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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.11

general

THE MUSEUM OF MODERN ART

cc: Frances Pernas

Date August 11, 1961

To: Bill and Sally ✓

Re: The Art of Assemblage

From: Alicia

Exhibition

Mondays

1 I expect to hand in a typed catalogue list unnumbered and with asterisks for the works which I think are to be illustrated. I am sure there are others that I do not know about. There will be copies of this list for this department, Lucy, Publicity, the Registrar, and Peter Thomas.

I am afraid I won't get to boiling down the captions; sorry to leave this to you.

I will try to turn in the photograph credits for illustrations of things not in the exhibition. These will be on separate cards. What will remain to be done is to indicate photograph sources for the works in the show. Sally has these on the exhibition cards and they could be used too for adding page numbers from the dummy.

Addresses of the different photographers should be listed for Publicity and Peter Thomas. ✓

Another necessity for the book is ✓ the lenders list. The best way to do this is to put the correct title from the catalogue list on a card, such as: Mr. and Mrs. John Smith, St. Louis, Missouri; Joseph Zilch, Dodge, Texas, etc. They should be alphabetized by individuals, then Museums by city, and finally commercial galleries by name. It would be helpful to put the lender's address on this card for future use by Mrs. Woodfuff for invitations to the opening and for us to send copies of the book.

Marianne Gannon is alerted to notify Bill of any significant changes in catalogue information: date, media, and dimensions, as noted on the actual works as they come in.

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THE MUSEUM OF MODERN ART

Date November 17, 1961

To: William C. Seitz

Re: Herbert P. Loebel

From: Grace Mayer

Dear Bill:

Mr. Steichen has asked me to thank you for the Herbert P. Loebel photographs, which he gratefully accepts as welcome additions to our Study Collection. He feels that the subject is more successful in black and white, as the color photograph is "tame." I have made acknowledgment of this gift in a letter to Mr. Loebel.

Thanks, too, for the interesting and instructive hours I have spent in the study of your exhibition and book. Both are superlative and my many congratulations are yours!

Grace

REQUEST FOR PUBLICATIONS

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THE MUSEUM OF MODERN ART

DATE Nov. 10, 1961

REQUEST FOR PUBLICATIONS

Kindly send ^{one} copies of the following publications:
paper
cloth

THE ART OF ASSEMBLAGE

To:

to each of the attached (photographers whose photos were reproduced in the Assemblage book)

For: THE ART OF ASSEMBLAGE BOOK

Requested by William C. Seitz

NO. _____ DELIVERED _____

[Faint, mostly illegible text from the reverse side of the page, including a signature and name: William C. Seitz, Associate Curator.]

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

"... St. Bart's was not particularly pleased either with Lake's methods or with their results, but kept him on because it was fashionable to have at least one distinguished freak on the staff. Among the many exhilarating things Lake taught was... that there is no such thing as the Ashcan School or the cache cache School or the Cancan School. That the work of art created with string, stamps, a leftist newspaper, and the droppings of doves is based on a series of dreary platitudes. ..."

Vladimir Nabokov, PNIN (Penguin ed., pp 79-80)
Chapter IV, section 5.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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COPY: Miss Lee Gross
26 W. 47 St.
N.Y.C.

Willoughby

September 7, 1961

September 2, 1961

Mr. William C. Seitz
Associate
The Museum
New York
Mr. Bob Willoughby
6 Rivas Canyon
Pacific Palisades
California

Dear Mr. Willoughby:

Thank you very much for the letter concerning the use of your photographs. We are already in touch with reference on magazine photographers, you might contact the ASMP office in your agent and I am going to take a look at the fashion photographs which you made for "Life."

I found your photographs of the Watts Towers in a file in our department of architecture--that is, we had them all along.

Sincerely yours, in color for Life magazine a year ago, using a 60 foot crane, and of course many fashion models, this story was never used, but it does have some unique areas of the towers never before photographed, that may be interesting if the models do not distract you, and you might contact Sally Kirkland in the building, who is the fashion editor, and I'm certainly happy to cooperate.

As to further prints, the negatives have vanished, supposedly to the Watts Towers Committee, but I've never been able to get them to return them. In fact I would be very interested to find out just how you obtained the detail pictures for your venture. If I can be of any further assistance please let me know.

best wishes,

Willoughby

WCS:sjk

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BW

September 2, 1961

Mr. William C. Seitz
Associate Curator
The Museum of Modern Art
New York City

Dear Mr. Seitz:

I am very sorry that you had such trouble in finding my address, and indeed as you can see by the one printed below, it wasn't even the right one then. As a possible suggestion for future reference on magazine photographers, you might contact the ASMP office in New York: 1472 Broadway, NY 36...Longacre 4-6213, they usually have the current addresses of the majority of photographers in the field.

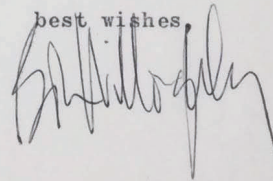
As to the Watts Towers photographs, I would be very happy to cooperate with you in any way, and you have my permission to use whatever you like, in fact you might contact my agent in NY, Miss Lee Gross, at 26 West 47th Street...Judson 66770, and I believe that she has other photographs that perhaps might just fill in other gaps.

