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	MoMA Exhs.	82.4

ALBERS,  
Anni

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Mr. Herbert Bayer  
Museum of Modern Art  
14 West 49th Street  
New York City

September 24, 1938

Dear Herbert:

I am sending Collect, and insured, today, four packages to the Museum of Modern Art for the exhibition. The following list includes the material which you have already taken:

While at Weimar:	value
1 wall hanging 1926	\$500.00
3 small samples	5.00
1 catalogue of tapestries 1930	
2 photographs 1924	

While at Dessau:	
4, 3½ yards long wall coverings in cellophane materials	48.00
4 middle sized samples of wall coverings	2.00
9 photographs	
5 designs	
1 pattern in Leno weave 1927	1.00
1 sample of curtains, theatre, cafe, Dessau	
1 sample table-cloth material, (produced by the industry)	
1 sample yard material 1927	
3 samples - books with 40 samples	10.00

At Black Mountain College:	
11 samples of homespun material	5.00
5 samples of dress material	5.00
8 samples of drapery material	4.00
3 samples of upholstery material	1.50
1 wall hanging	500.00
3½ yards black cellophane material	8.00
3 yards gray cellophane material	8.00
3 yards homespun material	12.00
3 yards homespun material	12.00
3 yards red cellophane	12.00
3 yards gray cotton & silk	12.00
3 yards white cotton & silk	12.00

Work with College students at Black Mountain:	
4 doilies in solid colors	4.40
4 striped doilies	4.40
2 white napkins	1.80
1 brown doily	1.10
1 brown napkin	.90
1 brown & white doily	1.10

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Mr. Herbert Bayer

September 24, 1938

1 brown & white napkin	.90
11 samples washable materials	11.00
4 samples of drapery material	4.00
3 pages with drafts of weaves	3.00

All materials are tagged with name, time, and material. The cellophane materials from the time in Dessau are the first materials woven in cellophane in Germany. As far as I know, no other cellophane or horsehair materials have been woven at the Bauhaus in Dessau or Berlin. Besides the tapestry weavings are samples hand woven, but for machine production. This is also true for all yard goods of the College students.

The drafts of weave are pasted only loosely, as I thought that they would have to be re-pasted for the exhibition.

I hope you can find your way through all the material - they can all be ironed before hanging.

Sincerely,

*Anni Albers*

Anni Albers

c

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

2/5/02  
2503

Mrs L A Collins, Jr  
Manager of Publications  
The Museum of Modern Art  
14 West 49th Street  
New York City

January 26, 1939

My dear Mrs Collins:

*Collins*  
I wonder if it is possible for the museum to let my husband and me have the clichés <sup>or cuts</sup> of our work published in the Bauhaus book. They would be very useful to us, and we would be very grateful to you for this favor.

*Answers*  
The museum wrote this morning concerning the traveling exhibitions it is preparing now. As my textiles would suffer greatly from being sent around on a tour, probably be ruined for the most part, I feel that I can agree to let the museum have those pieces for traveling only in return for their value; with the exception of the tapestries, which I very much hope will be returned in perfect condition, since they are of great value to me. In case of any damage to the tapestries I shall have to expect their full value in return, also.

Textiles are of a specially delicate nature, and so it is more difficult to agree wholeheartedly to a traveling tour for them. I understand that my husband has written twice to the museum in regard to my textiles. I would be grateful if the museum would return them to me immediately after the selection for the traveling exhibition has been made, as I wish to show them soon elsewhere.

Very sincerely,

*Anni Albers*

Anni Albers  
w

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Miss Elodie Courter  
Secretary of Circulating Exhibitions  
The Museum of Modern Art  
14 West 49th Street  
New York City

February 25, 1939

Dear Miss Courter:

Thank you very much for your letter of February 23. I am sorry to learn that my telegram kept you from sending my silk tapestry with the travelling exhibition. I did not intend to make any especial difficulty, and only wanted to make sure that the insurance company would guarantee a refund--the same kind of arrangement that exists in the case of paintings.

If it is not too late for you to send this tapestry to the exhibition I shall be glad to have it included, under the regular insurance agreement. Or, if you would like to send it in a later travelling exhibition, I shall be quite glad to have you do so.

I am sorry that my misunderstanding the insurance conditions has caused this difficulty.

Very sincerely yours,

*Anni Albers*  
Anni Albers

w

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Mr. John McAndrew  
Curator of Architecture  
and Industrial Art  
Museum of Modern Art  
14 West 49th Street, N.Y.C.

February 25, 1938

My dear Mr. McAndrew:

My husband showed me your letter concerning the exhibition of the Bauhaus at the Museum. You mention that there is a possibility of helping us financially in work done especially for this exhibition. We would like to show weavings in pieces of  $3\frac{1}{2}$  yards in length, designed by students, and also some pieces of my own work. I understand that naturally Herbert Bayer will have the ultimate censorship of the work selected for this exhibition, but as he will not be in this country probably until this summer, I think that we will have to go ahead with our work. I wonder if you would think the sum of \$75.00 reasonable for the execution of weavings designed by the students of the college, and perhaps the same amount for my own work. This sum, of course, would not cover the actual value of the pieces but would help towards the execution. Please let me know if you think we should go ahead with the work.

I am very grateful for the address of Howard & Shaffer, and I hope that in the future some connection with them will work out.

Sincerely yours,

*Anni Albers*

Anni Albers

c

*Answered.*

*to*

*Albers in person*

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Miss Janet Henrich  
Department of Architecture  
Museum of Modern Art  
11 West 53rd Street  
New York City

November 18, 1937

Dear Miss Henrich:

My husband showed me the letter you wrote to him concerning the exhibition of the Bauhaus. As I have been for several years a member of the Bauhaus he asked me to make a list of loans I could contribute to this exhibition.

Of work done at the Bauhaus I have with me here the following:  
1 piece of tapestry work, 1926, size 48" wide x 72" long (3 ply weaving silk).

7 small samples of yard materials in paper mats 6" x 13".  
14 colored designs for tapestries, rugs, stage curtains, etc.  
Some printed reproductions (1 rug, 1925, colored, etc.).  
About 10 photographs of weavings, 1924 - 1929.

4 cellophane yard materials for wall coverings 45" x 3½ yards long, one of which I made in 1929 in the Bauhaus and which represents as far as I know the first weaving with cellophane material in Germany. The other 3 materials in this group were made in my own workshop shortly after this one.

1 small sample of a cellophane wall covering, 1929, highly light reflecting and with noise subduing qualities, which was examined by the Zeiss-Icon Company in Germany for its light reflecting qualities and for which I have a diagram and a copy of a report which I could send.

In Germany there is one tapestry weaving of mine in the National Museum in Munich, and two samples of yard goods in the Textile Museum in Zwickau.

Of work done in this country I could send the following:

2 tapestry weavings in silk 45" x 60".  
1 cellophane drapery material (machine woven) 36" x 3½ yards long, or more.  
8 or more drapery materials 45" x 3½ yards.  
Wool and silk dress material 36" x 3½ yards.  
50 samples for draperies, upholstery and dress material in paper mats, 11" x 13".

Of my work with students of Black Mountain College we could send 1 rug in Smyrna technique size 34" x 45", and 6 drapery materials 42" x 3½ yards.

Very truly yours,

*Anni Albers*

Anni Albers  
Instructress in Weaving

c

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ANNI ALBERS

BLACK MOUNTAIN, N. C.

17. oktober 1938

*ba*

lieber herbert,

zu deiner anfrage : ich kann gut verstehen dass nicht alle meine stoffe mit meinem namen erscheinen sollen. natürlich liegt mir an einigen sehr, sie unter meinem namen zu haben, an anderen weniger. die cellophanstoffe besonders, hätte ich gern als die meinen genannt. lasse meinen namen bei einigen fort, falls ich sonst gut vertreten bin. falls es noch zeit ist, wäre es ja das beste, wenn ich die photos sehen könnte und sagen könnte welche mir wichtig und welche unwichtig für mich sind. so überlasse ich es dir. dass ein Übergewicht von uns, die material lieferten entsteht ist ja wohl im ganzen sowieso nicht zu vermeiden.

wir freuen uns sehr über deinen brief und über die hoffnung die du uns gibst.

herzlichst deine

*Anni*

HEBERNH

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*Albers*

*Albers*

*Albers*

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Miss Elodie Courter  
Museum of Modern Art  
New York City

March 13, 1940

Dear Miss Courter:

I agree with your suggestion about returning our loans to the Bauhaus exhibitions. At both times address your shipment to this place, Black Mountain College. Probably my wife and I will not be here during the summer vacation which starts June 1st. It will be well for you to inform the secretary at the College in advance of the probable time of the arrival of the shipment. After June 1st the College office is not in this building, and I would like to inform the office early enough for them to make arrangements for storing the boxes with the exhibition loans.

Sincerely yours,

*Albers*

Josef Albers

A-d

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REC'D JUL 22 1940

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

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

July 15, 1940

Dear Miss Courter:

I finally got time to check the exhibition lists which I am returning to you enclosed. All the items were in very good condition and very well packed. One doily is missing, but it is not important enough to bother with.

Concerning my broken glass painting, I hope very much that I can repair it myself, if I can find some substitute for the glass I got from old bottles. It was very unfortunate that the people who built that box did not think more of fixing the glass for longer travel.

I should like very much to know in which of the two traveling exhibitions my glass paintings were shown, and where the Black Mountain exhibition was shown. That means simply that you tell me which of my work, or the College work was in the larger exhibition, and what was in the smaller exhibition.

With best wishes for a good summer, I am

Very sincerely yours,

Josef Albers

d *Albers*

P S If you can remember, please tell me what glass picture was A.38.1897 on list # 2 of May 20, 1940.

JA

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

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

March 1, 1940

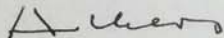
Dear Miss Courter:

Thank you for your letter and for the schedule of the Bauhaus exhibitions.

*Miss S.*  
I think it would be best and would simplify the sending back of our contributions if you sent them at the end of both exhibitions in June, but unfortunately the College closes the beginning of June and I probably will not be here. Therefore, I prefer that you send me in April or May, from the larger exhibition, my glass paintings and that chair. I think all of these are in the larger exhibition. Since I guess that the contributions of Black Mountain College are in the smaller exhibition, I think it is all-right to send those in June.

I am glad to hear that both exhibitions aroused much interest and discussion.

Very sincerely,



Josef Albers

p

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

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Mr Elodie Courter  
Secretary of Circulating Exhibitions  
Museum of Modern Art  
11 East 53rd Street  
New York City

February 19, 1940

Dear Mr Courter:

*has S*  
I should like very much to know the schedule of the Bauhaus exhibition, the larger one as well as the smaller selection--where it has been shown and where it is scheduled for the future. I should like to know when we may expect to get back the contribution of Black Mountain College and also my glass paintings and chair which I think is the only furniture of mine in the traveling exhibition.

Thanking you in advance, I am

Very sincerely,

*Albers*

Josef Albers

p

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

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

June 26, 1940

Dear Miss Courter:

I received your letter with the information about the broken glass picture. Generally I would prefer to repair that picture myself, but it would be easier for me to decide, if I could know which one of my pictures it is. If it is that painting which has a very rough wood frame painted blue, then it was very loosely mounted anyway. If the glass pieces are still together, then I can easily repair it myself.

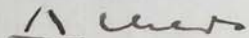
I certainly should like very much to have the special wooden box you built and which contains equipment for illuminating the picture.

I received the other exhibition pieces just before the close of College and unpacked them, but had no time to check your list. I hope I can do it soon. Maybe the best plan would be for me to wait until the next shipment arrives here. Here I have to explain that the summer headquarters of the College is at our own Lake Eden Inn, several miles from Blue Ridge, the home of the College during the academic year, and I very seldom go over there.

I should like to state that I was very pleased with how well all the things were packed and taken care of, particularly the other glass paintings which were extremely well handled.

Thank you for all the trouble you took for us.

Very sincerely yours,



Josef Albers

d

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

November 13, 1939

Miss Dorothy H Dudley, Registrar  
Museum of Modern Art  
11 West 53rd Street  
New York City

Dear Miss Dudley:

*ED* Enclosed you will find the declaration you asked for. I hope this will end all the troubles you have had with the Customs House.

We never settled the insurance affair about my damaged tables. Of course it is now impossible to get a new glass top from Germany and I wonder if I could have it repaired here with a new table top made from plywood and painted with a heat resisting coat, and also have the damaged veneer repaired with a wood similar to German oak.

Very sincerely,

*J Albers*

Josef Albers

P

*\$10 Table  
\$15 Germany*

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

July 9. 39

Mexico D.F. Calle de Paris 23

Dear Miss Dudley:

I should like to ask you a favor. A Mexican friend of mine who is engaged to organize and teach in several workshops in the newly founded political school here is eager to study the works of the Bauhaus more thoroughly. She would like to have the Bauhaus book of the Museum of Modern Art but it is difficult for her to buy American books.

Having contributed to that book as well as to the Bauhaus exhibition a number of articles and photos and having exhibited several exhibition models I wonder if it is possible for me to get a special reduced price for the Bauhaus book since I received so far only one free copy of the book.

I should be grateful if you would let me know and if it is possible if one copy could be sent directly to

#4318 | Señora Clarita Parset-Guerrero  
27 Palacio Legislativa, Mexico D.F.

Please send the bill to me.

For the next 2 weeks I shall be in Oaxaca/Oaxaca Mexico  
c/o Hotel Francia

Thanks in advance. very sincerely Albert

40% discount

\$ 2.25  
36 postage  
\$ 2.61

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BLACK MOUNTAIN, N. C.

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*Chap...*

1939 FEB 11 PM 12 30

TDAV BLACKMOUNTAIN NCAR 11 1230P

ELODIE COURTER 14 WEST 49TH STREET NEWYORK NY

SECY OF CIRCULATING EXHIBITION MUSEUM OF MODERN ART 14

WEST 49 ST PHONE CIRCLE 7-7470 NYC

AGREE TO LOAN DOUBLE WEAVE SILK TAPESTRY FOR TRAVELING EXHIBITION  
IF REIMBURSEMENT OF FULL VALUE IS GUARANTEED IN CASE OF LOSS OR  
DAMAGE

ANNI ALBERS.

(35)

CONFIRMATION COPY  
ORIGINAL IN...  
TELE...  
*Olsen*  
*mail*

FEB 11 12 42 PM '39

STANDARD TIME INDICATED

7 151 1

THIS IS A FULL RATE TELEGRAM, CABLE.

*Josef Albers*  
Josef Albers  
w  
enc

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Miss Dorothy H Dudley  
Museum of Modern Art  
11 West 53rd Street  
New York City

May 27, 1939

Dear Miss Dudley:

In reply to your letter of May 16 I wish to say that I have already answered the letter which you wrote earlier with the same content. I am sending you a copy of my letter of May 9, which answers the questions you ask. I hope that this will give you the desired information.

I was very glad to get the photographs which you sent, and I am returning them to you under separate cover. I would like to have copies of six photographs, three of the largest ones and the three small ones, on the backs of which I have noted my preference in the upper right corner. I have copies of most of the other photos, since they are reproductions of photos of my work. During the preparation of the Bauhaus exhibition I saw pictures being taken of single plastic studies, but I suppose that these were not taken by you. If you know where I might get copies of such photos, I should appreciate your letting me know.

With many thanks, I am

Sincerely yours,

*Josef Albers*

Josef Albers

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enc

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Miss Dorothy H Dudley  
Museum of Modern Art  
14 West 49th Street  
New York City

April 19, 1939

Dear Miss Dudley:

Thanks for your letter of April 13. I would like to have several photos of the Bauhaus exhibition but I would like to know just what photos are available before I order them. Are there any photos of the plastic reproductions of my students' work and also any views of the wall arrangements?

Thank you.

Very sincerely,

*Josef Albers*  
by w

Josef Albers

w

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

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Miss Dorothy H Dudley  
Museum of Modern Art  
11 West 53rd Street  
New York City

May 9, 1939

Dear Miss Dudley:

Thank you for your letter of May 6. I am sorry that I cannot send you a bill, as I do not know what the cost of repairing the glass picture and table will be.

In order to make another execution of the glass picture, I shall have to go to New York to supervise the execution as that is the only place where it can be done; and I cannot go to New York until next fall.

The kind of oak from which the occasional table is made is not available in the United States, and I shall have to send to Germany for a piece of wood to veneer the table.

