with an effective slogan.

One of my aims was to express compassion for the polio without using hackneyed symbols. In this slide:

SLIDE VIII

For example I eliminated the crutch. I decided to place the polio in a seated position in order to heighten the feeling of inactivity so as to suggest convalescence, isolation and thought. When a person is convalescing he has a lot of time to think -- and this polio is thinking about his past, and what the future holds for him.

In order to relieve the static quality of the seated figure and to create some visual excitement, the entire poster was designed around a series of circular forms, each in competition with the other. Out of this opposition

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comes action. Look at the shape formed by the shoulders of the man and the back of the chair. See how the shoulders form a long curve flowing into two short opposing movements as they develop into the lines of the arms and terminate in the stoplight effect of the hands. And how from here we are logically led to the frame of the photograph. The curves of the chair and shoulders also produce opposition to the straight line of the slogan directly above them. The oval of the man's head is framed by this straight line and by his shoulders. This same shape is repeated in the frame and photograph of Roosevelt. I chose an oval framed photograph for two reasons -- to indicate that this is an old, treasured object and to repeat the shape of the head of the figure in the poster. By the way, the drawing of F.D.R. is rendered from an actual photograph and in order to give it the correct feeling of age I spattered some drops of coffee over it.

It was necessary to exaggerate the weight of the top of the figure in order to achieve greater contrast with the weakness of his legs. I cut the figure off to allow the natural axis of the bottom of the poster to support the entire composition. There were even some changes in the final poster.

SLIDE IX

The man holds the portrait of Roosevelt to symbolize their relationship as fellow polios but you can see I included the word "Polio" in the slogan to underline this unity. I painted on the rough side of a pressedwood panel so as to achieve an effect of rough grained textures. The panel was glue sized before I began painting -- so that the surface would be properly prepared to accept my media -- I mix media, generally -- choosing each medium for its special characteristics, and apply it without any particular concern with orthodox procedure. In this poster I underpainted with tempera and casein and

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used pastels as an overpainting finish. The finishing black accents were all applied with charcoal pencil. In painting the background I tried to suggest a veil of isolation, and after getting the paint on the panel, while it was still wet, I cut and scraped it off in places with a palette knife.

I was searching for two kinds of contrast -- Light and shade -- movement and static quality. Because of the important symbolism of the Roosevelt photograph, I used only flat warm greys smoothly brushed on -- so as to project it against the rough textured cool light colors that carry the major forms of the poster.

Now let us look at the other posters.

POLIO CARE OPEN TO ALL BY MILTON ACKOFF

This poster symbolizes the 3 races of mankind and the fundamental open door policy of the National Foundation in all phases of its work. The artist combines actual newspaper clippings and blocks of primary color to make a more varied pattern and give heightened interest to the poster.

YOUR HEART, YOUR HELP, THEIR HOPE BY WALTER ALLNER

The most important offering here is the verbal message, and the simple clean lettering pulls the eye to it. The symbols of the heart and the tree in strong colors provide a good background.

RESEARCH, A LIGHT IS BEGINNING TO DAWN BY HERBERT BAYER

The Museum Jury awarded third prize to this poster which emphasizes one of the National Foundation's most important jobs -- scientific research. A light which shines and infuses the entire poster becomes a magnetic device to point to the promise for the future which lies in research.

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MY FIGHT ISN'T OVER BY MARGARET BOURKE-WHITE

This important American photographer spent several days in the treatment and rehabilitation center in Georgia's Warm Springs. She made over 36 shots of this one child in different moods of her play therapy. This one indicates the serious, unselfconscious attitude of a child on her way to happy adjustment. The use of the child's script for the slogan lends truth and emphasis to the meaning of the poster.

COURAGE COMES IN THE FOUR YEAR SIZE BY ESTHER BUBLEY

Here is another photograph taken in a rehabilitation center but this is a spontaneous shot. The unadorned reality of the scene really is effective! Here the crutch isn't used as a symbol of despair. The child eagerly receives this aid and indicates confidence in his future.

THE ULTIMATE GOAL BY JEAN CARLU

Carlu is most successful with the use of symbols, and the powerful, concise form of the hand eradicating the word polio reduces the problem to its ultimate goal. This is an ingenious color unit, the light of the hand accentuated by the dark shape which frames it and repeats its form.

A LIFE TIME IS IN YOUR DIME BY PHILIP EVERGOOD

This plea for a dime calls for a contribution toward the care a polio patient needs -- a hospital bed, doctors, nurses, a therapeutic bath. This painter finds inspiration for his subject in the basic attitude of the National Foundation's "help for all".

I CAN WALK AGAIN BY TANA HOBAN

This straightforward photography brings warm response especially from the children who view it. They appreciate the realism of the little girl and her

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obvious warmth and pleasure at being able to walk again. It is interesting to contrast this apparently staged scene with the spontaneous photograph in the Bublely poster called "Courage comes in the 4 Year Size".

MAYBE SOON BY HENRY KOERNER

The Museum Jury awarded Second Prize to this poster. The artist uses interesting shapes and fascinating perspectives to make a lively and moving composition. The idea of the child posed against and at the same time imprisoned within the jungle gym, and the implied thought that soon she will be able to join the other children at play, holds the attention of the observer.

RESEARCH GIVES HOPE BY LEON KARP

A popular ballot held at the Museum of Modern Art gave this poster the popular prize. The painter is saying that the threat of polio suggests the horror of a concentration camp, and here again the idea of imprisonment is used, this time by broad, bold, bands of black framing the sensitive painting of a child's head and bringing the eye to the important message

DON'T BE AFRAID BY HAZEL FRIEDA LARSEN

A polio patient made this photograph and through it she calls out her personal message - don't be afraid. The dramatic effect of black and white emphasizes the emergence from darkness into light, from fear into courage for the future. The repetition of black in the slogan heightens the drama of this poster.

PROGRESS OVER POLIO BY JACOB LAWRENCE

The action produced by the triangular composition of the two figures meeting at the apex, and the horizontal of the table and background, make this a lively poster.

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BACK WITH THE GANG BY HELEN LEVITT

The photographer who worked on the movie "The Quiet One" again uses the magic of the camera to catch a street scene heartwarming in all of its implications. This is a purely documentary photograph catching a moment in the lives of children at play. The boy with the brace is really back with the gang, he and they are oblivious of his handicap and caught in the spirit of normal activity for normal boys.

ONE OF THEM HAD POLIO BY HERBERT MATTER

This is the First Prize Winning Poster. The boy who had polio is the photographer's son. Proof of his recovery from polio is brought to life by the diagonal composition of the photograph which moves right across the page. Note how the placing of the slogan also suggests motion and complements the flow of the figures.

RESEARCH BY LOREN MACIVER

Electric colors are used sparingly on black to catch the eye -- the protective circle must close around the child and research is the key to the missing piece in the circle.

RECOVERY BY DAVID STONE MARTIN

An artist stresses subject matter to produce a poster full of optimism. The promise portrayed in this poster stresses an important point for the public -- the chance of recovery.

LET EVERY DIME FIGHT POLIO BY ERIC NITSCHKE

The flow of dimes makes an interesting visual pattern and becomes an arresting symbol for the well-known theme of the National Foundation -- that the accumulation of dimes means the budget for hospitals, crutches,

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professional training and salaries for the team which fights polio.

IGNORANCE BREEDS FEAR BY PAUL RAND

These neatly arranged geometric patterns give interest to the simple primary colors, and the symbolism of the dunce cap stresses the word ignorance in the slogan. Here again, as in the Allner poster, the important slogan is supported by pure form and color without subject matter.

LET YOUR HELP MATCH HIS COURAGE BY BEN SHAHN

While many of the artists stressed the happy, confident child, this artist presents a rather stoic little boy. There is honesty in the portrayal of childhood isolation and discomfort even in play. The bold drawing, and textural colors provoke interest in this poster whose meaning may have a subconscious effect rather than immediate impact.

HOME AGAIN BY HONORE SHARPER

This realistic portrayal of an ordinary mother and child, neither of whom is particularly pretty is an effective element. One of the school children viewing the poster reacted to it by saying "It looks like real happiness, you can see the sunshine in their faces".

FIGHT POLIO'S WAR BY DAVID SMITH

The only sculptor in the group transfers his medium to a poster in the form of a bronze medal to all who fight in Polio's War. The Allegory of St. George and the Dragon relates to the fight of humanity against this disease.

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FACTS FIGHT FEAR BY FRANKLIN WATKINS

This important message is accompanied by a casual sketch of a child running with her dog.

The National Foundation is planning to use many of these posters. Several will be reproduced in full size and in full color for distribution throughout the United States. Others have been used in brochures and in magazines. The National Foundation likes some better than others. I am sure we all have our favorites, because of individual personal tastes, background and experience.

But the object of this discussion is to show how an artist develops an idea into visual form and the role that art can play in serving society.

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June 2, 1949

Some Questions and Answers
about the
Fight against Infantile Paralysis

WHAT IS THE NATURE OF THIS FIGHT?

It is a great social movement through which millions of common people unite under a voluntary agency to fight a scourge of mankind.

WHAT DOES THE NATIONAL FOUNDATION DO?

It enlists some of the greatest minds and mobilizes some of the greatest scientific knowledge and skill to wrest from nature the secrets which will enable man to conquer this disease.

It mobilizes public health, medical, and nursing personnel to fight terrifying epidemics.

It extends to every polio patient in the country the best available medical and hospital care.

It continues to furnish for the paralyzed patient every available restorative service, medical and surgical, to bring that patient back to the greatest possible use of affected muscle groups.

It trains professional people, equipping them with the intellectual tools, to battle more effectively in this field of medicine and research.

It produces educational materials which tell the people what they need to know about the disease and what precautions to take.

HOW IS THE WORK SUPPORTED? The March of Dimes

By the joyous and satisfying giving of the poor and the rich, including millions of children, large and small.

By ~~innumerable~~ fund raising projects of school and community groups.

HOW DOES THE ORGANIZATION OPERATE?

Through 2,819 local chapters and a headquarters national office.

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HOW DO CHAPTERS OPERATE?

Through volunteer members with a Medical Advisory Committee and with committees on education, medical care and other chapter functions.

WHAT IS INFANTILE PARALYSIS?

A virus disease which attacks the nervous system and cripples the nervous control of muscular action.

DOES IT ALWAYS PARALYZE?

No, about half of the recognized cases recover completely and another quarter of the cases have only minor crippling.

WHO HAS INFANTILE PARALYSIS?

Mostly children and youths, although some 15% of the patients are over 20 years of age. There is no age limit.

HOW IS THE DISEASE SPREAD?

Probably most importantly by close contact from person to person.

WHAT PRECAUTIONS CAN BE TAKEN?

Stay away from crowds and new contacts; don't get overtired or chilled; wash hands thoroughly after toilet and before eating; keep flies and other insects away from food. Your health department will decide safety of swimming places.

WHAT SHOULD BE DONE IF SYMPTOMS APPEAR DURING THE EPIDEMIC SEASON?

Put patient to bed away from family. Call the doctor. Take his advice, accept hospital care if advised. Quick action may prevent crippling. Consult your NFIP chapter for help. Locate through telephone book or health department.

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WHAT ARE SOME OF THE MOST HEART-WARMING EXPERIENCES IN THE FIGHT AGAINST POLIO?

1. Seeing a sweet, beautiful girl of 16, who was a polio victim, walking across a room with the aid of only a cane, without embarrassment, and with grace and charm. This girl is the daughter of warm, personal friends. She has been restored by medical care from a condition of three years ago from which it seemed she would never walk again, would never take her place in society, would never have a family of her own.
2. The thrill of a great scientific research laboratory in which one feels that the accumulated knowledge and skill of the ages are mobilized in the solution of this particular great problem. The realization that 68 such laboratories are in cooperative effort in the U. S. at present and the realization that this is the result of the planned giving of millions of Americans.
3. A child who eagerly gives a dime from his slender savings because he wants to help some boy or girl who has polio and needs medical care.

May 27th, 1949

Art Center, L. A.
Design School, Chicago
Hotze

56450

Loretta Modell ✓
 Patricia Hoban ✓
 Ester Bussby
 Dorothy Spitzer
 Helen Levitt
 Margaret B. B.
 Genevieve Hays
 Homer Paige
 Wayne Heller
 Lisa Hansen

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 Kataa Hoban ✓
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 Inayatullah B. K.
 Genevieve Hays
 Homer Paige
 Wayne Miller
 Frank Shutsen

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35 Copies

NOTES FROM THE June 28, 1949, MEETING FOR POSTER COMPETITION
OF NATIONAL FOUNDATION FOR INFANTILE PARALYSIS
AT MUSEUM OF MODERN ART

(Attended by artists, Committee of Selection and representatives of
National Foundation)

Miss Sally Lucas Jean, Health Education Consultant, NFIP

Traced change in public attitude toward infantile paralysis since 1916.

Remembered 1916 epidemic in Baltimore, characterized by panic, closed doors, transportation confusion as people fled epidemic cities, general hysteria with towns posting signs to keep out people from epidemic spots.

Five years ago, when the NFIP was only six years old, there was some confusion but no mass panic; people had learned facts about polio.

In 1948, when the second highest incidence of polio in U.S. history occurred, there were no public outbreaks of panic.

Fear still exists - but in the hearts of people, not expressed in mass hysteria. Reassurance is needed - one case in a community still can set off a great deal of alarm - but we must be careful not to incite to alarm. The need is to reassure by giving facts. We must not take attitude that there is nothing we can do, even though we cannot prevent or stop epidemics. While there is as yet no cure, we can assist nature to resist polio and to help patients.

Some reassuring facts:

1. Not many people get infantile paralysis in diagnosable form.
 - a) Health authorities consider 20 cases per 100,000 population an epidemic
 - b) Rate for one of our largest epidemics was 160 per 100,000
 - c) Chances are 1 in 2,000 of getting it
2. Infantile paralysis is not a great killer (About 8% die)
3. Infantile paralysis is the greatestcripler of young children in this country BUT
 - a) 50% of all stricken get well without any crippling
 - b) Another 25% can be rehabilitated to lead useful, normal lives
 - c) 15% to 20% are left with permanent disabilities
4. Infantile paralysis infection is commoner than you think - but without crippling after-effects or, indeed, diagnosable symptoms
 - a) Per every one known case perhaps 300 people carry the virus without becoming ill
 - b) Unknown infections are assumed to provide immunity to many
5. Infantile paralysis rarely, if ever, affects mental powers
6. Age incidence is from 6 months to 79 years - but 85% of the cases are under 16 years of age

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7. While medical care and treatment are unusually expensive, no one is barred from it by lack of funds - National Foundation Chapters all over the country help pay for that part of the hospital and medical bill families cannot meet without assistance.
8. Treatment has improved immeasurably since 1916, especially in the field of rehabilitation.

Dr. Clair Turner, School Consultant, NFIP

Stressed importance of emphasizing:

1. Recovery of patients (see statistics above)
2. Work of National Foundation as a great social movement serving great masses of people
3. Participation of school children themselves in the movement
 - a) Develops citizenship and democratic theory
 - b) Shows how services of a national organization effect one community;
4. Mobilization of large number of professional people for service: physicians, nurses, physical therapists, epidemiologists, social workers; and volunteers play enormous part.
5. Importance of financial aid for treatment and rehabilitation of patients to individual and his family
 - a) Worry about physical condition and apprehension for future are inevitable, without additional worry about bills
 - b) Knowledge that best available medical care attainable even if patient's family is without financial resources lessens strain.
6. Great variety of scientific research going on simultaneously in over 70 educational institutions and hospitals throughout the nation - seeking answer to how to prevent polio, how to eradicate its crippling after-effects, how to improve care.
recent
 - a) See Annual Report for/progress in research
 - b) See also Dr. Van Riper's statement on research, attached

Dr. Hart E. Van Riper, Medical Director, NFIP

Pointed out following:

1. Advances in research, while considerable during last few years, must not be presented to promote over-optimism, encouraging people beyond reason.
 - a) Still is a long row to hoe - and means of prevention only foreseen, not yet available to people
 - b) Nothing will be offered to the public until thoroughly tested

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2. National Foundation endeavors to fight fears through factual information - See **Some Reassuring Facts**, above
 - a) Simple precautions during polio season encourage people to be more careful, i.e., exhaustion can predispose to attack
 - b) Knowledge of the disease helps people recognize symptoms early and obtain treatment promptly
3. Knowledge of the way the virus acts is practical help
 - a) Virus is spread by contact with objects and individuals - enters nose and throat, passes to nervous system through alimentary canal
 - b) Incubation period from 3 to 10 days after contact
 - c) Within four days of attack's onset full extent of paralysis usually appears.
 - d) Virus attacks nerve cells - their death produces paralysis. But often not all nerve cells serving a muscle are killed. Nerve cells, once killed, can never be replaced - but injured cells can recover. If some nerve cells are left, the muscle may function.

Mr. Edward Steichen, Committee of Selections, Poster Competition

Stressed that fear is alleviated by security: faith and hope in research, treatment and rehabilitation. Asked for delineation of messages to be conveyed by posters (Suggestions for Themes already sent to artists)

Other comments made at meeting:

1. Message to the physically handicapped should not be about what they have lost but what they have left: their physical and mental assets.
 - a) How can we help these patients after the pattern of their previous lives has been destroyed? This should be everyone's concern.
2. Polio has been labelled by the brace:
 - a) Should be thought of as a supportive measure, helping patients to walk and do things impossible without it
 - b) A polio victim may not have to wear a brace for the remainder of his life ; used properly, it can signify the road to victory over disability
 - c) Brace should not frighten people - has been called "a girl's best friend" because without it she could not take a step.
 - d) Note to artists: When drawing braces, check very carefully to be sure you depict a functional and up-to-date brace. Good ones are designed to substitute for human anatomy, constructed functionally. Check your drawing or photograph.

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3. For realism hospitals and rehabilitation centers may be visited. Rehabilitation Center at New York University good source. Contact Miss Dorothy Vickery at the National Foundation, Be 3 - 0500 for appointments here or elsewhere.

4. Important developments have been made in educational rehabilitation but much remains to be done to arouse the public to understand what a polio patient needs during period of his treatment and rehabilitation
 - a) A polio unit at a hospital should provide planned schedules for play, for study and for group activities in both areas. Too few hospitals today provide all this, although the effort now is being made to give more attention to it
 - b) Teachers and volunteers play a large part in education of long-term hospital patients, where too many hours a day are spent just lying in bed without anything to do. Need to get patients together, even in beds and wheelchairs, for group work and play, bring outside world to hospital wards, stimulate interests and appropriate activities.

5. Caution to artists: don't use the word "cure" in poster copy. There is as yet no cure for polio, though the vast majority of victims recover.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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June 21, 1949

Mr. Milton Ackoff
307 East 37th Street
New York, New York

Dear Mr. Ackoff:

The Museum of Modern Art is cooperating with the National Foundation for Infantile Paralysis in organizing a Poster Project to depict the educational, scientific and human aspects of its fight against the disease.

A Committee of Selection has named twenty-five artists to be invited to participate in this project. We have the honor to advise you that you have been selected as one of the artists whose cooperation we are eager to have. The Committee consisted of the following people from the Museum of Modern Art: Alfred H. Barr, Jr., Director of the Museum Collections; Edgar Kaufmann, Jr., Advisor to the Director of the Department of Architecture and Design; Edward Steichen, Director of the Department of Photography; Monroe Wheeler, Director of Publications and Exhibitions; and the writers. Also serving on this Committee were Gyorgy Kepes, Professor of Visual Design, Massachusetts Institute of Technology, and Charles Cooner, Art Director and Vice President of N.W. Ayer and Son.

Each artist is invited to submit an original work in his medium for posters on subjects to be defined by the National Foundation for Infantile Paralysis. The size of the original should be the regulation poster size, 30" wide x 46" high. Each of the participants will be paid the sum of \$500 for his entry. For these payments the entries become the property of the Foundation, which has agreed to protect the artist against poor reproduction, distortion, bad cropping and overprinting, in the event that his poster is published.

Because of the technical and scientific factors involved in the various themes for posters, and in order to avoid duplication among participating artists, the Committee of Selection will ask to see a preliminary sketch before the design is completed. The final Design should be received in the Museum not later than September 15th.

An exhibition of all the entries will be held at the Museum during the autumn of 1949. The Museum will name a Jury which will award three prizes: First Prize, \$1000; Second Prize, \$750; Third Prize, \$500. In addition a prize of \$250 will be awarded by popular vote. These awards are to be paid to the artists in addition to the purchase price.

It is the hope of the Committee of Selection that you will accept this invitation and therefore we are sending you herewith some data on the work of the Foundation. In order that there may be an opportunity to discuss the themes of the posters, a meeting is being arranged for TUESDAY, JUNE 28, AT 10 A.M. IN THE PENTHOUSE OF THE MUSEUM, where the artists, the Committee of Selection and members of the National Foundation will meet. At that time two short films will be shown and a general discussion of the problems will be held.

May we please have your reply to this invitation by return mail? And may we add, in the name of the Committee, our great desire for your participation in this project which

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provides a stimulating opportunity for the artist to assist the magnificent work of the National Foundation for Infantile Paralysis.

Sincerely yours,

Dear Mr. Schuff:

Philip C. Johnson
Director
Architecture and Design

This will acknowledge your recent contribution to the National Foundation for Infantile Paralysis project. The distribution of these posters will take place in the Bureau from September 1st through 30th. October 1st will mark the formal opening which will be held at 510 N. 5th St. and the formal dedication in due course.

Mildred Constantine
Director of Project

Sincerely,

MC:jfg

Mildred Constantine

Mr. William Schuff
c/o Rockefeller
50 Rockefeller Plaza
New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

October 14, 1949

Dear Mr. Ackoff:

This will acknowledge formal receipt of your original poster for the National Foundation for Infantile Paralysis project. The exhibition of these posters will take place in the Museum from November 1st through the 20th. October 31st will mark the formal preview which will be held at 8:00 P.M. and you will receive your formal invitation in due course.

Sincerely,

Mildred Constantine

MC:bg

To
Mr. Milton Ackoff
C/o Weintraub
30 Rockefeller Plaza
New York, New York

Mr. Milton Ackoff
c/o Weintraub
30 Rockefeller Plaza
New York, N.Y.

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	MoMA Exhs.	427.4

September 1, 1949

Dear Mr. Ackoff:

Confirming our telephone conversation of yesterday the sketch has no doubt reached you by this time and I simply wanted to put in writing some of Mr. Coiner's suggestions for slogans. He recommends "Polio Care Open to All" so that the idea of the door could be symbolically carrying out the idea of the open door and he said as you did that the little figures might therefore be going towards the door to heighten the symbolism. However, I leave that all with you and I know it will be a good solution.

I hope you have gotten over

Sincerely,

Sincerely yours,

Mildred Constantine

Mildred Constantine

MC:rd

MC:rd

Mr. Milton Schiff
c/o Weintraub
30 Rockefeller Plaza

Mr. Milton Ackoff
c/o Weintraub
30 Rockefeller Plaza
New York, N.Y.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

August 17, 1949

August 26, 1949

Dear Mr. Ackoff:

Dear Mr. Ackoff: I have had no word from you in connection with the poster you are doing for the National Foundation for In- I am returning to you under separate cover your design for the poster and I am attaching some suggestion which Mr. Coiner's office has made for the legend. I am glad to say that there was general pleasure in your design and also wish to state that our discussion regarding minority groups was confirmed by many of the people to whom I have spoken. I look forward to your finished design.

Some additional ideas for classes have come to my attention. I hope you have gotten over your summer cold. and if you should wish to have these please let me know.

Sincerely yours,

Looking forward to hearing from you.

Sincerely yours,

Mildred Constantine

MC:rd

Mildred Constantine

MC:rd
Mr. Milton Ackoff
c/o Weintraub
30 Rockefeller Plaza
New York, N.Y.
Ackoff
c/o Weintraub
30 Rockefeller Plaza
New York, N.Y.

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Polio Care for all

MILTON ACKOFF 207 East 57th Street New York 10 New York / Murray Hill 9-8023

August 17, 1949

June 23rd, 1949

Dear Mr. Ackoff:

To date, I have had no word from you in connection with the poster you are doing for the National Foundation for Infantile Paralysis.

Because I am most eager to avoid duplication of themes, if possible, and because we are nearing the deadline set for receiving the preliminary sketch (August 31) I would appreciate a word from you at this time.

Mr. Philip C. Johnson
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Some additional ideas for themes have come to my attention since the beginning of the polio epidemic, and if you should wish to have these please let me know.

Dear Mr. Johnson:

Looking forward to hearing from you.

Sincerely yours,

I am honored to accept your invitation to participate in the National Foundation's Poster Project and will be happy to attend your meeting on June 25th.

Mildred Constantine

MC:rd

Sincerely yours,

Milton Ackoff
Mr. Milton Ackoff
c/o Weintraub
30 Rockefeller Plaza
New York, N.Y.

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Polio Care for all

MILTON ACKOFF 307 East 37th Street New York 16 New York / Murray Hill 9-8044

June 23rd, 1949

Mr. Philip C. Johnson
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Johnson:

I am honored to accept your invitation
to participate in the National Foundation's
Poster Project and will be happy to
attend your meeting on June 28th.

Sincerely yours,

Milton Ackoff

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THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS

FRANKLIN D. ROOSEVELT, FOUNDER

120 BROADWAY

NEW YORK 5, N. Y.

BASIL O'CONNOR
PRESIDENT

January 9, 1950

October 16, 1949

Miss Esther Buble
71 East Second Street
New York, New York

Dear Miss Buble:

In case this escaped your attention we want you to know that an advertisement of the March of Dimes, using your photograph, was carried on page 67 of Newsweek. Your photograph is also to be used in a full page advertisement in the January 21 issue of the New Yorker.

We felt sure that you would be gratified to know that your contribution to the Folio Poster exhibit is helping our cause. With the original negative now in our files, we can undoubtedly adapt it to other purposes, such as backgrounds for displays.

In our letter to you of December 16 we asked to see other shots which you took in the hospitals visited with the objective of purchasing or borrowing other negatives which might be adaptable for our purposes. Your answer to this letter will be very much appreciated.

Sincerely,

DSV:ec

Sally Lucas Jean
Consultant in Health Education

Quart - Thues
MULTIPLE ONION SKIN

MADE IN U.S.A.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

October 18, 1949

Dear Miss Bublely:

This will acknowledge formal receipt of your original poster for the National Foundation for Infantile Paralysis project. The exhibition of these posters will take place in the Museum from November 1st through the 20th. October 31st will mark the formal preview, which will be held at 8:00 P. M., and you will receive your formal invitation in due course.