As a matter of fact I did a fashion layout in color for Life magazine a year ago, using a 60 foot crane, and of course many fashion models, this story was never used, but it does have some unique areas of the towers never before photographed, that may be interesting if the models do not distract you, and you might contact Sally Kirkland in the Time-Life building, who is the fashion editor, and I'm certain would be happy to cooperate.

As to further prints, the negatives have vanished, supposedly to the Watts Towers Committee, but I've never been able to get them to return them. In fact I would be very interested to find out just how you obtained the detail pictures for your venture.

If I can be of any further assistance please let me know.

best wishes,



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Robert Willoughby
 1731 Marvin ave
 Los Angeles 19,
 Calif.

WEBSTER

5-9518

book

Willoughby
 Permission

du Society, Vice Chairman
 Alan Pringle, David Bland, Charles W...

FABER LTD

ERS

August 29, 1961

Museum 9543

12th September, 1961.

CHASE ORDER # 31503

ind your address around
 ral weeks to request
 duce two detail photo-
 y Simon Rodia, for a
 nnection with an exhib-

"September. We are pleased to
 "Speedy on a Windy Night",

very short, I should
 as soon as possible. fee for

you will be credited our invoice

herewith. in the book.

Yours sincerely,

Yours sincerely,

William C. Seitz
 Associate Curator

Permissions Department

WCS:sjk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.11

book

*Willoughby
Permissions*

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman
Lady Faber, T. S. Eliot, Morley Kennesley (U. S. A.), Alan Pringle, David Bland, Charles Matthews

FABER AND FABER LTD

PUBLISHERS

24 Russell Square London August 29, 1961

Fabref London W.C.1. Museum 9545

ASB

Mr. Robert Willoughby
1731 Marvin Avenue
Los Angeles 19
California

12th September, 1961.

Mr. William
Associate Curator,
The Museum of
New York 19,
U. S. A.

PURCHASE ORDER # 31503

Dear Mr. Willoughby:

I have been trying to find your address around here unsuccessfully for several weeks to request permission from you to reproduce two detail photographs of the Watts Towers by Simon Rodia, for a book we are publishing in connection with an exhibition, "The Art of Assemblage."

Dear Mr. Seitz

Inasmuch as time is now very short, I should appreciate hearing from you as soon as possible. It goes without saying that you will be credited in the book.

Yours sincerely,

William C. Seitz
William C. Seitz
Associate Curator
Permissions Department

WCS:sjk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.11

Permissions

Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman
Lady Faber, T. S. Eliot, Morley Kennerley (U. S. A.), Alan Pringle, David Bland, Charles Monteith

FABER AND FABER LTD

PUBLISHERS 5, 1961

24 Russell Square London WC1
Fabbaf London W.C.1. Museum 9545

Faber and Faber
24 Russell Square
London W.C.1
England

ASB

12th September, 1961.

Dear Sirs:

Mr. William C. Seitz,
Associate Curator,
The Museum of Modern Art,
New York 19,
N. Y. U.S.A.

PURCHASE ORDER # 31503

Dear Mr. Seitz,

Thank you for your letter of 5th September. We are pleased to give you permission to use a verse from "Rhapsody on a Windy Night", COLLECTED POEMS 1909-1935 by T.S. Eliot, subject to the usual acknowledgments to the book, author and ourselves as publishers. The fee for rights in Great Britain and Canada is two guineas and I enclose our invoice herewith.

Yours sincerely,

Yours very

Anne Baillie.

Anne Baillie
Permissions Department

William C. Seitz
Associate Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.11

Harcourt, Brace & World, Inc.

730 THIRD AVENUE, NEW YORK 17, N.Y.

September 5, 1961

Faber and Faber
24 Russell Square
London W.C.1
England

September 1, 1961

Dear Sirs:

Several weeks ago I obtained permission from the American publishers of T. S. Eliot's poetry to use a verse from his "Rhapsody on a Windy Night," of which a copy is enclosed, in a book being published by the Museum in connection with an exhibition, The Art of Assemblage.

At that time I was assured that this permission was adequate, but later on became concerned that it would not be sufficient for a book which will be sold in Canada and Great Britain. In order to confirm this, I wrote again to Harcourt, Brace & World, Inc. and received the enclosed reply. I am therefore requesting from you as well as from Harcourt, Brace & World, Inc. the right to quote this verse. Mr. Eliot's British publishers, Faber and Faber, 24 Russell Square, London W.C.1, England.

Yours very sincerely,

Yours sincerely,
Harcourt, Brace & World, Inc.

William C. Seitz
Associate Curator

dfc

MCS:sjk
enclosures

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Harcourt, Brace & World, Inc.



750 THIRD AVENUE, NEW YORK 17, N.Y.

September 1, 1961

Mr. William C. Seitz
Associate Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Seitz:

I have your letter of August 29, and I regret to have to tell you that our recent permission to you, to quote from T. S. Eliot's "Rhapsody on a Windy Night," covers the United States and its dependencies only. For permission for Canada and Great Britain, you will have to apply to Mr. Eliot's British publishers, Faber and Faber, 24 Russell Square, London W.C.1, England.

Yours sincerely,
Harcourt, Brace & World, Inc.