I am glad to hear that I shall soon receive photos of the Bauhaus exhibition, so that I shall be able to select the ones I would like to have. Thanks in advance.

Sincerely,

*Josef Albers*  
by w

Josef Albers

w

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*Ret to  
Dudley*

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Miss Dorothy H Dudley  
Modern Art Museum  
14 West 49th Street  
New York City

April 27, 1939

Dear Miss Dudley:

Thank you very much for sending me the list of photographs made of the Bauhaus exhibition.

I wonder if it would be possible for you to send me those photographs, so that I may see them before making a selection. I should appreciate it very much, and I hope that this is not asking too much of you.

Very sincerely,

*Albers*

Josef Albers

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Miss Dorothy H Dudley  
Museum of Modern Art  
14 West 49th Street  
New York City

April 11, 1939

Dear Miss Dudley:

It seems I still owe you an answer for your letter of March 13, in regard to the damaged goods in the Bauhaus exhibition. You asked for an estimate of the costs for repair in order that you might take the matter to your insurance company. I believe that repair work on the glass picture, "Diskant IX", will cost about \$15. It is difficult to say about the glass-topped table which was chipped since it will not be possible to replace the glass top. I think that a painted substitute will cost at least \$10.

I hope that you received my letter giving you the costs of executing the models for the Bauhaus exhibition. As I remember, the total expenses amounted to about \$111.

In reference to your letter about photos of the Bauhaus exhibition, which of the works in the preliminary courses have been photographed, and if there are any photos of my glass paintings. I have lost your letter, and I should like to know the price for those photos again.

Thank you very much.

Very sincerely,

*Josef Albers*  
by w  
Josef Albers

w

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*Bonheur  
Anni Albers*

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Miss Dorothy H Dudley  
Museum of Modern Art  
14 West 49th Street  
New York City

March 10, 1939

Dear Miss Dudley:

Enclosed I am returning to you the four receipts of delivery which I have checked. Every thing was in the best possible order, in much better condition than I have ever had materials returned after such a loan.

Thank you very much for all the care you have taken.

Very sincerely,

*Anni Albers*

Anni Albers

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Miss Dorothy H Dudley  
Museum of Modern Art  
14 West 49th Street  
New York City

March 10, 1939

My dear Miss Dudley:

We have received the boxes with the loans we made to the Bauhaus exhibition. Enclosed I am sending you the four receipts of delivery which I have checked.

The glass picture, A.38.1718--"Diskant IX", which you described as being cracked, arrived completely broken. It seems to me that this was the result of too tight packing. I believe the wood stripes on top of it were nailed too hard.

*next to  
Bayer*  
The other glass picture, "Diskant VII", is missing. According to your letter of August 10, 1938 signed by Dorothy C Knowles, it was sent from Germany with my other exhibition goods and there were no damages mentioned in this letter. Furthermore, one of the glass plates from the occasional table is chipped so in one corner that it cannot be used any more. I wonder if these losses are covered by insurance.

I looked over my photos again and do not find the photos of the tea glass and the glass dishes (in your letter of March 2 you gave both photos the same number, A.38.2433).

Very sincerely,



Josef Albers

w

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*Albers*

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Miss Dorothy Dudley  
Museum of Modern Art  
14 West 49th Street  
New York City

March 10, 1939

My dear Miss Dudley:

In answer to your request of March 6, it is very difficult for me to evaluate the plastic models we sent you for the Bauhaus exhibition. In the estimation which I have made below, I have not included the artistic value, only the value of the actual work and material. If you think the artistic value should be taken into account you may raise the price accordingly. I agree with you that those things listed with your letter of March 6 belong to the Museum. The prices for those models are:

A.38.2924	\$50	
A.38.2932 A-B	10	
A.38.2933	20	
A.38.2934 A-C	20	formerly 10.
A.38.2935	5	
A.38.2939	10	
A.38.2940	10	
A.38.2941	30	
A.38.3034	20	formerly 25.
A.38.3035	5	formerly 25.
A.38.3036	10	formerly 25.

Your notes concerning A.38.2934 A-C and A.38.3035 that the originals were made at Black Mountain College are correct. They are not copies of a Bauhaus original.

Concerning the \$100, Mr Barr sent it to us January 15, 1938. We are now estimating our expenses and it seems that we spent a little more than the \$100 for material and work done outside the college. I will give you the exact amount soon. We do not include, of course, work done by Black Mountain College students or myself.

Very sincerely,

*Albers*

Josef Albers

w

*Sent last letter re. extra money due - to Miss Albers.  
3-30-39*

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Miss Dorothy H Dudley  
Museum of Modern Art  
14 West 49th Street  
New York City

March 6, 1939

Dear Miss Dudley:

Thanks for your letter of March 2, announcing the return of my loans for the Bauhaus exhibition. As soon as they arrive, I will check them by the list and return it to you.

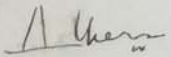
I am quite sure that the two photographs concerning the tea glass (A.38.2433) and the berry dishes, a very wrong title, (A.38.2433) have not been received. I did not get any photographs from Mr Bayer when I was there.

Some time ago Mrs Albers asked Mrs Collins, Manager of Publications at the Museum of Modern Art, if we might borrow some cuts of our work published in the Bauhaus book so that we might have some prints made here. I am also interested in getting some of the Museum photographs which were made of the studies from my courses both at the Bauhaus and at Black Mountain College,

I am not sure that you will be able to answer these two questions concerning photographs of our work, and photographs taken by the museum. If you can not give me this information, I should appreciate your turning the matter over to the proper persons.

Thank you very much.

Sincerely yours,

  
Josef Albers

w

.50 ¢

.35 ¢ cont

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

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Miss Elodie Courter  
Director of Circulating Exhibitions  
Museum of Modern Art  
14 West 49th Street  
New York City

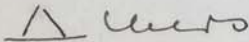
February 8, 1939

My dear Miss Courter:

I hope that my not answering your letter of February 3 with a telegram was understood as "yes". The reason that I have not answered your letter of January 24 is because on January 26 I wrote to Miss Henrich about the exhibition and Mrs Albers also wrote on the 26th to Mr Collins concerning her textiles. If you will contact the recipients of those two letters, you will be able to straighten out the whole matter. We both want to support the traveling exhibition as far as possible and wish you much success with your exhibitions.

All the things which you do not want for the exhibitions, we would appreciate your sending us here.

Very sincerely yours,



Josef Albers

w

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

*Banks  
Albers*

Miss Josephine Herrick  
Department of Architecture  
Museum of Modern Art  
14 West 49th Street  
New York City

My dear Miss Herrick:

I received your letter of December 22, 1939, in which, it seems to me, belongs to Miss Dudley. Would you be kind enough to give it to her? As to your questions about the exhibition, the Black Mountain part, the traveling exhibition, I have no objection to your taking the traveling exhibition. The largest part of the traveling exhibition is a painting which I should like to see in your collection. I would like to participate in the traveling exhibition.

Miss Dorothy H Dudley, Registrar  
Museum of Modern Art  
14 West 49th Street  
New York City

January 23, 1939

My dear Miss Dudley:

Thank you very much for your kind letter. There is no hurry in sending my exhibition pieces. You may keep them until after deciding what pieces are to go with the traveling exhibition. That will be quite early enough.

Thank you.

Sincerely,

*Albers*

Josef Albers  
w

I have no objection to your taking the traveling exhibition. The largest part of the traveling exhibition is a painting which I should like to see in your collection. I would like to participate in the traveling exhibition.

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Miss Janet M. Henrich  
 Department of Architecture  
 Museum of Modern Art  
 14 West 49th Street  
 New York City

January 16, 1939

My dear Miss Henrich:

*can't*

Inclosed I am sending you the receipt of delivery of December 29, which, it seems to me, belongs to Miss Dudley. Would you be kind enough to give it to her? As to your questions about the exhibited subjects in the Black Mountain part: the studies in corrugated paper are done by Don Page; the two collages in wood imitation paper are done by William F. Reed; the little one with the rhombically checked paper is done by Barbara Loines. The largest paper construction hanging from the ceiling behind that window is a copy of a work done in Dessau, copied by a Black Mountain student, Hope Stephens, whose name I would like added to the inscription. Of course, this paper plastic is the property of the museum.

*Some bags + books*

I haven't got from you the promised copies of the letters to the editor by Nathalie Swann and the others, but I saw several of them. If Mr. Barr needs still more support, I could ask somebody else in the Middle West and the West, who might like to participate in the defense of the exhibition.

*(3)*

Now something about the left-overs of my contributions to the exhibition: of my own furniture sent by Mr. Bayer from Germany, it seems there are two little tables with glass tops not on exhibition. If you don't need them for the traveling exhibition, I should like to have them sent here. Then you received a small box with little samples of colored glass which I should also like to have sent here. I think there is also one glass painting not shown, the one with many little white circles.

Besides the photographs Miss Dudley sent back, there are almost twenty more photographs which I gave to Mr. Bayer, used for enlargements and for the catalog. I guess Miss Dudley doesn't need them any more. Also, I gave Mr. Bayer several of my own photographs, among which, for instance, was the portrait of Paul Klee, reproduced in the catalog. Of the materials sent for the exhibition, I have already asked that the rolls of textiles not used be returned to my wife. I should also like to have the left-overs of the student's work from Black Mountain College, including the study in colored paper by Mrs. Isabel Mangold, of New York, which she sent to the museum.

*Returned to her*

Thank you sincerely,

*Albers*

Josef Albers  
 JA/wl

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*Bauhaus -  
Albers*

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Miss Dorothy H Dudley, Registrar  
Museum of Modern Art  
14 West 49th Street  
New York City

December 27, 1938

Dear Miss Dudley:

I am sorry to be so late with my answer to your letter of December 5, but I was in the north for the first half of December.

The exhibition items listed in your list of December 1 (numbers A.38. 3034, 3035, and 3036) all belong to the Museum of Modern Art. Since these were the last things to be sent, I will try to make out a bill for all of these things soon so that we may balance the \$100 which Mr Barr sent to me early in the year. The list concerning the lamp of Mrs Moellenhoff, number 3029, I will send to her, since she is absent from Black Mountain during the Christmas vacation, in order to get an evaluation. I know from Mrs Moellenhoff that this lamp should not go with the travelling exhibition. After closing the Bauhaus exhibition at the Museum of Modern Art she would like to have the lamp sent back to Black Mountain College.

Concerning the first three items in this letter, they are repetitions of constructions made at the Bauhaus, but I don't remember the authors' names.

Mrs Albers is wondering if the textiles which are not being exhibited now can be sent back to her.

Will you please ask Miss Henricks if the descriptions I gave to her have been put on the different items? I am particularly interested that the artists' names of the Black Mountain studies are put on.

Very truly yours,

*Albers*

Josef Albers  
Professor of Art  
m

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*Bauhaus  
Albers*

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

December 3, 1938

Miss Dorothy H. Dudley, Registrar  
Museum of Modern Art  
14 West 49th Street  
New York City

Dear Miss Dudley:

I have an addition to make to the list of works done at the Bauhaus, because I now remember the name of one author I couldn't think of earlier. "The Paper Tower", listed A 38,2933, was done by Lotte Gerson. That belongs to your list Number 14.

Very sincerely,

*Albers*

Josef Albers

p

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27. XI. 38

Blark Mountain, N.C.

Lieber Herbert

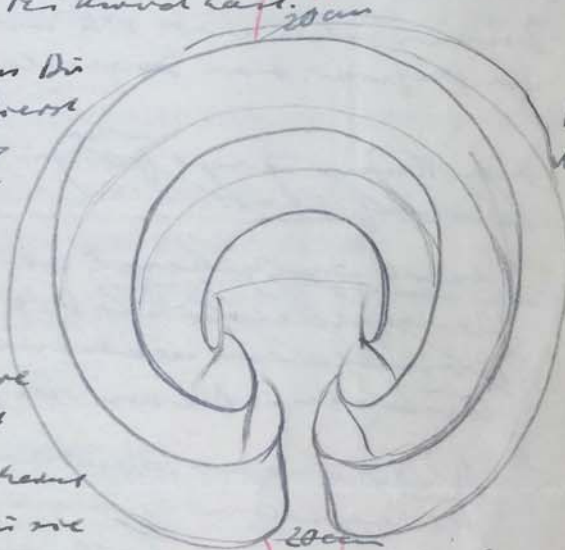
Wahst heut ja, Gottseidank, die Treuquälerei auf. Ich meine damit mein Didaktikentwurf. Die Monumentalplastik & A. Festung. in Papier ca 65 x 65 x 65 cm groß. Sie sollte gestern <sup>Sonntag</sup> noch geschrieben werden und am selben Tag abgehen. unmöglich. So wird das Montag geschehen. so dass Du sie Mittwoch hast. <sup>20cm</sup>

Ich denke dass Du sie so präsentieren dass diese → Hauptausricht heraus kommt, stehend auf 2 Enden, so dass der schwere Teil oben ist

Am besten scheint mir, dass Du sie

hängst, etwas unter Augenhöhe: zwei dünne Stämme oder sehr dünne Plättchen verbinden sie mit der Decke, zwei mit dem Boden Abstand der Enden je 20 cm.

Kannst Du sie beschriften  
"Plastic Study in paper"  
Bauhaus Cours Albert



Bauhaus  
Wochenblatt  
Arbeit  
mit  
inhalten  
Kunst.

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Dann kommt eine Black Mat. Plastik  
verraucht mit der vorhergehenden



wahl an Gesicht an der Wand zu hängen  
Autor: Hope Stephens, Black Mountain

Dann eine Wolle im Blech,  
im Bauhaus sowohl als hier  
gemacht. Lange sie dort an  
(Bauhaus oder Bl. Kunst) wo es  
am besten passt

Inzwischen war die noch eine fast Stunde  
im Papier von Isabella Langgut bekommen haben.

Im Rapport für den Vorstand für die  
Erweiterung:

Schwer in der Hand als was Kataloge mit  
Rapport ist die introduction at Black  
Mountain was der Arbeit aus  
Können. Nun ich frage das zur Zeit

Aber etwas anderes: Können wir  
Beleg abnige von den Seiten. Die uns  
betreffen, bekommen?

In Er der ersten Seite.

Berichtigend auch im Text für die Ausstellung  
über Black Mountain

Dieses in der selben Zeilen-Anordnung.

Zuletzt Wieder

sollen eingetragen

erscheinen

Der Anfang der 2. Seite ist ohne Paragraph  
also 2. Einleitung des ersten Absatzes  
der ersten Seite.

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*Bauhaus -  
Albers*

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

November 21, 1938

Miss Dorothy H Dudley, Registrar  
Museum of Modern Art  
14 West 49th Street  
New York City

Dear Miss Dudley:

Thank you for sending me the lists of the contributions for the "Bauhaus" exhibition. I am very glad to tell you the names of the artists who made the originals of these studies so far as I remember them.

From your list of November 14:

A.38.2932 A-B, originally from the Bauhaus, author unknown to me.

A.38.2933, author also unknown to me.

A.38.2935, author also unknown to me.

A.38.2934, made at Black Mountain College by John R P French and Lucien H Crane.

Concerning your list of November 1:

A.38.2924, by Takehico Mitzutani.

Concerning your list of November 16:

A.38.2939, author unknown to me.

A.38.2940, author unknown to me.

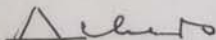
A.38.2941, by Hanns Beckmann.

Concerning my glass paintings, A.38.2938, "Legend", I don't remember a vertical crack in one piece of glass, but it is likely that it was there already. Don't bother about that.

Concerning the postscript on your letter of November 17, Mrs. Albers tells me that she has already returned the receipt for the photograph she wanted.

I hope very much that my answers will complete your list.

Very truly yours,



Josef Albers

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15. XI. 38.

131. Kunst. N.C.

Lieber Herbert,

es war schön, endlich mal wieder von Dir zu hören. Inzwischen wird ja auch die Karte mit den 3 Blechplastiken angekommen sein. Alle 3 sind Bauhauswiederholungen. Die 2 hohen mit den versetzten Blech-Parallelogrammen müssen sehr vorsichtig behandelt werden, weil sie so fast bis zur Höchstbeanspruchung des Materials gehen. Es sind plastische Demonstrationen in typischen Blechformen.

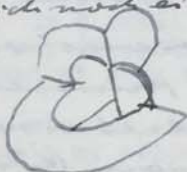
Die große fliegende Blechform ist gemacht aus einem 1/10 Blech. Die Verdickung in der Mitte ist mit aus Anstellungsverhältnissen bedingten Gründen gemacht.