Sincerely yours,

MC:bg

Mildred Constantine

To
Miss Esther Bublely
71 East Second Street
New York 3, New York

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CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	ORDINARY
DAY LETTER	URGENT RATE
SERIAL	DEFERRED
NIGHT LETTER	NIGHT LETTER

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION

1207

A. N. WILLIAMS
PRESIDENT

\$	CHECK
S	ACCOUNTING INFORMATION
F	TIME FILED

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

To Esther Bubley =

Care of or Apt. No. 951 1st Avenue

Street and No. New York City =

Place

Contact ~~Miss Constantine~~ Tuesday 6 for appointment with

Steichen

Monday or Friday =

Dee Knapp

Milard Constantine

M O M A

Mrs Constantine

Charge to Nat. Poster Contest-Polio

Miss Constantine

Sender's name and address
(For reference only)

Sender's telephone
number

It is very early in the morning to get the artists all together, but the one date and hour on which we could all agree was Tuesday, the 28th, 10 am, here at the Museum. So I look forward to seeing you at that time.

Sincerely yours,

Department of Architecture and Design

Handwritten: PLS-4329
gr-7-3550

Handwritten: QDY - 3 - 12 - PD - 46 PT

FOR VICTORY
BUY
WAR BONDS
TODAY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 19, 1949

Mr. Charles Coiner, Vice President- Art Director
N. W. Ayer & Son
West Washington Square
Philadelphia, 6, Penna

Dear Mr. Coiner:

Just a reminder about the artists whom you are to invite for the poster project:

Franklin Watkins
Henry Koerner
Leon Karp
Herbert Bayer
Jean Carlu

I am sending them a formal letter, of course, but the personal touch will bring the right answer I am sure.

It is very early in the morning to get the artists all together, but the one date and hour on which we could all agree was Tuesday, the 28th, 10 am, here at the Museum. So I look forward to seeing you at that time.

Sincerely yours,

Department of Architecture and Design

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June 20, 1949

Posters for the
National Foundation for
Infantile Paralysis

ALFRED H. BARR, JR.

Mildred Constantine

The partial list of artists for the Poster Project is as follows:

POSTER ARTISTS

✓ OK Milton Ackoff
✓ OK Walter Allner ✓
✓ Herbert Bayer - Denver
✓ Jean Carlu - Europe
✓ OK McKnight Kauffer
✓ OK Herbert Matter
✓ OK Erik Nitsche
✓ OK Paul Rand
✓ OK David Stone Martin ✓

PAINTERS AND GRAPHIC ARTISTS

✓ OK William Gropper - Europe
✓ OK Leon Karp ✓
✓ OK Henry Koerner ✓
✓ Rico LeBrun - Europe
✓ OK Jacob Lawrence ✓
✓ OK Loren McIver - w
✓ OK Ben Shahn ✓
✓ OK David Smith ✓
✓ OK Franklin Watkins ✓
✓ OK Andrew Wyeth - Fine 1895
✓ OK Honoré Sharrer = w ✓
Philip Evergood

PHOTOGRAPHERS

Helen Levitt w
OK Dorothea Lange ✓
✓ OK Esther Bubley - w
✓ OK Tana Hoban = w

A meeting has been arranged for Tuesday, June 28th, at 10. am., in the Penthouse of the Museum where the artists, the committee of selection, and members of the National Foundation for Infantile Paralysis will meet to discuss the theme of the posters.

May I please have a few minutes conversation with you sometime before the end of this week with regard to the list of painters and graphic artists?

Thank you.

Mildred Constantine

~~Honoré Sharrer~~
~~Philip Evergood~~
~~Ref. given~~
~~Evergood~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

PARTIAL LIST OF ARTISTS FOR
 POSTER CONTEST OF THE NATIONAL FOUNDATION

FOR

INFANTILE PARALYSIS

POSTER ARTISTS

- ✓ l Milton Ackoff 307 E. 37, New York 9-8044
- ✓ l Walter Illner 124 W. 67 St. NYC
- ✓ l Herbert Beyer 5 Tudor City Pl. New York
- ✓ l Jean Carlu 21 E. 157 St.
- l Herbert Matter 19 Mar. Douglas Alley
- l Erik Mitsche 129 E. 73 St.
- l Paul Rand 44 E. 50 St.
- l David Stone Martin, Roosevelt N.Y.

PAINTERS AND GRAPHIC ARTISTS

- l William Cropper - Bristol Hotel, Warsaw
- l Leon Karp Philadelphia
- l Henry Koetner 100 E. 17 St.
- l Rico LeBarun 105 1/2 Ave. S.B.
- l Jacob Lawrence 385 Decatur, B'klyn
- l Lauren McIver 61 Penn. St. N.Y.C.
- l Ben Hahn Roosevelt, N.Y.
- l David Smith OK Bolton Landing, N.Y.
- l Franklin Watkins Avalon, N.J.
- l Andrew Wyeth Cushing, Me.

PHOTOGRAPHERS

- l Helen Levitt
- l Gertrude Lang
- l Esther Apley
- l Lana Doban

Saltus

Frank Feinberg
 Peter Blume
 Louis
 Paul

Philip Tracywood
 East 106 St. East 106 St. OK
 San Francisco

Peter Blume (5)

1605 E. 158 St
 Chittenden
 1986

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

- David Stone Martin
- C.C. Carlu ✓
- M.W. Kauffer
- M.W. Matter ✓
- C.C. Bayer ✓
- Rand ✓
- Nitsche ✓
- MC Allner ✓
- Ackoff ✓

~~Acher~~
Beall
~~J...~~

PAINTERS AND GRAPHIC ARTISTS

- C.C. Leon Karp
- MC Jacob Lawrence
- M.W. Shahn
- A.B. Wyeth
- C.C. Koerner
- MC Gropper-Europe
- M.W. McIver
- LeBrun
- MC David Smith
- C.C. Franklin Watkins

Handwritten notes:
~~Alton~~
~~George Grosz~~
 Riordan
 Bill English → Paul, 2019
 Mervin Jules
 Jack Levine → *dispute*
 Mitchell Siporin
 Anton Refregier
 Gregorio Prestopino → *groz...*
 Irene Shirer
 Sue Fuller

PHOTOGRAPHERS

- ES Helen Lewitt
- ES Dorothea Lange
- ES Esther Bubley
- ES Tana Hoban

Handwritten notes:
 Alton Pickens - *dispute*
 Walter Quint
 Hazel Larson

3 - Grosz

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

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- NL = Night Letter
- LC = Deferred Cable
- NLT = Cable Night Letter
- Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

PB160

9

1949 JUN 26 AM 6 03

P.CDU087 INTL=CD PARIS 38 25 2335=

NLT CHARLES COINER NW AYER

WASHINGTON SQ PHILADELPHIA PENN.

WOULD GLADLY DO POSTER AT DLRS 500 FEE BUT COULD NOT DELIVER SKETCH BEFORE AUGUST 20 AS AM RETURNING NEWYORK AUGUST FIRST CABLE REPLY THANKS=

Proved

JEAN CARLU BRISTONORE PARIS=

NW DLRS 500 20 CARLU=..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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71 East Second St.
July 11, 1949, 3, N.Y.
June 27, 1949

BUBLEY, ESTHER

BRINGING THE WORLD TO THE POLIO WARD

Mildred Constantine

Esther Bublely

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

71 East Second St.
July 12, 1949, 3, N.Y.
June 27, 1949

Miss Esther Dubley
71 East Second Street, Foundation for Infantile Paralysis
New York 3, New York

Dear Miss Dubley:

Miss Vickery of the National Foundation for Infantile Paralysis
tells me that she has already explained to you the matter of
releases and has sent you copies of the form which has to be
signed by each patient or person appearing in the photograph.

I am delighted to have your theme - "ringing the World to the
Polio Ward." had to be forwarded to my new address. From
now on, I can be reached at the following address, 71 E.
2nd Street, New York, 3.

Sincerely yours,

Yours truly,

Mildred Constantine

Esther Dubley

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	MoMA Exhs.	427.4

71 East Second St.
New York, 3, N.Y.
June 27, 1949

Museum of Modern Art
Poster Project: National Foundation for Infantile Paralysis
Committee of Selection

Gentlemen:

I am happy to accept your invitation to participate in the Poster project for the National Foundation for Infantile Paralysis, and I am very pleased to have been selected as one of the participating artists.

Your letter of June 22 was slightly delayed in reaching me since it had to be forwarded to my new address. From now on, I can be reached at the following address. 71 E. 2nd Street, New York, 3.

Yours truly,

Esther Bubley

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Polio P. Conze

To: Mildred Constantine
From: Betty Chamberlain

At the time of the polio poster competition, as I remember, it was agreed that the invited artist received \$500. Prizes were additional. But it was a sort of policy that good artists

Miss Betty Chamberlain
Cornwall Bridge
Connecticut

Dear Betty:

Replying to your memo regarding the Polio Poster Competition, your memory indeed serves you well. Each artist received \$500 for his original poster. In addition, there were three posters of \$1000, \$750, and \$500.

It seems to me that there was a little bit more to the policy point than merely that good artists should be asked to work for nothing merely on the chance of a prize, and that was the idea of a closed competition where you could almost guarantee the kind of involvement which the artists would undertake, as opposed to an open competition which would reach amateur as well as professional and probably carry with it risky results. As I recall it, the omission of the payment of \$500 was one of error rather than purposeful intent. As to whether it would be okay to mention it now, it seems to me that in view of the fact that we still sometimes hold open competitions and that this is just an occasional policy, that we would have to measure our words carefully and leave it for the Director to decide. In case you don't have it in hand, here is a release on the exhibition.

How are you? Regards.

Sincerely,

Mildred Constantine
Associate Curator

MC:eo'm

Enc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

To: Mildred Constantine

From: Betty Chamberlain

At the time of the polio poster competition, as I remember, it was agreed that the invited artists each received \$500. Prizes were additional. But it was a sort of policy that good artists should not be asked to work for nothing purely on a chance of a prize. I would rather like to make this policy point in regard our relationship with artists in my book. But I find that all releases carefully omit mention of the \$500 payment. Is there any reason why this omission should still hold? Or would it be o.k. to mention it now? And was it actually \$500 - that is just dredged out of my memory?

Betty

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January 6, 1950

M. Alexander

January 6, 1950

M. Constantine

Alexanders Department Store pick up the 7 posters described on the
Fordham Road and Grand Concourse
Bronx, New York and return them to the Museum of Modern Art on

Attention: Mr. Mahl: and. This will involve three pick-ups. All

Dear Mr. Mahl: have been notified. Bill for this should be marked

Attached is a brief statement on the Matter poster which will
make good copy for your display. Also here is a photograph
which you might like to use in this connection.

Very truly yours,

Mildred Constantine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

January 31, 1950

M. Allen

POLIO POSTERS

M. Constantine

Please have Hahn Brox., pick up the 7 posters described on the attached sheet and return them to the Museum of Modern Art on Thursday, February 2nd. This will involve three pick-ups. All parties have been notified. Bill for this should be marked "Bill to March of Dimes, 654 Madison Avenue, New York 21, N.Y., before it is to be sent to Miss Ulrich's office.

Dear Mrs. Constantine,

Sollikofer & Company send me the following figures:

Reprint POLIO POSTERS (I.P.A.'50)

8 pages; 9 1/2 x 11 1/2 in.; one color, black; DOD-art paper, 100 gr.

5000 copies Swiss Fr. 1.050.-

10 000 copies Swiss Fr. 1.850.-

+ forwarding FOB St.Gallen

Sincerely yours,

W.H. Allner
W.H. Allner

12 West 69 Street, New York 23

A/rc

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

INTERNATIONAL POSTER ANNUAL

PUBLISHED BY ZOLLIKOFER & COMPANY, ST-GALL (SWITZERLAND)

EDITOR: W. H. ALLNER 23, RUE CAMPAGNE-PREMIÈRE, PARIS

ART DIRECTOR: A. M. CASSANDRE

5/18/50

Dear Mrs. Constantine,

Zollikofer & Company send me the following figures:

Reprint POLIO POSTERS (I.P.A. '50)

8 pages; 9 1/2 x 11 1/2 in.; one color, black;
DOD-art paper, 100 gr.

5000 copies

Swiss Fr. 1.050.-

10 000 copies

Swiss Fr. 1.850.-

+ forwarding FOB St. Gallen

Sincerely yours,

W. H. Allner

W. H. Allner

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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INTERNATIONAL POSTER ANNUAL

PUBLISHED BY ZOLLIKOFER & COMPANY, ST-GALL (SWITZERLAND)

EDITOR: W. H. ALLNER 23, RUE CAMPAGNE-PREMIERE, PARIS

ART DIRECTOR: A. M. CASSANDRE

Polo Poster

January 17, '50

Dear Mrs. Constantine,

My publishers just answer my question about possible changes in the layout in order to place your copy, exceeding the 500 words projected.

All the blocks are made and mounted, there are no more changes possible. (I tried to have space for the copy in cancelling a few reproductions).

Anyhow, I ordered the composition and translations and I will send you the proofs, with indication of the necessary cuts, for approval as soon as they are ready.

Many thanks again.

Sincerely yours,

W. H. Allner
W. H. Allner

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Walter H. Allner

- 1909 Born, Dessau, Germany *in 1907*
- ~~1927-1930~~ Study, Bauhaus Dessau *at the*
- 1929 Assistant, Gesellschafts- und Wirtschafts-
museum, Vienna, Austria
- and
- Piet Zwart, typographer, Wassenaar, Holland
- 1930-1933 Travel, free lance designing and independent
study *from*
- 1933-1949 Free lance designing and painting in Paris
- 1945-1949 Correspondent, Graphis Magazine (Switzerland)
in Paris
- 1948 Editor of the International Poster Annual
- Apr. 1949 Arrival in New York
- Free lance designing, preparation of the
International Poster Annual 1950 and 'One
Century of Poster Art'
-

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

Gebrauchsgraphik / International Advertising Art, Berlin
Nov.1936

Graphis, Zurich - No.9/10 - 1945, No.13 - 1946, No.15 -
1946, No.17 - 1947, No.18 - 1947, No.19 - 1947, No.22 -
1948, No.23 - 1948

Publimondial, Paris - No.13 - 1948

Réalités Nouvelles, Paris - No.1 - 1947

Réalités Nouvelles, Paris - No.2 - 1948

International Pöster Annual: New York Times, Aug.21,'49,
Newsweek, Oct.3,'49.

Exhibitions:

Salon International de la Photographie, Brussels, 1933

Salon International de la Photographie, Paris, 1934

Salon de l'Imagerie Française, Paris, 1944

Salon des Surindépendants, Paris 1945

Salon d'Automne, Section Arts Graphiques, Paris, 1946

Salon des Surindépendants, Paris 1946

Salon des Réalités Nouvelles, Paris 1947

Salon des Réalités Nouvelles, Paris 1948

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 27, 1949

October 31, 1949

Dear Mr. Allner:

This will acknowledge formal receipt of your original poster for the National Foundation for Infantile Paralysis project. The exhibition of these posters will take place in the Museum from November 1 through the 20th. November 1 will mark the formal preview which will be held at 8:00 P.M. and you will receive your formal invitation in due course.

Sincerely yours,

Mildred Constantine

MC:rd

Mr. Walter Allner
 12 West 69th Street
 New York City

Be a volunteer

THIS SIDE
 YOUR HEAD YOUR HEAD

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Infantile

THE STORY OF THE PAID POSTERS

The Paid Posters Project grew out of a discussion between the

June 23, 1949

ALINER, WALTER

YOUR HEAR] YOUR HELP -

THEIR HOPE

Be a volunteer
in the fight ag. inf. for arch.

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

THE STORY OF THE POLIO POSTERS

The Polio Posters Project grew out of a discussion between the

June 23, 1949

Dear Mrs. Constantine:

I am honored by your letter of June 22 and
I gladly accept your invitation to submit a
poster project for

THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS.

Sincerely yours,

Walter H. Allner

Walter H. Allner

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

THE STORY OF THE POLIO POSTERS

The Polio Posters Project grew out of a discussion between the National Foundation for Infantile Paralysis and the Museum of Modern Art regarding the need to tell the public the story of the Foundation's fight against poliomyelitis.

January 5, 1950

Dear Mr. Allner:

Fight against poliomyelitis.

This is the best cutting we can do. I hope you can use it.

It believes that the artist, by applying his probing insight, his deep understanding, and vivid imagination, could take the human, scientific and educational factors of this program into effective visual terms.

Regards,

educational factors of this program into effective visual terms.

A committee of Selection consisting of Mildred Constantine Barr, Jr., Edgar Kaufman, Jr., Edward Steichen, Monroe Wheeler, Philip G. Johnson, Mildred Constantine of the Museum staff; and Gyorgy Kepes, Professor of Visual Design, Massachusetts Institute of Technology; Charles Coe, Art Director and Vice President of H.V. Ayer and Son, selected twenty-three artists, including painters, photographers, designers, and a sculptor, to participate in this project:

- Ackoff, Milton
- Allner, Walter
- Bayer, Herbert
- Beauregard-White, Margaret
- Bellay, Esther
- Carlin, Jean
- Evergood, Philip
- Haban, Tana
- Karp, Leon
- Kostner, Henry
- Lauren, Hazel-Frieda
- Lawrence, Jacob

- Levitt, Helen
- Matter, Herbert
- Neisewer, Loren
- Martin, David Stone
- Nitche, Erik
- Rand, Paul
- Shawn, Ben
- Sharrer, Howard
- Smith, David
- Watkins, Franklin
- Wynne, Milton

The advantage of a number of artists working in different media would be apparent immediately since there would be very little duplication of effort insofar as subject matter was concerned, and where duplication might exist it would be interesting to see how differently it was handled by the individual

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Infantile

THE STORY OF THE POLIO POSTERS

The myth of a general public having long been excluded, the varying points of view of the artists could best serve the cause of the Foundation in presenting its story.

The Polio Posters Project grew out of a discussion between the National Foundation for Infantile Paralysis and the Museum of Modern Art regarding the need to tell the public the story of the Foundation's fight against poliomyelitis.

The Museum of Modern Art recommended the creation of posters because it believes that the artist, by applying his probing insight, his deep understanding, and vivid imagination, could translate the human, scientific and educational factors of this program into effective visual terms.

A committee of Selection consisting of Alfred H. Barr, Jr., Edgar Kaufmann, Jr., Edward Steichen, Monroe Wheeler, Philip C. Johnson, Mildred Constantine, of the Museum staff; and Gyorgy Kepes, Professor of Visual Design, Massachusetts Institute of Technology; Charles Coiner, Art Director and Vice President of N.W. Ayer and Son, selected twenty-three artists, including painters, photographers, designers, and a sculptor, to participate in this project:

- | | |
|------------------------|---------------------|
| Ackoff, Milton | Levitt, Helen |
| Allner, Walter | Matter, Herbert |
| Bayer, Herbert | Macivor, Loren |
| Bourke-White, Margaret | Martin, David Stone |
| Bubley, Esther | Nitsche, Erik |
| Carlu, Jean | Rand, Paul |
| Evergood, Philip | Shahn, Ben |
| Hoban, Tana | Sharrer, Honore |
| Karp, Leon | Smith, David |
| Koerner, Henry | Watkins, Franklin |
| Larsen, Hasel-Frieda | Wynne, Milton |
| Lawrence, Jacob | |

The advantage of a number of artists working in different media would be apparent immediately since there would be very little duplication of effort insofar as subject matter was concerned, and where duplication might exist it would be interesting to see how differently it was handled by the individual

A jury of awards consisting of Alfred H. Barr, Jr.; Edgar Kaufmann, Jr.; Edward

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-2-

Steichen, Monroe Wheeler, Philip C. Johnson, Mildred Constantine, of the Museum staff; artist. The myth of a general public having long been exploded, the varying points of view of the artists could best serve the cause of the Foundation in presenting its story.

The twenty-three artists were invited to meet with the medical and educational personnel of the Foundation, and the Committee of Selection, to cross-question and probe the problem, to clarify any doubts and misconceptions which may have existed and to exchange ideas.

No restrictions were placed on the artist. He was given all the educational literature used by the Foundation to use the reference files of the foundation; to visit hospitals and rehabilitation centers; he was free to work in whatever medium and use whatever form of expression was best suited to his personality as an artist.

He was encouraged to create his own theme, but a list of slogans was available to him for reference purposes. It is important to note here that only a very small percentage of the artists used slogans or themes that were suggested. A period of three months for research and investigation was available to the artist. Preliminary sketches were requested so that they could be checked for technical details.

The five photographic posters, one photo-montage, ten paintings and designs, and one medal, covered such subjects as possibilities of recovery; the need of facts to fight fear; the courage required of patients; the Foundation's unbiased premise of treatment for all regardless of race or creed; the importance of scientific research.

When the Polio Posters opened at the Museum of Modern Art on October 31, 1949, it was the first time an art museum had cooperated with a national health group to produce educational posters of high artistic value. The artists were chosen because each represented a separate and distinct personality in his art which did not yield to the demands of commercial posters.

A Jury of Awards consisting of Alfred H. Barr, Jr.; Edgar Kaufmann, Jr.; Edward Steichen; Monroe Wheeler

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-3-

Steichen, Monroe Wheeler, Philip C. Johnson, Mildred Constantine, of the Museum staff; and Sally Lucas Jean, Consultant in Health Education, National Foundation for Infantile Paralysis; Charles Coiner, Art Director and Vice President of N.W. Ayer and Son, awarded first prize of \$1000 to the photo-montage of Herbert Matter, ONE OF THEM HAD POLIO; second prize of \$750 to the painting by Henry Koerner, MAYBE SOON; and the third prize of \$500 to the design by Herbert Bayer, POLIO RESEARCH - A LIGHT IS BEGINNING TO DAWN.

During that period that the exhibition remained on view, a popular poll by written ballot awarded an additional prize of \$250. to Leon Karp for his painting RESEARCH GIVES HOPE. Public reaction to the posters indicated a preference for the painting as a group, while photographic posters ranked as second favorites and the more conventional poster designs were third.

Still another kind of public reaction was observed during the exhibition. The comments of 11 and 12 year old children from a local public school were recorded on wire tape. The children liked best the posters that told a story and like the older public, they seemed to prefer the paintings to the more conventional poster design. One child thought the Henry Koerner poster was good "because it is a painting and there is a lot to think about."

The posters are now the possession of the National Foundation for Infantile Paralysis. The Foundation is at liberty to select any or all of the posters for national or local reproduction and distribution. At this writing the Foundation has already indicated its intention to publish five of the posters from this group.

Mildred Constantine

The advantage of a number of artists working in different media would be apparent immediately since there would be very little duplication of effort insofar as subject matter was concerned, and where duplication might exist it would be interesting to see how differently it was handled by the individual

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE STORY OF THE POLIO POSTERS

artist. The myth of a general public having long been exploded, the varying points of view of the artists could best serve the cause of the Foundation in presenting its story.

The Polio Posters Project grew out of a discussion between the National Foundation for Infantile Paralysis and the Museum of Modern Art regarding the need to tell the public the story of the Foundation's fight against poliomyelitis.

The Museum of Modern Art recommended the creation of posters because and to exchange ideas.

it believes that the artist, by applying his probing insight, his deep understanding, and vivid imagination, could translate the human, scientific and educational factors of this program into effective visual terms.

A committee of Selection consisting of Alfred H. Barr, Jr., Edgar Kaufmann, Jr., Edward Steichen, Monroe Wheeler, Philip C. Johnson, Mildred Constantine, of the Museum staff; and Gyorgy Kepes, Professor of Visual Design, Massachusetts Institute of Technology; Charles Coiner, Art Director and Vice President of N.W. Ayer and Son, selected twenty-three artists, including painters, photographers, designers, and a sculptor, to participate in this project:

Ackoff, Milton	Levitt, Helen
Allner, Walter	Matter, Herbert
Bayer, Herbert	MacIver, Loren
Bourke-White, Margaret	Martin, David Stone
Bubley, Esther	Nitsche, Erik
Carlu, Jean	Rand, Paul
Evergood, Philip	Shahn, Ben
Hoban, Tana	Sharrer, Honore
Karp, Leon	Smith, David
Koerner, Henry	Watkins, Franklin
Larsen, Hasel-Frieda	Wynne, Milton
Lawrence, Jacob	

The advantage of a number of artists working in different media would be apparent immediately since there would be very little duplication of effort insofar as subject matter was concerned, and where duplication might exist it would be interesting to see how differently it was handled by the individual

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-2-

Steichen, Konroo Wheeler, Philip C. Johnson, Mildred Constantine, of the Museum staff; artist. The myth of a general public having long been exploded, the varying points of view of the artists could best serve the cause of the Foundation in presenting its story.

The twenty-three artists were invited to meet with the medical and educational personnel of the Foundation, and the Committee of Selection, to cross-question and probe the problem, to clarify any doubts and misconceptions which may have existed and to exchange ideas.

No restrictions were placed on the artist. He was given all the educational literature used by the Foundation to use the reference files of the foundation; to visit hospitals and rehabilitation centers; he was free to work in whatever medium and use whatever form of expression was best suited to his personality as an artist. He was encouraged to create his own theme, but a list of slogans was available to him for reference purposes. It is important to note here that only a very small percentage of the artists used slogans or themes that were suggested. A period of three months for research and investigation was available to the artist. Preliminary sketches were requested so that they could be checked for technical details.

The five photographic posters, one photo-montage, ten paintings and designs, and one medal, covered such subjects as possibilities of recovery; the need of facts to fight fear; the courage required of patients; the Foundation's unbiased premise of treatment for all regardless of race or creed; the importance of scientific research.

When the Polio Posters opened at the Museum of Modern Art on October 31, 1949, it was the first time an art museum had cooperated with a national health group to produce educational posters of high artistic value. The artists were chosen because each represented a separate and distinct personality in his art which did not yield to the demands of commercial posters.

A Jury of Awards consisting of Alfred H. Barr, Jr.; Edgar Kaufmann, Jr.; Edward

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE STORY OF THE POLIO POSTERS

The project for the Polio Posters grew out of a discussion with the Steichen, Monroe Wheeler, Philip C. Johnson, Mildred Constantine, of the Museum staff; National Foundation for Infantile Paralysis and the Museum of Modern Art and Sally Lucas Jean, Consultant in Health Education, National Foundation for Infantile Paralysis; Charles Coiner, Art Director and Vice President of N.W. Ayer and Son, awarded first prize of \$1000 to the photo-montage of Herbert Matter, ONE OF THEM HAD POLIO; second prize of \$750 to the painting by Henry Koerner, MAYBE SOON; and the third prize of \$500 to the design by Herbert Bayer, POLIO RESEARCH - A LIGHT IS BEGINNING TO DAWN.

During the period that the exhibition remained on view, a popular poll by written ballot awarded an additional prize of \$250. to Leon Karp for his painting RESEARCH GIVES HOPE. Public reaction to the posters indicated a preference for the painting as a group, while photographic posters ranked as second favorites and the more conventional poster designs were third.

Still another kind of public reaction was observed during the exhibition. The comments of 11 and 12 year old children from a local public school were recorded on wire tape. The children liked best the posters that told a story and like the older public, they seemed to prefer the paintings to the more conventional poster design. One child thought the Henry Koerner poster was good "because it is a painting and there is a lot to think about."

The posters are now the possession of the National Foundation for Infantile Paralysis. The Foundation is at liberty to select any or all of the posters for national or local reproduction and distribution. At this writing the Foundation has already indicated its intention to publish five of the posters from this group.