Wilma Myers
Wilma Myers

dfc

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aaa Book

Faber

Sir Geoffrey Faber, President
Richard de la Mare, Chairman. P. F. du Sautoy, Vice-Chairman
T. S. Eliot, W. J. Crawley, Morley Kennerley (U.S.A.), Alan Pringle, David Bland, Charles-Monteith

FABER AND FABER LTD

PUBLISHERS
24 Russell Square London WC1
Fabbaf Westcent London Museum 9545

BEP

9th August, 1961

Miss Alicia Legg,
The Museum of Modern Art,
11 West 53rd Street,
New York 19,
N.Y., U.S.A.

Dear Madam,

Thank you for your letter of August 4th. I am afraid we do not control U.S. rights in the works of T. S. Eliot and I have forwarded your letter to his American publishers Harcourt Brace & World, 750 Third Avenue, New York 17. If however you require British Empire rights perhaps you would write again.

Yours very truly,

Barbara Pinkerton

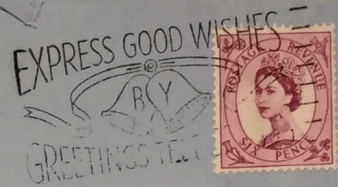
Barbara Pinkerton
Permissions Department

Bill - please note

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	MoMA Exhs.	695.11

Fabers Faber



Miss Alicia Legg.....
The Museum of Modern Art.....
11 West 53rd Street.....
New York 19.....
N.Y., U.S.A.....

First fold here

Second fold here

Sender's name and address:.....
FABER & FABER, LTD.....
24 RUSSELL SQUARE.....
LONDON, W.C.1, ENGLAND.....

AN AIR LETTER SHOULD NOT CONTAIN ANY ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED OR SENT BY ORDINARY MAIL.

THE 'APSLEY' AIR LETTER

Form approved by Postmaster General No.—71995/1Y

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	MoMA Exhs.	695.11

Fabers Faber

August 4, 1961

Gentlemen:

I am writing on behalf of Dr. William C. Seitz, Associate Curator of this department, who is the author of a book entitled The Art of Assemblage which is being published by The Museum of Modern Art, to appear in October 1961.

Dr. Seitz would like your permission to quote the following passage from the T.S. Eliot poem "Rhapsody on a Windy Night" in T.S. Eliot, Poems: 1909-1925, London, Faber and Faber, 4th Imp., 1930, page 25:

The memory throws up high and dry
a crowd of twisted things;
a twisted branch upon the beach
Eaten smooth, and polished
As if the world gave up
the secret of its skeleton,
Stiff and white.
A broken spring in a factory yard,
Rust that clings to the form that the strength has left
Hard and curled and ready to snap.

Because our publication date is very soon we should appreciate your prompt reply.

Yours sincerely,

Alicia Legg
Assistant Curator
Department of Painting
and Sculpture Exhibitions

Faber and Faber
24, Russell Square
London, W.C. 1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.11

39

GROVE PRESS,
64 UNIVERSITY
NEW YORK 3,
OREGON 4-720

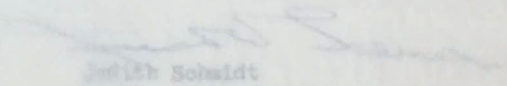
Bill, please
get page number
on which
Eliot poem appears

Rust that clings to the form that the strength has left
Hard and curled and ready to snap.
T. S. Eliot. (from Rhapsody on a Windy Night, 1917.)

Dear Miss Leffler
As I told Miss Chodoffler on the phone today, the
rights to the poems in SCHOOL OF NEW YORK belong
to the writer, T.S. Eliot, Poems: 1909-1925, London,
Faber and Faber, 4th Imp., 1930, p. 25.
contact Mr. Friedman at the address above, and he will
take the responsibility for allowing you to reprint the
paragraphs in question. We recognize that you must get your
permission quickly.

24 Russell Sq. WC1
The selections
appear in RICHARD BARNETT, ed., School of New York,
NY NEW YORK: Some Younger Artists Edited with an Introduction
by S.H. Friedman, Copyright © 1955 by Grove Press, Inc.

Sincerely yours,

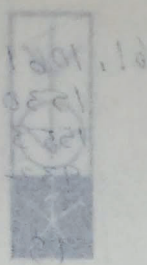


Judith Schmidt
Rights & Permissions

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39

GROVE PRESS, INC.
 64 UNIVERSITY PLACE
 NEW YORK 3, NEW YORK
 OREGON 4-7200



SEP
 PIP
 6581

The memory throws up high and dry
 a crowd of twisted things;
 a twisted branch upon the beach
 Eaten smooth, and polished
 As if the world gave up
 the secret of its skeleton,
 Stiff and white.

August 25, 1961

Miss Al... A broken spring in a factory yard,
 Assistant... Rust that clings to the form that the strength has left
 The Hand... Hard and curled and ready to snap.

11 West 12th Street
 New York 19, N.Y.

T. S. Eliot. (from Rhapsody on a Windy Night, 1917.)

Dear Miss Loff:

As I told Miss Clodfelter on the phone today, the
 rights to the... in SCHOOL OF NEW YORK belong
 to the writer...
 T.S. Eliot, Poems: 1909-1925, London,
 Faber and Faber, 4th Imp., 1930, p. 25.
 contact...
 Friedman...
 take the responsibility for allowing you to reprint the
 paragraphs in question. We recognize that you must get your
 permission quickly.