Die Drahtform, "das gelochte Herz" ist eine Bauhauswiederholung.

Ich weiß nicht, ob Du noch mehr Arbeiten haben willst. Xanti hat bemerkt, dass Du viel Fotos in der Ausstellung hast.

Hier habe ich noch eine Blechplastik aus einem

Kreis:



ca 50 cm Durchmesser

eine Papierplastik:



Jaschke: Zieracke  
fabrikation in Kreis.  
Das wird sich so bewegen

beide Plastik.



Dann können wir noch eine Papierplastik (Bauhaus) machen:



Schicke bitte sofort  
ob Du diese noch  
haben willst.

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Meine Ausstellung: A nun endgültig festgelegt  
für die Zeit vom 6-31 Dezember. Ich hoffe,  
dass die B.H. Ausstellung dann auch passiert.

Ich hoffe noch immer, dass ein oder die andere  
bedeutende Vergrößerung erscheinen wird,  
dem ich glaube, dass in der Material combination,  
wie wir vorher sagen. Die Kunst-Kamerabewertung  
begeht sind.

Von der Bauhaus-Nachfolge in U.S.A.

Die richtet sich von Drei: New Bauhaus, Bauhaus  
mit Design Lab. in das letztere, Harvard, Architektur  
und das N.Y. School of Design Laboratory

Eine andere wichtige Frage:

Wir würden jetzt den neuen College Katalog  
und Harris hat einen hervorragenden guten Aufsatz  
geschrieben: Work with Material. Ich denke es  
ist auch hervorragend.

Das College denkt, man könnte während der B.H.  
Ausstellung, Markt-Kat. Kataloge, das Harris Artikel,  
meine beiden Artikel: "Concerning Art Instruction"  
sind "Art as Experience" vor anzulegen, damit  
die Besucher der Ausstellung sie mitnehmen  
können. Das wird bald werden, als das ist und kann  
recht ist. Oder man könnte sie auch auf Nachfrage  
("on request") an interessierte abgeben.

Das wird auch natürlich bald werden.

"But a short excerpt will be used." schreibt die.  
für die Ausstellung.

Soll die einzige Notizen machen, die vor ausgetauscht  
werden. Schreibt bitte auch das bald als möglich

Selbst herbeibringen. für J. J.

MR.  
BARR



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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

November 14, 1938

Miss Dorothy H Dudley, Registrar  
The Museum of Modern Art  
40 West 49th Street  
New York City

Dear Miss Dudley:

I waited to answer your letter of November 2nd in order to make a list of all the things going to be sent the last day.

To evaluate the studies sent for the "Bauhaus" exhibition is quite a difficult task for me since I don't know whether the material value has to be considered, or also the artistic value. Following I will give you the material value of the different items sent you:

*damaged  
with note*

The sculpture in stainless steel I think is worth \$50. Last week I sent you a box containing several plastic studies in paper, one plastic study in wire, and three glass paintings of mine. The plastic study in rectangular paper, a part of the Bauhaus study, I evaluate at \$10. The two plastic studies in curved form, done at Black Mountain College, I evaluate also at \$10. The plastic in wire, \$5. The three glass paintings of mine are "Legend" in a black wooden frame, valued at \$300; "In the Water", in a thin wooden frame, \$100; "City", in a metal holder, \$100. Since the glass paintings are fragile and difficult to transport, it is very important that the wrappings be kept for sending them again to other places. "In the Water", particularly, needs the wooden folio I put on it. In a small crate you received my paper plastic, value \$20. On the way is another crate with three metal plastics, the larger one valued at \$30; the two smaller ones at \$10.

All those sculpture studies are the property of your museum. The glass paintings remain my property.

I hope very much that this answer will cover your question.

Very sincerely yours,

*J Albers*

Josef Albers

<sup>sent 2 weeks ago</sup>  
P.S. The <sup>flat</sup> studies of Black Mountain College are not the property of the Museum of Modern Art, and the insurance value of all of them I would estimate at \$200.

J A

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11. XI. 38.

131. Plut. N-C

Wischer Werkb.,



Ballseitwand, heute ging wieder eine Kiste an die ab. Mit 3 Glasbildern von mir 2 Sperrholztafeln mit Papierplastik. Die zwei gezeichneten sind von Klaus Kunkel in die andere eine Wiederholung einer Bauhausarbeit. Dann eine Drahtarbeit.

2 88 23:28

Wichtig ist das alles vorab angepackt wird: erst die Drahtarbeit herausnehmen. Dann die 2 Sperrholztafeln an den Außenwänden. Welche die Glasbilder in der Mitte.

Morgen geht diese Kiste mit Blechplatten ab. Die Sachen sind später ehens weiter übergeben und frei vor. Dann wurde der Hales blank. So sind die Trüffel in einer kleinen Stadt.

Alle 3 Blechplatten sind Bauhaus und in einem extra Paket eine Papierplastik (Bauhaus).

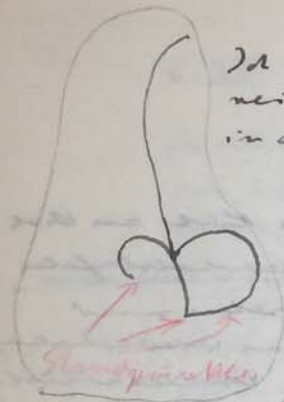
Die Papierplastik sind die 2 kleinen Blechplatten. alle in brauner Wellpappe immer als vorabpackung behandelt werden. für den Transport habe ich Holzstäbe darin befestigt. die auch für spätere Versand aufgehoben werden sollen. (Mit Stoff innen, damit die Farbe nicht verkratzt wird.)

Die Metallplatten immer mit 2 Händen an beiden ~~Handen~~ Enden aufheben wie in der Mitte allein mit einer Hand transportieren. Sind trocken etc. Als Demonstration von fünf Blechtafelplatten habe ich sie bis nahe an die Leistungsgrenze ausgenutzt.

Viel Holz ist in Kisten im Haus in Holz Kisten und die richtig glatte in bekommen.

X sollen so aufgestellt werden können wie auf einem Ende stehen. <sup>mit Liegen?</sup> — von das Licht weißt Blech wie fabel zeigt. Farbe <sup>von</sup> Schwarz oder Wein bedeckt nochmal eine ganze Seite des Blechs.

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Ich weiss nicht, ob die Plastik ausstellungsreif ist. Vermutlich hier kompliziert. Weitere Versuche in anderen Formen nicht sehr erfolgreich.

Alle Plastikverfertigungen in Papierarbeiten sind nicht für Ausstellungswecke.  
die Holzer. Ebenen

Die Sperrholzkäpfele sind mir Halbes für die Arbeit.  
Die Kunst sie abzumachen ist unvorstellbar. wie es Dir geht.

Dann schreibe ich noch eine Monumentalplastik in Papier. Die, die wir wollen geht nicht. also schreibe ich 2 andere. bestimmt die ersten Tage.

Ein. Frau Kangall aus N. York will Dir noch eine Studie in Farb-papier bringen. (Black Roundtable (White))

Ich hoffe bald zu hören wie es Dir geht Herz.  
was Du noch brauchst von hier.

! Ob Du fertige Vergegenwärtigungen machen kannst.

John Edwards (innes Kunstkoch) brachte mir Nachricht, dass Du die Black Roundtable Sachen schon gefunden und bestellt haben willst.

Las gut von Dir hören  
Herzlichst  
Jipff

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6. XI. 38.

Bl. Kul. N-C.

Lieber Herbert,

ich hoffe sehr, dass Du noch lebst.

Wir hatten hier eine Woche ohne Nachrichten. Das passiert in jedem Semester einmal, damit jeder "nachkommt". Ich war meist mit den Modellen für Deine Ausstellung beschäftigt, denn in den Ausstellungen geht es immer wieder über Änderungen

zu Deiner Beantwortung kann ich Dir sagen, dass wir "almost through" sind.

Die "bekanntliche" ersten Tage meine Glasbilder (was nun neu geahnt werden, und die Handwerker hier sind nicht immer zu haben)

Dann die erste Blechplastik, dann 3 andere neue, ich habe sie wiederholt in verschiedenen Metallen machen lassen. Dann 4 Papierplastiken.

2 Bankhaus, 2 Blauk Kountain.

Außerdem eine monumentale Papierplastik von der ich hoffe, dass sie in der Lage sein wird, die Kunst als Empfangsobjekt in der Eingangshalle stehen.

Wäre es möglich sie in zu beschriften:

plastic study in paper  
from ground course Albers

Von der Artists Gallery bekam ich einen Brief, dass Bart Judd was und sagte dass die B-H Ausstellung erst von 18. Dezember eröffnen würde dass man meine Ausstellung dort davon in die 2. Hälfte des Dezembers verlegen sollte. Ich finde das richtig wichtig.

Hast mein Telegramm an Bart über Farblich, Texture gemittelt?

Diese Arbeiten in - Unterscheid von den meisten  
 früheren sind fast in der Richtung des Plastizität -  
 ausgeführt worden wie in Glas Arbeit.

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Hast Du etwas mit meinen Farbenfilmen  
unternommen? Von hier aus wäre das in  
Schwierigkeit mit Transport gewesen.

Hast Du den Artikel über Black Art.  
im Katalog benutzt?

X Hast Du den Artikel über auswärtige Reise für  
die Ausstellung gebraucht oder muss  
ich dafür was Besonderes schreiben?

Welche von meinen Berliner Glasbildern  
werden gezeigt werden?

Aber das mit allen Fragen. Die sollst du  
wie mir die Zeit kosten.

Lass mich mit Briefen wissen wie es dir geht.  
und was richtig und falsch mit meinen  
Gedankenspielen ist.

Wir denken oft an dich und wünschen  
schon, dass die Pilsener Arbeit sich einem  
guten Ende nähert

Hervorlockt beim Jagen.

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30. X. 38

Bl. Hut. N. C.

Lieber Herbert,

inzwischen wird die das Paket mit den flachen  
Mountain flachen Arbeiten und zwei Bauhaus  
plastik erhalten haben.

Ich hoffe, dass das Paket wohl wie Barr herüberge-  
ht. Denn inzwischen waren wir nicht in der Lage.  
Das verstaumte Alloghan als ausstellungsfähige  
Ersatz für Papier hat uns ja schon streichen ge-  
quillt. Weiter war es unmöglich ein Alloghan als  
ausstellungsfähiges Papier zu bekommen. Das haben  
wir nun und man es besten Freunde hier sind unsig,  
Dich und die Besucher Deiner Ausstellung in der besten  
Kunst, und für unser Teil!

Barr hat mir vor laangen 100 Dollar übernommen.  
Ich soll jetzt Postelle wiederholen. Die Eigentümer  
des Museums können nach dem englischen  
Brauch der geben an Dich abzugeben. sind die flachen  
Arbeiten aber Eigentümer der wenigen Skulpturen.  
also: Die nicht ausgewählten Arbeiten sollen nicht  
gehen. Wenn der Platz beschränkt ist, ist es vielleicht  
möglich, ein "Wand-Büch" zu machen:



Aus Sperrholz (ply wood) das ähnliche Material  
in das die Skulpturen in farbigen Kombinationen, Komposi-  
tion oder klassische Skulpturen, zu kleben waren.

Vielleicht es wäre möglich verodene Arbeit mit  
Alloghan zu bedecken.

Die Arbeiten sind mit Rohherpaste (brünnelösung)  
gelblich. damit sie abnehmbar sind und in der  
Normierten Masse eingepast werden.

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Die Wellpappen-erkerden, müssen so getaucht werden. Das das Licht sie richtig zeigt. z. B. die kreisförmigen Kreise in Wellpappe sind gemacht, um sie zu zeigen. Das ist ~~aber nicht das einzige verschiedene~~ die Papierwellen in verschiedenen Richtungen verschiedene Lichtintensitäten zeigen.

Was jetzt noch kommt, sind eine große und verschiedene kleine Blechplatten von Bauhaus  
Dann verschiedene Papierplatten, sowohl Bauhaus wie Black Mountain.

Beiliegend einige Farbfilme

Vorsicht. Das die Finger nicht die Filmoberfläche berühren:

Die Filme mit Nimmern sind Eastman Kodak die anderen Dufay

Siehe bitte aus und mache ein paar farbige Vergrößerung davon. Das wird sicher sehr wirkungsvoll.

Was ich davon besonders gern gemacht hätte ist das meine gelagerte Porzellanstücke auf meine Wände:



oder den Schwamm-Löwen im Drahtgewebe.

Vielleicht wird eine Reihe kleinerer farbiger Vergrößerung wieder ein Wandbild abgeben. Wie ich das fast gleich gelblich-braun ist. Bault mehr. Wer als das jetzt.

Was geschieht mit den Definitionen über Farbe, Form, Struktur?

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Mr. Herbert Bayer  
Museum of Modern Art  
14 West 49th Street  
New York City

October 29, 1938

Dear Herbert:

Yesterday, as I said in the telegram, I sent to you one package with all the flat things made at Black Mountain College, which are as follows:

- shits.*
- I A plywood panel with color study in pressed leaves -  
by Don Page
  - 1-3 studies in changing a given order with new texture effects
  - 4-10 studies in corrugated paper
  - 4-8 concerning new patterns and light effects
  - 9 woven strips of corrugated paper - by Don Page
  - 10 bending of corrugated paper in two dimentions (ordinarily corrugated paper is bent in only one direction)
  
  - a-m (12 pieces) color and materie studies
  - a by Annarah Stewart Kurtz
  - b&c by Don Page
  - d,e,f,g,h,i,j,k by Alex Reed
  - l&m by Barbara Loines

all are pasted on white paper which may be shortened or removed if neccessary. They are pasted with rubber paste.

A - D (4 pieces) Materie studies - by Don Page

All works are sent for selection. They may be combin<sup>d</sup> in a way that suits you, and the sizes may be changed. I don't recall the size of your panels. All work of Black Mountain College is understood as property of the authors, and any work not used for this exhibition is to be sent back, as soon as possible

Mrs. Moellenhoff asks if you still want her aluminium desk lamp with the movable shade.

Besides this letter, I will write one in German and enclose in that letter some small colored films from which I should like to have some colored enlargements made.

If the space for our studies is too small I sould like to suggest that you make a wall book, maybe from plywood. Today I sent off also, by Express, a big plastic in stainless steel. On Monday I hope to be through with other plastics studies - and I hope all this material will not reach you too late.

Sincerely, *Herscovici*

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22. X - 38'

Bl. Kunst. N.C.

Lieber Herbert,

Danke für Brief. Der hat die Situationen klarer gemacht.

Das erste Telegramm kann verstimmt sein. Ich habe nach seiner Herkunft was das Telegraphen Büro nicht mehr zu erreichen. In Richtungstellung am nächsten morgen. Am selben Tag gingen unter "special delivery" meine Lebensdaten und 2 Folios ab. Dann 2. Telegramm. Wir verstanden es nicht, dass meine Daten und Folios nicht angekommen waren.

Warum die Missverständnisse. Ich scheint, inzwischen sind diese Pläne besorgt. Katalog erweitert oder verändert. <sup>Dann</sup> Von den Lebensdaten sind den Design-  
glashildern hätten was nichts vorher gehört.

Aus dem Brief. Esche ist. Das 2. Telegramm klarer als über Bl. Kunst. N.C. betrifft.

Ami ist sich erinnern uns genau. Das Buch ist erstens fest. Der Katalog wird historisch gehalten. Bezieht sich nur auf die Zeit 19-28. Die Bauausnahmefolge in U.S.A. wird nur in der Ausstellung erscheinen. nicht im Katalog.

Ich erinnere mich noch. Das ist eine Sentence-Col  
lection aus meinen Bl. Kunst. Veröffentlichungen  
anbei, anstelle eines Aufsatzes. Das sagt: nicht möglich.  
So haben wir <sup>auch</sup> den Bl. Kunst. N.C. Folios überhaupt  
nicht gesprochen.