Urban, Dana
Carp, Leon
Leary, Henry
Larson, Jacob-Frieda
Larson, Jacob

Mildred Constantine

The advantage of a number of artists working in a number of media would be apparent immediately since there would be very little duplication of effort insofar as subject matter was concerned, and where duplication might exist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE STORY OF THE POLIO POSTERS

it would be interesting to see how ~~it~~ ^{the project} was handled by ~~the~~ ^{between}

The project for the Polio Posters grew out of a discussion with the dual artist. The myth of a general public having long been exploded, the National Foundation for Infantile Paralysis and the Museum of Modern Art varying points of view of the artists could best serve the cause of the Foundation regarding the need to tell a vast public the story of the Foundation and its fight against poliomyelitis.

The twenty-three artists were invited to meet with the medical and educational personnel of the Foundation, and the members of the Committee of Selection because it believes that only the creative artist, by applying his probing insight, his deep understanding, and vivid imagination, could translate the problem, to clarify any doubts and misconceptions which may have existed and human, scientific and educational factors of this program into effective visual terms.

No restrictions were placed on the artist. He was given all types of literature used by the Foundation in its educational work; he was permitted to use the reference files of the Foundation; to visit hospitals and rehabilitation centers; he was free to work in whatever medium and use whatever form of expression was best suited to his personality as an artist. Insofar as these prohibitions and Publications; Philip C. Johnson, Director of the Department of Architecture and Design; Mildred Constantine, Director of the Poster Program; and also Gyorgy Kepes, Professor of Visual Design, Massachusetts Institute of Technology; Charles Coiner, Art Director and Vice President of N. W. Ayer and Son, selected twenty-three artists, including painters, photographers, designers, and a sculptor, to participate in this project:

Ackoff, Milton
 Allner, Walter
 Bayer, Herbert
 Bourke-White, Margaret
 Buble, Esther
 Carlu, Jean
 Evergood, Philip
 Hoban, Tana
 Karp, Leon
 Koerner, Henry
 Larsen, Hazel-Frieda
 Lawrence, Jacob
 Levitt, Helen
 Matter, Herbert
 MacIver, Loren
 Martin, David Stone
 Nitsche, Erik
 Rand, Paul
 Shahn, Ben
 Sharrer, Honore
 Smith, David
 Watkins, Franklin
 Wynne, Milton

The advantage of a number of artists working in a number of media would be apparent immediately since there would be very little duplication of effort insofar as subject matter was concerned, and where duplication might exist

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it would be interesting to see how differently it was handled by the individual artist. The myth of a general public having long been exploded, the value. The artists were chosen because each of them represented a separate varying points of view of the artists could best serve the cause of the Foundation and distinct personality in his art which did not yield to the demands of

commercial advertising. The posters resulting from this experiment are reproduced in the following pages. New forms, new symbols, new methods of integration of verbal and pictorial message are evident. Many of the posters, in order to have an opportunity for cross-questioning and probing of the being more intimately related to other twentieth century art forms, were a problem, to clarify any doubts and misconceptions which may have existed and a fresh and compelling appeal for a public too insured to the standardization to communicate ideas which the individual groups might have.

No restrictions were placed on the artist. He was given all types of literature used by the Foundation in its educational work; he was permitted to use the reference files of the Foundation; to visit hospitals and rehabilitation centers; he was free to work in whatever medium and use whatever form of expression was best suited to his personality as an artist. Insofar as these was concerned, he was encouraged to create his own, but a list of themes and slogans was available to him for reference purposes. It is important to note here that only a very small percentage of the artists used slogans or themes that were suggested to them.

The five photographic posters, one photo-montage, ten paintings and designs, and one medal, treated of such subjects as possibilities of recovery; the need of facts to fight fear; the courage required of the patients; the absolutely unbiased premise of the Foundation regarding treatment of all regardless of race

During the three week period that the exhibition remained on view in the museum, a popular poll by written ballot was taken to award an additional prize or creed; the importance of scientific research.

The artists were given a period of over three months for their work of research and investigation. Preliminary sketches were asked for only so that they could be checked for technical detail.

When the exhibition of the original posters opened at the Museum of Modern Art on October 31, 1949, it was the first time an art museum had cooperated with

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a national health group to produce educational posters of high artistic value. The artists were chosen because each of them represented a separate and distinct personality in his art which did not yield to the demands of commercial advertising. The posters resulting from this experiment are reproduced in the following pages. New forms, new symbols, new methods of integration of verbal and pictorial message are evident. Many of the posters, being more intimately related to other twentieth century art forms, have a fresh and impelling appeal for a public too inured to the standardization of the commercial poster. Foundation is at liberty to select any or all of the following:

A Jury of Awards consisting of Alfred H. Barr, Jr., Director of the Museum Collection; Edgar Kaufmann, Jr., Adviser to the Director of the Department of Architecture and Design; Edward Steichen, Director of the Department of Photography; Monroe Wheeler, Director of Exhibitions and Publications; Philip C. Johnson, Director of the Department of Architecture and Design; Mildred Constantine, Director of the Poster Program; and also Sally Lucas Jean, Consultant in Health Education, National Foundation for Infantile Paralysis; Charles Coiner, Art Director and Vice President of N. W. Ayer and Son, awarded first prize of \$1000 to the photo-montage of Herbert Matter, ONE OF THEM HAD POLIO; second prize of \$750 to the painting by Henry Koerner, MAYBE SOON; and third prize of \$500 to the design by Herbert Bayer, POLIO RESEARCH - A LIGHT IS BEGINNING TO DAWN.

During the three week period that the exhibition remained on view in the museum, a popular poll by written ballot was taken to award an additional prize of \$250. This was given to Leon Karp for his painting RESEARCH GIVES HOPE. Public reaction to the posters indicated a preference for the paintings as a group, while photographic posters ranked as second favorites and the more conventional poster designs were third.

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Cable Address: American Nurses' Assn.

AMERICAN NURSES' ASSOCIATION

—1—

Still another kind of public reaction was observed during the exhibition. The comments of 11 and 12 year old children from a local public school were recorded on wire tape. The children liked best the posters that told a story and like the older public, they seemed to prefer the paintings to the more conventional poster design. One child thought the Henry Koener poster was good "because it is a painting and there is a lot to think about."

The posters are now the possession of the National Foundation for Infantile Paralysis. The Foundation is at liberty to select any or all of the posters for national or local reproduction and distribution. At this writing the Foundation has already indicated its intention to publish five of the posters from this group.

Gentlemen:

We wish to thank you cordially for the invitations received by Miss Pearl McIver, President, and Miss Ella Best, Executive Secretary, of the American Nurses' Association, to attend the private opening of an exhibition of original posters produced in cooperation with the National Foundation for Infantile Paralysis, and presentation of awards by Mr. Basil O'Connor, President, on Monday evening, October 31, 1949, from 8 to 11 p.m.

In the absence of Miss McIver and Miss Best, who are on field trips, we wish to acknowledge these kind invitations and shall make every effort to have representatives of the American Nurses' Association be present upon this important occasion.

Very sincerely yours,

Helen M. Roser

Helen M. Roser, R. N.
Associate Executive Secretary

EMR:jjay

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Telephone: Circle 5-8000

Cable Address: Amnurses, New York

AMERICAN NURSES' ASSOCIATION
INC.

1790 BROADWAY, at 58th Street
NEW YORK 19, N. Y.

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October 27, 1949

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

Gentlemen:

We wish to thank you cordially for the invitations received by Miss Pearl McIver, President, and Miss Ella Best, Executive Secretary, of the American Nurses' Association, to attend the private opening of an exhibition of original posters produced in cooperation with the National Foundation for Infantile Paralysis, and presentation of awards by Mr. Basil O'Connor, President, on Monday evening, October 31, 1949, from 8 to 11 p.m.

In the absence of Miss McIver and Miss Best, who are on field trips, we wish to acknowledge these kind invitations and shall make every effort to have representatives of the American Nurses' Association be present upon this important occasion.

Very sincerely yours,

Helen M. Roser, R. N.
Associate Executive Secretary

HMR:jay

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date 1/19/50

From M. Constantine Department Arch & Design

For Polio Foundation

PRINTS

NEW PHOTOGRAPHS

Please supply 3 each (Quantity)

Please have Sunami (Photographer)

glossy [checked] size 8" x 10"

take 2 (Number of shots)

Date of completion

Date of completion

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Leon Karp - Polio Poster		
Wyne - Polio Poster		
(Re photograph)		
	Cost - 6.00	
	80	
	\$ 6.80 total	

Forwarded to Constantine Charge Polio Posters Amount Date Billed

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

PHOTOGRAPH REQUISITION

Date October 25, 1949

To PHOTO SALES DEPT.

From Mildred Constantine Department Architecture and Design

For National Foundation for Infantile Paralysis Project

PRINTS

NEW PHOTOGRAPHS

Please supply 1 set of 23 photographs
(Quantity)

Please have _____
(Photographer)

glossy X size 8 x 10

take _____
(Number of shots)

Date of completion _____

Date of Completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Milton Ackoff		
Walter Allner		
Herbert Bayer		
Margaret B ourke-White		
Esther Bublely		
Jean Carlu		
Philip Evergood		
Tana Hoban		
Leon Karp		
Henry Koerner		
Jacob Laurence		
Hazel Larsen		
Helen Levitt		
Herbert Matter		
Loren MacIver		
David Stone Martin		
Erik Nitsche		
Paul Rand		
Ben Shahn		
David Smith		
Honore Sharrer		
Franklin Watkins		
Milton Wynne		

Forwarded to Mr. Walter Allner for the
INTERNATIONAL POSTER ANNUAL

Amount _____

Date Billed _____

W.M.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 3, 1949
October 27, 1949

Mr. Charles Coiner
S. W. Ayer & Company
West Washington Square
Philadelphia

Dear Charlie:

Dear Mr. Coiner: I look forward to seeing you and Mrs. Coiner on

Monday evening at the buffet dinner at 6:30 in the penthouse
Jury of Awards for the Public Poster Exhibition we are planning.

of the Museum. The order of the day is black tie.

The meeting is scheduled for Wednesday, October 19, at
2:30 P. M., in the small Committee Room on the sixth floor of
the Museum. Will you please let me know if Sincerely, be present?

Sincerely,

MC:bg

Mildred Constantine
Mildred Constantine

MC/g To
Mr. Charles Coiner
C/o N. W. Ayer & Son
West Washington Square
Philadelphia 6, Pa.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

October 3, 1949

Mr. Charles Coiner
N. W. Ayer & Company
West Washington Square
Philadelphia, Penna.

September 27, 1949

Dear Mr. Coiner:

The Museum Jury has asked if you will serve with us on the Jury of Awards for the Polio Poster Exhibition we are planning.

The meeting is scheduled for Wednesday, October 19, at 2:30 P. M., in the small Committee Room on the sixth floor of the Museum. Will you please let me know if you will be present?

I am wondering whether Watkins has been in touch with you since my last call because I am making plans. Sincerely,
if he should be dropping out I would like to know.

Mildred Constantine

MC/gm

Mildred Constantine

Mr. Charles Coiner
N. W. Ayer & Son, Inc.
West Washington Square
Philadelphia 6, Pa.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

September 27, 1949

Dear Charlie Coiner:

I am wondering if you could arrange for us to meet with Mr. Barney Davis one day next week. Any day would be convenient for me but it would be good if I could know a day in advance.

I am wondering whether Watkins has been in touch with you since my last call because I am making plans for publicity, etc., and if he should be dropping out I would like to know.

Regards,

I will also telephone to you then about our date with Mr. Barney Davis. Thank you for all your help.

Mildred Constantine

MC:rd

Mr. Charles Coiner
N.W. Ayer & Son, Inc.
West Washington Square
Philadelphia 6, Pa.
West Washington Square
Philadelphia 6, Pa.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 1, 1949

September 22, 1949

Dear Charlie Coiner:

Thanks indeed for your letter of the 19th and also for the cigarette holder which came so elegantly packed.

Both of your suggestions are excellent. I have already spoken to David Smith and there seems to be agreement all around. I am sure that the David Smith idea far exceeds that from my point of view and is the perfect solution.

Dear Charlie Coiner:

First of all here is a nice clean piece of Terminal Iron Works stationery for your collection.

It may interest you to know that I have a letter from Watkins. Watkins wrote me a long tale of woe and I telephoned him asking him to reconsider his withdrawal so he has decided to try again and will be in touch with you again next week.

I will also telephone to you then about our date with Mr. Barney Davis. Thank you for all your help.

Sincerely,

Mildred Constantine

MC:rd

P.S. I think the Terminal Iron Works letter was left with you. Could your secretary just put it in an envelope so that I could answer David's letter and I will get you a clean letterhead for your collection.

Mr. Charles Coiner
N.W. Ayer & Son, Inc.
West Washington Square
Philadelphia 6, Pa.
West Washington Square
Philadelphia 6, Pa.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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N·W·AYER & SON September 1, 1949

Dear Charlie Coiner:

Thanks indeed for your letter of the 29th and also for the cigarette holder which came so elegantly packed.

Both of your suggestions are excellent. I have already spoken with Mr. Ackoff and there seems to be agreement all around. I will let you know how the David Smith idea fares but from my point of view it is the perfect solution.

Thanks very much for the luncheon which I enjoyed considerably. It may interest you to know that I have a letter from Watkins in which he wants to put lots of lettering in his poster in spite of his warning of emptiness. I am trying to discourage him. I hope I succeed.

Please remember when you come to New York and have some extra time it would be good to see you.

Sincerely,

Mildred Constantine

In the David Smith Medal poster we thought it would be a good idea to have the words "Polio's War" at the top of the poster, then at the bottom, "Help them Win It." I think this will work out fine. It certainly is a wonderful idea.

P.S. I think the Terminal Iron Works letter was left with you. Could your secretary just put it in an envelope so that I could answer David's letter and I will get you a clean letterhead for your collection.

Charles T. Coiner
Vice President - Art Director

Mr. Charles Coiner
N. W. Ayer & Son, Inc.
West Washington Square
Philadelphia 6, Pa.

August 29, 1949

poster is the cigarette holder you left in my
over day.

Paul Post

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Philadelphia · New York · Chicago · Detroit
Boston · San Francisco · Hollywood · Honolulu

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6

6

Miss Mildred Constantine
The Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Miss Constantine:

I have had one of our writers work on captions for the two posters. In place of "Polio Care for All," we thought the line, "Polio care Open to All" would be better.

If the artist could indicate in some way that the little figures are going towards the door, (I didn't realize the white area represented a door) the idea would get across quite easily. As it is now, I don't think very many people realize that the colors in the background represent the United States and that the figures represent the different races of people. Anyway, this is a suggestion for the artist to use or not, as he chooses.

In the David Smith Medal poster we thought it would be a good idea to have the words "Polio's War" at the top of the poster, then at the bottom, "Help Them Win It." I think this will work out fine. It certainly is a wonderful idea.

(the medal idea)

Yours sincerely,

Chas. C.

Charles T. Coiner
Vice President - Art Director

P. S. ~~Enclosed with the poster is~~ the cigarette holder you left in my office the other day.

Parcel Post

August 29, 1949

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 5, 1949

COLTSFOOT FARM
GREENVILLE ROAD
MECHANICSVILLE BUCKS COUNTY
PENNSYLVANIA

Mr. Charles Coiner
Coltsfoot Farm
Greenville Road
Mechanicsville Bucks County
Pennsylvania

Expense account for Infantile Paralysis Poster Competition
Dear Mr. Coiner: Art:

Here are some suggestions for themes which we finally have worked up and these have gone forward to the artists. As soon as the slogans are ready I will have them mimeographed and sent along with the notes of the June 28th meeting.

I have your second expense account and am wondering if this does not duplicate the third item on your first expense account with the addition of the Carlu telegram. If so, am I correct in assuming that the total due you is \$27.49. Please let me know about this since I want to send through a requisition at once to reimburse you.

It was a very exciting meeting and I am most gratified at the response of the artists. We still have three places to fill, 22 artists having been asked and having accepted, and I am anxious to do this as soon as possible. Have you any ideas on this?

Kind regards,

Total.....23.19
for Telegram 4.80
27.49
Sincerely,
Charles T. Coiner
6/22/49

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

COLTSFOOT FARM
 GREENVILLE ROAD
 MECHANICSVILLE BUCKS COUNTY
 PENNSYLVANIA

Expense account for Infantile Paralysis Poster Competition
 at Museum of Modern Art:

June 7	Rd. Trip R.R. fare Trenton to New York	\$ 6.48
	Taxi	60
	Taxi	65
		<hr/>
		7.73
June 14	Rd. Trip R.R. fare Trenton to New York	6.48
	Taxi	60
	Taxi	65
June 18	Rd. Trip R.R. fare Trenton to New York	6.48
	Taxi	60
	Taxi	65
		<hr/>

Total.....23.19

for Telegram

4.30
 27.49
 Charles T. Colner
 6/24/49

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COLTSFOOT FARM
GREENVILLE ROAD
MECHANICSVILLE BUCKS COUNTY
PENNSYLVANIA

Expense account for Infantile Paralysis Poster Competition at
Museum of Modern Art:

June 28	Rd. Trip R.R. fare Trenton to New York	\$ 6.48
	Taxi	.60
	Taxi	.65
	Cable to Jean Carlu in Paris	<u>4.30</u>
	Total.....	\$12.03

Charles T. Coiner
Charles T. Coiner
6/29/49

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June 10, 1949

Mr. Charles Coiner, Vice President-Art Director
N. W. Ayers
Mr. H. Washington Square - President-Art Director
N. W. Philadelphia 6, Pennsylvania
West Washington Square
Phil Dear Mr. Coiner Pennsylvania

Dear I am writing to remind you of next Tuesday's meeting -
June 14th, 3:30 pm, in the Penthouse of the Museum.
Thank you for your letter of May 28th. I am delighted that
you Here is a list of the various artists we discussed
Comp last week. It was certainly a lively meeting and I
the look forward to seeing you again.

It Please let me have a statement of your expenses. We
should be able to produce a lively and varied group for this
show. Kind regards,

We will meet at 3 p m on Tues Sincerely yours,
of the Museum.

Sincerely yours,
Mildred Constantine
Department of Architecture and Design

Philip C. Johnson
Director, Department of Architecture
and Design.

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Philadelphia - New York - Chicago - Detroit
Boston - San Francisco - Hollywood - Honolulu

May 31, 1949
N·W·AYER & SON INC.

West Washington Square, Philadelphia 4

Mr. Philip C. Johnson, Director
Mr. Charles T. Coiner, Vice-President-Art Director
N. W. Ayer & Son
West Washington Square
Philadelphia 6, Pennsylvania

Dear Mr. Coiner:

I would be very flattered to join your distinguished
Thank you for your letter of May 28th. I am delighted that
you will serve on the Committee of Selection for the Poster
Competition (to date no threat has been made of telecasting
the performance).

It will be interesting to have your list of artists. We
should be able to produce a lively and varied group for this
show.

We will meet at 3 p.m. on Tuesday, June 7th, in the Penthouse
of the Museum.

is not in good form, is the German artist, Albers,
who has just arrived in this country.

Sincerely yours,

Yours sincerely,

Philip C. Johnson
Director, Department of Architecture
and Design. Art Director

May 16, 1949

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①
N·W·AYER & SON INC.

West Washington Square, Philadelphia 6

Mr. Philip C. Johnson, Director
Department of Industrial Design
The Museum of Modern Art
New York 19, N. Y.

Dear Mr. Johnson:

I would be very flattered to join your distinguished Jury for the Infantile Paralysis Poster Competition, (providing, of course, that you do not put us on television!).

It occurs to me that if you have not already made up your list of artists, I might be able to furnish you with a few possibilities. We have some interesting results on Container Corporation designs. If it would be helpful, I would be glad to send over some proofs of these.

One man who has just turned in a very competent job, which is not in proof form, is the German artist, Allner, who has just arrived in this country.

Yours sincerely,

Charles T. Coiner

Charles T. Coiner
Vice President - Art Director

May 26, 1949

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK 19, N. Y.

TO MR. CHARLES COINER

Date June 28, 1949

COLTSFOOT FARM

PLEASE PUT ORDER NUMBER ON INVOICE

GREENVILLE ROAD, MECHANICSVILLE BUCKS CO.
PENNSYLVANIA

No 47666

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

Expense account for Infantile Paralysis
Poster Competition at Museum of Modern Art.

June 7th - Trenton to NY and return
Taxis

June 14 same

June 28 same

Telegram to Jean Carlu, Paris

Unit Price

Total

\$ 7 75

7 75

7 75

2 60

Ordered by [Signature]

Authorized by [Signature]

For _____

\$

25 69

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

Date October 18, 1949

To: Mr. Charles Coiner (Page 1)

Re: POLIO POSTER CONTEST

From: Mildred Constantine

TO THE MEMBERS OF THE JURY:

Three awards are to be presented at the opening of the Polio Poster exhibition on October 31st:

- 1) \$1,000.
- 2) 750.
- 3) 500.

At the close of the exhibition an award of \$250. will be presented to the poster selected by popular ballot.

The following list of 23 (final list) will help you to identify the posters for the selection of the 3 winners, on Wednesday, at 2:30 P. M., in the penthouse:

Milton Ackoff - POLIO CARE OPEN TO ALL - OK

Walter Allner - YOUR HEART, YOUR HELP, THEIR HOPE - OK

Herbert Bayer - POLIO RESEARCH, A LIGHT IS BEGINNING TO DAWN - mend

Margaret Bourke-White - SHE'S WINNING HER FIGHT

Esther Bublely - COURAGE COMES IN THE 4-YEAR SIZE

Jean Carlu - POLIO - THE ULTIMATE GOAL

Philip Evergood - A LIFETIME IS IN YOUR DIME

Tana Hoban - I CAN WALK AGAIN

Leon Karp - RESEARCH IS HOPE

Henry Koerner - MAYBE SOON

Jacob Laurence - PROGRESS OVER POLIO

Hazel Larsen - DON'T BE AFRAID

Helen Levitt - BACK TO THE GANG

Herbert Matter - ONE OF THEM HAD POLIO

Loren MacIver - HELP RESEARCH, CLOSE THE CIRCLE

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

Date October 18, 1949

To: Mr. Charles Coiner (Page 2)

Re: POLIO POSTER CONTEST

From: Mildred Constantine

David Stone Martin - RECOVERY

Erik Nitsche - LET YOUR DIME FIGHT POLIO

Paul Rand - IGNORANCE BREEDS FEAR

Ben Shahn - LET YOUR HELP MATCH THEIR COURAGE

David Smith - POLIO'S WAR

Honore Sharrer - HOME AGAIN

Milton Wynne - WE POLIOS CAN FILL ALMOST ANY JOB

Franklin Watkins - FACTS FIGHT FEAR

MC:bg

In the matter of applications received for consideration, you will remember that I wrote early, and did one of the most interesting of designs. This was the one that I thought I thought it would be the best. I think it is a sudden, sudden.

His talent was a surprise. I think it was his. His design is the best. I think it is Mrs. Mary's design.

Perhaps I will think of it again.

Faint handwritten notes and a circular stamp are visible in the lower right corner of the page.

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Philadelphia • New York • Chicago • Detroit
Boston • San Francisco • Hollywood • Honolulu

howland (3-010-0)
Miss Constantine,
attached is a list of suggestions
which I am passing along to you. Will
you please let me know your ideas on this?
Leon Karp
7/18,49

on Square, Philadelphia 6

Dear Miss Constantine:

I have been away for the past three weeks and, therefore, haven't followed through on your letters.

The expense account business has me slightly confused, but I am sure you are right. Your letter is at home, so that I do not know exactly how it was worded, but I will bring it in tomorrow and answer it formally.

On the matter of additional artists, I have one suggestion for your consideration. You will remember that I mentioned the artist, George Korff, who did one of the most outstanding of the United Nations Container designs. This was the one for Russia. I have just located this artist and think it would be interesting to you to investigate him, (not because he is a Russian, however).

His talent runs in several directions, so it will be necessary to guide him. His address is 527 W. 123rd Street, New York 27. I believe his agent is Mrs. Mary Gerard, at 341 Madison Avenue, New York.

Perhaps I will think of some other artists after I get back into the art world again.

Yours sincerely,

Chas. Coiner

Charles T. Coiner
Vice President - Art Director

July 26, 1949

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Boston • San Francisco • Hollywood • Honolulu

N·W·AYER & SON^{INC.}

West Washington Square, Philadelphia 6

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

Dear Miss Constantine:

I have been away for the past three weeks and, therefore, haven't followed through on your letters.

The expense account business has me slightly confused, but I am sure you are right. Your letter is at home, so that I do not know exactly how it was worded, but I will bring it in tomorrow and answer it formally.

On the matter of additional artists, I have one suggestion for your consideration. You will remember that I mentioned the artist, George Korff, who did one of the most outstanding of the United Nations Container designs. This was the one for Russia. I have just located this artist and think it would be interesting to you to investigate him, (not because he is a Russian, however).

His talent runs in several directions, so it will be necessary to guide him. His address is 527 W. 123rd Street, New York 27. I believe his agent is Mrs. Mary Gerard, at 341 Madison Avenue, New York.

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Yours sincerely,

Chas. Coiner

Charles T. Coiner
Vice President - Art Director

July 26, 1949

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Boston · San Francisco · Hollywood · Honolulu

N·W·AYER & SON^{INC.}

West Washington Square, Philadelphia 6

Miss Mildred Constantine
The Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Miss Constantine:

Enclosed herewith is a short biography of Mr. Coiner
as requested.

Hoping you find this material satisfactory, I remain

Yours sincerely,

Helen Pytko

Sec'y to Mr. Charles T. Coiner
Vice President - Art Director

June 22, 1949

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THE MUSEUM OF MODERN ART

Date: October 25, 1949

To: ALFRED S. BARR, JR.

From: MR. ALFRED BARR

POLIO POSTER PREVIEW

MILDRED CONSTANTINE

There will be a buffet supper in the penthouse on the evening of October 31st, for the speakers and prize winning artists, as well as the members of the jury. I hope you and Mrs. Barr will join us.

MC:bg

The jury of awards for the polio poster is scheduled to meet on Wednesday, October 26th at 2:30 P.M. in the small Committee Room on the sixth floor. Will you please let me know if you will be present?

Alfred Barr
Mildred Constantine

Re: Polio Poster

Date: October 25, 1949

THE MUSEUM OF MODERN ART

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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 3, 1949

To: Alfred Barr

Re: Polio Poster

From: Mildred Constantine

The jury of awards for the polio poster is scheduled to meet on Wednesday, October 19th at 2:30 P.M. in the small Committee Room on the sixth floor.

Will you please let me know if you will be present?

*Albion
Beall
Petrov*

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THE MUSEUM OF MODERN ART

Date July 12, 1949

To: Miss Mildred Constantine

Re: National Foundation for Infantile

From: Mr. Alfred Barr

Paralysis Poster Project

Dear Miss Constantine:

I don't know the work of Steve Raffo or Milton Wynne. Aren't there several runners-up on your list who might be better? I don't think that this is a good moment to gamble on some untried talent.