24 Russell Sq. WC1

appear in... that the selections
 by S.H. Friedman, Copyright © 1959 by Grove Press, Inc.

Sincerely yours,

Judith Schaldt
 Rights & Permissions

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GROVE PRESS, INC.
64 UNIVERSITY PLACE
NEW YORK 3, NEW YORK
OREGON 4-7200



August 25, 1961

Miss Alicia Legg
Assistant Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Miss Legg:

As I told Miss Clodfelter on the phone today, the rights to the individual articles in SCHOOL OF NEW YORK belong to the writers. I suggested that Miss Clodfelter try to contact Mr. Porter or, if he is out of town, the editor, B.H. Friedman. In case you cannot contact either of them, we will take the responsibility for allowing you to reprint the two paragraphs in question. We recognize that you must get your permission quickly.

*couldn't
get on
phone*

The credit line should indicate that the selections appear in RICHARD STANKIEWICZ by Fairfield Porter, from SCHOOL OF NEW YORK: Some Younger Artists Edited with an Introduction by B.H. Friedman, Copyright © 1959 by Grove Press, Inc.

Sincerely yours,

Judith Schmidt
Rights & Permissions

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THE MUSEUM OF MODERN ART

Sept. 12, 1961

Date _____

Peter Thomas and Publicity

August 29, 1961

THE ART OF ASSEMBLAGE

To: Sally Kuhn

Re: _____

From: Miss Wilna Myers
Secretary, Bruce & World, Inc.

Attached is a list of addresses of artists in The Art of Assemblage exhibition.

Please note that the photo source for Bruce Conner's Last Supper is:

Mr. Erni Burden, 552 Roosevelt Way, San Francisco, Calif.

permission to quote from T. S. Eliot's "Rhapsody on a Windy Night." has been forwarded to the publisher of the United States edition of the work. I am sure that this permission will cover the use of the work in Canada and Great Britain.

Should you require further information or assistance, please contact the office of the publisher, Bruce & World, Inc., 100 West 42nd Street, New York 36, New York.

Very truly yours,
Miss Wilna Myers

Sincerely yours,
From "Rhapsody on a Windy Night," COLLECTED POEMS 1909-1935 by T. S. Eliot, copyright, 1936, by Harcourt, Brace & World, Inc.

We must thank William C. Seitz, Associate Curator, for a few minor corrections in the lines as they appear in the second and third lines of your quote, the initial word "A" should be capitalized in each instance. In the sixth line the word "The" should be capitalized.

*Will please
make a year
quote*

WCS:sjk

*like in
English notes*

Yours sincerely,
Harcourt, Brace & World, Inc.

Wilna Myers
Wilna Myers

dfc

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HARCOURT, BRACE & WORLD, INC.
PUBLISHERS

720 THIRD AVENUE, NEW YORK 17, NEW YORK

File out

August 29, 1961

August 15, 1961

Miss Wilma Myers
Harcourt, Brace & World, Inc.
750 Third Avenue
New York 17, New York
Department of Painting and Sculpture Exhibitions
Dear Miss Myers: Art
11 West 53rd Street
New York

May I thank you for your kind letter giving me permission to quote from T. S. Eliot's "Rhapsody on

a Windy Night." and Faber have forwarded to us your letter of August fourth, as we are the United States publishers of T. S. Eliot. Can I be assured that this permission will cover Associate Curator of The Museum of Modern Art wishes to reprint from a book which will be sold in Canada and Great Britain? forthcoming book THE ART OF ASSEMBLAGE to be published by The Museum. I had heard somewhere that a government permission was necessary for the ten lines you specify provided credit is given as follows necessary.

Sincerely yours,
From "Rhapsody on COLLECTED POEMS
1909-1935 by T. S. Eliot, copyright, 1936, by Harcourt,
Brace & World, Inc."

We must William C. Seitz, few minor corrections
Associate Curator in the lines as they appear. In the second and third lines of your quote, the initial word "A" should be capitalized in each instance. In the sixth line the word "The" should be capitalized.

*Bill - please
insert in your
gallery -*

WCS:sjk

*Letter on
English notes*

Yours sincerely,
Harcourt, Brace & World, Inc.

Wilma Myers
Wilma Myers

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HARCOURT, BRACE & WORLD, INC.

PUBLISHERS

750 THIRD AVENUE, NEW YORK 17, NEW YORK

File ml

August 15, 1961

Miss Alicia Legg
Assistant Curator
Department of Painting and Sculpture Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Legg:

Faber and Faber have forwarded to us your letter of August fourth, as we are the United States publishers of T. S. Eliot's poetry. We note that Dr. William C. Seitz, Associate Curator of The Museum of Modern Art wishes to reprint from T. S. Eliot's poem "Rhapsody on a Windy Night" in his forthcoming book THE ART OF ASSEMBLAGE to be published by The Museum in October, 1961. We are pleased to grant permission for the ten lines you specify provided credit is given as follows:

From "Rhapsody on a Windy Night" in COLLECTED POEMS
1909-1935 by T. S. Eliot, copyright, 1936, by Harcourt,
Brace & World, Inc.