Wie es aber wie es wolle. wir freuen uns für Bl. Kunst.  
das Du schon eine große Hilfsleistung <sup>im Katalog</sup> brachte hast.  
Und weil in der Druckerei viele ja immer Überraschungen passieren, schreibe ich noch ein bisschen  
auf über unsere Kunstarbeit in Bl. Kunst. Bemühen  
wie oder nicht - wie Du willst.

ihre plötzliche abfertigung

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Über die Black Mountain Arbeiten für die Ausstellung:  
Es wird auch gut für dich sein, dass jetzt in gewisser  
sinn die Verlegung des Fröppings terminus

By the way: Meine Ausstellung ist leider vom  
14 - 30 November angesetzt. Auf Deine Nach-  
richt, dass der Kot. Art. Mus. erst Dezember Deine  
Show zeigen habe ich <sup>mein Kunst</sup> die Art's Gallery  
im Verlegung <sup>in den Dezember</sup> gehen. Das  
scheint unmöglich. Man stelle mir mit in  
Ausicht, einige Tage von Dezember dort  
zu nehmen. Hoffentlich kann ich die Gallery  
beeinflussen, wenigstens bis zum 2. Dez. wenn  
Arbeiten zu zeigen. Von November <sup>habe ich</sup>  
leben. Das ist in aller Zeit <sup>meiner Kunst</sup> eine feine  
Ausstell. macht - in der Gallery Sullivan.  
Das ist eine Auffregung für fünf Feininger  
bedenken. Wegen der Verlegung.

Die nächsten Tage schicke ich die beiden Kisten <sup>(Dennis)</sup>  
eine andere mit flachen Arbeiten. <sup>(Black Mountain)</sup>

Wir sind immer noch auf der Suche nach einem Material,  
das Papierplatten für Ausstellungen <sup>wird</sup>  
erlaubt. Sowohl Bauhaus als Black Mountain  
arbeiten. Die müssen <sup>aber</sup> etwas später kommen.

Für Black Mt. hatte ich gern ein paar farbige  
Magnumaufnahmen. Die Du aber in N.Y. machen  
kannst mir schick. Ich denke einmal: mit die  
Farbenfotos gibt eine Idee über Material-Comb-  
nation und weiter: Farbenfotos geben eine gute  
Abwechslung nach den vielen anderen bräu.  
Dann will ich auch die 3 Glasbilder eingucken  
und schicken.

Die flachen Arbeiten von Black Mountain, von  
denen Du anwählen kannst, müssen mit  
Allophan besogen werden, was ich hier nicht  
haben kann.

Die Notiz über Black Mountain lautet noch einige englische  
Arbeitsblätter. Kommt aber mit der nächsten Post.

Vielleicht ist es auch das Beste, das Nachhaken aus dem Katalog  
herauszunehmen. Denn entweder alle Nachfolge, über Kunst

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II

In der Hoffnung, dass Du Dir auch Zeit gönnst  
etwas persönliche Luft zu atmen, etwas persönliches.

Hier werde ich natürlich immerzu gefragt, ob  
ich was von Bayreuth gehört habe.

Lass mir gelegentlich wissen, wie Deine Pläne  
sind, ob wir mit Dir rechnen können oder  
nicht.

Ich glaube wirklich, dass Völkner ein gutes  
Stück ist.

Da bleibt mir noch Deine Frage, ob wir hier  
von Jahr zu Jahr weiterleben, zu beantworten.

Wirtschaftlich gedacht möchte ich „Ja“ sagen, aber  
psychologisch; nein. Wir sind so bellemmt,

wird man ist so ausserordentlich interessiert  
an uns. Das ist - wohl mit recht - bald eine  
hohe Unterstützung erwarten dürfen.

Und die neue Folklore ist der best. mit dem  
dieses neue Jahr aufing, ist sehr versprechend.

Dann haben wir Dr. Strauss aus Berlin auch hier.

Er ist ein ganz hervorragender Herr, Psychologe.

Und seine Frau eine erste Violonistin. Letzen  
Samstag gab sie am Konservatorium hier. Das war  
einfach inerhörslich gut.

Der Herbst dieses Jahr ist begeisternd.

Herbstliches Wetter. Die Blätter fantastisch.

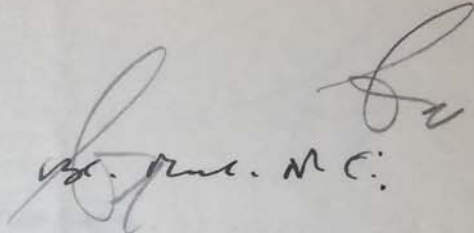
Heute waren wir westwärts, haben im Freien  
Staub geatmet, <sup>mit Zigaretten in der Hand!</sup> machten wir einen  
einen Studenten, die in der Nacht in den

Montagen waren, abgefangen. Dann im  
offenen Wagen unter verschiedenen Pässen, Es  
war wundervoll.

Hervorlockt. Püpp.

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18. X. 38.


 Prof. Prof. N.C.

Gunter Kieser:

beiliegend 2 fotos neuartigen  
 ausländigen Sie ich noch auf weiter kam  
 aus der Dezember Zeit. Datum wenn ich  
 nicht mehr. und vielleicht 28-29. aber  
 das macht nichts.

Übrigens hat Bibliothek des Modern Art  
 Museums verschiedene fotos von Glasbilden  
 gesammelt. wenn Kopien gut,

wären "fenster"

"Dome"

"K.-Trio"

schonk. wenn Anstalt eröffnung verlegt wird.  
 ich habe mein Anstalt Gallery gefragt.  
 auch meine Anstalt man show im Dezember  
 zu machen.

Bald mehr. Wiederholt.

Biographie so wie ich sie grade  
 hier habe.

machte sie und klüster

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Sunday (25 IX. 38)

Lieber Herbert.

Beidseitig alle fotos.

es war ein "job", die englische Beschriftung

Das was für die gilt, ist rot angezeichnet,  
wenn noch andere (deutsche) Namen  
Klingen notwendig sind

Lass die fotos in verschlossen.

Bitte achte darauf dass ich sie alle wieder  
bekomme. Jede verlorene ist für mich ein  
großes Verlust.

es sind 33

Ein paar habe ich von den angezeichneten  
wieder behalten. um etwas fotos für das  
Buch ~~in~~ in Reserve zu haben

Zu Aufsatz Wert der des Fotomaterials<sup>4</sup>  
ist Wert der mit ih verheerliche.

Besinglich des Auftrages an die Weimerauer  
der Ausschlag an die Hilfsarbeiten war  
eine Aktion der B. H. Studenten.  
die Formulierung davon mit.

Ein Foto (plastisch durch Qualitätsgewalt)  
Hier konnten wir nicht beauftragen, wie  
plastisch in englisch geschrieben  
wird. Frage das bitte nach mir  
verheerliche, wenn nötig!

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Halte Du es für gut  
alle Arbeiten meines Kurses  
mit „Courts Albums“ zu beschriften!

Bald mehr.

Wie immer - in Eile -

herzlichen.

J. J. J.

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

August 13, 1938

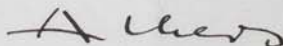
Miss Dorothy C. Knowles  
Assistant to the Registrar  
Museum of Modern Art  
14 West 49th Street  
New York, N. Y.

Dear Miss Knowles:

Thank you very much for your kind letter describing my glass paintings you received for the Bauhaus, but I don't understand the descriptions under numbers 3 and 4 because there are several which would match these descriptions. I wonder if you would make a simple sketch of those two paintings. It is enough if you describe the central form of the composition.

Concerning number 6, I guess that this is a stained glass painting that has in the middle a round clear glass which originally was the base of a water glass.

Very truly yours,



Josef Albers

JA:P

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

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Miss Janet M Henrich  
Department of Architecture  
Museum of Modern Art  
14 West 49th Street  
New York City

August 2, 1938

Dear Miss Henrich:

I am so sorry that you are having difficulty with the Customs.  
I enclose a statement which has been signed before a notary  
public, and I hope that it will put a stop to all your troubles.

I learn from you that you also have several of my glass paintings.  
Since I have no idea which ones they are, I would appreciate it  
if you would describe them roughly when you have time.

Yours very truly,



Josef Albers

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

*Albers*

Miss Janet M Henrich  
Department of Architecture  
The Museum of Modern Art  
14 West 49th Street  
New York City

May 16, 1938

Dear Miss Henrich:

Concerning your letter of May 12, I should like to inform you that we arrived in America on November 24, 1933, on the Europa.

Hoping that this will smooth out the difficulties, I am,

Sincerely,

*Albers*

Josef Albers  
Professor of Art

8

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*Mr Anderson*

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Mr Alfred J Barr, Jr, Director  
The Museum of Modern Art  
14 West 49th Street  
New York City

January 20, 1938

Dear Mr Barr:

On my return from my vacation I found your letter and your check. Thank you very much. I handed this check to our treasurer, Mr Dreier. I am glad to execute some models for Werklehre as you suggested. After having talked with Mr Gropius I understand that these models are to be repetitions of the results we got at the Bauhaus, and also results of the Werklehre work here at Black Mountain College; but it seems that our conversation with Mr Gropius was not reported to you in full. With Mr Gropius as well as with Mr Bayer it was planned to make a small group of Black Mountain as the oldest part of the Bauhaus here in this country, and so both Gropius and Bayer think it is right to show also results of the drawing and color classes, of the stage studies, and of the weaving class here at Black Mountain. All of these classes are conducted by early members of the Bauhaus. If we do this then it seems that we need some financial support for those fields too: to mount paintings and drawings, to enlarge photographs of the stage studies, and to execute weaving samples in pieces large enough to show their real appearance.

I am glad to hear that the exhibition is postponed. It was my opinion in the beginning that the first date set, March-April, was too early because there was no time for correspondence to Europe and back.

Hoping to hear from you soon, I am, with best regards,

*Black Mountain  
Bl. Mus. College.  
2 B. H. Keller writing  
14 June 1938.  
Der Architekt  
Rundschau.  
Die beste Kunst  
und ich glaub  
immer noch  
Was wirklich  
von Vergang  
gebracht we  
Museum Z.*

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Albers

ba

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Bzl. Mus. N.C.

Lieber Herbert,

Danke für Brief, Auch das H.A. Mus. hat eine Liste gemindert, namentlich von den B.H. Arbeiten, die hier im Lande sind. Das ist natürlich sehr wenig.

Ich lege Dir die Liste (in Copie) bei.  
Auch Annis Liste.

Anni hat (dann ich nicht mehr sehen vergess) einen Haufen kleinerer Webmuster in <sup>meinem</sup> Parquetstuhl dann Einzelstücke (Baese in der Liste) ins hauptsächliche mehrere Stofflabnen (ca 3 meter lang), die am besten lang und faltig hängend gereigt werden können.

Was ich hier habe - von früher -

sind Werkzeuge folos, die zu vergrößern wären. Man könnte einige gute plastische Holzeiter nochmals machen lassen, aber wahrscheinlich sind Vergrößerungen unvorteilhaft. Und es ist vielleicht richtiger, einige plastische Holzeiter in der Black Mountain - Ableitung zu zeigen. Davon nachher.

Was ich von meinen eigenen Arbeiten sehr gern zeigen möchte ist mein Stuhl. Ich glaube es war der erste moderne Stuhl in geprägtem Holz, das einen federnden Stuhl-Rücken abgab. Ich nehme an, dass Du die Stuhl - Stühle sehr gut. So wäre der Holzstuhl eine Forgängerin. Über ganz A Stühlen in meinen Stühlen und die erste Ausführung des Bremer Stuhls.

Wenn Dich dieser letzte ist mein Stuhl interessieren, wende Dich doch an meinen Schwiegervater D. Fleischmann, Wolmühlstr. 11, Halle 26/27. (Telefon in meiner Wohnung oder Edi Benfey)

992002

Weiter würde ich gern zeigen meine Schablonenschrift von 1923. Davon habe ich 4 große Holztafeln (ca. 50 x 90 cm groß.) auch verkauft mit einigen Stühlen. Vielleicht hat mein Schwiegervater noch einen Stuhl.

⊗ Satz Glastische, wie ich sie für Wollenhoppers gemacht habe.

Wenn Du klappen hat zu schicken lust, hätte ich gern dass eine Klappe Holztafel mit bestimmter Ballung festhalten. Ich hat schon die Schwiegervater so von Wollen abzuholen.

⊗

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⊗ Dann rief da auch noch Alascholdes. Wenn Du fertig bist sollen mitkommen, würde ich nach der Arbeit aussuchen welche. Ich habe nämlich kleines Bild ~~in~~ in Bleifassung. Wird Du übrigens, was aus dem roten Glasfenster geworden ist. Das in Weinmas in Gropius Vorraum war!?

Von meiner Innenarchitektur habe ich keine was. Sieh mal zu ob Du noch irgend was mit einem Aufsatz "Werkblätter für Inneneinrichtungen" erleben kannst. (aus dem ersten Hannes Meyer Heft.)

Dann sollte eine vollständige Sammlung aller Bauhausprogramme, prospektive, aber wenigstens der Bauhaus-Vertrags überlegt werden.

Von meiner Glasfensterarbeiten. Habe ich einen kleinen Satz der Elemente. Völligst hat die

Hettstatt Metallgals - Ab. Offenbarung und einen Satz, den ich selbst dann hier zusammengestellt hätte.

Tapeten: Gebrauchs Rasch. Bramsche/Hannover gehen dir sicher eine Serie Rollen aus den fünf letzten Jahren.

⊕ Fotografie. Ich könnte Vergrößerungen gebrauchen neue machen lassen.

Von Gebrauchsgegenständen würde ich gerne mein Tee glas zeigen. (faul. wasser und hergestellt) (Hannover Glas. Krupp Nirosta-Großring) Kleiner Porzellan-Untersatz)

Wie das bist du an das Bot. Art. Mus. sagt glanzvoll ist. Das Blauke Plombier eine Ableitung haben sollte. Pl. Kunst. College, was das erste Institut in U.S.A. das B.H. selber würdige. Hat ja jetzt 3. und überhang schon 4 Jahre welche.

Der Architektural Report (Kocher) macht jetzt eine Rundfrage, wie B.H. Methoden in U.S.A. gehen.

Die beste Antwort werden die am 13.11.19. sein. Und ich glaube deren Arbeit hier im Lande sollte eine der wichtigsten Aufgaben sein.

Was wichtig zu wissen ist auch sind enthalten ist, dass Vergrößerungen auf ein Einheitsmaß gebracht werden. (nicht in grün)

Unsere Zeichnungen sind ca 45' x 60 cm groß.

Verweise. Ich habe keine so komplexe Zeichnung, aber ich kann nicht mehr für meine Dinge. Ich habe die Dinge schon von vorne. Ich habe sie hier, in Farbe.

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Miss Janet M. Henrich  
Department of Architecture  
Museum of Modern Art  
11 West 53rd Street  
New York City

November 19, 1937

My dear Miss Henrich:

I have already been informed of the planned Bauhaus exhibition by Gropius and Herbert Bayer. On a separate sheet I am going to send you a list of those things which I could give to that exhibition, but I feel that the planned time, spring, is quite early because there are many difficulties in preparing such an exhibition - most of the material is abroad and probably scattered or not existent any more. I should think that the preparations would take quite a long time. Furthermore, many Bauhaus members will not dare to lend their material for political reasons.

I have come to the conclusion that this show should be more one of principle rather than an historical collection with results by now out of date. I think that the Bauhaus is still living and after having been denied abroad we are apparently getting a new group of the Bauhaus movement in the United States. So I believe that it is important to show the results of the Bauhaus in the United States. Therefore, we should ask the American students of the Bauhaus how their work done here has been influenced by their studies at the Bauhaus, and maybe we should also besides their results, show some results of the Bauhaus teachers who have been working for years in this country. You know that Black Mountain College was the first institution in the country to ask for art teachers from the Bauhaus, and they have been here for four years upon the advice of the Modern Art Museum; and that now at the college we have three members of the Bauhaus teaching. I therefore think that Black Mountain College should have a place at that exhibition, showing its way of studying art problems.

Xanti Schawinsky tells me that he has already sent in his list to you. Enclsed I am sending you besides my list, as you will see, a list of my wife who was for several years a member of the Bauhaus and who is now weaving teacher at this college. It is not necessary that you show these lists to Herbert Bayer since I am going to send a longer list directly to him concerning the work of other Bauhaus members.

I should inform you that the magazine P. M. is preparing a special issue with the title "Bauhaus in America". Its editor is Dr. Robert L. Leslie, 325 West 27th Street, New York City.

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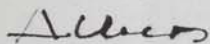
Miss Henrich (2)

November 19, 1937

Moreover, Mr. A. Lawrence Kocher of the Architectural Record 119 West 41st Street, New York City, is collecting opinions on the Bauhaus method of teaching related to the needs in America.

Hoping that this letter will answer your questions, and if not, I shall be glad to give you any more information you want.