Alberton
Beall
Refriger

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THE MUSEUM OF MODERN ART

Date July 11, 1949

NATIONAL FOUNDATION FOR
INFANTILE PARALYSIS

Re: POSTER PROJECT

To: ALFRED H. BARR, JR.

From: MILDRED CONSTANTINE

THREE additional commissions are available on the poster project and I am anxious to have them assigned as soon as possible. Perhaps these could be "gambles" - young, promising artists. Have you any ideas on this which I could bring to the Committee.

In this connection, do the names Steve "affo" ("ehh) and Milton "ynne" (ACA) mean anything to you? Thanks very much for your help on this.

MC

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THE MUSEUM OF MODERN ART

Mr. Barr

Date 6/10/49

To: MR. BARR

Re: MEETING - NATIONAL INFANTILE

From: MILDRED CONSTANTINE

PARALYSIS FOUNDATION

REMINDER: SECOND MEETING COMMITTEE OF SELECTION

TUESDAY, JUNE 14, 5:30 PM PENTHOUSE

18 Le Brun
~~Photographers~~

o ~~Helen Levitt~~
Helen Levitt b.

19 ~~Weston~~
Weston

20 Adams

21 ~~Seymour~~

22 ~~Callaghan~~

o 24 Lange b.

o ~~Arbus~~

o ~~Beal~~ Beal b.

o Hoban b.

4

Alterable

Beal English

Riordan

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Poster Artists

- 1 ✓ ~~David Smith~~ ✓
- 2 ✓ ~~Carlu - 6~~ ✓
- 3 ✓ ~~Atherton~~ ✓
- 4 ✓ ~~Kauffer - 6~~ ✓
- 5 ✓ ~~Matter - 6~~ ✓
- 6 ✓ ~~Bayer - 6~~ ✓
- 7 ✓ ~~Beall - 6~~ ✓
- 8 ✓ ~~Rand - 5 6~~ ✓
- 9 ✓ ~~Federico~~ ✓
- 10 ✓ ~~Nitsche - 6~~ ✓
- 11 ✓ ~~Lionni~~ ✓
- 12 ✓ ~~Burtin~~ ✓

Allner b
Ackoff b

Painters

- 13 ✓ ~~David Smith~~ b
- 14 ✓ ~~Jacob Lawrence~~ - b
- 15 ✓ ~~Shahn - 6~~ ✓
- 16 ✓ ~~Wyeth - 6~~ ✓
- 17 ✓ ~~Estmer - 6~~ ✓
- 18 ✓ ~~Groppe - 6~~ ✓
- 19 ✓ ~~Levine~~ ✓
- 20 ✓ ~~McInerney~~ b
- 21 ✓ ~~Le Brun~~ b

Photographers

- 22 ✓ ~~Helen Levitt~~ b
- 23 ✓ ~~Weston~~ ✓
- 24 ✓ ~~Adams~~ ✓
- 25 ✓ ~~Stieglitz~~ ✓
- 26 ✓ ~~Callahan~~ ✓
- 27 ✓ ~~Lange~~ b
- 28 ✓ ~~Canby~~ b
- 29 ✓ ~~Hoban~~ b

Artists whose work will be inspected

- 20 ✓ ~~Walter Allin~~ ✓
- 21 ✓ ~~Charles White~~ ✓
- 22 ✓ ~~A. S. Arnold~~ ✓
- 23 ✓ ~~William Wyler~~ ✓
- 24 ✓ ~~David Smith~~ ✓
- 25 ✓ ~~Robert Rauschenberg~~ ✓
- 26 ✓ ~~Marcel Brodskiy~~ ✓
- 27 ✓ ~~David Stone Martin~~ ✓
- 28 ✓ ~~Heinz Woller~~ ✓
- 29 ✓ ~~Leon Kopp~~ ✓
- 30 ✓ ~~Jessie Gillespie~~ ✓

Franklin Watkins b

Koep b/c

McInerney b

Alterate

Bill English
Riordan

9

10

4

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Poster Artists

- 6 - ~~Carl~~ ~~Carlu~~ - 6
- 6 - ~~Atherton~~ - 5
- 6 - ~~Kauff~~ ~~Kauffer~~ - 6
- 6 - ~~Matt~~ ~~Matter~~ - 6
- 6 - ~~Bayer~~ - 6
- 6 - ~~Beall~~ - 3
- 6 - ~~Rand~~ - 5
- 6 - ~~Federico~~ - 5
- 6 - ~~Nits~~ ~~Nitsche~~ ditto
- 6 - ~~Lis~~ ~~Lisai~~ ditto
- 6 - ~~Burtin~~

David Stone Martin
Allner
Ackoff

Painters

- 6 - ~~Leon~~ ~~Karp~~
- 6 - ~~Jacob~~ ~~Lawrence~~ - 5
- 6 - ~~Shahn~~ - 6
- 6 - ~~Wyeth~~ - 5
- 6 - ~~Tan~~ ~~yo~~ - 3
- 6 - ~~Koerner~~ - 5
- 6 - ~~Grop~~ ~~opper~~ - 5
- 6 - ~~Levi~~ ~~vine~~ - 5
- 6 - ~~McI~~ ~~ver~~ (6 taken)
- 6 - ~~Ever~~ ~~good~~
- 6 - ~~Le~~ ~~Brun~~

Franklin Watkins
Photographers

Photographers

- 6 - ~~Hazel~~ ~~Larsen~~
- 6 - ~~Helen~~ ~~Levitt~~
- 6 - ~~Reg~~ ~~ee~~
- 6 - ~~West~~ ~~on~~
- 6 - ~~Ad~~ ~~ams~~
- 6 - ~~Cep~~ ~~s~~
- 6 - ~~Str~~ ~~and~~
- 6 - ~~Call~~ ~~ahan~~
- 6 - ~~Lan~~ ~~ge~~

Howard Page
Wayne Miller
Loetta Waddell
Tara Hoban
Robert R. Boy

Artists whose work will be inspected

- 6 - ~~Elmer~~ ~~Allner~~
- 6 - ~~Charles~~ ~~White~~
- 6 - ~~A. F.~~ ~~Arnold~~
- 6 - ~~Milton~~ ~~Wynne~~
- 6 - ~~David~~ ~~Smith~~
- 6 - ~~Reis~~ ~~glor~~
- 6 - ~~Milton~~ ~~Ackoff~~
- 6 - ~~Alvin~~ ~~Lustig~~
- 6 - ~~David~~ ~~Stone~~ ~~Martin~~
- 6 - ~~Hans~~ ~~Moller~~
- 6 - ~~Leon~~ ~~Karp~~

Jesse
Brook
watkins

Joseph
Levine
Sydney
Refriger
Prokopius
Irving Shiner
Sue Fuller

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THE MUSEUM OF MODERN ART

Poster Artists

- 6 - Carlu - 6
- 6 - ~~Alhambra~~ - 5
- 6 - Kauffer - 6
- 6 - Matter - 6
- 6 - Bayer - 6
- 6 - ~~Beall~~ - 5
- 6 - Rand - 5
- 6 - Federico (no formal vote taken)
- 6 - Nitsche ditto
- 6 - ~~Lionel~~ ditto
- 6 - ~~Burtin~~

Painters

- 6 - Jacob Lawrence - 5
- 6 - Shahn - 6
- 6 - Wyeth - 5
- 6 - Tamayo - 3
- 6 - Koerner - 5
- 6 - Gropper - 5
- 6 - Levine - 5
- 6 - McIver (no vote taken)
- 6 - Evergood "
- 6 - Le Brun "

Photographers

- 6 - ✓ Hazel Larsen
- 6 - ✓ Helent Levitt
- 6 - Weegee
- 6 - Weston
- 6 - Adams
- 6 - Capa
- 6 - Strand
- 6 - Callahan
- 6 - ✓ Lange

- Homer Paine
- Wayne Miller
- Lisette Kuddell

- 6 - • Tana Hoban

- 6 - • Eskier Dubley

Artists whose work will be inspected

- 5 - Allner
- 5 - Charles White
- 5 - A. F. Arnold
- 5 - Milton Wynn
- 5 - David Smith
- 5 - Jessie Gilleeple Willing
- 5 - Harregier
- 5 - Milton Ackoff
- 5 - Alvin Lustig
- 5 - David Stone Martin
- 5 - Hans Moller
- 5 - Leon Karp

PHOTOGRAPHERS

- 5 - Koff
- 5 - Brook
- 6 - walter

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THE MUSEUM OF MODERN ART

Date June 20, 1949

To: Mildred Constantine

Re: Posters for the NFIP

From: Dee Knapp
Dept. of Photography

PHOTOGRAPHERS

Esther Bubley
~~951 1st Avenue~~
~~New York City 22~~
New York

3182

Helen Levitt
412 East 79th
New York City 28, NY

Dorothea Lange
1163 Euclid Avenue
Berkeley 8, California

wrl

Tana Hoban
2219 Delancey
Philadelphia, Pa.

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THE MUSEUM OF MODERN ART

Date May 31, 1949

To: ALFRED H. BARR, JR.

From: PHILIP C. JOHNSON

Re: POSTER COMPETITION

NATIONAL FOUNDATION FOR

INFANTILE PARALYSIS

THE COMMITTEE OF SELECTION FOR THE POSTER COMPETITION WILL MEET AT
3 PM , TUESDAY, JUNE 7TH, IN THE PENTHOUSE OF THE MUSEUM.

PCJ

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

Date October 18, 1949

To: Mr. Alfred Barr (Page 1)

Re: POLIO POSTER CONTEST

From: Mildred Constantine

TO THE MEMBERS OF THE JURY:

Three awards are to be presented at the opening of the Polio Poster exhibition on October 31st:

- 1) \$1,000.
- 2) 750.
- 3) 500.

At the close of the exhibition an award of \$250. will be presented to the poster selected by popular ballot.

The following list of 23 (final list) will help you to identify the posters for the selection of the 3 winners, on Wednesday, at 2:30 P. M., in the penthouse:

- Milton Ackoff - POLIO CARE OPEN TO ALL
- Walter Allner - YOUR HEART, YOUR HELP, THEIR HOPE
- Herbert Bayer - POLIO RESEARCH, A LIGHT IS BEGINNING TO DAWN
- ✓ Margaret Bourke-White - SHE'S WINNING HER FIGHT
- Esther Bubley - COURAGE COMES IN THE 4-YEAR SIZE
- Jean Carlu - POLIO - THE ULTIMATE GOAL
- Philip Evergood - A LIFETIME IS IN YOUR DIME
- Tana Hoban - I CAN WALK AGAIN
- Leon Karp - RESEARCH ~~IS~~ ^{GIVES} HOPE
- Henry Koe rner - MAYBE SOON
- X Jacob Laurence - PROGRESS OVER POLIO
- P Hazel ^{Frieda} Larsen - DON'T BE AFRAID
- Helen Levitt - BACK TO THE GANG
- Herbert Matter - ONE OF THEM HAD POLIO
- Loren MacIver - HELP RESEARCH, CLOSE THE CIRCLE

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THE MUSEUM OF MODERN ART

Date October 18, 1949

To: Mr. Alfred Barr (Page 2)

Re: POLIO POSTER CONTEST

From: Mildred Constantine

Mildred Constantine
 Department of Architecture and Design
 The Museum of Modern Art
 11 West 53rd Street

X David Stone Martin - RECOVERY

- Erik Nitsche - LET YOUR DIME FIGHT POLIO

X Paul Rand - IGNORANCE BREEDS FEAR August 6, 1930

Ben Shahn - LET YOUR HELP MATCH THEIR COURAGE

Thank you very much for the color slide of the polio
 David Smith - POLIO'S WAR

- Honore Sharrer - HOME AGAIN show the progressive stages

of the making of a poster. Since you mention showing
 Milton Wynne - WE POLIOS CAN FILL ALMOST ANY JOB my polio
 poster has been printed?

X Franklin Watkins - FACTS FIGHT FEAR

Under separate cover I am sending you the first sketch
 hoping that this will contribute to the understanding.

MC:bg Sincerely yours,

Mildred Constantine
 Mildred Constantine for Herbert Bayer

10/18

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Miss Mildred Constantine
Department of Architecture and Design
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Constantine,

August 6, 1950

Thank you very much for the color slide of the polio poster.

It seems a very good idea to show the progressive stages of the making of a poster. Since you mention showing also the zinc plates, am I assuming right that my polio poster has been printed?

Under separate cover I am sending you the first sketch hoping that this will contribute to the understanding.

Sincerely yours,

Winifred Gardiner

Winifred Gardiner for herbert bayer

hb/wg

herbert bayer aspen colorado

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 31, 1950

Mr. Herbert Bayer;
Alpen, Colorado

My dear Mr. Bayer:

We have prepared colored slides and a recording of the story of the Polio Posters for the New York School Program and I am sending you herewith a copy of the slide of your poster which I thought you might like to have for your files.

Another exhibition on which I am now working has to do with the technical side of the making of a poster. We are using "Polio Research - a light is beginning to dawn" for this purpose and it is actually in process of being reproduced - five colors are being employed. I am planning to show the actual zinc plates, the color separations and the progressives and I would like very much to have the small original sketch you originally sent us for this poster. I recall that we returned it to you when we made our choice. If this is still available can you return it to us as we want to indicate the artist's side of this problem before the technician takes over the job.

With many thanks for your cooperation,

Sincerely yours,

Mildred Constantine

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Aspen
December 23, 1949

Miss Mildred Constantine
Museum of Modern Art
11 West 53 Street
New York 19, N. Y.
Mr. Herbert Bayer
Aspen, Colorado

Dear Mr. Bayer:

December 12, 1949

I am so sorry that you had to remind me about the photographs. I had been meaning to send them before this and they are now enclosed.

Under separate cover I am sending you a poster. The kodachromes will be very useful indeed.

We are hoping to have a symposium on the poster question early in the coming year and you will hear more about it as soon as our plans are definite.

With best wishes for the holiday season,

Herbert Bayer
Sincerely,

herbert bayer

hb/cb

Mildred Constantine



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Miss Mildred Constantine
Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

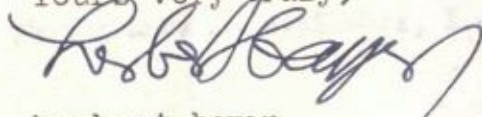
Dear Miss Constantine,

December 12, 1949

I have no photograph of the polio poster I designed
and I wonder if you could send me two prints.

Under separate cover I am sending you a poster I
have designed recently, for your files. I also plan
to collect kodachromes of some of the posters I have
done in the course of the years. Mr. Wheeler has
told me that you would like such kodachromes for
lectures, etc.

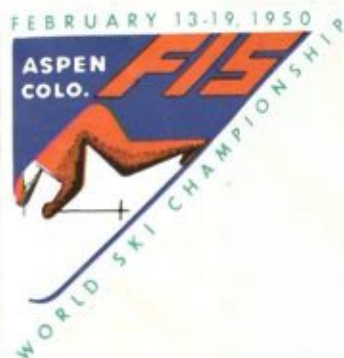
Yours very truly,



herbert bayer

hb/cb

herbert bayer aspen colorado



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	MoMA Exhs.	427.4

(4)

November 4, 1949

Dear Mr. Bayer:stantine
The Museum of Modern Art
11 West 53rd Str
New York 19, New York

Thank you very much for your letter of October 27

and for the photographs which reached me in good condition. I was
October 27, 1949

Dear Miss Constantine:

delighted to have these for publicity since they are so much better
After your call yesterday I tried to remember who might
have been responsible for them in New York but could
not recall anything that would do. Enclosed I am sending
you not be present at the presentation but take pleasure in sending you
purposes.

herewith your check for \$500. I am attaching a notice of the three
I am sorry that I can't attend the presentation of the
awards prize winners so that you can see some of the posters and as soon
to this contest.

as photographs are available, I will send these on to you.
Sincerely yours,

Sincerely,

herbert bayer

hb/pw
Encs. (8 photos)
MC:rd

Mildred Constantine

Mr. Herbert Bayer
Aspen, Colorado

herbert bayer - aspen - colorado

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4

herbert bayer aspen colorado

Miss Mildred Constantine
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

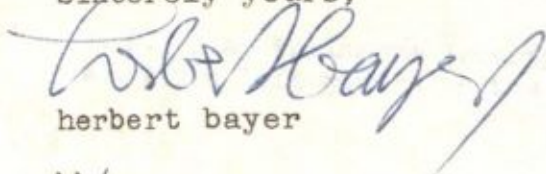
Dear Miss Constantine:

October 27, 1949

After your call yesterday I tried to remember who might have a portrait photograph of me in New York, but could not recall anything that would do. Enclosed I am sending you some pictures which I hope are suited for publicity purposes.

I am sorry that I can't attend the presentation of the awards, and I am anxious to see the other contributions to this contest.

Sincerely yours,


herbert bayer

hb/pw

Encs. (8 photos)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 10, 1949

Dear Herbert:

September 27, 1949

The Foundation has sent your designs along to us and has indicated its preference for No. 3 as research.

I too am inclined toward this design but feel that perhaps another color might help to dramatize the lines and heighten the effect. Perhaps some of the yellow which is in No. 1

Dear Mr. Bayer:

is in No. 3 to heighten eye appeal. What do you think?

This will acknowledge formal receipt of your original poster for the National Foundation for Infantile Paralysis project. The exhibition of these posters will take place in the Museum from November 1 through the 20th. November 1 will mark the formal preview which will be held at 8:30 P.M. and you will receive your formal invitation in due course.

Sincerely yours,

Sincerely,

Mildred Constantine

Director

MC:rd

P. S. I am taking the liberty of forwarding the other designs which you left with me to the Foundation for their reference.

Mr. Herbert Bayer
Aspen
Colorado

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	MoMA Exhs.	427.4

Defunct

*Bobo Research
A light is beginning to dawn*

August 10, 1949

Miss Dorothy Vickery
National Foundation for Infantile Paralysis

Dear Herbert:

Bayer

The Foundation has sent your designs along to us and has indicated its preference for No. 3 on research.

August 2, 1949

I am too inclined toward this design but feel that perhaps another color might help to dramatize the idea and heighten interest. Perhaps some of the yellow which is in No. 2 could be used in No. 3 to heighten eye appeal. What do you think about this?

Studying the rather complex material, I came to the conclusion that first, it is impossible to incorporate all of the designs are being returned to you under separate cover. The deadline to receive the finished design has been advanced to September 30th which should ease the pressure a good deal.

(A) A symbolic poster that would express idea and feeling that you want to arouse in the public.

(B) From the long list of subject matter one could choose the more important. Sincerely, and design a series of posters depicting single problems.

My designs No.'s 1, 2, and 3 represent attempts towards the symbolic treatment. Monroe Wheeler is the Committee of Selection to choose one of these for finished art.

No.'s 4 and 5 are merely thumb-nail illustrations of Approach B. No. 4 would be one of a series of posters in which one particular fact is pointed out. I could see that type of poster done in an informative way like educational charts. The idea of text posters, such as in No. 5, could also be carried out in a sequence of different designs and different text material. I could see these posters designed with rather unusual visual methods.

However, since I have been asked to do one poster, I would like to finish one of the No.'s 1, 2, 3. Whareass, the ideas of approach B may be considered after you have the results of the poster competition. I hope to receive the selected sketch soon so that I may plan the execution of it on time.

Sincerely yours,

Herbert Bayer
herbert bayer

Herbert Bayer - espen color

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	MoMA Exhs.	427.4

Infantile
✓

Miss Dorothy Vickery
National Foundation for Infantile Paralysis
120 Broadway
New York 5, N. Y.

Dear Miss Vickery,

August 2, 1949

By separate mail I am sending you five preliminary designs to consider for finished art.

Studying the rather complex material, I came to the conclusion that, first, it is impossible to incorporate everything that the Foundation has to tell into one poster; and, second, that two approaches can, therefore, be chosen:

(A) A symbolic poster that would express the general idea and feeling that you want to arouse in the public.

(B) From the long list of subject matter one could choose the more important ones and design a series of posters depicting single problems.

My designs No.'s 1, 2, and 3 represent attempts towards the symbolic treatment. I would like the Committee of Selection to choose one of these for finished art.

No.'s 4 and 5 are merely thumb-nail illustrations of Approach B. No. 4 would be one of a series of posters in which one particular fact is pointed out. I could see that type of poster done in an informative way like educational charts. The idea of text posters, such as in No. 5, could also be carried out in a sequence of different designs and different text material. I could see these posters designed with rather unusual visual methods.

However, since I have been asked to do one poster, I would like to finish one of the No.'s 1, 2, 3. Whereas, the ideas of approach B may be considered after you have the results of the poster competition. I hope to receive the selected sketch soon so that I may plan the execution of it on time.

Sincerely yours,

Herbert Bayer
herbert bayer

herbert bayer aspen colorado

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THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS, INC.
FRANKLIN D. ROOSEVELT, FOUNDER
120 BROADWAY
NEW YORK 5, N. Y.

BASIL O'CONNOR
PRESIDENT

August 9, 1949

August 12, 1949

THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS
FRANKLIN D. ROOSEVELT, FOUNDER
120 BROADWAY
NEW YORK 5, N. Y.

BASIL O'CONNOR
PRESIDENT

August 5, 1949

the Bayer designs

Miss Mildred Constantine
The Museum of Modern Art
11 - West 53rd Street
New York 19, New York

I do feel that
ers used to dram-
I am writing Mr.
y two posters
many.

Dear Miss Constantine:

I am attaching the letter from Mr.
Herbert Bayer. I will let you know when
the designs arrive so that they may be
picked up.

"with."
ours, yates
ould not
e confused

tantine

ling these
not resist

is, Inc.

Sincerely,

Dorothy S. Vickery
Dorothy S. Vickery

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	MoMA Exhs.	427.4

THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS, INC.
FRANKLIN D. ROOSEVELT, FOUNDER
120 BROADWAY
NEW YORK 5, N. Y.

BASIL O'CONNOR
PRESIDENT

August 9, 1949

August 12, 1949

Miss Mildred Constantine
The Museum of Modern Art
11 West 57th Street
New York 19, New York

Dear Miss Vickery:

Thank you for your letter of August 9th; the Bayer designs have just reached me.

I too like #3 on research a great deal but I do feel that there can be a vast improvement on the colors used to dramatize the idea and heighten interest, and I am writing Mr. Bayer to this effect. Thus far we have only two posters on research and I feel that this is not too many.

Sincerely yours,

Mildred Constantine

I realize that Mr. Bayer made a mistake in sending these designs to you, but you can appreciate that we could not resist having a look.

Miss Dorothy S. Vickery
The National Foundation for Infantile Paralysis, Inc.
120 Broadway
New York 5, N. Y.

Sincerely,

Dorothy S. Vickery
Dorothy S. Vickery

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	MoMA Exhs.	427.4

①

THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS, INC.
FRANKLIN D. ROOSEVELT, FOUNDER
120 BROADWAY
NEW YORK 5, N. Y.

BASIL O'CONNOR
PRESIDENT

August 9, 1949

Miss Mildred Constantine
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Constantine:

We have taken a look at the designs from Herbert Bayer and felt that you might want our opinion.

We think that #3 on research is especially handsome and the slogan is good. Number one is preferable to #2, although the slogan at the top should read "take" instead of "with." However, it is not advisable to introduce the nervous system in the baby's body, as without an explanation this would not mean very much to the general public and it might be confused with the circulatory system.

I realize that Mr. Bayer made a mistake in sending these designs to us, but you can appreciate that we could not resist having a look.

Sincerely,

Dorothy S. Vickery
Dorothy S. Vickery

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July 7, 1949

Mr. Herbert Bayer
Aspen, Colorado

Dear Mr. Bayer:

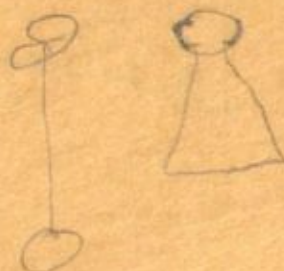
Mr. Wheeler has told me of your willingness to participate in the poster project for the National Foundation for Infantile Paralysis and I am delighted. I imagine it will not be possible for you to come to New York at this time, I am wondering if you will be attached are some suggested themes as well as a report on the research program of the Foundation. Additional material including the report on the June 28th meeting will be sent to you. I am so anxious to have your work.

I am wondering if any posters have appeared in connection with the Goethe Festival which I might have for a traveling exhibition I am preparing for the Museum. If so, I would be grateful if you could tell me how to obtain these.

Please let me know as soon as possible on which of the themes you plan to work.

Sincerely yours,

Mildred Constantine
Director of the Project



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November 29, 1949

Dear Mr. Bayer:

Dear Mr. Binder:

Because we are anxious to know whether you can participate in this program, and because I imagine it will not be possible for you to come to New York at this time, I am wondering if you will be so good as to call Mr. Monroe Wheeler at the Museum after you have read the attached material. He will, I am sure, be able to answer any questions you may have regarding this project in which I am so anxious to have your work.

good beginning in the encouragement of the use of good posters

Very truly yours,

for fund raising and public interest activities. At this time,

I do not feel that we can engage in another project and I am

Mildred Constantine

hoping that the effect of our police posters will bear results.

Sincerely,

I have referred you with my letter of August 27, that I have enclosed herewith the attached material which you - Mildred Constantine - desired for the support of this plan.

Kind

Remember I have had many interviews and discussions with interested individuals and ideas which show to me a nationwide scope and

Mr. Joseph Binder
100 Central Park South
New York 19, N. Y.

Enclosure

Joseph Binder

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November 29, 1949

Dear Mr. Binder:

Your letter of November 11 has been handed to me since the matter of posters is now in my province. Having successfully completed the Polio Poster project, I feel that we have made a good beginning in the encouragement of the use of good posters for fund raising and public interest activities. At this time, I do not feel that we can engage in another project and I am hoping that the effect of our polio posters will bear results.

Sincerely,

Mildred Constantine

MC:rd

Mr. Joseph Binder
100 Central Park South
New York 19, N. Y.

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Mrs. Constantino (15)

from EK

Joseph binder 100 central park south, new york 19, n. y. tel. circle 6 5678

Mr. Edgar Kaufmann, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

11/11/1949

Dear Mr. Kaufmann,

Please let me know whether you are still interested in my plan to have poster competitions arranged among a panel of designers and artists by the Museum of Modern Art, to acquire posters for

fund raising charity and public interest activities.

I have informed you with my letter of August 27, that I have collected the research material which you suggested as necessary for the support of this plan.

Meanwhile I have had many interviews and contacts, additional experience and ideas, which assure me of a nationwide scope and immediate timeliness of this plan.

I shall appreciate to see you soon.

Sincerely

Joseph Binder

CE/st

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October 18, 1949

September 20, 1949

Dear Miss Bourke-White:

This will acknowledge formal receipt of your original poster for the National Foundation for Infantile Paralysis project. The exhibition of these posters will take place in the Museum from November 1st through the 20th. October 31st will mark the formal preview, which will be held at 8:00 P. M., and you will receive your formal invitation in due course.

of the choir, rear view. **Sincerely yours,**

I am wondering at this time when we may expect to receive your poster and to tell you how much I am looking forward to it. Some day I should like to see you in New York City.
MC:bg

Mildred Constantine

Sincerely yours,

To
Miss Margaret Bourke-White
Point of Woods Road
Darien, Connecticut

Mildred Constantine

MC:rd

Miss Margaret Bourke-White
Room 210
Atlanta Piltmore
Atlanta, Ga.