We must ask you to make a few minor corrections in the lines as they appear in your letter. In the second and third lines of your quote, the initial word "A" should be capitalized in each instance. In the sixth line the word "The" should be capitalized.

*Bill - please
mark in your
gallery -*

*letter on
English sales*

Yours sincerely,
Harcourt, Brace & World, Inc.

Wilma Myers
Wilma Myers

dfc

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Alicia



HORIZON

551 FIFTH AVENUE • NEW YORK 17, N. Y.

Miss Alicia Legg
Assistant Curator
Department of Painting and Sculpture Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York, New York

August 8, 1961

Dear Miss Legg:

Fine. If there is room, could you add to your credit "A Magazine of the Arts" ; or simply "magazine". In other words, I think, much as I hate to say so, that there are those who may not know what Horizon is. Your credit would then read: "Herbert Loebel, courtesy Horizon, A Magazine of the Arts," or if it works out better as far as space goes, just "Herbert Loebel, courtesy Horizon magazine."

Thanks very much for checking.

Cordially,

Nancy Longley
Nancy Longley
Assistant to the Publisher

this looks best to me

OK

HORIZON

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WCS has seen
file OK

Book

HORIZON

August 16, 1961

August 4, 1961

Dear Miss Rye:

Thank you for your letter of August 13 with permission to use a photograph for the Duchamp Fountain. We did receive a negative from the Blind Man reproduction and I am unable to locate an original print.

Dear Miss Longley:

I am writing on behalf of Dr. William G. Seitz, Associate Curator of this department, who is the author of a book entitled The Art of Assemblage which is being published by The Museum of Modern Art, to appear in October 1961.

As you may know, we have been in touch with Miss Jane Wilson at Horizon regarding permission to use a photograph by Herbert Loebel in Horizon, May, 1961, pp. 6-7. The Horizon illustration is in color, but Mr. Loebel has supplied us with a black & white print, and we expect to use for a credit line, "Herbert Loebel, courtesy Horizon."

We should appreciate your prompt consideration of this request as the book will soon go to press.

Yours sincerely,

Alicia Legg
Assistant Curator

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	MoMA Exhs.	695.11

Book Bry

August 16, 1961

10 LaSalle Street
New York 27, New York
August 13, 1961

Dear Miss Bry:

Thank you for your letter of August 13 with permission to use the Stieglitz photograph for the Duchamp Fountain. We did make our copy negative from the Blind Man reproduction and I am sorry to say we were unable to locate an original print.

Yours sincerely,

I write for Georgia O'Keeffe, in reply to your letter of August 4.

Miss O'Keeffe is willing for Alicia Legg to reproduce the Stieglitz photograph of the Duchamp Fountain. Permission is from Georgia O'Keeffe for the Alfred Stieglitz Society.

Alicia Legg
Assistant Curator

I wonder where the Museum's copy negative came from. There was no original print kept by Stieglitz - perhaps yours was made from the Blind Man reproduction? If you or Dr. Seitz knows of an original print, I would be interested in knowing about it, in order to add it to our record of Stieglitz photographs.

yes

Sincerely yours,

Doris Bry

Doris Bry

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	695.11

WCS ✓

80 LaSalle Street
New York 27, New York
August 13, 1961

Miss Alicia Legg, Assistant Curator
Department of Painting and Sculpture
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Legg:

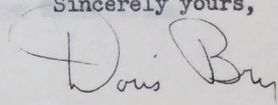
I write for Georgia O'Keeffe, in reply to your letter of August 4.

Miss O'Keeffe is willing for the Museum to reproduce the Stieglitz photograph of the Duchamp Fountain. Permission is from Georgia O'Keeffe for the Alfred Stieglitz Estate.

yes

I wonder where the Museum's copy negative came from? There was no original print kept by Stieglitz - perhaps yours was made from the Blind Man reproduction? If you or Dr. Seitz knows of an original print, I would be interested in knowing about it, in order to add it to my record of Stieglitz photographs.

Sincerely yours,



Doris Bry

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cc: Miss Moeller

July 25, 1961
August 4, 1961

Dear Miss Bry:

I am writing on behalf of Dr. William C. Seitz, Associate Curator of this department, in connection with an exhibition he is directing entitled The Art of Assemblage which will open on October 2nd. A book of the same title will accompany the exhibition.

One of the objects in the show is a replica of Marcel Duchamp's Fountain, and Dr. Seitz would like to reproduce the original object, photographed by Alfred Stieglitz, of which the Museum Library has a copy negative. Would you be good enough to let us know as soon as possible if we may have permission to use this photograph?

Yours sincerely,

Alicia Legg
Assistant Curator
Department of Painting
and Sculpture Exhibitions

Miss Doris Bry
80 LaSalle Street
New York 27, N.Y.

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GROVE PRESS, INC.
64 UNIVERSITY PLACE
NEW YORK 3, NEW YORK
OREGON 4-7200



July 26, 1961

July 31, 1961

Grafica
Collection of Contemporary Art
Via Bolsena, 40
Rome
Gentlemen:

I am writing on behalf of Dr. William C. Seitz, Associate Curator of this department, who is the author of a book entitled The Art of Assemblage which is being published by The Museum of Modern Art, to appear in October 1961.