Sincerely yours,



Josef Albers  
Professor of Art

c

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Concerning the loans to the Bauhaus exhibition for which you are asking, I have to confess that in this country I have very few things - most of the material is still abroad. Therefore, I will tell you first the materials I have here, then what I could get from abroad, and lastly what could be shown as work done at Black Mountain during the last four years.

Concerning my teaching at the Bauhaus (1923 - 1933):

Approximately 50 photographs (a selection of them could be enlarged) of students work done in the Werklehre course (obligatory for every student during his trial semester) that are concerned with constructive and combinative studies in material.

One article in "Werklicher Formunterricht" (German).

Concerning my own work I have here: (done during years at the Bauhaus)

Glass paintings:

- a] 3 in the manner of stained glass windows made from glass bottles.
- b] several done with sand blasting on flash glass (a new method of getting opaque wall paintings in glass).

Woodcuts:

14 prints made from wood, linoleum and cork.

Interior architecture:

Only a few photographs and reproductions.

Typography:

A few publications on a new type of lettering.

Wall papers:

Several small samples of printing proof. They should be completed by larger samples from the manufacturer. (I led most of the time the Wallpaper Department of the Bauhaus).

Photography:

Many pictorial photographs.

Advertising:

Circulars on Bauhaus productions.

Photograph of a shop window - for a gramophone needle.

Glassware:

Set of tea glasses with removeable metal handles, china saucer.

Almost all in this group I could complete by sending abroad for them. What I would like particularly to show is a chair, developed at the Bauhaus workshop, in bent wood which gives a flexible chair back. I believe this is the first modern chair made in bent wood.

Work done at Black Mountain College (since 1933):

Students' work from courses:

- Drawing I - exercises, technique, and elementary studies.
- Drawing II - advanced studies: Flowers, figures, portraits.
- Color I - systematic color studies.
- Color II - water colors, oil paintings.
- Werklehre - (studies in material and space) some plastic samples and photographs and drawings.

The size of our drawing sheets, is 18" x 24". It may be that the photographs should have almost the same size. I could get from each field 10 or 20 samples.

Of my own work I could lend you oil paintings, woodcuts, drawings, and

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several articles on education.

One design for the catalogue cover "Machine Art" (for the Modern Art Museum).

Design for a Black Mountain College seal and book plate.

If you like, I could give you from the other teacher of the Bauhaus several lithographs, etchings, and oil sketches by Kandinsky and Schlemmer.

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alber

Ca

11. X. 37

H. Kunt. N.-C.

Lieber Albert,

ich habe mich richtig gefreut, dass Du den Auftrag für die Ausstellung von Herb. Art. Mus. bekommen hast. Ich wünsche Dir, dass Du bereit genug bist für weitere entscheidende Schritte

Denn Du vom Schrift schreiben willst wird hoffentlich wahr. Wir beide bedenkst es ja - nach der Zeit - dass der Bezug von solchen kommt. Also nun es abzuwarten. Can uns die Briefe heusen.

Eben habe ich an Gropius länger geschrieben wegen der Ausstellung. Und weiß ich da zu viel geglaubt habe. wird wohl wohl wenig bleiben, als die wenigsten über das prinzipielle dasselbe zu schreiben.

Nächst bin ich entschlossen, dass die Ausstellung so früh ist. Denn ich denke es ist zu wenig Zeit etwas richtig festsitzarbeiten. Weiter würde es im Herbst im Anfang der Saison geulogt sein als am Ende des Winters.

Schade auch. Denn nicht die ganze Bauhauszeit repräsentiert wird. Und ich vermute, dass auch hier noch andere weitere dieselben Rückschlüsse man gehen sein kann für nicht zu machen.

Wenn es ausserdem stimmt, was Kanti berichtet, dass wenig Raum zur Verfügung steht, wird man wohl mehr eine systematische, demonstrative Ausstellung machen, man als eine Addition von Einzelresultaten.

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Dasz kommt das diese vielfach überholt sind, also uninteressant sind. Wir wissen doch wieviel Material wir gemacht haben. Aber der Weg, die Methode, die Ideen sind lebendig und wert. gezeigt und fortgeführt zu werden. Und die - wichtig vorgelesen - haben positive Wirkung Effekte.

Also mehr Vorstellung als Ausstellung. Wenn man das Wort Exhibition deutsch liest, zeigt es seinen negativen Sinn.

So denke ich, das die Ausstell. nicht so sehr zeigen soll, was wir gemacht haben, sondern was wir beabsichtigten und noch beabsichtigen. Kurz zeigen, wie wir denken und wie wir arbeiten. Anders kommt etwas retrospektives Stillprojek. tions heraus und würde einen schlechten Nachgeschmack hinterlassen wie nach Renommieren. (So wie beim Chicago-Projekt)

Und das schätzen die Amerikaner ist weniger als viele Europäer

Wohl seitdem sind die Amerikaner genutzung, welchen Exhibitionismus abzulehnen und einfach zu fragen, was hat man mir zu bieten, was habe ich davon.

Also nehmen wir die <sup>für den Fall der Ausstell. mehr</sup> mit denen wir arbeiten, wie sie sind, besonders von ihrer Profitseite - die richtig verstanden, auch illustriert, das sie utopisch progressiv sind.

Lajko hat recht, wenn es nur schreit, das er erkrankt ist über die Kultur hier. Das wichtiger ist als das was er me hat - sie hat nach 1850 einen ziemlichen Knack gekriegt - ist das sie jetzt wieder richtig Kulturtheorie oder gar - geistig sind.

Wenn wir dem richtig begegnen, also zeigen was sie noch nicht haben oder getan haben und verstehen. Das welche Arbeit dort hat, sind das das meiste, modern und positiv dazu zu sein, das werden wir sie nicht bloß amü-

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||

Dieses soll nicht erhalten, sondern praktisch in-  
erweitern machen.

Und wenn das Zentrum von Dänik sein soll,  
was hier die schwerste Aufgabe ist, muss man  
ihnen mehr bieten als sie erwarten, sie erfahren  
lassen, dass man mehr hält, als man vergibt,  
d. h. wiederum in Richtung als der Chicago-Projekt.

Den maangebenden Amerikaneern ist nicht mehr „groß“  
im Gegensatz, sondern „Größe“ wichtig. Und ich bin  
auch in dieser ganz anderen Welt davon überzeugt,  
das Seriennis in beiden dem Rahmen viel sauer-  
hafter ist als das. Ungleichheit.

Bitte verstehe mich nicht falsch. Denn ich zweifle nicht  
daran, dass dies ~~ein~~ wichtig machen wird. Aber  
die Nachbarschaft mit der Posativen reklame aus Chica-  
go lässt mich wünschen, nicht Wagnerianer von Ver-  
größerungen z. B. die vorher angebotenen schlechten  
Nachgeschmack erzeugen. Das Natur z. B. ~~ist~~ keine  
Arbeit von Klein <sup>nicht</sup> ~~erzeugt~~ wird.

Um wieder zu den Amerikaneern zurückzukommen:  
Was hat Amerika damit zu tun? verten sie fragen.  
Wenn dort zu sehen ist, was Amerikaneer damit  
schon gemacht haben ist das störende „panabroad“  
nicht überheblich.

Es ist es nicht Egoismus, wenn ich heute Black Red.  
muss dankbar sein. Ich bin wirklich nicht ausstell-  
bar und habe keine Neigung der Reklame von  
von Hurrell zu überschätzen. Aber wenn die Amerika-  
ner sehen, was ihre Kinder in der Bauhaus Bewegung  
machen sind wir ihnen vom Herzen näher. So meine  
ich nicht bloß unsere Arbeit hier sondern auch die  
Arbeit der Bauhausler in Amerika. Und damit  
können wir auch die störende Grenze „bis 1928“ über-  
winden.

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Nach diesen prinzipiellen Überlegungen wollen  
 schärfere Vorschläge kommen. aber es ist  
 wohl besser. Deine Absichten nicht zu hören.  
 Denkt Du auch daran. freie Kunst zu zeigen?  
 also Klees. Kand.-s Werke mit vor anderen?

X Wie weit sind Deine Pläne über die Ausstellung. Bayer  
 Haus. Altes?

Auf Deinen Vorschlag habe ich nach London  
 (London Gallery) geschrieben und folgendes geschrieben.  
 heute aber nichts.

So sage ich nicht. Deinen Vorschlag auszuführen.  
 einfach einige Bilder hinterbringen.

Dann erzählt Xanti (wohl von Dir gehört) ich  
 käme im Frühjahr nach hier. Mit Art oder dem  
 -al. Bildhaus (Name?) zusammen. aber  
 mit Calder. Die letzte Kombination wäre  
 mit der letzten nicht so genau dann 2 Ameri-  
 Kunst aber 2 aus Amerika zusammen  
 Mit Art, das scheint mir zu nahe.

Nun ich wohl. Ich hoffe Du hast eine gute Erinnerung  
 an diesen Text. Hier ist vielleicht was zu  
 machen.

In diesem Sinne Herzl.

Dein Fritz.

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October 28, 1937..

Dear Mr. Albers:

As I think you know, the Department of Architecture has under consideration an exhibition of the work of the Bauhaus. The exhibition is planned for the spring of 1938. It will be our purpose to illustrate, largely by means of objects produced at the school, the principles of education for which the Bauhaus stood. Naturally we are anxious to secure as many as possible of the loans to this exhibition in this country.

We are now compiling a list of all the material which would be available for the exhibition, which is in this country. The list is for Professor Gropius and also for Herbert Bayer, who is now in Germany and will obtain the other necessary loans.

If you have not already made such a list for Mr. Bayer, would you be good enough to send us a list of any objects made at the Bauhaus, photographs of activities at the school, or other such material which you might be willing to lend us for the exhibition?

We shall be most grateful for any help you can give us, and will look forward to hearing from you.

Very sincerely yours,

Janet M. Henrich  
Department of Architecture

Professor Josef Albers  
Black Mountain College  
Black Mountain, N. C.  
Josef Albers, Esq.  
Black Mountain College  
Black Mountain, N. C.

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*Albers  
(under)*

*Albers*

May 29, 1940

June 28, 1940

Dear Professor Albers:

I am enclosing a receipt for the loans which you so kindly made to the large Bauhaus exhibition. The smaller show which went mainly to schools and colleges will be returned to the Museum next month and your other loans will be sent to you before the end of June.

There has been a great deal of interest in this exhibition in the cities where it has been shown. As before, it has evoked much controversy and criticism but I am sure the effect is a healthy one. I have actually found that some art schools are trying out the methods employed in the preliminary courses at the Bauhaus. Such results seem very exciting to me and I hope one day that the effect of the show will be indicated by better design and more intelligent methods of art education in America.

With sincere appreciation for your kindness, Registrar

Very sincerely yours,

Dr. Charles E. Lindsey  
Black Mountain College  
Black Mountain, N. C.

CEL:fp

Professor Josef Albers  
Black Mountain College  
Black Mountain, N. C.

enclosures  
ec:a

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

*Bauhaus  
Albers*

*return to  
Miss Dudley*

June 28, 1940

Dear Mr. Lindsley:

We plan to ship to you next week several items which were lent to our Bauhaus exhibition by Mr. Joseph Albers. When you have received them, will you be kind enough to notify us. I believe Miss Elodie Courter of our staff is also writing to Professor Albers about these items.

Very truly yours,

Registrar

Mr. Charles H. Lindsley  
Black Mountain College  
Black Mountain, N. C.

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

*return to  
Miss Dudley*

Miss Dorothy H Dudley, Registrar  
The Museum of Modern Art  
11 West 53rd Street  
New York City

April 17, 1940

Dear Miss Dudley:

Thank you for your letter of March 20 concerning Mr Albers' furniture. When the time comes for it to be shipped, will you kindly notify Mr Charles H Lindsley of Black Mountain College? He will be in charge of such matters during the summer.

With many thanks for your kind attention, I am

Sincerely yours,

*Frederick R Mangold*  
Frederick R Mangold  
Secretary

M-d

*next week*

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*Bantous*  
*Albers*

March 7, 1940

Dear Professor Albers:

Thank you for your letter of March 1st.

I shall be glad to make arrangements to return all March 20, 1940 the large Bantous exhibition sometime in April.

Dear Sir:

Mr. Joseph Albers asked us to notify you that we will be shipping some furniture, etc. to him in July.

We will, of course, write you again when the shipment leaves New York.

I understand that Black Mountain College is closed after June 1st and assume that you will arrange to have someone receive any shipments that arrive after that date.

Very truly yours,

Registrar

Secretary, Black Mountain College  
Black Mountain, N.C.

Professor  
Black Mountain College  
Black Mountain, North Carolina

cc/ls :M

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*Museum of Modern Art*

*Albers  
Black Mt*

March 7, 1940

Dear Professor Albers:

Thank you for your letter of March 1st.

I shall be glad to make arrangements to return all your loans in the large Bauhaus exhibition sometime in April.

One of your glass pictures, lent to the Museum through Mr. Bayer, is included in the smaller show. Several textiles by Anni Albers are also in this exhibition. Will you be good enough to let us have your summer address so that these loans, too, may be returned to you after the end of the tour?

I believe you will be interested to know that both Bauhaus exhibitions are arousing much interest and discussion.

Very sincerely yours,

Very sincerely yours,

Professor Josef Albers  
Black Mountain College  
Black Mountain, North Carolina  
cc/bs

cc/bs  
encl.

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*Bauhaus  
loans*

*Black Mt  
Albers*

February 27, 1940

July 13, 1939

Dear Mr. Albers:

I have your letter about the Bauhaus loans and hasten to send you the information you request.

I enclose itineraries of both Bauhaus circulating exhibitions. The large Bauhaus Exhibition will be returned to the Museum during April, the small show during June. If you prefer it, we shall be glad to return your loans included in the large exhibition early in May and the remaining loans in June. Or, if you wish it, all your loans can be returned together in June. Please let me know about this.

I believe you will be interested to know that both Bauhaus exhibitions are arousing much interest and discussion. Thank you for making these exhibitions possible.

Very sincerely yours,

Dorothy H. Dudley  
Registrar

Professor Josef Albers  
c/o Hotel Francis  
Cuzco, Mexico

Josef Albers, Esq.  
Black Mountain College  
Black Mountain, North Carolina

ec/bs  
encl.

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*Bauhaus  
Dudley  
Albers*

July 9, 39

Mexico D.F. Calle de Paris 23

Dear Miss Outley:

July 13, 1939

I should like to ask you a favor. A Mexican friend of mine who is engaged to organize and teach in several workshops in the newly founded political

Dear Professor Albers,

... is eager to study the works of the Bauhaus more thoroughly. She would like to have your letter of July 9th and have asked our publications department to send a Bauhaus catalog to Señora Clarissa Forset-Guerrero as you requested.

I am enclosing a bill for this catalog less 40% which is the best discount we allow. Very truly yours,  
Dorothy H. Dudley  
Registrar

I should be grateful if you would let me know if it is possible if one copy could be sent

Professor Josef Albers  
c/o Hotel Francia  
Oaxaca, Mexico  
#47 27 Palacio Legislativa, Mexico D.F.  
DHD:DCK  
encl. send the bill to me.

For the next 2 weeks I shall be in Oaxaca/Oaxaca Mexico  
c/o Hotel Francia

Thanks in advance. very sincerely Albers

*40% discount*

*2.25  
36 postage  
2.61*

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Dudley

July 9. 39 Mexico D.F. Calle de Paris 23

Dear Miss Dudley:

I should like to ask you a favor. A Mexican friend of mine who is engaged to organize and teach in several workshops in the newly founded political school here is eager to study the works of the Bauhaus more thoroughly. She would like to have the Bauhaus book of the Museum of Modern Art but it is difficult for her to buy American books.

Having contributed to that book as well as to the Bauhaus exhibition a number of articles and photos and having executed several exhibition models I wonder if it is possible for me to get a special reduced price for the Bauhaus book since I received so far only one free copy of the book.

I should be grateful if you would let me know and if it is possible if one copy could be sent directly to

#4318 | Señora Clarita Parset-Guerrero  
27 Palacio Legislativa, Mexico D.F.

Please send the bill to me.