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August 25, 1949

September 20, 1949

Dear Miss Bourke-White:

I happened to be in the office of the National Foundation the other day when a letter from the director of the Georgia Warm Springs Foundation was received and with much laughter we heard about the great number of photographs you took even of the choir, rear view.

I am wondering at this time when we may expect to receive your poster and to tell you how much I am looking forward to it. Some day I should like to hear your version of the day in Warm Springs.

Sincerely yours,

Mildred Constantine

MC:rd

Miss Margaret Bourke-White
Room 848
Atlanta Piltmore
Atlanta, Ga.

For this reason, we are most glad to have an appealing and striking poster produced by our painters, conceptual artists and photographers and I know we can produce the best posters.

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August 15, 1949

Atlanta Biltmore
Miss Margaret Bourke-White
Room 848
Atlanta Biltmore
Atlanta, Georgia

Dear Miss Bourke-White:

Thank you for your letter of August 12th. It is particularly fortunate that you can have access to Warm Springs because undoubtedly you will find much to interest you there and because so much varied work in rehabilitation is being done. No, the other photographers will be working mostly in the north with the exception of Dorothea Lange who is of course out on the coast, and while one or two of the painters are also working on this theme, I feel sure there will be no duplication.

I think it is very fortunate that you want to stay away from braces and crutches because they have become symbols of the dread of the disease and also the "child's best friend" cliché that you probably want to avoid.

I am looking forward eagerly to beginning
Miss Vickery of the National Office in New York suggested that Miss Anna Kothe, 402 Kemper Institute Bldg., the Executive Head of the Georgia chapter of the Foundation would be a good person to help you. She also made the suggestion that if you label or caption the photograph that you avoid the actual reference to Warm Springs, but rather keep the ideal general by just calling it a medical center.

You can probably see a good deal of the literature at Miss Kothe's office but as far as posters are concerned I would suggest that you look at them with the thought in mind "things to avoid. For example, the enclosed photograph on the folder has been used for over three years as the only poster available and as illustration for every type of brochure. Posters have theretofore been used by the Foundation only in connection with the March of Dimes campaign where it seems obligatory to use a fair haired boy one year and a pink cheeked girl the next year.

For this reason, we are most eager to have as appealing and exciting a poster produced by our painters, commercial artists and photographers and I know we can convince them that good artists can also produce good posters.

Please let me hear from you.

Sincerely yours,

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THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS

120 Broadway

NEW YORK CITY

July 25, 1949

Atlanta Biltmore

The South's Supreme Hotel



ATLANTA, GEORGIA

August 12 '49

Miss Mildred Constantine
Museum of Modern Art
New York 19
New York

Dear Miss Constantine:

I am looking forward eagerly to beginning work on the poster project, and hope to have some time within about a week from now. Meanwhile I would like to check with you, as you suggested in your letter.

As for a "theme"; I have been talking with doctors in this part of the country and have visited a hospital in Charlotte, N.Car. From my talks with the people there I feel that the place for me to take my picture will be Warm Springs, Ga. Everyone speaks of the work there with the greatest enthusiasm. I would like to make sure, though that I am not duplicating. I suppose that the other photographers will be working in the north, and not at Warm Springs? Can you let me know about this?

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2

And as for subject matter, I am going to try to keep away from emphasis on braces and crutches if I can, for I believe more has been done with this equipment in the past. I should like to stress the idea of rehabilitation - perhaps of occupational therapy. It is hard for me to have more specific ideas until I have visited Warm Springs. However I saw a few things in the much smaller unit in Charlotte which made me believe that very effective pictures could be obtained of children who are past the initial stages of the disease and are going through the long training and exercises to learn to make the best use of what they have left - and are learning the early lessons of how to fit usefully back into society again. Perhaps there would be something in a group activity of this kind, or maybe a single child (possibly with others showing in the background) who is at work with a teacher or nurse on some such equipment as the parallel bars (I saw a rather moving thing of this kind in Charlotte and I am sure Warm Springs will have many subjects along these lines.) The swimming pool too may offer something.

In any case I will surely take more than one subject so we have some choice. I am sorry to be so vague at this stage, but I feel sure that the broad theme of rehabilitation will offer fruitful possibilities.

Yours cordially,

Raymond B. White

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PS Is there anywhere herein Atlanta that you know of where I could see posters of past years so as to avoid any possibility of duplication? Or are any small copies of them available in any of the Foundation's literature, which I could see?

Mrs. Anne L. Tothe

402 Kemper Institute
Blag
Atlanta

Keep it anonymous
a medical center

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July 25, 1949

Miss Margaret Bourke-White
c/o Helen Fennell
Time-Life
Rhodes Haverty Bldg.
Atlanta 3, Georgia

My dear Miss Bourke-White:

By this time I hope you have received the formal letter of invitation and all the materials which have been sent to you in regard to the Infantile Paralysis Poster Project.

Naturally, since the photographic medium is so different in procedure and approach, I will not expect you to submit a preliminary design as requested in the first letter. But I would be very grateful for information about your theme when and if you decide upon one.

The opening date for the exhibition has been set for November 1st. The finished design will be needed by the end of September. If you wish any further information on slogans or themes please be sure to call on me.

It will be a great addition to the project to have one of your photographs for this poster project and I am grateful for your cooperation.

Sincerely yours,

Mildred Constantine
for the Poster Project

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THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS

FRANKLIN D. ROOSEVELT, FOUNDER

120 BROADWAY

NEW YORK 5, N. Y.

BASIL O'CONNOR
PRESIDENT

January 9, 1950

Miss Margaret Bourke-White
Life Magazine
Time & Life Building
Rockefeller Plaza
New York, New York

Dear Miss Bourke-White:

We have just noted that our letter of December 16 was addressed to you in Atlanta and possibly never reached you. Your reply will be very much appreciated. A copy of our letter is enclosed.

You will be interested to know that your photograph for the Polio Poster project will be used in an advertisement for the March of Dimes in an issue of the New Yorker this month. We regret that we do not know at this time the exact date of the issue.

The negative of this photograph which is now in our files can undoubtedly be adapted to other purposes, such as a backdrop for displays.

We felt that you would want to know that your contribution to the poster project is being used to forward our cause.

Sincerely,

Sally Lucas Jean
Consultant in Health Education

DSV: ec

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October 6, 1949

Dear Mr. Carlu:

I am so sorry to learn that you are still ill and naturally will wait until Monday to see the sketch. Would it be better for you if I come by your studio rather than ask you to come outside while you are recuperating? I will be happy to do this on Monday afternoon if you wish it.

I just want to remind you that the finished poster should be in my hands no later than the 15th because I must have it for the photographer as well as for the jury of awards. I do hope you will be feeling better.

Sincerely,

Mildred Constantine

MC:rd

Mr. Jean Carlu
5 Tudor City Place
New York 17, N.Y.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JEAN CARLU 5 TUDOR CITY PLACE NEW YORK 17 N. Y. TEL. MURRAY HILL 6-4469

October 6, 1949

Dear Mrs. Constantine:

I am extremely sorry that I shall be unable to see you to-day as we planned but the doctor wants me to stay in bed for two more days. It seems this bad cold of mine is a somewhat more complicated matter than it looked at first inspection -

Needless to say, I feel very unhappy about the whole matter as you were so kind and so cooperative but I begin to be afraid that these many obstacles may prevent me to participate

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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in this worthy project -

However, the doctor tells me that I should be able to resume my activities within two or three days. In such a case and if it is not too late, I could complete the sketch over the week end and I would see you sometime on Monday

In the meantime, I remain

Sincerely yours

LEAH

CAW

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 19, 1949

Dear Mr. Carlu:

Dear Mr. Carlu:

I am so sorry to have missed you last week but I hope you have received the various data which I sent you for your poster.

I understand you will be away until September 29. May I expect to receive a sketch before that time or shortly upon your return?

Sincerely,

Mildred Constantine

MC:rd

Mr. Jean Carlu
Adolphus Hotel
Dallas, Texas

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4



September 1, 1949

Dear Mr. Carlu:

I want to confirm our telephone conversation of yesterday and the fact that we can extend the deadline on receiving your finished design until October 15.

After you left I found a few of the slogans which Mr. Colner had sent to us with reference to your particular interest -

The army that helps fight polio

OOOO ENEMIES OF POLIO (doctors, nurses, technicians, etc.)
 YOUR WEAPONS, THEIR SKILL, FIGHT POLIO
 YOU PUT WEAPONS IN THEIR HANDS
 OOOO PEOPLE ARE YOUR ALLIES WHEN POLIO STRIKES

I thought these additional suggestions might be of interest.

I do look forward to receiving your sketch because I am particularly interested in the problem you have selected and know what an important addition it will be for the collection.

Sincerely,

Mildred Constantine

MC:rd

Mr. Jean Carlu
 Mr. Jean Carlu Place
 5 Tudor City Place
 New York City

*Adolphus Hotel
 Dallas, Tex.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

August 10, 1949

September 9, 1949

Mr. Jean Carlu
 5 Tudor City Place
 New York, N.Y.
 Dear Mr. Carlu:

Dear Mr. Carlu:

Here is some additional information which may be of interest to you for the polio poster.

Kind regards.

Sincerely,

Mildred Constantine

To MC:rd
 Enc. 1
 Date 9/9/49 Time _____
 WHEN YOU WERE OUT
 Mr. Carlu
 of _____
 Phone _____

INTERVIEWED	Mr. Jean Carlu
CALLED TO SEE YOU	5 Tudor City Place
WANTS TO SEE YOU	New York City

Message Not there until Sep 27
will have them
can't sample

Luff Form No. 1 © T. Deason & Co., Inc. 12 W. 42nd St., N.Y.C.

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

Date 9/15/49 Time _____

WHILE YOU WERE OUT

Mr. Carlson

of _____

Phone _____

TELEPHONED	<input checked="" type="checkbox"/>	PLEASE CALL HIM	
CALLED TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		RUSH	

Message A. Dolphus until
Dallas, Texas
until Sep 29
- write him there
can do sample

Longlife Form No. 3 W —H. Davison & Co., Inc., 225 West Broadway, N. Y.

Operator

Mildred Constantine

OF MODERN ART

Mr. Jean
5 Tudor
New York

Dear Mr.

Acc
have ar
I v
all of
poster
drawing
to know

Ma

MC/ga

Handwritten notes on the left side of the envelope, including "Fall Form 49 from FBI report..."

49

ou

study
the
is
anxious

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

To Ronnie

Date Wed Time 3:15

WHILE YOU WERE OUT

Mr. Carlson

of _____

Phone MU 6-4469

TELEPHONED	PLEASE CALL HIM	<input checked="" type="checkbox"/>
CALLED TO SEE YOU	WILL CALL AGAIN	<input checked="" type="checkbox"/>
WANTS TO SEE YOU	RUSH	<input type="checkbox"/>

Message on show

Operator _____

Longlife Form No. 3 W —H. Davison & Co., Inc., 225 West Broadway, N. Y.

Mr. Jean
5 Tudor
New York

Dear Mr.

Acc
have ar
I
all of
poster
drawing
to know

May

949

ou
study
the
is
anxious

Mildred Constantine

MC/ga

M
OF
MODERN
ART

Re:

Date

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

June 22, 1949

August 18, 1949

Mr. Jean Carlu
5 Tudor City Place
New York, N. Y.

Dear Mr. Carlu:

According to your telegram I believe by this time you have arrived home.

I was wondering if you have had sufficient time to study all of the material which we sent you in connection with the poster exhibition for Infantile Paralysis. As the time is drawing near for receiving the preliminary sketch, I am anxious to know whether or not you have decided upon your theme.

May I please hear from you by return mail?

Sincerely,

Mildred Constantine

MC/gm

Re:

Date

THE MUSEUM OF MODERN ART

Handwritten notes on the left margin, including "Hall Foundation for Infantile Paralysis" and other illegible text.

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	MoMA Exhs.	427.4

THE MUSEUM OF MODERN ART

Date _____

To:

Re: _____

From:

night letter

NY 3 - 17/10/6 - June 28

NY - JEAN CARLU =
BRISTONORE
(PARIS)

COINER ADVISES POSTER PROJECT DATA
~~XXXXXXXXXX~~ YOUR ACCEPTANCE / SENDING YOU ~~TRANSCRIPT~~ ~~OF~~ ~~XXXXXX~~ PLEASE

TELEPHONE ME YOUR RETURN NEW YORK

CONSTANTINE
MUSEUM OF MODERN ART *modern art*

*Hall Foundation for Infantile Paralysis
Poster Proj.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

June 22, 1949

My dear Mr. Carlu:

I have just learned from Mr. Coiner that you are in Paris.

Nevertheless I am forwarding this invitation to you in the hope that you will be able to participate in this project and I feel sure that we can send you all the information you will require by mail. May we hear from you upon your receipt of this letter by wire collect?

Sincerely,

Richard Gustafson

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negie letter

JEAN CARLU
BRISTONORE
PARIS

COINER ADVISES POSTER PROJECT DATA
~~XXXXXXXXXX~~ YOUR ACCEPTANCE/SENDING YOU ~~XXXXXXXXXX~~ MEETING PLEASE

TELEPHONE ME YOUR RETURN NEW YORK

CONSTANTINE
MUSEUM OF MODERN ART

h. s. ...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

June 5, 1950

Dear Dr. Gebhardt:

Please forgive the delay in replying to your letter of May 3. I was pleased to have additional information from you on the Polio Posters.

Sincerely yours,

Mildred Constantine

Cleveland Health Museum
8911 Euclid Avenue
Cleveland 6, Ohio

Attention: Dr. Bruno Gebhard

MC/ab

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OFFICERS
 Lester Taylor, M.D., Pres.
 John W. Barkley, Vice-Pres.
 Howard Whipple Green, Secy.
 Warner Seely, Treas.

Cleveland HEALTH MUSEUM

INCORPORATED 1936 • NOT FOR PROFIT
 8911 EUCLID AVE. . . . CLEVELAND 6, OHIO
 TELEPHONE RANDOLPH 0606
 HOURS . . . Week Days 9-5 . . . Wednesdays 9-10 . . . Sundays 2-5
 May 3, 1950

TRUSTEES
 Harry F. Affelder
 P. J. Aufderheide, D.D.S.
 John W. Barkley
 James A. Bohannon
 N. H. Boynton
 H. Van Y. Caldwell
 Sidney B. Congdon
 Russell B. Crawford, M.D.
 John H. Dingle, M.D.
 Howard Dittrick, M.D.
 The Rev. Clarence Elwell
 Herbert A. Erf
 Harold Feil, M.D.
 Albert P. Gegenheimer
 Howard Whipple Green
 E. R. Hankins
 Anna Held
 Gene C. Hutchinson
 Harold J. Knapp, M.D.
 Ralph S. Mueller
 James H. Rand, III
 W. F. Schultz, D.D.S.
 Warner Seely
 A. A. Stambaugh
 Robert M. Stecher, M.D.
 G. A. Svetlik, D.D.S.
 Lester Taylor, M.D.
 Mrs. Herman L. Vail
 Ralph M. Watkins, M.D.
 Lee Wilson
 Miss Virginia R. Wing
 Herbert B. Wright, M.D.

Bruno Gebhard, M.D.
 DIRECTOR

Please return to

Mildred Constantine, Director
 Polio Poster Project
 Museum of Modern Art
 11 W. 53 St.
 New York 19, N.Y.

Dear Miss Constantine:

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

I am sorry to say that insofar as the reaction of the general public is concerned, the Polio Posters were not too successful at our museum. That was partly our fault. I am sure that if we had exhibited these posters during July and August we would have had better reactions to them.

This doesn't mean that the posters were not worthwhile. We had a very nice attendance from our own art institute and also from several commercial art schools. It also has interested another national health organization. They have made some plans to more or less duplicate the polio poster contest in their own field.

Generally speaking, the whole exhibit was worthwhile from the point of view of general health education.

Total attendance during the showing of the Polio Posters was 3896.

Sincerely yours,

[Signature]
 Bruno Gebhard, M. D.
 Director

BG:jo



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THE MUSEUM OF MODERN ART

Date April 25, 1950

To: RENE D'HARNONCOURT

Re: POLIO POSTERS

From: MILDRED CONSTANTINE

JUST FOR YOUR INFORMATION, THE LATEST USE OF THE POLIO POSTERS IS INCLUSION IN THE PROGRAM FOR THE NEW YORK CITY HIGH SCHOOLS. I am working with Mr. D'Amico in making a recording to accompany a film strip of the posters and this package will be offered to the High Schools in accordance with Mr. D'Amico's program. The Greater New York Chapter of the Polio Foundation will pay for the film strips and recording.

mc

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THE MUSEUM OF MODERN ART

Date November 14, 1950

To: DOROTHY DUDLEY

Re: Matter Polio Poster

From: M. CONSTANTINE

On Thursday, a Rapid Messenger will call for the Matter Polio Poster and take it to the Industrial Displays Company, 625 West 55 Street, for the account of the National Foundation for Infantile Paralysis. Attached is release *label* for this poster.

mc

MC:bg

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

Date November 9, 1950

To: DOROTHY DUDLEY

Re: Herbert Matter poster

From: M. CONSTANTINE

The Herbert Matter poster has been returned together with a new one which replaces it. The new one should be placed in the frame now on the old copy. Both are in my office and can be picked up at any time. The new one will be picked up in a few days by the National Foundation for Infantile Paralysis for its exhibit at the White House, in Washington, D. C. Thank you.

MC:bg

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THE MUSEUM OF MODERN ART

Date March 6, 1950

To: Miss Dorothy Dudley

Re: _____

From: Miss Mildred Constantine

This is to advise you that the Herbert Bayer original polio poster was damaged when it was sent out to one of the March of Dimes exhibits. We have not yet determined the exact repairs necessary, but I am sending you this information for the insurance copy report and as soon as we have received estimates, I will let you know. The poster joins the traveling exhibition which leaves the Museum tomorrow.

MC:bg

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October 24, 1949

MISS DUDLEY

POLIO POSTERS

MILDRED CONSTANTINE

These are the 23 posters which are the property of the National Foundation for Infantile Paralysis, which will be shown in the Museum from October 31st through November 20th. Their value is \$500.00 each and they should be insured through the period covering the exhibition, as well as for at least two weeks thereafter, pending decision as to the disposal of the posters.

I am indicating the two which were damaged in the Hahn shipment, and the enclosed copy of letter to Mr. Hahn covers this.

MC:bg

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THE MUSEUM OF MODERN ART

Date ~~October 6, 1949~~
October 18, 1949

To: Miss Dudley
From: MISS DUDLEY
Constantine
MILDRED CONSTANTINE

Re: Polio Poster Project
POLIO POSTERS

12.6.49

Dear Miss Dudley:

The 23 posters which are now in the mezzanine should be taken up to the 6th floor committee room tomorrow morning, Wednesday, October 19th. These are the same posters which are to go, via Hahn, to the Foundation offices. I will let you know when they are to be picked up and returned to the Museum.

They should be sent by truck and can be picked up the evening of the 19th. This should be charged to the Polio Poster Project.

MC:bg

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THE MUSEUM OF MODERN ART

Date October 6, 1949

To: Miss Dudley

From: Constantine

Re: Polio Poster Project

Dear Miss Dudley:

The 24 posters, which are to be sent on the morning of October 20, should be delivered to the offices of the National Foundation for Infentile Paralysis, 120 Broadway, New York 5, New York, Attention to Miss Dorothy S. Vickery.

They should be sent by truck and can be picked up the evening of the 19th. This should be charged to the Polio Poster Project.

THE MUSEUM OF MODERN ART

Attempts to have a taxi driver pick up a package for Helen's show at 120 Broadway, Room 5113 D Empire State Building (See Mr. Constantine)

Date October 6, 1949
Re: Museum Art Is Your 1159

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

Date October 4, 1949

To: Miss Dudley
From: Miss Dudley
Constantine

Re: Modern Art in Your Life

Can you arrange to have a messenger pick up a package for Rene's show at the Scheneley Corporation, Room 5113 D Empire State Building (See Mr. Kandares).

Herbert Bayer and Walter Allner, have already been installed in the

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THE MUSEUM OF MODERN ART

Date October 4, 1949

To: MISS DUDLEY

From: W. CONSTANTINE

Storage of Posters
Re: INFANTILE POSTERS
POLIO

Three additional original posters by Ben Shahn, Honore Sharrer, Jacob Lawrence, have arrived for the exhibition. Can Harry please take them down to the storage bin in the basement.

Please store the following four original posters in the Mezzanine until they are needed for installation when the exhibition opens November 1st:
Two posters, Herbert Bayer and Walter Allner, have already been installed in the mezzanine.

Leon Karp
Tana Hoban
Henry Koerner mc
Paul Rand

These are now in the Architectural Office on the Fifth Floor. Many thanks.

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

Date ~~September 30, 1949~~

Re: Storage of Posters

To: Dorothy Dudley

From: Mildred Constantine

Dear Dorothy:

Please store the following four original posters in the Mezzanine until they are needed for installation when the exhibition opens November 1st:

Leon Karp
Tana Hoban
Henry Koerner
Paul Rand

These are now in the Architectural Office on the Fifth Floor. Many thanks.

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

Date ~~November 23, 1948~~
August 25, 1949

To: Miss Dudley
From: Mildred Constantine

Re: _____

Dear Miss Dudley

The plaster model which I have given to Harry is to be returned by express prepaid to Mr. David Smith, Terminal Iron Works, Bolton Landing, N.Y. The cost is to be charged to the National Foundation for Infantile Paralysis Project.

I do not think that this sets a precedence for more cases of this kind because most of the artists are delivering their sketches by hand or simply by mail. However, should another instance arise, I will send you a memorandum.

All of these charges should be for the account of the Folio Poster project.

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THE MUSEUM OF MODERN ART

Date November 28, 1949

To: Miss Dudley

Re: Polio Poster Project

From: Mildred Constantine

The polio poster by Leon Karp entitled "Research is Hope" should be packed and sent by express prepaid to Mr. Leon Karp, c/o N. W. Ayer, West Washington Square, Philadelphia, Pennsylvania. The value of the shipment should be \$500. Mr. Karp is repainting the legend of the poster and will return it to us in the same crate by express collect. All of these charges should be for the account of the Polio Poster project.

Mr. Philip Sawyer
Rm 206, Bank Road
East Passaic
East Passaic, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 3, 1949
October 14, 1949

Dear Philip,

This will acknowledge formal receipt of your original poster for the National Foundation for Infantile Paralysis project. The exhibition of these posters will take place in the Museum from November 1st through the 20th. October 31st will mark the formal preview, which will be held at 8:00 P.M., and you will receive your formal invitation in due course.

and Julia and I look forward to Thursday.

Regards,

MC:bg

Constantine

To
Mr. Philip Evergood
Box 206, Neck Road
East Patchogue
Long Island, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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(Evergood)

October 3, 1949
~~September 20, 1949~~

Dear Philip, *Evergood*

Here is the line in type which you can trace in either size on the bottom of your poster. It was wonderful to see you and Julie and I look forward to Thursday.

plan to be in town before that and whether you would telephone to me. How is the poster going?

Regards.

Constantine

Sincerely,

Mildred Constantine

MC:rd

Mr. Philip Evergood
Box 206, Neck Road
East Patchogue, L.I.

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September 20, 1949

Dear Philip:

I am afraid that it will be another ten days or so before I can get out to see you and, therefore, I am wondering if you plan to be in town before that and whether you would telephone to me. How is the poster going?

Regards.

Sincerely,

Mildred Constantine

MC:rd

Mr. Philip Evergood
Box 206, Neck Road
East Patchogue, L.I.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Philip Evergood
East Potbogyre

There's a lifetime
In your drive

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WESTERN UNION

1201

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

JOSEPH L. EGAN
PRESIDENT

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D=CAMBRIDGE MASS 28 840A

MILDRIED CONSTANTINE

11 WEST 53 ST MUSEUM OF MODERN ART

SORRY CANNOT ATTEND MEETING TODAY

GYORGY KEPES 918A

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mr. William G. Goad

MC:rd

Mrs. Libbie P. Goad
Public School 69
125 West 54th Street
New York, New York

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004 - 3 - 28th July - 11 = NL

MR. RICO LEBRUN ~
 805 CLIFF DRIVE
 SANTA BARBARA CALIFORNIA ~

HAVE YOU RECEIVED LETTER JUNE 22 INVITATION TO PARTICIPATE
 POSTER PROJECT FOR NATIONAL FOUNDATION FOR INFANTILE PARALYSIS
 AND MUSEUM OF MODERN ART
 STOP PLEASE WIRE COLLECT YOUR DECISION ~

MILDRED CONSTANTINE
 DEPT. ARCHITECTURE AND DESIGN

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

MC:rd

Mr. William G. ...
 Mrs. Libbie P. Goad
 Public School 69
 125 West 54th Street
 New York, New York

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WESTERN UNION

1201

SYMBOLS

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Ship Radiogram

JOSEPH L. EGAN
PRESIDENT

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NL

MR. RICO LEBRUN
805 CLIFF DRIVE
SANTA BARBARA CALIFORNIA-

HAVE YOU RECEIVED LETTER JUNE 22 INVITATION TO PARTICIPATE
POSTER PROJECT FOR NATIONAL FOUNDATION FOR INFANTILE PARALYSIS
AND MUSEUM OF MODERN ART
STOP PLEASE WIRE COLLECT YOUR DECISION

MILDRED CONSTANTINE
DEPT. ARCHITECTURE AND DESIGN

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

NC:rd

NC:rd

Mr. William Grosser
Mrs. Libbie P. Groad
Public School 69
125 West 54th Street
New York, New York

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

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

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MAY 1 GA GA WU B 122 PD=WELLFLEET MASS

R
WU B 122 QDY

JUL 1 1100A=

MISS D KNAPP,
MUSEUM OF MODERN ART

=HAPPY TO JOIN LXXXJOIN POSTER PROJECT PLEASE ADVISE

MILDRED CONSTANTINE LETTER FOLLOWING=

HELEN LEVITT= 1145A..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

125 West 54th Street
New York, New York

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

(45)

949 JUN 25 AM 10 54

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NAO38 PD=HIGHTSTOWN NJER 25 936A=

MISS MILDRED CONSTANTINE=

DELIVER MUSEUM OF MODERN ART 11 WEST 53 ST=

I ACCEPT WITH PLEASURE YOUR INVITATION TO SUBMIT DESIGNS
FOR INFANTILE PARALYSIS POSTERS I WILL ATTEND MEETING
ON TUESDAY=

DAVID STONE MARTIN=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mrs. Libbie P. Groad
Public School 69
125 West 54th Street
New York, New York

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November 28, 1949

Dear Mrs. Groad:

As I mentioned to you over the telephone today, we were delighted indeed with the two groups which came to visit the Museum of Modern Art and were quite thrilled over their articulate reaction to the posters. I thought you might like to have these two photographs for your files.