Dr. Seitz would like your permission to quote a section of your publication Ettore Colla - Iron Sculpture by Lawrence Alloway. This is the last paragraph on the fifth page of text, beginning "Colla, on the contrary, confines himself. . ." and ending " . . . (as with the early Dadaists)."

Because our publication date is very soon we should appreciate your prompt reply.

Yours sincerely,

Alicia Legg
Assistant Curator

Shira Book *Book GROVE*

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GROVE PRESS, INC.
64 UNIVERSITY PLACE
NEW YORK 3, NEW YORK
OREGON 4-7200



Alicia

Wook GROVE

July 31, 1961

Miss Alicia Legg
Assistant Curator
The Museum of Modern Art
New York 19, N. Y.

Dear Miss Legg:

Thank you very much for your letter of the 26th. Unfortunately, Judith Schmidt, who is in charge of permissions of this type is away on a vacation and will not be back for another three weeks. I'm afraid we won't be able to give you definite word until her return.

I am sorry for the inconvenience this delay may cause you, and of course, I will make sure that your request is brought to Miss Schmidt's attention immediately upon her return.

Sincerely yours,

June Kittredge
June Kittredge

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DBELISCO

*Chlorine
Bismuthite*

July 26, 1961

July 31, 1961

Miss Alicia Legg
Mr. Barney Rosset
Grove Press, Inc. ORH-7200
64 University Place
New York 3, New York
Miss K'itredge
11 West 33rd Street
Dear Mr. Rosset: N.Y., USA

I am writing on behalf of Dr. William C. Seitz, Associate Curator of this department, who is the author of a book entitled The Art of Assemblage which is being published by The Museum of Modern Art, to appear in October 1961.

Dr. Seitz would like your permission to quote two sections of your publication School of New York: Some Younger Artists, edited by B. H. Friedman. These are from the essay by Fairfield Porter on Richard Stankiewicz -- the first paragraph on page 72, and the last paragraph on page 76.

Because our publication date is very soon we should appreciate your prompt reply.

Yours sincerely,

I only would like to ask Dr. Seitz to be so kind in putting our Gallery name among the reference notes.
Alicia Legg
Assistant Curator

Kindest regards and my best wishes for the publication.

Sincerely yours,

Gaspero del Corso
Director

*Museo di Arte Moderna e Contemporanea
Via S. Pietro 128 Tel. 02/575111 - 575112 - 575113*

Gaspero del Corso

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OBELISCO

*L'Obelisco
Galleria d'Arte*

July 31, 1961

Miss Alicia Legg
Assistant Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y., USA

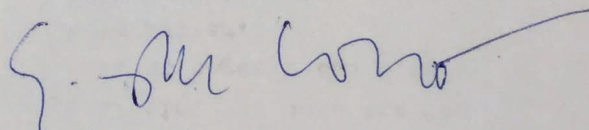
Dear Miss Legg:

In reply to your letter of July 26 I am pleased to give the Museum my permission to quote the two sections of my Burri's book at pages 5 and 6 as you mentioned in your above letter.

I only would like to ask Dr. Seitz to be so kind in putting our Gallery name among the reference notes.

Kindest regards and my best wishes for the publication.

Sincerely yours,



Gaspero del Corso
Director

*Arte contemporanea, edizioni, libri rari antichi e moderni.
Roma, via Sistina 146, Tel. 45317 - 681067 - Direttori:*

*Irene Brin
Gaspero del Corso*

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CLARK

July 26, 1961

July 26, 1961

Professor A. William Clark
Art Department
State University College
Greenville, S.C.
L'Obelisco
Galleria d'Arte
116, via Sistina
Rome

Gentlemen:

I am writing on behalf of Dr. William C. Seitz, Associate Curator of this department, who is the author of a book entitled "The Art of Assemblage" which is being published by The Museum of Modern Art, to appear in October 1961.

Dr. Seitz would like your permission to quote two sections of your publication Burri by James Johnson Sweeney. These are: The first two paragraphs on page 5; the paragraph on page 6 beginning, "Collage with Burri. . . and ending ". . . or a Renoir rose."

Because our publication date is very soon we should appreciate your prompt reply.

cc: Alicia Legg
Miss Pearl Healler

Yours sincerely,

Alicia Legg
Assistant Curator

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7/12/63
CLARK



STATE UNIVERSITY COLLEGE
ONEONTA, NEW YORK

July 9, 1963

July 15, 1963

Mr. William C. Seitz
Professor A. William Clark
Art Department
State University College
Oneonta, New York

Dear Professor Clark:

I am turning over your letter requesting photographs of works illustrated in The Art of Assemblage to Miss Pearl Moeller, who is in charge of all photographs supplied by the museum. I am sure she will be pleased to assist you.

Yours sincerely,

In your book, "The Art of Assemblage", specifically those of the Dadaism on page 119, the Surrealism on page 120, and the Surrealism on page 121. I would admit that at this time I have very little knowledge of the experimental aspects of the subject. I am very much interested in some of the illustrations reproduced photographs. But these are illustrations which I would like to use if possible. I would appreciate it if you could help me in any way

William C. Seitz
Associate Curator

WCS:mh

cc: Alicia Legg
Miss Pearl Moeller

[Signature]
A. William Clark
Assistant Professor, Art Dept.