For the next 2 weeks I shall be in Oaxaca/Oaxaca Mexico  
c/o Hotel Francia

Thanks in advance. very sincerely Alberto

40% des comest

7.25  
36 postage  

---

# 2.61

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*to A*  
*Bauhaus -*  
*Albers*

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Miss Dorothy H Dudley  
Modern Art Museum  
14 West 49th Street  
New York City

May 18, 1939  
*April 27, 1939*

Dear Miss Dudley:

Thank you very much for sending me the list of photographs made of the Bauhaus. *Dear Professor Albers:* *all ret'd 5/25/39*

I wonder if we are sending you today under separate cover thirty photographs of the Bauhaus Exhibition. After you have made a selection, will you please return to us those which you do not wish to keep. We will then send you a bill covering the cost of the photographs you have chosen. *those photo- I should asking too*

Very sincerely,

Very sincerely yours,

*Albers*  
Josef Albers

Dorothy H. Dudley  
Registrar

Professor Josef Albers  
Black Mountain College  
Black Mountain, N. C.

DHD:DK

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*Ret to  
Dudley*

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Miss Dorothy H Dudley  
Modern Art Museum  
14 West 49th Street  
New York City

April 27, 1939

Dear Miss Dudley:

Thank you very much for sending me the list of photographs made of the Bauhaus exhibition.

I wonder if it would be possible for you to send me those photographs, so that I may see them before making a selection. I should appreciate it very much, and I hope that this is not asking too much of you.

Very sincerely,

*Albers*

Josef Albers

w

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PHOTOGRAPHS OF BAUHAUS EXHIBITION - ALL INSTALLATION PHOTOGRAPHS

- Bauhaus*  
*Albers*
1. Photographs of Plastic reproductions of Vorkurs work at Black Mountain College:
    - S-2317 General View of Entrance to exhibition showing plastic study in sheet metal, natural and painted red
    - S-2318 Entrance to exhibition showing plastic studies in paper; see in a copy by Hope Stephens
    - S-2326 Paper tower by Lette Stenson and April 21, 1939 galvanized iron (also shows Mr. Bayer) 9 1/2"x7"
    - Bayer 6 Same as above (without Mr. Bayer) 7"x7"
    - S-2328 General View of "Vorkurs" room, showing plastic study in sheet metal by Mizutani and plastic study in sheet metal by Beckmann, also paper tower in background

Dear Professor Albers:

2. Photographs  
I am enclosing a list of photographs of the Bauhaus Exhibition which show the work of your students in Dessau, reproduced by Black Mountain College Students, as well as original work of Black Mountain College Students. All of these are installation photographs and show the wall arrangements.

Bayer 114 Plastic Study in Paper by Hope Stephens (This was exhibited on

Are you also interested in other views of the wall arrangements showing your glass pictures, etc?

Other photographs of studies from your courses at the Bauhaus are available and can be found in the catalog on pages 117 to 123.

Will you please send us a list of the photographs you wish to have and I will arrange to have them sent to you.

Very sincerely yours,

Dorothy H. Dudley  
Registrar

Professor Josef Albers  
Black Mountain College  
Black Mountain, N. C.

DHD:DK  
Enclosure

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PHOTOGRAPHS OF BAUHAUS EXHIBITION - ALL INSTALLATION PHOTOGRAPHS

1. Photographs of Plastic reproductions of Vorkurs work made at Black Mountain College:

- S-2317 General View of Entrance to exhibition showing plastic study in sheet metal, natural and painted red  
S-2328 Entrance to exhibition showing plastic studies in paper; one is a copy by Hope Stephens  
S-2326 Paper tower by Lotte Gerson and plastic study in sheet metal, galvanized iron (also shows Mr. Bayer) 9½"x7"  
Bayer 6 Same as above (without Mr. Bayer) 7"x7"  
S-2328 General View of "Vorkurs" room, showing plastic study in sheet metal by Mizutani and plastic study in sheet metal by Beckmann, also paper tower in background

2. Photographs of Work of Black Mountain College Students:

- Bayer 1144 General view of Work of Black Mountain College Students, including plastic studies in paper by French and Crane  
Bayer 1131 Plastic Study in Paper by Hope Stephens (This was exhibited on panel in back of Schlemmer's "Dancer")

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PHOTOGRAPHS OF BAUHAUS EXHIBITION TO BE SENT TO PROF. JOSEF ALBERS

1. Installation Photos

- S-2317 ✓
- S-2318
- ~~S-2326~~
- S-2328
- Bayer 6 (taken by Mr. Newhall)
- Bayer 1144 " " " "
- Bayer 1131 " " " "

2. Catalog Photos of Vorkurs Work

- Apeda Vo 36 ✓
- " Vo 34 ✓
- " Vo 63 ✓
- " Vo 37 ✓
- " Vo 31 ✓
- " Vo 49 ✓
- " Vo 48 ✓
- " Vo 50 ✓
- " Vo 44 ✓
- " Vo 41 ✓
- " Vo 42 ✓
- " Vo 40 ✓
- " Vo 39 ✓
- " Vo 40A ✓
- " Vo 42A ✓
- " Vo 45 ✓
- " Vo 35 ✓
- " Vo 51 ✓
- " Vo 43 ✓
- " Vo 62 ✓
- " Vo 32 ✓
- " Vo 64 ✓
- " Vo 46 ✓
- " Vo 47 ✓

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PHOTOGRAPHS OF BAUHAUS EXHIBITION TO BE SENT TO PROF. JOSEF ALBERS

1. Installation Photos

- S-2317
- S-2318
- S-2326
- S-2328
- Bayer 6 (taken by Mr. Newhall)
- Bayer 1144 " " " "
- Bayer 1131 " " " "

2. Catalog Photos of Vorkurs Work

Apeda Vo 36  
 " DeVo 34 Albers?  
 " Vo 63  
 " TiVo 37 very much indeed for your letter of the eight. I am so glad  
 " toVo 31 that we may count on your cooperation for the travelling exhibit-  
 " tiVo 49 the Bauhaus.  
 " Vo 48  
 " AsVo 50 rrtend it, we may keep all the material you loaned with the  
 " exVo 44 on of the tapestries by Mrs. Albers, mentioned in her recent  
 " leVo 41 to Mrs. Collins. I have talked this over with Mr. Bayer be-  
 " caVo 42 as most anxious to include at least one of the wall hangings  
 " byVo 40 Albers - the double silk woven one which hung at the beginning  
 " ofVo 39 leaving section of the exhibition. The colors are blue, green,  
 " grVo 40A black and yellowish gray. If we do not send this, we will have  
 " noVo 42A any of the exis work except the table cloth (checked pattern  
 " inVo 45, white, pink, yellow, etc.) I had planned to wash back the  
 " weVo 35 sing to a cardboard backing and then frame it as the wall  
 " saVo 51 the silk from handling and since it can then be hung from the  
 " grVo 43 to a picture, we would not run the risk of having other exhibitors  
 " frVo 62 e or nails through the material. Mr. Bayer thinks that you may  
 " puVo 32 ng to let us have just this one piece as long as it is protected  
 " beVo 64 ay. Will you give the Museum COMMITTEE whether or not you agree?  
 " isVo 46  
 " Vo 47  
 All the callophane samples have also been mounted and framed. The large  
 pieces of material which we could not cut will be returned to you very  
 soon.

I do not find a letter addressed to Miss Heinrich dated January 20th. The  
 latest letter we have is January 14th. Will you let us know if I have  
 overlooked any of your wishes? We shall of course be glad to return  
 anything you do not want to travel. I am only anxious that we work on  
 your all the finest pieces or not possible. The travelling exhibition  
 reaches many people all over the United States, so the collection must  
 be representative if they are to understand and appreciate the material.

Very sincerely yours,

Secretary of International Exhibition

Josef Albers, Esq.  
 Black Mountain College  
 Black Mountain, N.C.

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*Bauhaus  
Albers*

*Black Mt College*

February 9, 1939

Dear Professor Albers:

February 9, 1939

Dear Mr. Albers:

Thank you very much indeed for your letter of the eighth. I am so glad to know that we may count on your cooperation for the travelling exhibitions of the Bauhaus.

As I understand it, we may keep all the material you loaned with the exception of the tapistries by Mrs. Albers, mentioned in her recent letter to Mrs. Collins. I have talked this over with Mr. Bayer because I am most anxious to include at least one of the wall hangings by Mrs. Albers - the double silk woven one which hung at the beginning of the Weaving section of the exhibition. The colors are blue, grey, green, black and yellowish grey. If we do not send this, we will have no examples of the early work except the table cloth (checked pattern in black, white, pink, yellow, etc.) I had planned to thumb tack the wall hanging to a cardboard backing and then frame it as the smaller samples were framed with a small white moulding. The moulding will protect the silk from handling and since it can then be hung from the frame like a picture, we would not run the risk of having other exhibitors put tacks or nails through the material. Mr. Bayer thinks that you may be willing to let us have just this one piece as long as it is protected in this way. Will you wire the Museum COLLECT whether or not you agree?

All the cellophane samples have also been mounted and framed. The long pieces of material which we could not cut will be returned to you very soon.

I do not find a letter addressed to Miss Henrich dated January 28th. The latest letter we have is January 18th. Will you let me know if I have overlooked any of your wishes? We shall of course be glad to return anything you do not want to travel. I am only anxious that we send on tour all the finest pieces we can assemble. The travelling exhibition reaches many people all over the United States, so the collection must be representative if they are to understand and appreciate the material.

Very sincerely yours,

Secretary of Circulating Exhibitions

Josef Albers, Esq.  
Black Mountain College  
Black Mountain, N.C.

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*Albers  
folders*

*Albers*

*Black Mt.  
College*

January 24, 1939  
February 3, 1939

Dear Professor Albers:  
Dear Professor Albers:

Since I have had no reply to my letter of January 24th, I am assuming that you are willing to lend any materials at the Museum for tour. Will you be good enough to telegraph me collect if it is impossible for you to extend the loan of any items? The exhibition is now being packed and will leave the Museum of Modern Art next week.

I am assembling two shows for circulation: the large collection show here to go to museums and Very sincerely yours,  
which cannot accommodate the larger collection. We are counting on you to loan your own chair and the tubular chair by Marcel Breuer. We need these because nearly two thirds of the work is already represented by photographs and it is too late to acquire in photographic form. Moreover, these chairs are among the most important single items in the exhibition and we feel that they should be sent on tour because people throughout the country have even less opportunity than we in New York to see important modern furniture. I can assure you that the chairs will be packed with the utmost care and that every precaution will be taken to return them to you in perfect condition.

Mr. Meyer tells me that you are quite willing to let us use additional textiles of Anni Albers for the travelling show and we are planning to use many designs not included in the present exhibition in the smaller travelling collection. As soon as this exhibition is assembled, we will of course return the material we do not use to you at Black Mountain Professor Josef Albers  
Black Mountain College  
Black Mountain, N.C. interested to know that in the travelling exhibit send the glass pictures in individual cases so that we will be assured that they will be shown to advantage in any gallery.

cc/bs

Very sincerely yours,

Director of Circulating Exhibitions

Professor Josef Albers  
Black Mountain College  
Black Mountain, N. C.

cc/bs

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*Bauhaus  
Lenders*

*Albers  
Black Mt.  
Albers*

January 34, 1939

Dear Professor Albers:

As you know we have made arrangements to send the Bauhaus Exhibition on tour after the New York showing. There has been a great deal of interest shown in the travelling exhibition and we are, of course, anxious to have the collection as representative as possible. It was originally announced that the entire exhibition held at the Museum would tour, including the installation units. I have eliminated a few items because of their fragile nature, but we are counting on the cooperation of all Bauhaus members to lend material for tour.

I am assembling two shows for circulating: the large collection shown here to go to museums and a smaller exhibition for schools and colleges which cannot accommodate the larger material. We are counting on you to lend your own chair and the tubular chair by Marcel Breuer. We need these because nearly two thirds of the work is already represented by photographs and it is especially difficult to visualize furniture in photographic form. Moreover, these chairs are among the most important single items in the exhibition and we feel that they should be sent on tour because people throughout the country have even less opportunity than we in New York to see important modern furniture. I can assure you that the chairs will be packed with the utmost care and that every precaution will be taken to return them to you in perfect condition.

Mr. Bayer tells me that you are quite willing to let us use additional textiles of Anni Albers for the travelling show and we are planning to use many designs not included in the present exhibition in the smaller travelling collection. As soon as this exhibition is assembled, we will of course return the material we do not use to you at Black Mountain College. You will be interested to know that in the travelling exhibition we are planning to send the glass pictures in individual cases installed with lights so that we will be assured that they will be shown to advantage in any gallery.

Very sincerely yours,

Director of Circulating Exhibitions

Professor Josef Albers  
Black Mountain College  
Black Mountain, N. C.

ec/bs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BLACK MOUNTAIN COLLEGE

*Bauhaus*  
*Albers*

Miss Janet M. Henrich  
Department of Architecture  
Museum of Modern Art  
14 West 49th Street  
New York City

January 18, 1939

January 20, 1939

My dear Miss Henrich:

Inclosed I am sending you the receipt of delivery of December 29, which, it seems to me, belongs to Miss Dudley. Would you be kind enough to give it to her? As to your questions about the exhibited subjects in Dear Professor Albers' part: the studies in corrugated paper are done by Don Page; the two collages in wood imitation paper are done by Miss Henrich. She has handed me your letter of January 16th which I have checked regarding your lons which are not used in the exhibition. We would like to hold these for a while longer, a copy of a work done if it is agreeable to you, as Miss Courter has not yett, Hope Stephens, made final selections of material for the Circulating exhibition. Of course, this is a matter of course. I am sure that we can return several of your things in the first or second week of next month.

I haven't checked the two tables with opaque glass tops not on exhibition to the editor by and the one on exhibition will not be used in the several of them. If Mr. Bayer's Circulating show but I should like to wait until the body else in the Middle exhibition closes and return them all at the same time. In the defense of the exhibition.

If however, there are some items which you need now, will you please let me know and I will arrange to ship the exhibition: of them to you immediately. by Mr. Bayer from Germany, it seems there are two little tables with glass tops not on exhibition. If you don't mind, I would like to have them returned to her in New York City. a small box with little samples of colored glass which I should also like to have sent here. I think there is also one glass print. Very sincerely yours, one with many little white circles.

Besides the photographs Miss Dudley sent back, there are almost twenty more photographs which I gave to Mr. Bayer, used for enlargements and for the catalog. I guess Miss Dudley Dorothy H. Dudley is any more. Also, I gave Mr. Bayer several of my own photographs, among which, for instance, was the portrait of Paul Klee, reproduced in the catalog. Of the materials sent for the exhibition, I have already asked that the rolls of textiles not used be returned to my wife. I should also like to have the left-over work from Black Mountain College, including the paper by Mrs. Isabel Mangold, of New York, which she sent to Black Mountain, N. C.

Thank you very much,  
DHD:DK

Josef Albers  
JA/w1

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BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Miss Janet M. Henrich  
Department of Architecture  
Museum of Modern Art  
14 West 49th Street  
New York City

January 16, 1939

My dear Miss Henrich:

*copy of*

Inclosed I am sending you the receipt of delivery of December 29, which, it seems to me, belongs to Miss Dudley. Would you be kind enough to give it to her? As to your questions about the exhibited subjects in the Black Mountain part: the studies in corrugated paper are done by Don Page; the two collages in wood imitation paper are done by William F. Reed; the little one with the rhombically checked paper is done by Barbara Loines. The largest paper construction hanging from the ceiling behind that window is a copy of a work done in Dessau, copied by a Black Mountain student, Hope Stephens, whose name I would like added to the inscription. Of course, this paper plastic is the property of the museum.

*many bags + bundles*

I haven't got from you the promised copies of the letters to the editor by Nathalie Swann and the others, but I saw several of them. If Mr. Barr needs still more support, I could ask somebody else in the Middle West and the West, who might like to participate in the defense of the exhibition.

Now something about the left-overs of my contributions to the exhibition: of my own furniture sent by Mr. Bayer from Germany, it seems there are two little tables with glass tops not on exhibition. If you don't need them for the traveling exhibition, I should like to have them sent here. Then you received a small box with little samples of colored glass which I should also like to have sent here. I think there is also one glass painting not shown, the one with many little white circles.

Besides the photographs Miss Dudley sent back, there are almost twenty more photographs which I gave to Mr. Bayer, used for enlargements and for the catalog. I guess Miss Dudley doesn't need them any more. Also, I gave Mr. Bayer several of my own photographs, among which, for instance, was the portrait of Paul Klee, reproduced in the catalog. Of the materials sent for the exhibition, I have already asked that the rolls of textiles not used be returned to my wife. I should also like to have the left-overs of the student's work from Black Mountain College, including the study in colored paper by Mrs. Isabel Mangold, of New York, which she sent to the museum.