With very thanks for your cooperation,

Sincerely,

Mildred Constantine

MC:rd

MC:rd

Mr. William Cropper
Mrs. Libbie P. Groad
Public School 69
125 West 54th Street
New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

Hotel Francuski
Cracow, Poland

July 29, 1949

Dear Miss Constantine:

I am sorry for the delay in answering August 12, 1949
of June 24 and July 11, with reference to the Poster project for the National
Foundation for Infantile Paralysis. I have been traveling extensively, so
that your letters have only just reached me.

Please convey my grateful thanks to the Committee of
Selection for inviting me to participate. But what with the slow mails,
there is no way I could get a preliminary sketch to you by August 15th.
Hope I'll have better luck next time.

Dear Mr. Gropper: Thanks to you for all your trouble.

I have your letter of July 29 and I am very sorry indeed that
we will not have one of your posters for my project.

Best wishes to you.

Sincerely,

Mildred Constantine

MC:rd

Mr. William Gropper
Hotel Francuski
Cracow, Poland

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

6

Hotel Francuski
Cracow, Poland

July 29, 1949

Dear Miss Constantine:

I am sorry for the delay in answering your kind letters of June 24 and July 11, with reference to the Poster Project for the National Foundation for Infantile Paralysis. I have been traveling extensively, so that your letters have only just reached me.

Please convey my grateful thanks to the Committee of Selection for inviting me to participate. But what with the slow mails, there is no way I could get a preliminary sketch to you by August 10th. Hope I'll have better luck next time.

Many thanks to you for all your trouble.

Sincerely,

William Gropp

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

M
June 11, July 11, 1949

Dear Mr. Cropper:

By this time you have probably received the original of the enclosed letter, and I have spoken to Mrs. Cropper and received her assurance of your acceptance.

Some of the material attached will help to clarify the picture for you and I look forward to hearing from you directly after you have thought about your theme.

Please let me hear from you by wire collect us so whether we can count on your inclusion in the book. And if there are any questions which can be answered by us or the authorities of the National Foundation of Infantile Paralysis I will be happy to take care of these.

Kind regards,

Sincerely,

With kind regards,

Mildred Constantine

Mildred Constantine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

June 21, 1949

Dear Mr. Gropper:

I am forwarding the attached invitation to you because I am extremely anxious for your participation in this project. I feel sure that the subject will appeal to you and hope that you will agree with me. We are having a stenographic report made of the June 28th meeting and I will also forward this to you.

Please let me hear from you by wire collect as to whether we may count on your inclusion in the project? And if there are any questions which can be answered by us or the authorities of the National Foundation of Infantile Paralysis I will be happy to take care of these.

With kind regards,

When your nephew called at the office on Friday these were pointed out to him. The cost of protecting the completely ruined photographic poster will be \$15.00 and the cost of reconstructing the others will be \$25.00. These repairs will have to be done at once, since the material is scheduled to go on exhibition on the 31st of this month. Inasmuch as we have no funds in our project to take care of such repairs, I must put this claim before you and ask for your cooperation in getting this matter settled at your earliest possible convenience.

Very truly yours,

Mildred Constantine

Mildred Constantine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

copy

October 14, 1949

October 24, 1949

Dear Miss Johnson

Mr. Fred G. Hahn
231 East 55th Street
New York, New York

I acknowledge formal receipt of your original posters for the National Foundation for Infantile Paralysis project. The exhibition of these posters will take place in the Museum from November 1st through the 31st. October 31st will mark the closing of the exhibition which will be held at 8:00 P.M., and you will receive your formal invitation in due course.

My dear Mr. Hahn:

On Thursday, October 20th, your truckmen delivered a series of original posters, for our account, to the offices of the National Foundation for Infantile Paralysis, 120 Broadway. Before leaving the Museum instructions were given with regard to one of these, an oil painting, still wet, which had to be handled separately from the others and which had to be stacked separately so as not to incur damage.

I was at the offices of the Foundation when the posters were delivered and noticed one of your truckmen carrying in a large group of them held firmly in his arms, and there were about eight in this group. When he set them down on the floor I discovered that the wet painting was in the middle and that it not only had smudged the photographic poster facing it, but had also, in the smudging, caused considerable damage to itself. Also, in the stacking a third poster was badly rubbed.

When your nephew called at the offices on Friday these were pointed out to him. The cost of replacing the completely ruined photographic poster will be \$25.00 and the cost of retouching the others will be \$24.00. These repairs will have to be done at once, since the material is scheduled to go on exhibition on the 31st of this month. Inasmuch as we have no funds in our project to take care of such repairs, I must put this claim before you and ask for your cooperation in getting this matter settled at your earliest possible convenience.

Very truly yours,

Mildred Constantine

MC:bg

95-106
70-11

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	MoMA Exhs.	427.4

Tana Hoban

October 14, 1949

LCust 7-1806

2219 Delancey place, Philadelphia 3, Penna.

Dear Miss Hoban:

This will acknowledge formal receipt of your original poster for the National Foundation for Infantile Paralysis project. The exhibition of these posters will take place in the Museum from November 1st through the 20th. October 31st will mark the formal preview, which will be held at 8:00 P.M., and you will receive your formal invitation in due course.

----Thank you for your letter. I

Sincerely,

I expect to come in with my poster

by the middle of next week.

Mildred Constantine

I am still waiting for my kodachromes

to come back from processing in

Rochester.

Best regards.

To
Miss Tana Hoban
2219 Delancey Place
Philadelphia 3, Pa.

Cordially

Tana
Tana Hoban

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

Tana Hoban

LOcust 7 - 1806

2219 delancey place, philadelphia 3, penna.

Dear Miss Constantine---

----Thank you for your note. I expect to come in with my poster by the middle of next week--- I am still waiting for my kodeschromes to come back from processing in Rochester.

Best regards.

Cordially

Tana
Tana Hoban

● PHOTOGRAPHY

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July 11, 1949

September 20, 1949

Dear Miss Hoban:

Mr. Steichen told me of your visit and how pleased he is with what you are doing. I look forward to receiving it.

Kind regards.

Sincerely,

Mildred Constantine

MC:rd

Miss Tana Hoban
2219 Delancey Place
Philadelphia 3, Pa.

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July 11, 1949

August 17, 1949

Miss Tana Hoban
2219 Delancey Place
Philadelphia 3, Penna

Dear Miss Hoban:

I have just learned that all persons appearing in photographs taken by or for the National Foundation for Infantile Paralysis must be covered by releases signed by each patient or person appearing in the picture.

Therefore I am sending you ten copies of each of the releases and if you should require more please let me know. I would appreciate your reply at this time.

Kind regards,

Sincerely yours,
since the beginning of the public program, and if you would wish to have these please let me know.

Looking forward to hearing from you,
Mildred Constantine

MC:ard

Miss Tana Hoban
2219 Delancey Place
Philadelphia 3, Pa.

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August 17, 1949

Tana Hoban

Oct 7-1806

2219 Delancey Place, Philadelphia 3, Penna.

Dear Miss Hoban:

To date, I have had no word from you in connection with the poster you are doing for the National Foundation for Infantile Paralysis.

Because I am most eager to avoid duplication of themes, if possible, and because we are nearing the deadline set for receiving the preliminary sketch (August 31) I would appreciate a word from you at this time.

Some additional ideas for themes have come to my attention since the beginning of the polio epidemic, and if you should wish to have these please let me know.

Looking forward to hearing from you.

I will attend the meeting Tuesday morning.

Sincerely yours,

Mildred Constantine

Tana Hoban

TANA HOBAN

MC:rd

Miss Tana Hoban
2219 Delancey Place
Philadelphia 3, Pa.

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HOUGHTON MIFFLIN COMPANY

THE NATIONAL
FOUNDATION

BOSTON March 7, 1950

Tana Hoban

LOcust 7-1806

2219 delancey place, philadelphia 3, penna.

June 23, 1949

Mildred Constantine
Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Miss Constantine:

I am most honored and happy to accept the invitation to participate in the Poster Project in connection with the National Foundation for Infantile Paralysis.

I will attend the meeting Tuesday morning.

Sincerely

Tana Hoban

TANA HOBAN

TH:ec

● PHOTOGRAPHY

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HOUGHTON MIFFLIN COMPANY

2 PARK STREET - BOSTON March 7, 1950

EDUCATIONAL DEPARTMENT

March 3, 1950

(4)

Dear Miss Cahir:

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

Thank you for your letter of March 3rd. I

am sending you herewith a copy of the "Polio Poster"

invitation. The supply of "Modern Art in Your Life" is
so limited that we are unable to give complimentary copies.

The cost is 75¢ for the catalogue. Shall we send you a
copy?

Sincerely yours,

Mildred Constantine

Miss Patricia Cahir
Educational Art Department
Houghton Mifflin Company
2 Park Street
Boston 7, Massachusetts

MC:jb

Sincerely yours,

Patricia Cahir

Patricia Cahir
Educational Art Department

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BOSTON · NEW YORK · CHICAGO
DALLAS · ATLANTA
SAN FRANCISCO

HOUGHTON MIFFLIN COMPANY
2 PARK STREET · BOSTON 7

EDUCATIONAL
DEPARTMENT

March 3, 1950

(4)

The Museum of Modern Art
11 West 53d Street
New York, New York

Gentlemen:

In our work of book illustrating and design, we are always interested in fine commercial advertising from the standpoint of design, layout, art work, reproduction and printing, as well as possible subject matter of an industrial nature for our textbook illustrations. Typical of this kind of thing were the advertising pieces in the recent exhibition of "Printing For Commerce" where the Museum of Modern Art sponsored two pieces entitled "Modern Art in Your Life" and "Polio Posters", which were selected for excellence of design and printing.

I wonder whether, by some fortunate circumstance, there are available copies of these two as they appeared in the exhibit? We would be most grateful to you if we might have one for reference use here in our Art Department.

Thank you for your kind attention.

Sincerely yours,

Patricia Cahir

Patricia Cahir
Educational Art Department

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Peter Blake

THE MUSEUM OF MODERN ART

Date April 29, 1949

cc. Ione Ulrich

To: Philip C. Johnson ✓

Re: Infantile Paralysis

From: Peter Blake

Foundation Posters

Miss Constantine came in this afternoon to tell me that the Infantile Paralysis people had approved her proposal in principle. They had three questions:

1. Was it necessary to have as many as 30 artists invited to participate in the Poster Competition? On this point, Miss Constantine and I agreed that we should not go below 20 artists, that 25 would be better, and that if we agreed on 25, we might omit the typographers as a group since they would be in a difficult competitive position anyway.
2. The Infantile Paralysis people do not like the idea of having the prize money supplied by other organizations. They would like to supply it themselves, and they wanted to know what prizes we would suggest. In view of the fact that all invited artists would be paid \$500.00 regardless of whether they win or not, Miss Constantine and I, after reviewing prize money awarded in similar past Museum competitions, agreed that we should suggest a first prize of \$1000, a second of \$750, and a third prize of \$500, the money to be provided by the Infantile Paralysis people.
3. The Infantile Paralysis people want to be sure that they will own all designs submitted and that they will have all rights to them. Miss Constantine and I agreed that this was a fair demand, but that the competition conditions should contain a clause which would obligate the Infantile Paralysis Foundation to get the artist's permission to make any changes whatsoever in his design when and if it is reproduced by them.

It was necessary for Miss Constantine and myself to arrive at the above understanding without delay since the Infantile Paralysis Foundation wanted Miss Constantine to be ready to discuss these three issues with them first thing Monday morning, and, therefore, there was no possibility of consulting with anyone else before this meeting. Naturally these suggestions will not be binding upon the Museum until they are incorporated in an official agreement covering the whole project.

PB

Get in touch with Rene

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October 13, 1949

MISS ULRICH
MISS ULRICH
M. CONSTANTINE
M. CONSTANTINE

NATIONAL FOUNDATION FOR
INFANTILE PARALYSIS POSTER PROJECT
NATIONAL FOUNDATION FOR
INFANTILE PARALYSIS POSTER PROJECT

RAILROAD EXPENSES N.Y.-PHILADELPHIA AND RETURN	
RAILROAD FARE TO PATCHOGUE AND RETURN	\$8.21
(to see Philip Evergood) Oct. 2nd	\$ 4.58
4 Taxi Fares	2.60
Taxi Fares	2.10
Telephone to Avalon	.89
Ribbon	2.43
Messenger	1.00
Taxi Fare	\$ 12.10
Newspapers	<u>1.00</u>
Total	\$11.21

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 29, 1949

NATIONAL FOUNDATION FOR
INFANTILE PARALYSIS POSTER PROJECT

MISS ULRICH

M. CONSTANTINE

RAILROAD EXPENSES N.Y.-PHILADELPHIA AND RETURN August 26	\$8.24
4 Taxi fares	2.60
Telephone to Avalon	.89
Messenger	1.00
	<u>\$ 12.73</u>

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THE MUSEUM OF MODERN ART

Date ~~September 23, 1949~~
October 4, 1949

To: IONE ULRICH

Re: National Infantile Paralysis Project
INTERNATIONAL POSTER EXHIBITION

From: MILDRED CONSTANTINE

In connection with the attached project order, Mr. Wheeler asks you please to check with him regarding the manner in which the \$305^{86.26} is to be charged. Part of it will be charged against the Infantile Paralysis Poster budget and for this reason the project order is being signed by the Architecture and Design department.

\$ 15.06⁴⁰mc

Trip to be taken during week of September 26th.

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

Date September 23, 1949

National Infantile Poster Project

To: Ione Ulrich

Re: National Infantile Poster Project

From: Mildred Constantine

Travel

Estimated budget for trip to Bolton Landing, Boston, and possibly Cushing, Maine

Fare to Philadelphia and return	feet.	\$6.26
Taxis		1.60
Fare to Roosevelt, N. J. and return		6.80
Taxi		.40
		15.06
10.00	- Train and taxi to make plane connections	
20.00	- Hotels 2 nights	
\$35.43		

Trip to be taken during week of September 26th. (I cannot estimate cost of getting to Cushing; and I may be able to contact him from Boston and settle it by telephone; therefore it is not included in the budget.

Start September 8th returning September 14th.

Handwritten notes and calculations:

Albany to Bolton Landing 4.97

12.77

1.50

20.39

4.97

59.73

1.50

4.25

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THE MUSEUM OF MODERN ART

Date September 1, 1949

National Infantile Poster Project

To: Ione Ulrich

Re: Travel

From: Mildred Constantine

Estimated budget for trip to Bolton Landing, Boston, and possibly Cushing, Maine in connection with the poster project.

- \$25.53 - Round trip to Glen Falls and return to NY (David Smith)
- 19.90 - Round trip Albany to Boston and return to Albany (Honore Sharrer)
- 10.00 - Train and taxi to make plane connections
- 10.00 - Hotels 2 nights
- \$65.43

(I cannot estimate at this time the route or cost of getting to Cushing; and I may be able to contact him from Boston and settle it by telephone; therefore it is not included in the budget.)

Start September 8th returning September 14th.

New York to Albany			12.77
Hotel 5			5
Albany to Glen Falls			12.77
Bus Bolton Landing to Glen Falls	7.5		12.77
Glen Falls to Albany	4.97		17.74
Hotel 5			22.71
Bus to airport	1.50		24.21
Albany to Boston to NY			25.71
Bus to city + Taxer	4.25		30.96
Bus to airport Boston to NY	23.39		54.35
Taxer			59.73



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October 26, 1949
October 28, 1949

MISS ULRICH
MISS ULRICH

MILDRED CONSTANTINE

POLIO POSTERS
POLIO POSTER PRIZES

Before completing the award, say I please have some idea of how we stand on the budget, so that I can restrain myself or let myself go as the need may be.

The three awards are as follows:

Herbert Matter - \$1,000.00

Henry Koerner - 750.00

Herbert Bayer - 500.00

MC:bg

Mildred Constantine

These awards will be given Monday evening and if you will leave the checks with me, I will see that they are handed to Mr. O'Connor in time for the presentation.

MC:bg

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October 25, 1949

MISS ULRICH

POLIO POSTER PREVIEW

MILDRED CONSTANTINE

Before completing the plans for the opening night, October 31st, of the Polio Poster Exhibition, may I please have some idea of how we stand on the budget, so that I can restrain myself or let myself go, as the need may be.

Thank you very much.

MC:bg

Mildred Constantine

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October 14, 1949

October 21, 1949

MISS ULRICH
MILDRED CONSTANTINE

POSTERS - National Foundation for
Infantile Paralysis Research
Stenographic Services

Dear Miss Ulrich:

The artists whose posters we have received to date are as follows:

Services of Stenographer (Brunhilde Gantvoort)

3 days - Oct. 24-26, incl. - @ \$10.00 per day ----- \$30.00

Mr. Paul Rand
Roosevelt
New Jersey

Mr. Paul Rand
44 East 50th St.
New York 22, N.Y.

Mr. Erik Satie
127 East 73rd St.
New York 23, N.Y.

Mr. David Stone Martin
Roosevelt
New Jersey

Miss Loren MacIver
61 Perry Street
New York, N.Y.

Mr. Henry Korrner
317 State Street
Brooklyn, N.Y.

Mr. Leon Karp
C/o M. W. Ayer & Son
West Washington Square
Philadelphia 6, Pa.

Miss Tana Hoban
2219 Delancey Place
Philadelphia 3, Pa.

Mr. Milton Aekoff
C/o Wainraub
30 Rockefeller Plaza
New York, N.Y.

Mr. Philip Evergood
Box 206, Neck Road
East Patchogue
Long Island, N.Y.

Each of these artists is to receive \$500.00 for his poster.

Sincerely,

Mildred Constantine

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October 14, 1949

MISS ULLRICH (Page 1)

POSTERS - National Foundation for
Infantile Paralysis Project

MILDRED CONSTANTINE

Dear Miss Ullrich: The following names to the list of artists on the preceding page:
The artists whose posters we have received to date are as follows:

Mr. Herbert Bagan
Mr. Milton Wynne
333 West 18th St.
New York, N. Y.

Miss Honore Sharrer
South Salem
New York

Mr. Walter Allner
Mr. Ben Shahn
Roosevelt
New Jersey

Mr. Paul Rand
44 East 50th St.
New York 22, N.Y.

Mr. Erik Nitsche
129 East 73rd St.
New York 21, N. Y.

Mr. David Stone Martin
Roosevelt
New Jersey

Miss Loren MacIver
61 Perry Street
New York, N. Y.

Mr. Henry Koerner
317 State Street
Brooklyn, N. Y.

Mr. Leon Karp
C/o N. W. Ayer & Son
West Washington Square
Philadelphia 6, Pa.

Miss Tana Hoban
2219 Delancey Place
Philadelphia 3, Pa.

Mr. Milton Ackoff
C/o Weinstraub
30 Rockefeller Plaza
New York, N. Y.

Mr. Philip Evergood
Box 206, Neck Road
East Patchogue
Long Island, N. Y.

Each of these artists is to receive \$500.00 for his poster.

Sincerely,

MC:bg

Mildred Constantine

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October 14, 1949

December 23, 1949

MISS ULLRICH (Page 2)

POSTERS - National Foundation for
Infantile Paralysis Project

MILDRED CONSTANTINE

Dear Madam:

P. S. Please add the following names to the list of artists on the preceding page:

with the next caption. The only one to have when we are expert to

have the Mr. Herbert Bayer
Aspen
Colorado

Miss Helen Levitt
Box 167K
Wellfleet, Mass.

Mr. Walter Allner
12 West 69th St.
New York, N. Y.

Mr. Jacob Laurence
385 Decatur
Brooklyn, N. Y.

M. C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

Infante

December 23, 1949

November 28, 1949

Dear Leon:

The Foundation is very anxious to have your poster rephotographed with its new caption. Can you let me know when we can expect to have the poster returned to us?

Best to you and Grace,

Sincerely ,

Grace

Mildred Constantine

Sincerely,

Mildred Constantine

Dear Leon:

I thought you might like to have this

MC:rd
Enc.

P. S. The poster is being sent to you by express prepaid and when you have finished with the work, please return it by express collect.

Mr. Leon Karp
W. W. Ayer
West Washington Square
Philadelphia, Pa.

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November 4, 1949
November 28, 1949

Dear Leon:

My mother seems to have gained a great deal of satisfaction from looking at your again last winter as I am concerned, I want to mention my meeting you. It was a great opening and I am glad that you have entered it.

I imagine Gertrude Colver has spoken to you about the legend on your poster. The Foundation people are truly very happy about the poster, as you know I am, but they seem to feel that the legend could be clarified somewhat. They are very interested in publishing the poster and it seems to me to be important.

Dear Leon: If you do so, would you be adverse to changing the legend and have you any ideas in this connection? They can be things.

I thought you might like to have this for your records.

With my love, I will let you know.

I do hope Grace is better and I am still here. Sincerely,
She will come and spend an evening with us.

Mildred Constantine

MC:rd
Enc.

Mildred Constantine

P. S. The poster is being sent to you by express prepaid and when you have finished with the work, please return it by express collect.

Mr. Leon Karp
c/o N. W. Ayer
Mr. Leon Karp
N. W. Ayer
West Washington Square
Philadelphia, Pa.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 14, 1949

November 4, 1949

Dear Leon:

My mother seems to have gained a great deal of satisfaction from talking to you again but insofar as I am concerned, I seem to remember only seeing you. It was a good opening and I am glad that you came on for it. The formal preview, which will be held at 8:00 P.M., and you will I imagine Charlie Coiner has spoken to you about the legend on your poster. The Foundation people are truly very happy about the poster, as you know I am, but they seem to feel that the legend could be clarified somewhat. They are very interested in publishing the poster and it seems to me to be important that they do so. Would you be adverse to changing the legend and have you any ideas in this connection? They also are thinking about how best it can be changed and if they come through with any ideas, I will let you know.

I do hope Grace is better and I am still hoping that you and Mr. she will come and spend an evening with us.

c/o N. W. Ayer & Son
Kind regards, Square
Philadelphia 6, Pa.

Sincerely,

Mildred Constantine

MC:rd

Mr. Leon Karp
c/o N. W. Ayer
W. Washington Square
Philadelphia, Pa.

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August 18, 1949

October 14, 1949

Mr. Leon Karp
c/o N. W. Ayer
West Washington Square
Philadelphia, Pa.

Dear Leon:

This will acknowledge formal receipt of your original poster for the National Foundation for Infantile Paralysis project. The exhibition of these posters will take place in the Museum from November 1st through the 20th. October 31st will mark the formal preview, which will be held at 8:00 P.M., and you will receive your formal invitation in due course.

Sincerely,

MC:bg

Mildred Constantine

To
Mr. Leon Karp
C/o N. W. Ayer & Son
West Washington Square
Philadelphia 6, Pa.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Philadelphia - New York - Chicago - Detroit
 Boston - San Francisco - Hollywood - Honolulu

August 18, 1949

N. W. AYER & SON, INC.

Mr. Leon Karp
 c/o N. W. Ayer
 West Washington Square
 Philadelphia, Pa.

West Washington Square, Philadelphia 6

Dear Leon:

It just occurred to me that if you can't come to New York before Wednesday, the 24th, then perhaps I could come to Philadelphia on Friday, the 26th and see you and Tana Hoban there.

It would also be good to see Charlie Coiner because so many interesting problems have come up in connection with the program that I believe we would gain a lot by having a talk.

Best regards to you and Grace.

Sincerely,

Mildred Constantine

MC/gm

Handwritten notes:
 A copy - list of references on the
 Phila Post. It is a very serious job and hope
 I can do something real on it

Handwritten notes:
 I'm sure you had a lot to do with getting
 me on the list.

But from Grace

Love

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Philadelphia • New York • Chicago • Detroit
Boston • San Francisco • Hollywood • Honolulu

N·W·AYER & SON^{INC.}

West Washington Square, Philadelphia 6

June 30

Dear Richard

I didn't get a chance to call you Tuesday before I made the train. Let's make it a date for my next trip to New York. I want to meet you husband and family.

Am doing a lot of thinking on the P. H. P. P. It's a very serious job and hope I can do something real on it.

I'm sure you had a lot to do with getting me on the list.

Best from Grace

Love

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October 25, 1949

MR. EDGAR KAUFMAN, JR.

POLIO POSTER PREVIEW
18, 1949

MILDRED CONSTANTINE

There will be a buffet supper in the penthouse on the evening of October 31st, for the speakers and prize winning artists, as well as the members of the jury. I hope you will join us.

MC:bg

... of awards for the polio poster is scheduled to meet on the sixth floor, October 19th at 2:30 P.M. in the small Committee room please let us know if you will be present?

From: Mildred Constantine
To: Edgar Kaufman, Jr.

Re: Polio Poster

Date: October 3, 1949

THE MUSEUM OF MODERN ART

these, set for appreciate
my attention as should
stantine

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THE MUSEUM OF MODERN ART

Date October 3, 1949

To: Edgar Kaufman, Jr.

Re: Polio Poster

From: Mildred Constantine

The jury of awards for the polio poster is scheduled to meet on Wednesday, October 19th at 2:30 P.M. in the small Committee Room on the sixth floor.

Will you please let me know if you will be present?

Mildred Constantine
Sincerely yours,

Edgar Kaufman

MC:rd

Mr. E. McKnight Kauffer
21 East 57th Street
New York 22, N.Y.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

FROM

EMCKNIGHT August 18, 1949

JUNE 23 1949

Dear Mr. Kauffer:

To date, I have had no word from you in connection with the poster you are doing for the National Foundation for Infantile Paralysis.

Because I am most eager to avoid duplication of themes, if possible, and because we are nearing the deadline set for receiving the preliminary sketch (August 31) I would appreciate a word from you at this time.

Some additional ideas for themes have come to my attention since the beginning of the polio epidemic, and if you should wish to have these please let me know.

Thank you for your letter and contents relating to the poster project of the National Foundation for Infantile Paralysis. I am most honored to be included on your list and I shall endeavor to make the best design possible. I shall be at the meeting on June 28th.

Sincerely yours,

Mildred Constantine
Sincerely yours,

E. McKnight Kauffer

MC:rd

Mr. E. McKnight Kauffer
21 East 57th Street
New York 22, N.Y.

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me
PJ

FROM

EMCKNIGHT KAUFFER

JUNE 23 1949

21 EAST 57TH STREET NEW YORK 22

Mr. Philip C. Johnson
Museum of Modern Art
11 West 53rd. Street
New York 19

Dear Mr. Johnson:

Thank you for your letter and contents relating to the poster project for the National Foundation for Infantile Paralysis. I am most honored to be included on your list and I shall endeavor to make the best design possible. I shall be at the meeting on June 28th.

Sincerely yours,

E. Mcknight Kauffer

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May 24, 1949

Dr. Alice V. Keliher
361 West 18 Street
New York 11, N. Y.

October 27, 1949

Dear Dr. Keliher:

The Museum of Modern Art is organizing a Poster Competition for
The National Foundation for Infantile Paralysis.