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7/8/63



STATE UNIVERSITY COLLEGE
ONEONTA, NEW YORK

July 5, 1963

Mr. William C. Seitz
Associate Curator, Dept. of Painting
and Sculpture Exhibitions
The Museum of Modern Art
New York City, New York

Dear Mr. Seitz,

I am currently writing a book about contemporary mosaic, hoping to cover not only the traditional techniques but also all of the experimental aspects of the subject. I am very much interested in some of the illustrations in your book, "The Art of Assemblage", specifically those of the Nevelson on page 119, the Fibre on page 126, and the Bontecou on page 139. I must admit that at this time I know very little about the securing of permission to reproduce photographs, but these are illustrations which I would like to use if possible. I would appreciate it if you could help me in any way possible.

Sincerely,

A. William Clark
A. William Clark
Assistant Professor, Art Dept.

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Arman

THE MUSEUM OF MODERN ART

Date _____

To: Bill

Re: _____

From: ~~Alicia~~ (courtesy Aunt Rose)

Ainsi font, font, font
Les petites marionettes
Ainsi font, font, font
Trois petitstours
Et puis s'en vont.

Alicia:
why not make
sure this is
right and printing
it?

THE MUSEUM OF MODERN ART

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THE MUSEUM OF MODERN ART

cc: Mr. Richard H. Koch
Miss Sarah Rubenstein
Mr. William C. Seitz ✓
Mr. Bernard Karpel

Date June 6, 1961

To: Miss Frances Pernas

Re: Art of Assemblage

From: Monroe Wheeler

-- Bibliography

Board

Since Bernard Karpel has been unable, for lack of personnel, to do the bibliography for the Art of Assemblage catalogue, I have authorized him to employ Lucy Lippard to compile the bibliography, which is a very complicated one, for a fee of \$200, which would come to approximately \$2.50 per hour, which is a good deal less than she has been receiving from other publishers.

A well-illustrated book... the first to interpret these diversified media as... Contemporary... the early years of... and drawing of... elements of wood and other...

MW:fk

Attention has recently been redirected to Cubist, Futurist, Dada and Surrealist collages and "objects" by a wide-spread production of such work by young artists. In this text the author examines the mediating principles of assemblage and discusses current trends in relation to work by such pioneers as Duchamp, Man Ray, Miró and Schwitters.

William C. Seitz: Until recently Assistant Professor in the Department of Art and Archeology at Princeton University, and the author of two recent books on Monet, and numerous articles in art journals, he is now on the staff of The Museum of Modern Art, New York.

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C+O Book

THE ART OF ASSEMBLAGE
~~ASSEMBLAGES: 1912-1961~~
(Collage and the Object)

By William C. Seitz

160 pages; 140 plates (4 in color)

9-1/2 x 8-1/2"

Boards

\$6.50

Publication date: September 25, 1961

assemblage /

This book is based on an international exhibition of collages and constructions assembled from "found" materials. A well-illustrated book, it is the first to interpret these diversified media as forming a single interrelated development. Contemporary ~~concern~~ can be said to have begun in the early years of Cubism, with the introduction ~~in~~ ^{into} painting and drawing of actual newspaper clippings, textiles, fragments of wood and metal and other adulterating material.

Attention has recently been redirected to Cubist, Futurist, Dada and Surrealist collages and "objects" by a wide-spread production of such work by young artists. In this text the author examines the mediating principles of assemblage and discusses current trends in relation to work by such pioneers as Duchamp, Man Ray, Miró and Schwitters.

William C. Seitz: Until recently Assistant Professor in the Department of Art and Archeology at Princeton University, and the author of two recent books on Monet, and numerous articles in art journals, he is now on the staff of The Museum of Modern Art, New York.

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THE MUSEUM OF MODERN ART

Nov. 30, 1961, 1961

Date

To: Mr. Seitz

From: Sally

Re: fee for Seymour Rosen

Mr. Wheeler feels that \$25 is too high for Rosen's black & whites. Perhaps you could speak to him about this, as he has to approve the Purchase Order.

It would be nice if both Mr. Willoughby and his agent received copies of the book.

Frank Loebel, 340 East 71st St., N.Y.C. 21: I discovered the photograph reproduced on p. 72 (which illustrate the "collage environment") in Horizon magazine in color. Loebel is a very highly paid commercial photographer, but agreed to let us use his photograph on any basis we chose. He also gave us both a black and white and a color shot which I shall offer Grace Mayer. Frances and I agreed that he should be sent \$25 and a copy of the book.

Rose Slivka, Craft Horizons, 44 West 53rd St., N.Y.C. 19: I agreed verbally with Miss Slivka that she should receive a fee of \$25 for the photograph of the Watts Towers reproduced on p. 79 (right). I have received the bill from Craft Horizons today and shall forward it to Miss Rubenstein.

I feel it is extremely important not to leave any loose ends in our relationships with people who assist us. May I request that you check to be sure that these obligations have all been taken care of or will be.