*Reference to her*

Thank you sincerely,

*Albers*

Josef Albers  
JA/wl

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.4

*Albers  
(Carnegie W. Arch. & Beyer)*

January 18, 1939.

Dear Professor Albers:

Thank you for your letter of January 16th, with the enclosed receipt which I have given to Miss Dudley. She will write you soon about returning the other photographs, tables etc. Miss Courter has not yet completed her plans for the circulating exhibition, which is the reason for the delay.

Thank you for your help on the Black Mountain labels. Unfortunately, I made a mistake in my last letter. We do have the paper collages labeled with the names of the students. It was the two studies in materials - one made from orange bags, and the other from white buckram on a dark blue background - for which we still do not know the students' names.

Your information about the paper plastic is good to have (we did not know that Hope Stephens had done the copy), but my letter referred to the other one, which is the smaller and is hung on a gray background on the other side of the Schlemmer dancer, at the end of the Black Mountain College section. We now have that labeled as being an original work of Hope Stephens at Black Mountain. Is this correct, or is it too a copy of Dessau work and therefore to become the property of the Museum?

I am sorry there has been this confusion, but hope you will have time to drop us a line about it soon.

The controversy in the New York Times seems to have abated by now, and I would say that "our side" won.

Sincerely,

Janet M. Henrich  
Department of Architecture

Professor Josef Albers  
Black Mountain College  
Black Mountain, North Carolina

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albers Vorkunig

A.38.2550.26	VO 36
.2550.4	VO 34
.2550.3	VO 37 also S 2328
.1682 Bayer	VO 63
.1697 Bayer	VO 31
2550.25	VO 49
2550.21	VO 48
2550.11	VO 50
2550.19	VO 41
2550.22	VO 48
2550.23	VO 42
2550.12	VO 40
2550.14	VO 39
2550.28	VO 42A
2550.16	VO 40A
2550.27	VO 45
Enlargement A.38.3111 Bayer	VO 35
2550.7	VO 51
2550.31	VO 43
.2550.32	VO 32
<del>Enl.</del> A.107.39	VO 62
<del>Enl.</del> A.91.39	VO 64
2550.10	VO 46
2550.9	VO 47

(~~Jane~~ ~~auto~~ "City" S-2313  
 (~~Ten~~ ~~glass~~) A-38.2433 S-2332, A. Me. 23)

Vorkunig constructions  
 (copies at Bl. Mtn)

S-2318 Plastic Studies on Paper  
 S-2323 - Paper towers  
 S-2328 - Plastic Studies on Sheet Metal  
 Room 1 - Vorkunig  
 S-2326 - Paper towers - Plastic Studies on metal

Blk Mtn College - none (3 incrt, but no photo #3)  
 (albers Plywood chair - A. Ti 40, also S 2332)  
 A. 38.1908  
 stained glass window A 38.2432D A Gl. 1

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*Bauhaus -  
Albers*

December 5, 1938

Dear Mr. Albers:

I am enclosing a receipt for the paper and metal constructions which we received on December 1st. Are these part of the constructions which you have been making for the Museum or do they belong to you? If they are copies of constructions originally made at the Bauhaus, will you please let us know the artists' names. We also need to know valuations so that we can insure them.

Will you please send the enclosed receipt for the table lamp to Mrs. Moellenhoff. I should also like to have an insurance valuation for the table lamp. When the exhibition has closed shall we return it to Mrs. Moellenhoff at Black Mountain College or should we send it to another address?

Very sincerely yours,

Professor Josef Albers  
Black Mountain College  
Black Mountain, N.C.

Dorothy H. Dudley  
Registrar

Mr. Josef Albers  
Black Mountain College  
Black Mountain, N. C.

DHD:DK  
Enclosures

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November 15, 1938.

CC: Mr. Bayer

Dear Jupp:

I am sorry that I can only answer **December 2, 1938**  
of your nice long letters.

Dear Professor Albers:

I have talked with Mr. Bayer about the possibility  
of placing on our entrance counter pamphlets about Black Mountain  
College. We would be very glad to have pamphlets at the counter  
to hand out on request.

I hope you are coming to the opening of the exhibition.  
Very sincerely yours,  
I am sending you the pictures  
from the Black Mountain page. As we have a short  
general description of Bauhaus teaching in America,  
I can't use your article here, but a short excerpt  
will be used in the exhibition.

AHB:LB

Professor Josef Albers  
Black Mountain College  
Black Mountain, N.C.

Professor Josef Albers  
Black Mountain College  
Black Mountain, North Carolina

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November 15, 1938.

Dear Jupp:

I am sorry that I can only answer in a hurry all of your nice long letters.

I got all your material which looks very beautiful, but I am still expecting the last sculptures. Also you have not told me whether the wire construction which has already arrived (see sketch) is from Black Mountain College or repeated Bauhaus work.

You asked about color photographs. Unfortunately I can't tell yet whether or how many I can enlarge because this is rather expensive.

Finally I was able to bring in some pages about Bauhaus Teaching in America - one page for the New Bauhaus, one page for Black Mountain College, and one for the Design Lab. I am sending you the pictures from the Black Mountain page. As we have a short general description of Bauhaus teaching in America, I can't use your article here, but a short excerpt will be used in the exhibition,

Ahoi !

Dorothy H. Bailey  
Registrar

Professor Josef Albers  
Black Mountain College  
Black Mountain, North Carolina

ENCLOSURE



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*Barbara  
Albers*

C  
O  
P  
Y

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

October 29, 1938

Mr. Herbert Bayer  
Museum of Modern Art  
14 West 59 St.  
New York City

Dear Herbert:

Yesterday, as I said in the telegram, I sent to you one package with all the flat things made at Black Mountain College, which are as follows:

A. 38, 2895 I A plywood panel with Color study in pressed leaves - by Don Page

A. 38, 2896 17  
4.38, 2897 2-1-3 *Textiles* (studies in changing a given order with new texture effects)

A. 38, 2898 3  
2899 4 4-10 studies in corrugated paper  
2900 5 4-8 concerning new patterns and light effects  
2901 6 9 woven strips of corrugated paper - by Don Page  
2902 7  
2903 8 10 bending of corrugated paper in two dimensions (Ordinarily corrugated paper is bent in only one direction)  
2904 9  
2905 10

2906 10  
2907 a a-m (12 pieces) *studies in color + materials* (color and material studies)  
2908 b a by Annarah Stewart Kurtz  
2909 c b,c by Don Page  
2910 d,d,e,f,g,h,i,k by Alex Reed "f" by Reed + Page  
2911 e  
2912 f  
2913 g  
2914 h  
2915 i  
2916 j  
2917 k  
2918 l  
2919 m  
2920 n  
2921 o  
2922 p  
2923 q  
2924 r  
2925 s  
2926 t  
2927 u  
2928 v  
2929 w  
2930 x  
2931 y  
2932 z

all are pasted on white paper which may be shortened or removed if necessary. They are pasted with rubber paste

A-D (4 pieces) *Material* studies - by Don Page

All works are sent for selection. They may be combined in a way that suits you, and the sizes may be changed. I don't recall the size of your panels. All work of Black Mountain College is understood as property of the authors, and any work not used for this exhibition is to be sent back, as soon as possible.

Mrs. Moellenhoff asks if you still want her aluminum desk lamp with the movable shade.

If the space for our studies is too small I should like to suggest that you make a wall book, maybe from plywood. Today I sent off also, by Express, a big plastic in stainless steel. On Monday I hope to be through with other plastics studies - and I hope all this material will not reach you too late.

A. 38, 292  
E.L. *Sculpture in Stainless Steel*

Sincerely,  
Albers

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RECEIVED AT

STANDARD TIME  
INDICATED ON THIS MESSAGE

# Postal Telegraph

THE INTERNATIONAL SYSTEM

Commercial  
Cables



All America  
Cables

Mackay Radio

This is a full rate Telegram, Cablegram or Radiogram unless otherwise indicated by signal in the check or in the address.

DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
	RADIOGRAM

1938 OCT 23 PM 9 55

CHA 318 31 NL

TDAV BLACKMOUNTAIN NCAR 28

HERBERT BAYER

MUSEUM OF MODERN ART 14 WEST 49 ST NYC

TODAY SENT FIRST PACKAGE CONTAINING ALL FLAT EXHIBITION PIECES OF  
BLACKMOUNTAIN COLLEGE TOMORROW WILL SHIP PLASTICS OF BAUHAUS  
TIME MONDAY FOLLOW GLASS PAINTINGS AND THE REST STOP EXPLANATORY  
LETTER FOLLOWS. LOVE

JUPP.

10:38

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 20, 1938.

October 24, 1938

Dear Professor Albers:

We are much confused and beg you to let us know the difference in meanings of the words "facture" and "texture".

We are also much alarmed at not having any work of the Black Mountain students for inclusion in the Post Bauhaus section of the exhibition. Bayer sent you a telegram last week, but we have had no reply as yet.

With kindest regards to you and Mrs. Albers, I am

Sincerely yours,

Yours,

Professor Josef Albers  
Black Mountain College  
Black Mountain, N. C.

Professor Josef Albers  
Black Mountain College  
Black Mountain, North Carolina

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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C O P Y

BLACK MOUNTAIN COLLEGE BLACK MOUNTAIN, N. C.

Mr. Herbert Bayer  
Museum of Modern Art  
29 West 43 St.  
New York City

September 24, 1938

October 20, 1938.

Dear Herbert:

I am sending collect and insured, today, four packages to the Museum of Modern Art for the exhibition. The following list includes the material which you have taken:

While at Black Mountain College, I am sending you a telegram again today. Thank you for the biography and pictures. Unfortunately you did not send photographs and material on your work at Black Mountain College. Therefore I have sent you a telegram again today.

I close the catalogue tomorrow. If I do not have any of the above material for the catalogue, it will be a question whether I can show samples of work from the New Bauhaus or any other work demonstrating the continuance of Bauhaus teaching.

In regard to Anni's letter, I thank her very much and I will do my best. The exhibition will open on December 6th, so that your show will be at the same time.

- At Black Mountain College:
- 11 samples of homespun material
  - 5 samples of dress material
  - 8 samples of drapery material
  - 3 samples of upholstery material
  - 1 wall hanging
  - 3 yards black calico material
  - 3 yards Professor Josef Albers material
  - 3 yards Black Mountain College material
  - 3 yards Black Mountain, North Carolina material
  - 3 yards red calico material
  - 3 yards gray cotton & silk material
  - 3 yards white cotton & silk material

HB:JH

- Work with College students at Black Mountain:
- 4 solid colors
  - 1 striped dolly
  - 2 white napkins
  - 1 brown dolly
  - 1 brown napkin
  - 1 brown & white dolly

received 9/22/38 from Herbert Bayer  
I should like to see the material

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*Alber Elser Bauhaus  
Edn.*

C O P Y

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

Mr. Herbert Bayer  
Museum of Modern Art  
14 West 49 St.  
New York City

September 24, 1938

Dear Herbert:

I am sending Collect and insured, today, four packages to the Museum of Modern Art for the exhibition. The following list includes the material which you have already taken:

	value
<del>A.38.2502</del> — 1 wall hanging 1926	\$500.
<del>A.38.2511A-C</del> — 3 small samples	5.
— *1 catalogue of tapestries 1930 (A.38.2444)	
— *2 photographs 1924 (A.38.2445, 11)	
 While at Dessau:	
<del>A.38.2504-7</del> — 4, 3½ yards long wall coverings in cellophane materials	48.
<del>A.38.2528A-D</del> — 4 middle sized samples of wall coverings	2.
— *9 photographs (A.38.2445, 11-7)	
— *5 designs (A.38.2446, 47, 48, 49, 50)	
— *1 pattern in Leno weave 1927 (A.38.2443)	1.
A.38.2509 — 1 sample of curtains, theatre, cafe, Dessau	1.00 *
A.38.2508 — 1 sample table-cloth material (Produced by the industry)	1.00 *
A.38.2510 — 1 sample yard material 1927.	1.00 *
A.38.2512, 13, 14 — 4 samples - books with 40 samples	10.
 At Black Mountain College:	
A.38.2517A-K — 11 samples of homespun material	5.
A.38.2516A-C — 5 samples of dress material	5.
— 8 samples of drapery material	4.
A.38.2518A-C — 3 samples of upholstery material	1.50
A.38.2502 — 1 wall hanging	500.
A.38.2532 — 3½ yards black cellophane material <i>Drapery material</i>	8.
A.38.2531 — 3½ yards gray cellophane material " "	8.
A.38.2530 — 3½ yards homespun material <i>for skirt</i>	12.
A.38.2529 — 3½ yards homespun material <i>for jacket</i>	12.
A.38.2535 — 3½ yards red cellophane <i>Drapery material</i>	12.
A.38.2534 — 3½ yards gray cotton & silk <i>Drapery material</i>	12.
A.38.2533 — 3½ yards white cotton & silk <i>Drapery or dress Mat.</i>	12.
 Work with College students at Black Mountain:	
A.38.2522A-B — 4 doilies in solid colors	4.40
A.38.2523A-D — 4 striped doilies	4.40
A.38.2524A-B — 2 white napkins	1.80
A.38.2525A-B {	1.10
	1 brown doily beige
A.38.2525A-B {	1.10
A.38.2526A — 1 brown & white doily	1.10

\* arrived 9/22/38 thru H. Bayer

\* stated value inc. tentation

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*Bankers Copy*

*File*

*Albers*

August 17, 1938

Dear Professor Albers:

I am sorry that you were unable to understand my very sketchy descriptions of your glass paintings. I am enclosing sketches of the two for which you asked. The one which I numbered 6, does have what was once the bottom of a water glass in it.

This, I trust, will make the matter clear, but if it does not, do not hesitate to ask for further information.

Very truly yours,

Dorothy C. Knowles  
Assistant to the Registrar

Professor Josef Albers  
Black Mountain College  
Black Mountain, N. C.

enclosures

*Miss Dudley -*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.4

August 13, 1938

August 17, 1938

Dear Professor Albers:

Dear Professor Albers:

I am sorry that you were unable to understand my very sketchy descriptions of your glass paintings. I am enclosing sketches of the two for which you asked. The one which I numbered 6, does have what was once the bottom of a water glass in it.

This, I trust, will make the matter clear, but if it does not, do not hesitate to ask for further information.

Very truly yours,

1. "Distant VII" 1932. Similar to #1.
2. 19 1/8" x 17 1/2". Black glass with iridescent effect, geometric design of circles. Held in place by metal frame and metal back.
3. 26" x 22 1/2". Small squares and oblongs of vari-colored glass, held in place by metal walling. (Photographed on one of the backings.)
4. 21" x 20". Irregularly shaped pieces of glass fastened to a metal prong of the metal, to a perforated sheet of metal on which there is writing, rough grey-blue wood frame.
5. 27" x 27 1/2". Pieces of vari-colored glass, some cut, others very thick, set in lead walling like stained glass windows, black wood frame.

Dorothy C. Knowles  
Assistant to the Registrar

Professor Josef Albers  
Black Mountain College  
Black Mountain, N. C.

enclosures

From these sketchy descriptions, I hope that you will be able to identify the items which we have.

Very truly yours,

Dorothy C. Knowles  
Assistant to the Registrar

Professor Josef Albers  
Black Mountain College  
Black Mountain, N. C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.4

August 10, 1938

August 10, 1938

Dear Professor Albers:

As Miss Henrich is now on vacation, Mr. McAndrew has asked me to reply to your letter, since I have been working with the Bauhaus exhibition. With the declaration of ownership which you have sent, I trust there will be no further difficulty with the customs.

We have six glass paintings by you among the things received from Mr. Herbert Bayer:

1. "Diskant IX", 30 $\frac{1}{2}$ " x 17  $\frac{3}{4}$ ". Cameo effect in black, gray and white glass, spiral and curve design, natural light wood frame.
2. "Diskant VII" 1932. Similar to #1.
3. 19  $\frac{5}{8}$ " x 17 $\frac{1}{4}$ ". Black glass over white in cameo effect, geometric design of circles, lines and ovals, chromium frame and metal back.
4. 26" x 22 $\frac{1}{2}$ ". Small squares and oblongs of vari-colored glass, all smooth, held in place by metal mullions. (This one was photographed on one of the Bauhaus postcards, I believe.)
5. 21" x 20". Irregularly shaped pieces of glass fastened, by bent-up prongs of the metal, to a perforated sheet of metal on which there is writing, rough gray-blue wood frame.
6. 27" x 27 $\frac{1}{2}$ ". Pieces of vari-colored glass, some cut, others very thick, set in lead mullions like stained glass windows, black wood frame.