Our plan is to invite twenty-five commercial
artists, photographers, and painters to submit original works
for posters on subject: The buffet dinner on Monday night, the
for Infantile Paralysis, will be at 6:30 at the penthouse of the Museum.
Ralph and I will call for you.

For the selection of these artists the Museum is inviting the
following people to I am quite sure it will be possible for
us to see the posters Sunday morning before you addition
to the entrain. I will check with you early by telephone.
you could join this Committee of Selection which is scheduled to
meet in New York during the second Sincerely,

Everyone of the artists invited will be paid a sum of \$500 for
his entry conforming to specifications set up by the Committee
of Selection. For these payments the entries will become the
property of the Foundation.

An exhibition of the twenty-five original designs will be held
in the Museum during October or November of 1949, and a Museum
Jury will Toward the prizes, i.e., First Prize: \$1000; Second
Prize: \$500; Popular Entry Prize: \$250.
Dr. Alice V. Keliher
361 West 18th Street
New York, New York

We hope you will be able to serve on the Committee
of Selection and that you can meet with us here in the Museum.
All of the expenses in connection with the trip will be met by
the Museum. We have set the meeting tentatively for Tuesday,
June 7th, at 3 p.m. May we hear from you?

Sincerely yours,

Philip U. Johnson
Director, Department of Architecture
and Industrial Design.

Same to Coover
Kipes

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

May 24, 1949

Dr. Alice V. Keliher
361 West 18 Street
New York 11, N. Y.

Dear Dr. Keliher:

The Museum of Modern Art is organizing a Poster Competition for The National Foundation for Infantile Paralysis.

Our plan for this project is to invite twenty-five commercial artists, photographers, and painters to submit original works for posters on subjects to be defined by the National Foundation for Infantile Paralysis.

For the selection of these artists the Museum is inviting the following people to serve on a Committee: Alfred Barr; Charles Coiner; Gyorgy Kepes; Edgar Kaufmann; Monroe Wheeler, in addition to the writer who will serve as Chairman. I will be happy if you could join this Committee of Selection which is scheduled to meet in New York during the second week of June.

Everyone of the artists invited will be paid a sum of \$500 for his entry conforming to specifications set up by the Committee of Selection. For these payments the entries will become the property of the Foundation.

An exhibition of the twenty-five original designs will be held in the Museum during October or November of 1949, and a Museum Jury will award the prizes, i.e., First Prize; \$1000; Second Prize: \$750; Third Prize: \$500; Popular Entry Prize: \$250.

We hope very much that you will be able to serve on the Committee of Selection and that you can meet with us here in the Museum. All of the expenses in connection with the trip will be met by the Museum. We have set the meeting tentatively for Tuesday, June 7th, at 3 p.m. May we hear from you?

Sincerely yours,

Philip C. Johnson
Director, Department of Architecture
and Industrial Design.

Same to Coquer
Kepes

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MASSACHUSETTS INSTITUTE OF TECHNOLOGY
SCHOOL OF ARCHITECTURE AND PLANNING
77 MASSACHUSETTS AVENUE, CAMBRIDGE 39, MASSACHUSETTS

June 22, 1949

order 47664
13. June. 1949

Professor Gyorgy Kepes
School of Architecture and Planning
Massachusetts Institute of Technology and Design
77 Massachusetts Avenue Modern Art
Cambridge 39, Mass. 3rd Street
New York 19, New York

Dear Professor Kepes:

Dear Miss Constantine:

We did indeed miss you at the last meeting. I am sending you herewith the partial list of artists whom we have invited to participate in the project. Still under consideration are Peter Blume and Jack Lavine. What do you think about these two.

We are having a large meeting of the artists, committee of selection, and authorities from the Infantile Paralysis Foundation on Tuesday, June 28th, 10 am., here at the Museum. I hope you can join us for this meeting.

You will receive from the Treasurer's Order voucher #47664 covering your past expenses.

It was good indeed to meet you and I do hope you can join us on the 28th.

Gyorgy Kepes

Gyorgy Kepes
Professor of
Visual Design

Sincerely yours,

GK:BAP

Mildred Constantine
Poster Project
Department of Architecture and Design

P. S. My expenses amounted to \$35.00.

Via: Special Delivery

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MASSACHUSETTS INSTITUTE OF TECHNOLOGY
SCHOOL OF ARCHITECTURE AND PLANNING
77 MASSACHUSETTS AVENUE, CAMBRIDGE 39, MASSACHUSETTS

order 47664

#
13. June. 1949

Miss Mildred Constantine
Department of Architecture and Design
The Museum of Modern Art
11, West 53rd Street
New York 19, New York

72.20
3.34

Dear Miss Constantine:

Thank you very much for your note and for the list of the artists. Unfortunately I find I am unable to go tomorrow to New York. Unexpectedly a number of issues came up in the school that I need to attend. I do believe in the decisions of the other members of the committee and am in agreement. I am mailing back the artist list and my preferences.

It was very nice to meet you and I do hope to see you again.

Sincerely yours,

Gyorgy Kepes
BP

Gyorgy Kepes
Professor of
Visual Design

GK:BAP

P. S. My expenses amounted to \$35.00.

Via: Special Delivery

sent

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MASSACHUSETTS INSTITUTE OF TECHNOLOGY
SCHOOL OF ARCHITECTURE AND PLANNING
77 MASSACHUSETTS AVENUE, CAMBRIDGE 39, MASSACHUSETTS

June 10, 1949

26. May. 1949

Mr. Philip C. Johnson
Director, Department of Architecture
and Professor Gyorgy Kepes
The School of Architecture and Planning
New Massachusetts Institute of Technology
77 Massachusetts Avenue
Dear Cambridge 39, Mass.

I would be pleased to serve on the committee
for selecting the artists for the Foster
Competition. I am writing to remind you of next Tuesday's meeting -
Infamous June 14th, 3:30 p.m., in the Penthouse of the Museum.
York by 3:00 on June 7th if I do not hear
from you. Here is a list of the various artists we discussed
to select last week. It was a good meeting and I am looking
forward to the next one.

Sincerely yours,

Please let me have a statement of your expenses.

Kind regards,

Sincerely yours,

Mildred Constantine
Department of Architecture and Design

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MASSACHUSETTS INSTITUTE OF TECHNOLOGY
SCHOOL OF ARCHITECTURE AND PLANNING
77 MASSACHUSETTS AVENUE, CAMBRIDGE 39, MASSACHUSETTS

26. May. 1949

Mr. Philip C. Johnson
Director, Department of Architecture
and Industrial Design
The Museum of Modern Art
New York 19, New York

Dear Mr. Johnson:

I would be very glad to serve on the committee
for selecting the artists for the Poster
Competition for the National Foundation for
Infantile Paralysis. I expect to be in New
York by 3:00 on June 7th if I do not hear
from you to the contrary. I am looking forward
to seeing you.

Sincerely yours,



Gyorgy Kepes
Professor of
Visual Design

GK:BAR

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

May 31, 1949

Mr. Gyorgy Kepes
Massachusetts Institute of Technology
77 Massachusetts Avenue
Cambridge 39, Massachusetts

Dear Mr. Kepes:

I have your letter of May 26 and am delighted that you will serve on the Committee of Selection for the Poster Competition.

We will meet at 3 p m on Tuesday, June 7th, in the Penthouse of the Museum.

Sincerely yours,

Philip C. Johnson
Director, Department of Architecture and Design.

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June 24, 1949

MR. EDWARD KERNS

FILMS FROM NATIONAL FOUNDATION FOR
INFANTILE PARALYSIS

MILDRED CONSTANTINE

October 27, 1949

Dear Mr. Kerns:

The two films received from the National Foundation for Infantile Paralysis (now in your possession) are to be shown on Tuesday, June 28th, at approximately 11 a.m., in the Fourth Floor Projection Room. The audience will consist of approximately 30-40 people. I will telephone to you just before the audience is ready to view the films. Thank you. Sincerely,
M. Constantine

Sincerely yours,
M. Constantine

Enc

Mildred Constantine

To
Mr. Henry Kerns
117 State Street
Brooklyn, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

October 27, 1949

Dear Mr. Koerner:

Dear Mr. Koerner:

I look forward to seeing you and your friend

on Monday evening at the buffet dinner at 6:30 in the penthouse of the Museum. The exhibition of these posters will take place in the penthouse. The order of the day is black tie. This will mark the formal preview, which will be held at 8:00 P.M., and you will receive your formal invitation in due course.

Sincerely yours,

Sincerely yours,

MC:bg

Mildred Constantine

MC:bg

Mildred Constantine

To
Mr. Henry Koerner
317 State Street
Brooklyn, New York

Mr. Henry Koerner
317 State Street
Brooklyn, New York

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	MoMA Exhs.	427.4

THE MUSEUM OF MODERN ART

Date _____

To:

Re: _____

From:

October 14, 1949

Dear Mr. Koerner:

This will acknowledge formal receipt of your original poster for the National Foundation for Infantile Paralysis project. The exhibition of these posters will take place in the Museum from November 1st through the 20th. October 31st will mark the formal preview, which will be held at 8:00 P.M., and you will receive your formal invitation in due course.

MAIN 5-5412

Sincerely yours,

MAYBE SOON

MC:bg

Jungle Fun Cakes
Mildred Constantine
GIRL WITH WHISKY

To
Mr. Henry Koerner
317 State Street
Brooklyn, New York



Stamped on envelope.

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THE MUSEUM OF MODERN ART

Date _____

To:

Re: _____

From: _____

HENRY KOERNER

317 SEZTE STREET

BROOKLYN, NEW YORK

MAIN 5-5412

MAYBE SOON

Jungle Gym Crutches
(MORNING NEWS - GIRL WITH ABANDONED CRUTCHES)



Tempera on masonite.

League

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 18 1949

My dear Madam Constantine July 25, 1949

He is to acknowledge, I believe, all the
 materials and the letters which have come to me in regard
 to the Infants - Paralysis Poster project. I have thought
 for many days on the High Sierra, and taking all the
 material to study over, and on my return will
 be photographing on this subject.

Miss Dorothea Lange
 1163 Euclid Avenue
 Berkeley 8, California

My dear Miss Lange:

Indeed I do agree with you and understand how impossible a preliminary design would be in the photographic medium. However, when you have decided upon your theme, please let me know.

Also since the opening date of the exhibition has been put off until November 1st, we can relax the deadline on dates to receive the finished design. Would it help if this date were put off until the end of September?

It is very good to have your participation in this project.

Sincerely yours,

Mildred Constantine

Address, changed July 26

Angora Lakes
 Tahoe Valley Post Office
 California

After August 1, and all though August was been working on Berkeley -

Yours,
 Mildred Constantine

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DOROTHEA LANGE · PHOTOGRAPHS · 1163 EUCLID AVENUE · BERKELEY 8, CALIFORNIA

July 18 1949

My dear mother Constance:

This is to acknowledge, belatedly, all the materials and the letters which have come to me in regard to the Infantile Paralysis Poster project. I have tonight for 10 days in the High Sierra, am taking all these materials with me to Shady Grove, and on my return will be photographing on this subject.

Because the photographic medium is so different in its procedures and approaches I see no possibility (for me) of deciding on a theme at the outset. This develops, in a photographic assignment, as the photographer works in the subject, and with the subjects, and I should like to be relieved of this request for the month of August. I also will not be able to submit a preliminary design as requested. I can see the reason for the request, but for photographers. I do not see how this is possible. Please write me a line, letting that you can agree with me.

Address, through July 26

Angora Lakes
Tahoe Valley Post Office
California

After August 1, and all through August, will be working in Berkeley -

Yours
Dorothea Lange

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

July 11, 1949

October 21, 1949

Dear Miss Larsen:

Miss Dorothea Lange
1163 Euclid Avenue
Berkeley, California

Dear Miss Lange:

In connection with the poster project for the National Foundation for Infantile Paralysis, I have just learned that all persons appearing in photographs taken by or for the National Foundation must be covered by releases signed by each patient or other persons appearing in the picture.

I am attaching several copies of the release form and should you require additional copies, please let me know.

I look forward to hearing from you as to the theme for your poster.

To
Miss Hazel Frieda Larsen
Black Mountain College
Black Mountain, North Carolina

Sincerely yours,

Mildred Constantine

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October 21, 1949

October 14, 1949

Dear Miss Larsen:

This will acknowledge formal receipt of your original poster for the National Foundation for Infantile Paralysis project. The exhibition of these posters will take place in the Museum from November 1st through the 20th. October 31st will mark the formal preview, which will be held at 8:00 P. M., and you will receive your formal invitation in due course.

Sincerely yours,

Mildred Constantine

MC:bg

MC:bg

To
Miss Hazel Frieda Larsen
Black Mountain College
Black Mountain, North Carolina
365 Deater
Brooklyn, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

October 14, 1949

Dear Mr. Laurence:

This will acknowledge formal receipt of your original poster for the National Foundation for Infantile Paralysis project. The exhibition of these posters will take place in the Museum from November 1st through the 20th. October 31st will mark the formal preview, which will be held at 8:00 P.M., and you will receive your formal invitation in due course.

Sincerely yours,

MC:bg

To
 Mr. Jacob Laurence
 385 Decatur
 Brooklyn, New York

Mildred Constantine

I have here at the Museum the preliminary sketch for the poster which Mr. Laurence left with me.

In addition there are a few details of addition which can best be explained in words. If you can pick up the poster design here at the Museum and carry some of the ideas to Mr. Laurence. If you will telephone to me here at 61 6-8800, Extension 897, we can make an appointment.

I accept the invitation to participate in this project.

*Sincerely yours,
 Jacob Laurence*

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July 20, 1949

Mrs. Jacob Laurence
385 Decatur
Brooklyn, New York

Dear Mrs. Laurence:

I have here at the Museum the preliminary sketch for the poster which Mr. Laurence left with me.

Inasmuch as there are a few details of addition which can best be explained in words, I am wondering if you can pick up the poster design here at the Museum and carry some of the ideas to Mr. Laurence. If you will telephone to me here at CI 5 - 8900, Extension 287, we can make an appointment.

Thank you.

Sincerely yours,

Mildred Constantine

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Jacob A. Lawrence
385 Decatur St.
BK'lyn 33, N.Y.

Dear Miss Constantine,

Your letter concerning the
Infantile Paralysis ^{Poster} reached
me.

I accept the invitation
to participate in this
project.

Sincerely yours
Jacob Lawrence

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 9, 1949
September 20, 1949

Dear Mrs. Laurence:

Rather than call you at the office, I am writing to inquire about the poster and about Mr. Laurence. I hope he did not take my suggestions amiss and I would appreciate it if you would telephone to me in this connection.

Give him my best regards.

Sincerely,

Mildred Constantine

MC:rd

Mrs. Jacob Laurence
385 Decatur Street
Brooklyn, N.Y.

"Wrinkles are People"

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August 9, 1949

August 9, 1949

Mr. Rice Lebrun
5488 Rodeo Road

My dear Mr. Lebrun:
Los Angeles 16, California

Enclosed you will find a report of the June 28th meeting on the Poster Project
for the National Federation of the Blind.

Helen Levitt

"Cripples are People"

ment
its Medical
slogans

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see
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se
er
's
s
f

y,

called at Beckman 5 - 0500. All other questions can be referred to the
writer, who can be reached at the Museum.

Mildred Constantine
Director of the Project

Sincerely yours,

MC:sh

Mildred Constantine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

August 9, 1949

August 9, 1949

Mr. Rice Lebrun
5488 Rodeo Road

My dear Mr. Lebrun:
Los Angeles 16, California

Enclosed you will find a report of the June 28th meeting on the Poster Project for the National Foundation for Infantile Paralysis, together with a statement on the research program of the Foundation prepared by Dr. Hart Van Riper, its Medical Director. You have already received the suggestions for themes, and slogans on these themes will be sent to you shortly.

The preliminary sketch for your poster should be submitted to the Committee of Selection no later than August 30th. The final design must be received by September 30th.

The final design should be regulation poster size, 30" wide x 46" high. The name, National Foundation for Infantile Paralysis, Inc.; the address, 120 Broadway, New York 5, N. Y.; and the symbol of the Foundation (please see the publications of the Foundation which you have been sent) must appear on all posters.

The size, style, and position of the name, address and symbol, are of course left to each artist. If the artist wishes to consult a typographic designer for assistance, this is, of course permissible, but must be for the artist's account. However, he can of course consult with the writer and specialists from the Foundation for whatever advice and help he needs on the working of the slogan or theme.

Sincerely yours,

Any technical and medical questions may be referred to Miss Dorothy Vickery, who can be reached at the offices of the Foundation at 120 Broadway, or called at Beekman 3 - 0500. All other questions can be referred to the writer, who can be reached at the Museum.

Mildred Constantine
Director of the Project

Sincerely yours,

MC:ah

Mildred Constantine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

August 9, 1949

Mr. Rico Lebrun
5488 Rodeo Road
Baldwin Village
Los Angeles 16, California

My dear Mr. Lebrun:

We have been writing to you since June at your address in Santa Barbara and it is only through the kind help of Donald Bear that I have just learned that you are in Los Angeles.

Therefore I am rushing to you copies of all the letters and material sent you in connection with the project described on the attached letter in the hope that we may still have your participation in the program.

Because this material is so late in reaching you, I am happy to be able to extend the deadline for receiving the sketch and final designs. Will it be possible for you to send us your theme and a very preliminary sketch by August 30th, and the finished sketch by September 30th.

In the name of the Committee of Selection, I wish to say that we are most eager for your acceptance of this invitation, and I look forward to hearing from you.

Sincerely yours,

Mildred Constantine
Director of the Project

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Mildred Constantine

June 22, 1949

July 20, 1949

Dear Mr. LeBrun:

I am forwarding this invitation to you in the hope that you will be able to participate in this project and I feel sure that we can send you all the information you will require by mail. A Stenographic Report of the meeting to be held on June 20th. Mr. Donald Bear, Director, forward this to you. Santa Barbara Museum of Art, Santa Barbara, California. If you have any questions about this letter by mail collect?

Dear Donald Bear:

Sincerely yours,
I've been trying to reach Rico LeBrun at 805 Cliff Drive by letter and by wire in connection with the program described in the attached letter.

We are very anxious to have him participate in this project and therefore I am wondering if you know where he is and how he can be reached?

How are you and the family?

Regards,

Mildred Constantine

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SANTA BARBARA MUSEUM OF ART

1120 STATE STREET
June 22, 1949
SANTA BARBARA, CALIFORNIA
TELEPHONE 304

CONSTANCE DE SANDERSON
RECEPTIONIST

July 25, 1949.

Dear Mr. Lebrun:

Miss Mildred Constantine,
I am forwarding this invitation to you in the hope that you will be able to participate in this project and I feel sure that we can send you all the information you will require by mail. A Stenographic Report of the meeting to be held on June 28th will be made and I can also forward this to you.

May we hear from you upon your receipt of this letter by wire collect?

My father and I have often spoken of you and wondered what you might be up to.

Sincerely yours,

Rico Lebrun is no longer in Santa Barbara. For some time he has been connected with the Jepson Art Institute in Los Angeles. I think the best way to reach him would be at his home address, which is:

Rico Lebrun
5488 Redwood Road,
Belair Village,
LOS ANGELES 16, California.

Please
write me
to him

With all kind greetings,

Cordially,

Don
Donald Searr.

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SANTA BARBARA MUSEUM OF ART

1130 STATE STREET
SANTA BARBARA, CALIFORNIA
TELEPHONE 7378



DONALD BEAR
DIRECTOR

CONSTANCE DE SANTILLANA
ADMINISTRATIVE ASSISTANT

July 25, 1949.

Miss Mildred Constantine,
The Museum of Modern Art,
NEW YORK 19, N.Y.

Dear Mildred,

It was nice to have your note.
Esther and I have often spoken of you and
wondered what you might be up to.

Rico Lebrun is no longer in Santa Barbara.
For some time he has been connected with
the Jepson Art Institute in Los Angeles. I
think the best way to reach him would be at
his home address, which is:

Rico Lebrun
5488 Rodeo Road,
Baldwin Village,
LOS ANGELES 16, California.

*Please
write one
to him*

With all kind greetings,

Cordially,

Don
Donald Bear.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

July 14, 1949

October 14, 1949

Dear Miss Levitt:

Box 167A
Wollfleet, Mass. This will acknowledge formal receipt of your original poster for the National Foundation for Infantile Paralysis project. The exhibition of these posters will take place in the Museum from November 1st through the 20th. October 31st will mark the formal preview, which will be held at 8:00 P.M., and you will receive your formal invitation in due course.

Sincerely yours,

Mildred Constantine

MC:bg

To
Miss Helen Levitt
Box 167A
Wollfleet, Massachusetts

412 E. 79 St.
NY 28

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

Box 167K
 Wellfleet, Mass
 July 14, 1949
 July 11, 1949

Miss Helen Levitt
 Box 167K
 Wellfleet, Massachusetts

Constantine

Dear Miss Levitt:

I understand completely your point about the slogan coming after the picture is shot. Also I just want to remind you that your photograph need not have a slogan if you do not want one. As a matter of fact I rather anticipate a few posters without slogans. So that for the record, "ripples are People" or "message to Parents" is fine but we wont hold you to either of them.

*slogans
 say*

Sincerely yours,

exactly what I want. I will use

Mildred Constantine

it was probably the "Cripples are People" or "Message to Parents"

I have to walk backwards - find the scene on the street, photograph it and then put it into the proper category.

Sincerely,

Helen Levitt

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Box 167 K
Wellfleet, Mass
July 11, 1949

Dear Miss Constantine -

I have your list of slogans
here but I'm afraid I can't say
exactly which theme I will use.
It will probably be "Cripples are
People" or "Message to Parents".

I have to work backwards - find
the scene on the street, photograph
it and then put it into the proper
category.

Sincerely,

Helen Levitt

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Box 167 K
Wellfleet
Mass.

July 11, 1949

July 4, 1949

Miss Mildred Constantine
Museum of Modern Art
Miss Helen Levitt
Box 167K
New York, N.Y.
Wellfleet, Massachusetts

Dear Miss Constantine:
Dear Miss Levitt:

By this time you have probably heard that in a wire to D. Knapp, Dee Knapp has indeed forwarded your wire to me and I was delighted to have your acceptance to participate in the poster project.

Although a photograph taken on the city streets may not fall into the category of the photograph described in the attached statement, I am forwarding ten copies to you in the event that you may need to use them.

Please let me hear from you when you return to New York if you have decided on a theme for the poster.

Sincerely yours,
Sincerely yours,

Mildred Constantine

Helen Levitt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dept of Acc. ←

Box 167 K
Wellfleet
Mass.

July 4, 1949

Miss Mildred Constantine
Museum of Modern Art
11 West 53 Street
New York 19, N.Y.

Dear Miss Constantine:

By this time you have probably heard that in a wire to D. Knapp, July 1, I accepted the invitation to participate in a poster project, as outlined in your letter of June 22. Your letter had to be forwarded to me here in Wellfleet, Mass.; hence the necessity for my wiring.

I am planning to work on this project during the month of August when I return to New York City since the design I am thinking of will constitute a photograph taken on the city streets. I am sure you will understand my inability to be more specific at this point.

Sincerely yours,

Helen Levitt

Helen Levitt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

July 17, 1950

July 27, 1949

Dear Miss Levitt:

I am happy to advise you that the dates for the exhibition of posters for the National Foundation for Infantile Paralysis have been set for November, from the 1st through the 20th.

In view of this we can relax the deadline set for receiving the preliminary sketch until August 30th, and the deadline for receiving the finished design will be September 30th.

The Educational Program of the Museum is interested in sending to the New York High Schools an exhibition entitled "The Making of a Poster". We would like very much to use the Bayer poster for this purpose and would therefore require the actual plates, and copies of all of the color separations. The exhibition would show the original design for the poster and the various sketches which the artist executed to reach this final original design. Then the printer's contribution would be demonstrated and explained through labels which will accompany the exhibition. Of course your firm, Litho-Poster Corporation of America, will be given full credit on all the publicity and label material. We will be responsible for mounting the plates and protecting them for future use.

Sincerely yours,

MC:ah

Mildred Constantine

Please let us know when work on this poster will begin as I would like to come in to talk to you about it.

Mr. Matter would also like to speak to you about his poster before work is actually begun.

Very sincerely yours,

Mildred Constantine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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88yans 9-0220

LITHO-POSTER CORPORATION

OF AMERICA

460 WEST 34th STREET, NEW YORK 1, N. Y.

Herman Kohbtav, President

July 17, 1950

June 16, 1950

Mr. William M. Berry
Litho-Poster Corporation of America
460 West 34 Street
New York 1, N. Y.

Dear Mr. Berry: ATTENTION: MR. BELLIN

In accordance with your letter of June 16th and our subsequent conversations, I wish to confirm the arrangements with regard to the Herbert Bayer polio poster which you are reproducing for the National Foundation for Infantile Paralysis.

I want to take this opportunity to "formally" thank you for the Educational Program of the Museum is interested in sending to the New York High Schools an exhibition entitled "The Making of a Poster". We would like very much to use the Bayer poster for this purpose and would therefore require the actual plates, and copies of all of the color separations. The exhibition would show the original design for the poster and the various sketches which the artist executed to reach this final original design. Then the printer's contribution would be demonstrated and explained through labels which will accompany the exhibition. Of course your firm, Litho-Poster Corporation of America, will be given full credit on all the publicity and label material. We will be responsible for mounting the plates and protecting them for future use.

Please let me know when work on this poster will begin as I would like to come in to talk to you about it.

William M. Berry

Mr. Matter would also like to speak to you about his poster before work is actually begun.

Very sincerely yours,

Mildred Constantine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BRyant 9-0220

LITHO-POSTER CORPORATION

OF AMERICA

460 WEST 34th STREET, NEW YORK 1, N. Y.

Herman Robbins, President

June 16, 1950

Miss Mildred Constantine
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Miss Constantine:

As you know I am all straightened out with Miss Jean of the Foundation. When you phone me next week I will arrange to have our truck pick up the art.

I want to take this opportunity to "formally" thank you for all you have done. When you can afford the time I want to have lunch with you and Milt.

In chatting with Miss Jean I mentioned that I would like to quote on their 24 sheet poster and she will see what can be done. If you have any ideas along these lines please let me know.

My thanks again and with kindest personal regards I am,

Cordially yours,

LITHO-POSTER CORP. OF AMERICA

William M. Berry
William M. Berry

WMB:pal

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

THE MUSEUM OF MODERN ART

Date November 28, 1949

To: Mr. Porter McCray
From: Mildred Constantine

Re: Draft of letter to
Miss Jean

Here is my draft of the letter to Miss Jean. I am doing it in a draft so that you can make whatever changes you think important.

Meanwhile would you give me your first and second choice of dates for showing.

With kindest regards.

60.00

\$ 710.00

Sincerely,
 Porter A. McCray
 Dr. Bruno Geihard, Director
 Cleveland Health Museum
 8912 Euclid Avenue
 Cleveland 6, Ohio

- It would be desirable that the Foundation do one of two things:
- 1) Underwrite the entire costs of the exhibition authorizing a rental of \$50.00 with the reservation that the resulting income be returned to the Foundation. In this case the Foundation might wish to establish some priority in the type or location of exhibition if a special offer is made.