WCS:sjk

31523

OK

OK but price is too high

FK - How can we check

PO 9249

315 22

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THE MUSEUM OF MODERN ART

cc: Mr. Selz Miss Rubenstein
 Mr. Koch Miss Moeller
 Miss Pernas

Date November 10, 1961

To: Mr. Monroe Wheeler

Re: Photographer's fees for the
Assemblage book

From: William C. Seitz

This note is a final check to see if the obligations which I incurred for photography during the preparation of the Assemblage book have been met.

*too high for to sell a final precedent
 send copy with letter
 thanks instead
 OKW*

Seymour Rosen, 842 3/4 North Sweetzer, Los Angeles: The two color shots of the Watts Towers are his. It is my understanding that he has already been paid a fee of \$35 for each color photograph. However, he went to considerable trouble for the Watts Towers presentation, and I feel that it would be desirable for him to receive a \$25 fee for the black and white photograph, reproduced on p. 77, and a copy of the book.

Bob Willoughby, 6 Rivas Canyon, Pacific Palisades, California: The two black and white photographs by Bob Willoughby, the Watts Towers on pp 79 (left) and 80, were found in a file in the Department of Architecture. When I finally made contact with Mr. Willoughby he said we could use what we wanted to, and suggested that I talk to his agent, Miss Lee Gross, 26 West 47th St., N.Y.C. She very kindly agreed to let us use the photographs provided they were credited; I think it would be nice if both Mr. Willoughby and his agent received copies of the book.

book only

Frank Loebel, 340 East 71st St., N.Y.C. 21: I discovered the photograph reproduced on p. 72 (which illustrate the "collage environment") in Horizon magazine in color. Loebel is a very highly paid commercial photographer, but agreed to let us use his photograph on any basis we chose. He also gave us both a black and white and a color shot which I shall offer Grace Mayer. Frances and I agreed that he should be sent \$25 and a copy of the book.

OK

Rose Slivka, Craft Horizons, 44 West 53rd St., N.Y.C. 19: I agreed verbally with Miss Slivka that she should receive a fee of \$25 for the photograph of the Watts Towers reproduced on p. 79 (right). I have received the bill from Craft Horizons today and shall forward it to Miss Rubenstein.

PO 9249 #315 22

*OK but miss is too high
 FK- How can we check.*

I feel it is extremely important not to leave any loose ends in our relationships with people who assist us. May I request that you check to be sure that these obligations have all been taken care of or will be.

WCS:sjk

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Photo Fees

THE MUSEUM OF MODERN ART

cc: Mr. Koch ✓
 Miss Pernas
 Miss Rubenstein

Mr. Seitz ✓
 Mr. Selz
 File

~~Date November 16, 1961~~

To: Mr. Wheeler

~~Re: Photographers' Fees for the~~

From: Pearl L. Moeller

~~Assemblage Book~~

Dear Monroe:

As a follow-up of Mr. Seitz's memo of November tenth, a copy of which I received, we have checked our purchase orders here and find that one was sent to Frank Loebel (P. O. 9249) on September 11, 1961 in the amount of \$25.00. This is the only photographer on the list for which we received a staff requisition to issue a purchase order.

(PLM)

think it would be nice if both Mr. Willoughby and his agent received copies of the book.

✓ Frank Loebel, 340 East 71st St., N.Y.C. 21: I discovered the photograph reproduced on p. 72 (which illustrate the "collage environment") in Horizon magazine in color. Loebel is a very highly paid commercial photographer, but agreed to let us use his photograph on any basis we chose. He also gave us both a black and white and a color shot which I shall offer Grace Mayer. Frances and I agreed that he should be sent \$25 and a copy of the book.

✓ Rose Slivka, Craft Horizons, 44 West 53rd St., N.Y.C. 19: I agreed verbally with Miss Slivka that she should receive a fee of \$25 for the photograph of the Watts Towers reproduced on p. 79 (right). I have received the bill from Craft Horizons today and shall forward it to Miss Rubenstein.

I feel it is extremely important not to leave any loose ends in our relationships with people who assist us. May I request that you check to be sure that these obligations have all been taken care of or will be.

WCS:sjk

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THE MUSEUM OF MODERN ART

cc: Mr. Selz Miss Rubenstein
 Mr. Koch Miss Moeller
 Miss Pernas

Date November 10, 1961

To: Mr. Monroe Wheeler

Re: Photographer's fees for the

From: William C. Seitz

Assemblage book

This note is a final check to see if the obligations which I incurred for photography during the preparation of the Assemblage book have been met.

*Purchase
No. 31523
Nov. 30 ✓* Seymour Rosen, 842 3/4 North Sweetzer, Los Angeles: The two color shots of the Watts Towers are his. It is my understanding that he has already been paid a fee of \$35 for each color photograph. However, he went to considerable trouble for the Watts Towers presentation, and I feel that it would be desirable for him to receive a \$25 fee for the black and white photograph, reproduced on p. 77, and a copy of the book.

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✓ Rose Slivka, Craft Horizons, 44 West 53rd St., N.Y.C. 19: I agreed verbally with Miss Slivka that she should receive a fee of \$25 for the photograph of the Watts Towers reproduced on p. 79 (right). I have received the bill from Craft Horizons today and shall forward it to Miss Rubenstein.

I feel it is extremely important not to leave any loose ends in our relationships with people who assist us. May I request that you check to be sure that these obligations have all been taken care of or will be.

WCS:sjk