From these sketchy descriptions, I hope that you will be able to identify the items which we have.

Very truly yours,

Dorothy C. Knowles  
Assistant to the Registrar

Professor Josef Albers  
Black Mountain College  
Black Mountain, N. C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.4

July 28, 1936.

August 10, 1936

Dear Professor Albers:

After many delays and complicated negotiations the shipment for the Bauhaus exhibition including your property has been cleared by the Customs. However, before the final papers can be made allowing the free entry of your furniture, the As Miss Henrich is now on vacation, Mr. McAndrew has asked me to reply to your letter, since I have been working with the Bauhaus exhibition. With the declaration of ownership which you have sent, I trust there will be no further difficulty with the customs.

We have six glass paintings by you among the things received from Mr. Herbert Bayer:

1. "Diskant IX", 30 $\frac{1}{2}$ " x 17  $\frac{3}{4}$ ". Cameo effect in black, gray and white glass, spiral and curve design, natural light wood frame.
2. "Diskant VII" 1932. Similar to #1.
3. 19  $\frac{5}{8}$ " x 17 $\frac{1}{4}$ ". Black glass over white in cameo effect, geometric design of circles, lines and ovals, chromium frame and metal back.
4. 26" x 22 $\frac{1}{2}$ ". Small squares and oblongs of vari-colored glass, all smooth, held in place by metal mullions. (This one was photographed on one of the Bauhaus postcards, I believe.)
5. 21" x 20". Irregularly shaped pieces of glass fastened, by bent-up prongs of the metal, to a perforated sheet of metal on which there is writing, rough gray-blue wood frame.
6. 27" x 27 $\frac{1}{2}$ ". Pieces of vari-colored glass, some cut, others very thick, set in lead mullions like stained glass windows, black wood frame.

From these sketchy descriptions, I hope that you will be able to identify the items which we have.

Very truly yours,

Dorothy C. Knowles  
Assistant to the Registrar

Professor Josef Albers  
Black Mountain College  
Black Mountain, N. C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.4

July 28, 1933.

Dear Professor Albers:

After many delays and complicated negotiations the shipment for the Bauhaus exhibition including your property has been cleared through Customs. However, before the final papers can be made allowing the free entry of your furniture, the Customs must have assurance that the tables and chairs are actually household goods belonging to you.

Will you therefore write me a letter (which we will pass on to the Customs) stating that the three tables and two chairs which arrived on the Europa on February 24th, are your own property and were in your possession for a year before you came to this country in 1933. Will you also state the approximate cost of the various items. In order to establish the furniture as "your household goods" it is necessary to have the statement that they were your property for at least a year before you left Germany.

I trust we shall be able to complete the letter quite soon, so that the final arrangements may be made.

Very sincerely yours,

Professor Josef Albers  
Black Mountain College  
Black Mountain, North Carolina  
Janet M. Henrich  
Department of Architecture

Professor Josef Albers  
Black Mountain College  
Black Mountain, North Carolina

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.4

May 12, 1938.

April 23, 1938.

Dear Professor Albers:

When I returned to town I received your message about the date you arrived in this country. Unfortunately we must know the name of the boat on which you came, as well as the exact date of arrival, before the arrangements can be made. I hope you will be able to send us this information as soon as possible, so that there will not be any more delay than necessary.

Very sincerely yours,

Janet M. Henrich  
Department of Architecture

Professor Josef Albers  
Black Mountain College  
Black Mountain, North Carolina

Professor Josef Albers  
c/o Graduate School of Design  
Harvard University  
Cambridge, Mass.

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	MoMA Exhs.	82.4

April 19, 1938.

April 23, 1938.

Dear Professor Albers:

Dear Professor Albers:

Our shipping brokers, whom I have discussed the matter of your furniture with this morning, are quite sure that the necessary affidavits can be prepared here in this country. They can prepare the papers which you will then sign.

Can you let me know quite soon, what was the date of your arrival in 1933 and on what boat you came? This information is necessary before we can proceed with the arrangements.

I shall hope to hear from you, and I am sure that the matter can be taken care of without too much further trouble.

Very sincerely yours,

Janet M. Henrich  
Department of Architecture

Professor Josef Albers  
c/o Graduate School of Design  
Harvard University  
Cambridge, Mass.

Very sincerely yours,

Janet M. Henrich  
Department of Architecture

Professor Josef Albers  
Black Mountain College  
Black Mountain, North Carolina.

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List to be checked by Professor Albers

April 19, 1938.

Albers-Arbeit aus Berlin - 2 Glasbilder 1. Holzschnitt  
(Schwarz/Grün Glas)

Dear Professor Albers:

We have now received the shipment of material for the Bauhaus exhibition which Mr. Bayer has collected in Germany. We are having some difficulty in bringing the items through Customs. We are hoping to be able to bring the photographs in free of duty, as well as the water colors, oils and etchings. However, all the other items will have to be brought in under the Museum's bond which means that they can be used only for exhibition and will have to be returned to Germany when the exhibition has completed its tour, unless duty is paid.

I am enclosing a list of the items which are your work, and which we are uncertain about. Any of these items which are to remain in this country will have to be imported and the duty paid by the Museum, which will then bill the person for whom the items are imported.

Would you be good enough to indicate any of these items which you own and wish to keep here, or which you know are to remain for other people. As the time is short, we would be most grateful if you could return the list to us at your earliest convenience.

We are very sorry to have to bother you about this, but hope that you will be able to help us,

Very sincerely yours,

Janet M. Henrich  
Department of Architecture

Professor Josef Albers  
Black Mountain College  
Black Mountain, North Carolina.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.4

List to be checked by Professor Albers

- Albers-Arbeit aus Berlin / 2 Glasbilder i. Holzrahmen *signed*  
(Schwarz/Grau Glas)
- " Dec-1923 / 1 Glasbild m. Metallrahmen *signed in sketch*
- " *1923* / 1 Holzmappe, inhalt 13 holzschnitte
- " *1923* / 1 Holzprobekbild m. Glasteilen/Weimar
- " *1923* / 2 Glasbilder m. Bleieinfassung/Weimar
- " *1923* / 1 kleine Kiste mit Glasprobe.
- " *1923* / 1 Stahlsessel
- " *1923* / 1 moderner Holzsessel
- " *1923* / 3 Abstellische mit 3 Glasscheiben

I have therefore sent on your only the small samples which I have received from Mr. Bayer you were quite willing to send. I list them below:

- A. 28.2512 - Mason, sample of wood for travelling specimens
- A. 28.2513 - " " " " " "
- A. 28.2514 - " " " " " "
- A. 28.2515 - " " " " " "
- A. 28.2516 - " " " " " "
- A. 28.2517 - " " " " " "
- A. 28.2518 - " " " " " "
- A. 28.2519 - Mason, sample of material, unvarnished paper
- A. 28.2520 - " " " " " "
- A. 28.2521 - " " " " " "
- A. 28.2522 - " " " " " "
- A. 28.2523 - " " " " " "
- A. 28.2524 - " " " " " "
- A. 28.2525 - " " " " " "
- A. 28.2526 - " " " " " "
- A. 28.2527 - " " " " " "

Very sincerely yours,

Director of the Museum of Modern Art

P.S. We will return all items to you if you wish.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Handwritten:*  
 original  
 letter in  
 Judy's  
 files -  
 addressed  
 Dec 26, 1939

*Albers*

Mrs. Anni Albers  
 Black Mountain College  
 Black Mountain, North Carolina

February 23, 1939

Dear Mrs. Albers:

Thank you for telegraphing me about the loan of your silk textile. I wish we might have included it in the travelling exhibition. It was such an important part of the Weaving Workshop section, but of course, we could not accept it for further loan under the conditions you wished. The insurance company cannot place insurance on an object with the understanding that full value be given in case of any damage, however slight. Naturally, the Museum could not be responsible for your textile either under these circumstances. I am sorry we could not send this piece for I am quite certain no damage would have occurred on tour. We were planning to mount it on heavy cardboard and frame it with a painted wood moulding so that it would be protected from constant handling. Of course you know that a few threads were slightly pulled when the textile came to us. I understand that Mr. Bayer pointed these out to you when he borrowed it for our showing.

I have therefore sent on tour only the small samples which I understand from Mr. Bayer you were quite willing to lend. I list these below:

- ✓ A.38.2512 - Dessau samples - 4 used in travelling exhibitions
- ✓ A.38.2513 - " " " " - 7 " " " "
- A.38.2528 - " " " " - one blue and white doily used
- A.38.2514 - " " " " - one used
- A.38.2515 - " " " " - 2 used
- A.38.2516 - Black Mountain College samples - 2 used
- A.38.2517 - " " " " - all 11 used
- ✓ A.38.2518 - " " " " - 1 used
- A.38.2510 - Dessau, sample yard material, mercerized cotton
- ✓ A.38.2519 - Black Mountain College samples - 4 used
- A.38.2520 - " " " " - 3 used
- ✓ A.38.2521 - " " " " - 3 used
- ✓ A.38.2508 - Dessau, table cloth material, mercerized cotton
- ✓ A.38.2528 - " " " " - 4 cellophane, cotton and twisted paper samples
- A.38.2524 - Black Mountain College - one white napkin used
- ✓ A.38.2526 - " " " " - beige and white napkin and doily
- ✓ A.38.2527 - " " " " - Don Page, draft of weaves, 1 pages

Very sincerely yours,

Secretary of Circulating Exhibitions

P.S. We will return all items not included in circulating exhibit

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	MoMA Exhs.	82.4

*an albers job*

CC: Professor Gropius  
→ Mr. Bayer  
Mr. McAndrew  
Mr. Mabry

*fa*

January 15, 1938

Dear Mr. Albers:

Professor Gropius told me of your need for a sum of money to prepare examples of *Verklehrung* constructions such as were done by the Bauhaus students in the past and which, I understand, are now done under your instruction at Black Mountain College. It is our understanding that the constructions made possible by this sum of money (\$100) shall become the permanent property of our Museum for exhibition purposes - with of course full acknowledgements to Black Mountain College and yourself.

These constructions or models will be shown, we hope, at the exhibition next fall but should be ready to be photographed by the end of the present season, that is in June.

I hope this arrangement is according to your understanding.

With kindest regards to you and to Mrs. Albers and to Schawinski, whom I had the pleasure of meeting recently, I am

Sincerely yours,

Encl.

*(Alfred Barr)*

Professor Josef Albers  
Department of Art  
Black Mountain College  
Black Mountain, N.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.4

February 11 1938

CC: Professor Gropius  
 Black Mountain College  
 Black Mountain College  
 Mr. Bayer  
 Mr. McAndrew  
 Mr. Mabry

Dear Professor Albers,

Mr. BARR has turned your January 15, 1938

Dear Mr. Albers:

Professor Gropius told me of your need for a sum of money to prepare examples of Werklehrung constructions such as were done by the Bauhaus students in the past and which, I understand, are now done under your instruction at Black Mountain College. It is our understanding that the constructions made possible by this sum of money (\$100) shall become the permanent property of our Museum for exhibition purposes - with of course full acknowledgements to Black Mountain College and yourself.

These constructions or models will be shown, we hope, at the exhibition next fall but should be ready to be photographed by the end of the present season, that is in June.

I hope this arrangement is according to your understanding.

With kindest regards to you and to Mrs. Albers and to Schawinski, whom I had the pleasure of meeting recently, I am

Sincerely yours,

Encl.

Professor Josef Albers  
 Department of Art  
 Black Mountain College  
 Black Mountain, N.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.4

February 11 1938

Professor Josef Albers  
Black Mountain College  
Black Mountain N C

November 23, 1937.

Dear Professor Albers,

Mr Barr has turned your letter of January 20 over to me. We are very glad that you will be able to have the Bauhaus Werklehre models made, and are most grateful to you for this assistance.

As a sort of glorified epilogue to our Bauhaus Exhibition, we are planning a section on the continuation of the Bauhaus ideas after the closing of the actual Bauhaus at Dessau. Black Mountain would of course be prominent in this. Until Herbert Bayer returns from Germany, we cannot say exactly what form this section will take, for, as you know, he is to be in charge of the installation of the whole exhibition. It will be possible to arrange with him and with Gropius the exact working-out of this. Anything that had to be specially made at Black Mountain we would of course be glad to pay for.

Please remember me to Schawinski.

P S: Mr Thomas F Howard  
of Howard & Shaffer  
509 Madison Ave, N Y  
would, I think, be  
interested in some of  
Black Mountain's  
weaving, if you are  
interested in having  
it on sale in New York.

Sincerely yours

John McAndrew  
Curator of Architecture  
and Industrial Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.4

November 23, 1937.  
November 23, 1937.

Dear Professor Albers:

Thank you so much for your letter of November 19th. Although you are sending a list direct to Mr. Bayer, we are very glad to have a record of your material for our records here.

It has been our aim from the first to make this exhibition one of principle, as you suggest, and I am sure that Mr. Bayer and Professor Gropius also feel that this is important.

We greatly appreciate your cooperation in offering us these. As Mr. Bayer is taking charge of bringing all material from abroad, he will be able to include in the shipment any material now in Germany which should be brought over to complete the groups of designs which you have here.

I had not heard of the proposed articles to be published in P.M. and the Architectural Record, and am glad to know about them. We shall look forward to seeing them.

We greatly appreciate your cooperation, and will look forward to seeing the things which you will be able to lend us.

Very sincerely yours,

Mrs. Josef Albers  
Black Mountain College  
Black Mountain, N. C.

Janet M. Henrich  
Department of Architecture

jh  
Professor Josef Albers  
Black Mountain College  
Black Mountain, N. C.

jh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	82.4

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

November 21, 1937

November 23, 1937.

Miss Dorothy H Dudley, Registrar  
Museum of Modern Art  
14 West 49th Street  
New York City

Dear Mrs. Albers:

Dear Miss Dudley:

I was very glad indeed to get your letter of November 19th with the list of your designs and textiles which would be available to us as loans to the Bauhaus exhibition. I suppose that Professor Albers will include this information in the letter which he is sending to Mr. Bayer.

We greatly appreciate your cooperation in offering us these loans, and will get in touch with you later in the year when we will let you know the date on which we will want loans.

A.38.2933, author also unknown. Very sincerely yours,

A.38.2935, author also unknown to me.

Janet M. Henrich

A.38.2934, made at Black Department of Architecture  
R P French and Lucien H Crane.

Concerning your list of November 1:

A.38.2924, by Takehico Mizutani.

Concerning your list of November 16:

Mrs. Josef Albers  
Black Mountain College  
Black Mountain, N. C.

A.38.2940, author unknown to me.

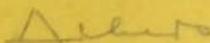
A.38.2941, by Hanna Beckmann.

Concerning my glass paintings, A.38.2938, "Legend", I don't remember a vertical crack in one piece of glass, but it is likely that it was there already. Don't bother about that.

Concerning the postscript on your letter of November 17, Mrs. Albers tells me that she has already returned the receipt for the photograph she wanted.

I hope very much that my answers will complete your list.

Very truly yours,

  
Josef Albers

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*Bauhaus -  
Albers*

BLACK MOUNTAIN COLLEGE

BLACK MOUNTAIN, N. C.

November 21, 1938

Miss Dorothy H Dudley, Registrar  
Museum of Modern Art  
14 West 49th Street  
New York City

Dear Miss Dudley:

Thank you for sending me the lists of the contributions for the "Bauhaus" exhibition. I am very glad to tell you the names of the artists who made the originals of these studies so far as I remember them.

From your list of November 14:

A.38.2932 A-B, originally from the Bauhaus, author unknown to me.

A.38.2933, author also unknown to me.

A.38.2935, author also unknown to me.

A.38.2934, made at Black Mountain College by John R P French and Lucien H Crane.

Concerning your list of November 1:

A.38.2924, by Takehico Mitzutani.

Concerning your list of November 16:

A.38.2939, author unknown to me.

A.38.2940, author unknown to me.

A.38.2941, by Hanns Beckmann.

Concerning my glass paintings, A.38.2938, "Legend", I don't remember a vertical crack in one piece of glass, but it is likely that it was there already. Don't bother about that.

Concerning the postscript on your letter of November 17, Mrs. Albers tells me that she has already returned the receipt for the photograph she wanted.

I hope very much that my answers will complete your list.

Very truly yours,

*Albers*

Josef Albers