CC to: Miss Sally L. Jean
 The National Foundation
 for Infantile Paralysis
 120 Broadway
 New York, N.Y.

- or 2) Underwrite the rental costs of the exhibition and guarantee the museum provided this amount is not recovered from rental of the regularly determined fee of \$100.

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

Date November 28, 1949

To: ~~Porter McCray~~
 From: ~~Mildred Constantine~~

Re: ~~Request for Polio Poster~~
~~show.~~

Here apparently is another request for the Polio Poster show. I have included this in Miss Jean's letter.

[Faint typed text, likely a reference to a previous letter]

[Faint typed text]
 by such as we have worked out a schedule for the
 reproduction of these posters and arranged an
 itinerary to be printed and distributed
 to the requesting institutions we shall be able
 to fix your dates.

Meanwhile would you give me your first and
 second choice of dates for showing.

With kindest regards.

300.00

60.00

\$ 710.00

Sincerely,

Porter A. McCray

Dr. Bruno Celhard, Director
 Cleveland Health Museum
 8912 Euclid Avenue
 Cleveland 6, Ohio

PAM:eh

CC to: Miss Sally L. Jean
 The National Foundation

For Infantile Paralysis of the exhibition and guarantee the
 amount 120 Broadway provided this amount is not recovered from
 rental: New York, N.Y. early determined fee of \$100.

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THE MUSEUM OF MODERN ART

CC to: Mr. d'Harnoncourt
 Miss Mildred Constantine
 Miss ~~XXXXXXXXXXXX~~

Date: November 21, 1949

Re: November 14, 1949

To: Miss Constantine

From: Porter McGray *PAM*

Dear Dr. Gebhard: costs of preparing and circulating the exhibition of the Polio Poster competition as follows:

Your letter to Miss Jean and René d'Harnoncourt regarding the Polio Poster exhibition at this Museum has been forwarded to me today with the request that dates be reserved for the Cleveland Health Museum.	\$30.00
Booking and reframing of 18 original posters	195.00
As soon as we have worked out a schedule for the reproduction of these posters and arranged an itinerary to the greatest geographical advantage of the requesting institutions we shall be able to fix your dates. publicity releases and photos.	125.00
Meanwhile would you give me your first and second choice of dates for showing.	300.00
	60.00
With kindest regards.	\$ 710.00

Sincerely,
 Ordinarily the rental fee for our rotating exhibition is determined by dividing the total costs by seven, the average number of bookings per year. The formula for determining these costs is based on a total subsidy from **Porter A. McGray** trustees amounting to one-third of the program total cost. These bookings are usually for a three week period with two weeks intervening for packing.

Dr. Bruno Gebhard, Director
 Cleveland Health Museum
 8912 Euclid Avenue
 Cleveland 6, Ohio

PAM:eh

CC to: Miss Sally L. Jean
 The National Foundation
 for Infantile Paralysis

Underwrite the entire costs of the exhibition authorizing a rental of \$50.00 with the reservation that the resulting income be returned to the Foundation. In this case the Foundation might wish to establish some priority in the type or location of special offer is made.
 Underwrite the entire costs of the exhibition and guarantee the museum provided this amount is not recovered from rentals New York, N.Y. by determined fee of \$100.

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

Date November 21, 1949

To: Miss Constantine

Re: Polio Posters

From: Porter McCray *pmm*

We have estimated the costs of preparing and circulating the exhibition of the Polio Poster competition as follows:

<u>Insurance</u> for one year	\$30.00
Building of 3 special slot boxes, waterproof lined etc.	195.00
Backing and reframing of 18 original posters	125.00
<u>Overhead:</u>	
Packing, preparation of Instructions, booking arrangements, publicity releases and photos.	300.00
Return transportation last exhibitor to New York	<u>60.00</u>
T-O-T-A-L	\$ 710.00

Ordinarily the rental fee for our typical circulating exhibition is determined by dividing the total costs by seven, the average number of bookings per year. The formula for determining these costs is based on a total subsidy from the museum's trustees amounting to one-third of the programs total cost. These bookings are usually for a three week period with two weeks intervening for packing, shipping and installation.

It would be my proposal that the Foundation do one of two things:

- 1) Underwrite the entire costs of the exhibition authorizing a reduced rental of \$50.00 with the reservation that the resulting income be returned to the Foundation. In this case the Foundation might wish to establish some priority in the type or location of institutions to which this special offer is made.
- or
- 2) Underwrite the physical costs of the exhibition and guarantee the museum its overhead provided this amount is not recovered from rentals at the regularly determined fee of \$100.

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THE MUSEUM OF MODERN ART

Date November 21, 1949

Polio Posters

To: Miss Constantine

Re: _____

From: Porter McCray

Page 2.

If either of these proposals is acceptable would you kindly have the proper authority indicate the Foundation's acceptance of these particulars in a letter directed to me. I should be happy to supply any further information the Foundation requires.

So far the following three institutions have inquired into the availability of this exhibition.

1. Cleveland Health Museum
2. Colorado Springs Fine Arts Center
3. Newark Museum

mation to Miss Jean.

Meanwhile, the enclosed two letters from Dr. Gebhard of the Cleveland Health Museum have been sent to me and I imagine that this request can be satisfied at some future date. Do you wish to write him in this connection, eliminating dates pending the arranging of an itinerary?

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

Date November 10, 1949

To: Porter McGray

Re: Traveling exhibition

From: Mildred Constantine

of Polio Posters

The terms of our agreement with the National Foundation for Infantile Paralysis are as follows:

The original poster designs can be circulated throughout the United States under the auspices of the Museum and with the cooperation of the Foundation, providing there are sufficient requests for the exhibition to make circulation economically feasible.

The exhibition is scheduled to close at the Museum on November 20th. On the 16th, I have an engagement at the offices of the Foundation to discuss with them the publication of the posters in which they are interested and the circulating exhibition. After I learn from the Foundation what their plans for publication are, the meetings where they would like to have the posters shown and after I have shown them a tentative budget of costs for such circulation, we can get together and plan an itinerary. Therefore, I would appreciate if you could get me a breakdown of the costs of circulating an exhibition of the size of the polio posters so I can communicate this information to Miss Jean.

Meanwhile, the enclosed two letters from Dr. Gebhard of the Cleveland Health Museum have been sent to me and I imagine that this request can be satisfied at some future date. Do you wish to write him in this connection, eliminating dates pending the arranging of an itinerary?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

September 23, 1949
October 14, 1949

Dear Miss MacIver:

This will acknowledge formal receipt of your original poster for the National Foundation for Infantile Paralysis project. The exhibition of these posters will take place in the Museum from November 1st through the 20th. October 31st will mark the formal preview, which will be held at 8:00 P.M., and you will receive your formal invitation in due course.

Sincerely,

Thanks for the coffee the other morning. And again, I really think your poster is excellent. As soon as you tell me if you like the design, I'll have it printed on black in the rose.

MC:bg
To
Miss Loren MacIver
61 Perry Street
New York, New York

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

September 23, 1949

61 Ferry Street
New York 14, N. Y.
June 26, 1949

Dear Miss MacIver:

Here is the typeset line - 60 point Demi-bold futura which will just fit into the 30 inch width of the poster on one line. The second line - address should be at least 2 sizes larger, dont you think? Please let me know what you think of this.

I have not had two different type faces set because the cost is prohibitive - \$20 for the two lines. And I really think it will do the job.

Thanks for the coffee the other morning. And again, I really think your poster is excellent. As soon as you tell me if you like the typeface, Ill have it printed on black in the rose.

Sincerely,

Sincerely yours

Lowrey

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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pastel on masonite - black board quality
 Help. Research. Close the Circle.

61 Perry Street
 New York 14, N. Y.
 June 26, 1949

Dear Miss Constantine and Mr. Johnson

Thank you

for your invitation to participate in the poster project for the National Foundation for Infantile Paralysis. I am happy to accept, and will be present at the meeting on Tuesday morning.

Sincerely yours

Lois Miller

One of your had photo by Herbert Matter
 Please let us know how long they are to be displayed and when to say have our truck call for them we cannot in the museum.
 We will send our bill covering the copies and transportation charges to you directly.
 I have sent the individual stores parcels for the poster and have asked them to return a copy to us for our files.

Very truly yours,
 Edward S. Wechsler

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

GREATER NEW YORK
March of Dimes

THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS
34 MADISON AVENUE NEW YORK 17, NEW YORK

TELEPHONE 3-5700 January 5, 1950

EMIL SCHEAM
Chairman

GEORGE LA FORTY
Chairman
EMIL SCHEAM
Chairman

Mr. N. A. Bonomo, Director
Mile O'Dimes
March of Dimes
654 Madison Avenue
New York 21, New York

January 5, 1950

Dear Mr. Bonomo:

The Museum of Modern Art

Confirming the various conversations I have had with you and Miss Labarr, we are sending by truck tomorrow the following original posters:

Dear Miss Constantine,

TO FRANKLIN SIMON AND CO.

Let every dime fight Polio by Eric Nitsche

Maybe soon by Henry Koerner placed on the back of the Polio Care Open to All by Ackoff

TO BOAC, Inc. you may have the trucking service deliver

the posters to their destinations. I understand that the

Polio Research by Herbert Bayer, January 5, 1950.

Courage comes in the 4 yr. size by Esther Bubley

Ultimate Goal by Jean Carlu

TO ALEX DISPLAY STORE

Very truly yours,

One of them had polio by Herbert Matter

Please let me know how long they are to be displayed and when we may have our truck call for them for return to the Museum.

Mile O'Dimes

We will send our bill covering the easels and transportation charges to you directly.

I have sent the individual stores receipts for the posters and have asked them to return a copy to us for our files.

Very truly yours,

Mildred Constantine

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

GREATER NEW YORK
March of Dimes

THE NATIONAL FOUNDATION FOR INFANTILE PARALYSIS
654 MADISON AVENUE, NEW YORK 21, NEW YORK
TEMPLETON 8-8700

EMIL SCHRAM
Chairman

GEORGE LA PORTE
Director

BERNARD SATTLER
Assistant Director

January 5, 1950

Miss Mildred Constantine
The Museum of Modern Art
11 West 53rd Street
New York City, New York

Dear Miss Constantine,

As per our telephone conversation yesterday,
it will be alright to have easels placed on the back of
the original posters at a charge of \$15.

Also, you may have the trucking service deliver
the posters to their destinations. I understand that the
pictures will be delivered on Thursday, January 5, 1950.

Thank you for your cooperation in this great
humanitarian cause.

Very truly yours,



N. A. Bonomo, Director
Mile O'Dimes

NAB/r1

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

British Overseas Airlines

Polio Research - Bayes

- ~~Bayes~~ Buley

- Carter

- Bouwmeester

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

Arthur Corman - Display Dept
 Natsche
 Koerner
 Gehoff

Froualden Simon →

Mabl - Alex Display Studio
 2401 Valentine
 Bronx
 Matter
 Store
 Alex
 Grand Concourse & Fordham Rd.

Templeton 8 - 8700
 Mi Labarr
 Ward of James

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

October 14, 1949

September 20, 1949

Dear Mr. Martin:

This will acknowledge formal receipt of your original poster for the National Foundation for Infantile Paralysis project. The exhibition of these posters will take place in the Museum from November 1st through the 20th. October 31st will mark the formal preview which will be held at 8:00 P.M. and you will receive your formal invitation in due course.

visiting Ben and I am wondering if you Sincerely, a few minutes
for me at that time. I will call you when I arrive.

MC:bg Regards.

Mildred Constantine

Sincerely,

To
Mr. David Stone Martin
Roosevelt
New Jersey

Mildred Constantine

Mr. David Stone Martin
Roosevelt
New Jersey

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

August 10, 1949

Mr. David Stone Martin
Roosevelt, New Jersey

September 20, 1949

Dear Mr. Martin:

I am wondering about the preliminary sketch
for your poster and whether I will have a chance to
see it before the end of August.

Dear Mr. Martin:

I am planning to be in your neighborhood on Saturday
visiting Ben and I am wondering if you will have a few minutes
for me at that time. I will call you when I arrive.

Regards.

Sincerely,

Mildred Constantine

MC:rd

Mr. David Stone Martin
Roosevelt
New Jersey

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

August 18, 1949

Mr. David Stone Martin
Roosevelt, New Jersey

Dear Mr. Martin:

I am wondering about the preliminary sketch for your poster and whether I will have a chance to see it before the end of August.

According to my records, your theme is "Chance for Recovery" and I am very much interested in seeing your ideas for a poster.

I sincerely hope that you are having a nice summer.

Sincerely,

Mildred Constantine

MC/gm

STONE MARTIN, JAMES
CHANCE FOR RECOVERY (from set and discussed by
Mildred Constantine from the set and discussed by

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

STONE MARTINE, DAVID

CHANCE FOR RECOVERY (worn out and discarded braces)

Mr. David
Roosevelt
New Jersey

Dear Mr.

The Museum
Paralysis
human as

A Commit
in this
of the a
the foll
of the M

of Architecture and Design; Edward Strichen, Director of the Department of Photography; Monroe Wheeler, Director of Publications and Exhibitions; and the writers. Also serving on the Committee are Gyorgy Kepes, Professor of Visual Design, Massachusetts Institute of Technology, and Charles Coiner, Art Director and Vice President of N.W. Ayer & Son.

Each artist is to submit an original work in his medium for posters on subjects to be defined by the National Foundation for Infantile Paralysis. The size of the original should be regulation poster size, 30" wide x 46" high.

Each of the participants will be paid the sum of \$500 for his entry. For these payments the entries become the property of the Foundation which has agreed to protect the artist against poor reproduction, distortion, bad cropping, and overprinting, in the event that his poster is published.

Because of the technical and scientific factors involved in the various themes for the posters, and in order to avoid duplication among the participating artists, the Committee of Selection will ask to see a preliminary sketch before the design is completed. The final design should be received in the Museum not later than September 15th.

An exhibition of all the entries will be held at the Museum during the autumn of 1949. The Museum will name a Jury which will award three prizes: First Prize \$1000; Second Prize \$750; Third Prize \$500. In addition a prize of \$250 will be awarded by popular ballot. These awards are to be paid the artist in addition to the purchase price.

It is the hope of the Committee of Selection that you will accept this invitation, and therefore we are sending you herewith some data on the work of the Foundation. In order that there may be an opportunity to discuss the themes of the posters, a meeting is being arranged for TUESDAY, June 28, at 10 A.M. IN THE PENTHOUSE OF THE MUSEUM, where the artists, the Committee of Selection, and members of the National Foundation for Infantile Paralysis will meet. At that time two short films will be shown and a general discussion of the problem will be held.

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May we please have your reply to this invitation by return mail? And say to
add, in the name of the Committee, our great desire for your participation
in this project which provides a stimulating opportunity for the artist to
assist the magnificent work of the National June 22, 1949

Sincerely yours,

Philip C. Johnson
Director
Architecture and Design

Mr. David Stone Martin
Roosevelt
New Jersey

Dear Mr. Martin:

The Museum of Modern Art is cooperating with the National Foundation for Infantile Paralysis in organizing a Poster Project to depict the educational, Scientific and human aspects of its fight against the disease.

A Committee of Selection has named twenty-five artists to be invited to participate in this project. We have the honor to advise you that you have been selected as one of the artists whose cooperation we are eager to have. The Committee consists of the following people from the Museum of Modern Art; Alfred H. Barr, Jr., Director of the Museum Collections; Edgar Kaufman, Jr., Advisor to the Director of the Department of Architecture and Design; Edward Strichen, Director of the Department of Photography; Monroe Wheeler, Director of Publications and Exhibitions; and the writers. Also serving on the Committee are Gyorgy Kepes, Professor of Visual Design, Massachusetts Institute of Technology, and Charles Cooner, Art Director and Vice President of N.W. Ayer & Son.

Each artist is to submit an original work in his medium for posters on subjects to be defined by the National Foundation for Infantile Paralysis. The size of the original should be regulation poster size, 30" wide x 46" high.

Each of the participants will be paid the sum of \$500 for his entry. For these payments the entries become the property of the Foundation which has agreed to protect the artist against poor reproduction, distortion, bad cropping, and overprinting, in the event that his poster is published.

Because of the technical and scientific factors involved in the various themes for the posters, and in order to avoid duplication among the participating artists, the Committee of Selection will ask to see a preliminary sketch before the design is completed. The final design should be received in the Museum not later than September 15th.

An exhibition of all the entries will be held at the Museum during the autumn of 1949. The Museum will name a Jury which will award three prizes: First Prize \$1000; Second Prize \$750; Third Prize \$500. In addition a prize of \$250 will be awarded by popular ballot. These awards are to be paid the artist in addition to the purchase price.

It is the hope of the Committee of Selection that you will accept this invitation, and therefore we are sending you herewith some data on the work of the Foundation. In order that there may be an opportunity to discuss the themes of the posters, a meeting is being arranged for TUESDAY, June 28, at 10 A.M. IN THE PENTHOUSE OF THE MUSEUM, where the artists, the Committee of Selection, and members of the National Foundation for Infantile Paralysis will meet. At that time two short films will be shown and a general discussion of the problem will be held.

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- 2 -

May we please have your reply to this invitation by return mail? And may we add, in the name of the Committee, our great desire for your participation in this project which provides a stimulating opportunity for the artist to assist the magnificent work of the National Foundation for Infantile Paralysis.

Sincerely, yours,

Philip C. Johnson
Director
Architecture and Design

Mildred Constantine
Director of Project

*After college I studied
sculpture at the Ecole
in Geneva and from 1924 to 1932
in Paris to continue these studies. You
soon left the Grande Chaumière to
study with Fernand LEGER. I also
worked in the studio of DEBERNY and PEIGNOT
typography, layout. Summering in
Switzerland I worked with CRELL FUSSELL
printers and publishers learning lithography
and different processes of printing.*

*It was in Paris that I turned from
painting to photography which became
my primary medium of expression and
so it continued to be when I returned
to Switzerland and lived in Zürich
for three years. While there I also*

MC/gm

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herbert MATTER

②
①
did posters for the Swiss Tourist Office
Born in ENGELBERG Switzerland - 1907
also I taught at KUNST GEWERBE SCHULE
After college I studied painting and
sculpture at the Ecole des Beaux Arts
in Geneva and from 1927 to 1932 lived
in Paris to continue these studies. Here
I soon left the Grande Chaumière to
study with Fernand LEGER. I also
worked in the studio of DEBERNY and PEIGNOT
typography, layout. (Summering in Paris in)
Switzerland I worked with ORELL FUSLI,
printers and publishers learning lithography
and different processes of printing.

It was in Paris that I turned from
painting to photography which became
my primary medium of expression and
so it continued to be when I returned
to Switzerland and lived in Zürich
for three years. While there I also

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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②

did posters for the Swiss Tourist Office as well as typography and expositions. also I taught at KUNSTGEWERBE SCHULE Zürich. field of design with Charles EAMES

In 1935 I came to America and settled in New York where I continued to work in photography. I also arranged exhibitions and display for Harrison Fovilloux, Architect and at the World's Fair in N.Y. 1939 (Swiss Pavillion and outdoor display Glass Pavillion)

Also arranged exhibitions in the Museum of Modern Art (Calders show and later IN AND OUT OF FOCUS)

is film.

In 1942 I had a one man show of my photographs at PIERRE MATISSE Gallery N.Y., Art Institut in Chicago and Los Angeles Museum. strated movement on the use of the medium with dramatic emphasis.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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③

In 1944 I moved to Los Angeles where I spent 3 years. While there beside my own work in photography, I worked in the field of design with Charles EAMES (molded Plywood, furniture) and did a great deal with the architectural magazine ART + ARCHITECTURE.

Since returning to New York have been connected with Condé Nast Publications. Recently I have started to work in a medium which threatens to eclipse my interest in photography - that is film.

My first film is about Alexander CALDER where in I try to create a work of art in terms of pure movement and color, as opposed to illustrated movement or the use of the medium with dramatic emphasis.

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October 27, 1949

August 17, 1949

Dear Mr. Matter:

I look forward to seeing you and Mrs. Matter on Monday evening at the buffet dinner at 6:30 in the pent-house of the Museum. The order of the day is black tie. The poster you are doing for the National Foundation for Infantile Paralysis.

Sincerely yours,

Because I do most eager to avoid duplication of themes, if possible, and because we are nearing the deadline set for receiving the preliminary sketch (August 31) I would appreciate

MC:bg

Mildred Constantine

Some additional ideas for themes have come to my attention. To the beginning of the polio epidemic, and if you should please let us know. Mr. Herbert Matter 19 MacDougal Alley New York, New York to hearing from you.

Sincerely yours,

Mildred Constantine

MC:bd

Mr. Herbert Matter
19 MacDougal Alley
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

July 7, 1949

August 17, 1949

Mr. Herbert Matter
19 MacDougal Alley
New York City

Dear Mr. Matter:

Dear Mr. Matter:

To date, I have had no word from you in connection with the poster you are doing for the National Foundation for Infantile Paralysis.

Because I am most eager to avoid duplication of themes, if possible, and because we are nearing the deadline set for receiving the preliminary sketch (August 31) I would appreciate a word from you at this time.

Some additional ideas for themes have come to my attention since the beginning of the polio epidemic, and if you should wish to have these please let me know.

Looking forward to hearing from you.

Sincerely yours,

Mildred Constantine
Director of the Project
Mildred Constantine

MC:rd

Mr. Herbert Matter
19 MacDougal Alley
New York City

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Herbert Matter
19 MAC DOUGAL ALLEY
New York N.Y.

July 7, 1949

Friday, June 29, 49

Mr. Herbert Matter
19 MacDougal Alley
New York City

Dear Mr. Matter:

I am sending to you herewith suggestions of themes for the posters for the National Foundation for Infantile Paralysis for your consideration.

Mr. Charles Coiner has kindly offered to help sloganize some of these themes and they will also be forwarded to you together with other material on our June 28th meeting now in preparation.

Please let me hear from you as soon as possible as to your selection of theme. I would also like to have your address for the summer months.

Kind regards,

Sincerely yours,

Mildred Constantine
Director of the Project

will be at the meeting Tuesday
and hope to see you then

Sincerely yours,

Herbert Matter

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Herbert Matter
19 MAC DOUGAL ALLEY
New York " N.Y.

Friday, June 24. 49.

Mr. Philip C. Johnson
The Museum of Modern Art
N.Y. 19 N.Y.

Dear Mr. Johnson:

Thanks for your invitation and I like
to accept it and participate in the
Poster Project to fight Infantile
Paralysis.

Will be at the meeting Tuesday
and hope to see you then

Sincerely yours,

Herbert Matter

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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2/21/50

Polio Poster negatives

June 22, 1949

Pearl Moeller

Mildred Constantine

Miss Lorna Holman
41 Perry Street
New York, N. Y.

According to Rene D'Haranoncourt's memo to Miss Jean, we are going to have copies of the negatives made for our files and return the originals to them for their permanent use. So I guess that is what we should do. With regard to the order for this set of negatives, also for a set of prints of all the posters and the installation shots which I need for the files, these should be charged to the Polio Project. I am attaching these orders and hope it will pass without fireworks.

Connie.

Each artist is to submit an original work in his medium for poster art projects to be defined by the National Foundation for Infantile Paralysis. The size of the original would be regulation poster size, 30" wide x 36" high.

Each of the participants will be paid the sum of \$500 for his entry. The sum covers the entries become the property of the Foundation which has agreed to provide the artist against poor reproduction, distortion, bad cropping, and over printing, in order that his poster be published.

Because of the technical and scientific factors involved in the various media for posters, and in order to avoid duplication among the participating artists, the Board of Selection will ask to see a preliminary sketch before the design is completed. The final design should be received in the Museum not later than September 1949.

An exhibition of all the entries will be held at the Museum during the summer of 1949. The Museum will make a job which will award three prizes: First Prize \$1000, Second Prize \$750, Third Prize \$500. In addition a prize of \$250 will be awarded to the artist. These awards are to be paid the artist in addition to the purchase price.

It is the hope of the Committee of Selection that you will accept this invitation. Therefore we are sending you herewith some data on the work of the Foundation. We hope that there may be an interest to discuss the details of the project. The artist's name should be sent to the Board of Selection, 1230 Avenue of the Americas, New York 20, N. Y. The Committee of Selection, and members of the National Foundation for Infantile Paralysis will meet. At that time the two short films will be shown and general discussion of the problem will be held.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	427.4

June 22, 1949

Miss Loren McIver
61 Perry Street
New York, N. Y.

Dear Miss McIver:

The Museum of Modern Art is cooperating with the National Foundation for Infantile Paralysis in organizing a Poster Project to depict the educational, Scientific and human aspects of its fight against the disease.

A Committee of Selection has named twenty-five artists to be invited to participate in this project. We have the honor to advise you that you have been selected as one of the artists whose cooperation we are eager to have. The Committee consists of the following people from the Museum of Modern Art; Alfred H. Barr, Jr., Director of the Museum Collections; Edgar Kaufman, Jr., Advisor to the Director of the Department of Architecture and Design; Edgar Strichen, Director of the Department of Photography; Monroe Wheeler, Director of Publications and Exhibitions; and the writers. Also serving on the Committee are Gyorgy Kepes, Professor of Visual Design, Massachusetts Institute of Technology, and Charles Coiner, Art Director and Vice President of N.W. Ayer & Son.

Each artist is to submit an original work in his medium for posters on subjects to be defined by the National Foundation for Infantile Paralysis. The size of the original should be regulation poster size, 30" wide x 46" high.

Each of the participants will be paid the sum of \$500 for his entry. For these payments the entries become the property of the Foundation which has agreed to protect the artist against poor reproduction, distortion, bad cropping, and over printing, in the event that his poster is published.

Because of the technical and scientific factors involved in the various themes for the posters, and in order to avoid duplication among the participating artists, the Committee of Selection will ask to see a preliminary sketch before the design is completed. The final design should be received in the Museum not later than September 15th.

An exhibition of all the entries will be held at the Museum during the autumn of 1949. The Museum will name a Jury which will award three prizes: First Prize \$1000; Second Prize \$750; Third Prize \$500. In addition a prize of \$250 will be awarded by popular ballot. These awards are to be paid the artist in addition to the purchase price.

It is the hope of the Committee of Selection that you will accept this invitation, and therefore we are sending you herewith some data on the work of the Foundation. In order that there may be an opportunity to discuss the themes of the posters, a meeting is being arranged for TUESDAY, June 28, at 10 A.M. IN THE PENTHOUSE OF THE MUSEUM, where the artists, the Committee of Selection, and members of the National Foundation for Infantile Paralysis will meet. At that time two short films will be shown and a general discussion of the problem will be held.

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May we please have your reply to this invitation by return mail? And may we add, in the name of the Committee, our great desire for your participation in this project which provides a stimulating opportunity for the artist to assist the magnificent work of the National Foundation for Infantile Paralysis.

Sincerely, yours,

Philip C. Johnson
Director
Architecture and Design

Mildred Constantine
Director of Project

MC/gm